The Aqueduct: investigating an intercultural synergy between Western, Arab and Jewish musical traditions in the composition of a chamber opera.

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This exegesis and original music is presented for the degree of

Doctor of Creative Arts

University of Western Sydney

2009
DEDICATION

This doctorate is dedicated to the librettist Anna Game-Lopata, whose love and support was invaluable to its completion.
ACKNOWLEDGEMENTS

I wish to thank the University of Western Sydney for awarding me with a scholarship to undertake this doctorate; my principal supervisor Professor Michael Atherton for his unswerving support, excellent advice and for championing my work throughout my candidature; my co-supervisor Dr Houston Dunleavy who guided and encouraged my composition.

Musicians who took part in a workshop of scenes from *The Aqueduct*, held on March 11, 2007:

Chris Bearman – Conductor
Madeline Bell – Flute
Rachael Tolmie – Oboe
Andreas Vikas – Clarinet
Di Gardner – Bass Clarinet
Zola Smith – Bassoon
Paul Stiles – Horn
Llew Kiek – Oud
Andy Busuttil – Darabukkah
Murry Parker – Vibraphone
Lilija Sile – Soprano Voice
Michaele Archer – Alto Voice
Mathew Gallimore – Bass Voice
Peter Lewis – Bass Voice
Kaine Haywood – Tenor Voice
Sylvia Colegrove – Violin
April Kelson – Violin
Paul Groh – Viola
Liz Huggett – Cello
John Shields – Double Bass

Michael Macken, sound engineer, for the accompanying CD1. Recorded and mixed between March and June 2007, the CD contains live workshop and edited material of Scenes I and VII. It also contains two studio-recordings of Scene XIV (Part 1). Version 1 contains soprano voice and version 2 substitutes the voice for soprano saxophone (played by the composer).

CD2 contains a complete midi realisation of The Aqueduct and Arrivals.
STATEMENT OF AUTHENTICATION

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

Jenny Game-Lopata

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(Signature)
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ABSTRACT

In *The Aqueduct*, aspects of Arab, Jewish, jazz and Western art music represent themes of identity, cultural diversity and difference within a chamber opera setting. By bringing to light the spaces where stylistic or conceptual borders and meeting places may be found, the music in *The Aqueduct* becomes a metaphor for the central theme of the libretto – that preconceived notions of cultural difference must be challenged. Through a confluence of musical references, *The Aqueduct* negotiates a paradox: while music might exploit recognisable styles and genres based on preconceived notions, the individual interpretation of these elements can ensure a break-down of assumptions of how ethnicity is represented by music. Musical references are invoked to represent the ethnic, emotional and conceptual barriers faced by the characters, however materials and techniques are re-shaped as a metaphor for challenging assumptions of identity and difference, disassociating but not necessarily masking cultural origins. The music also mediates between the central and surrounding characters and draws upon a variety of concepts and elements such as *tarab*, a tool used in traditional Arab music for enhancing dramatic effect. Integration of these musical elements, including the Arab *maqāmāt*, *iqā’at* and Jewish *klezmer* ornaments, with Western techniques suggests that it is necessary for identity to be constantly redefined and for difference to be transcended before peace can be achieved.
SYNOPSIS

What happens when a Jewish woman befriends a Palestinian in Israel?

Talia is a young, middle-class, reform Jew from Melbourne who has grown up believing in making Aliya, the immigration of Jews into Israel. She is idealistic: for her, Israel is ‘the land of milk and honey’.

However, Talia’s world is about to unravel as she struggles to adjust to the values of her fiancé’s ultra-orthodox community and to an environment where anger and hatred seethe just below the surface.

Amal is a Palestinian single mother who lives with her young children in a squalid settlement just outside Israeli borders. Having to brave harassment at border checkpoints to get to work each day, she defiantly dresses as a man.

The two women meet at the Aqueduct, a tourist attraction, built under the ‘old city’ of Jerusalem during Roman times. Like many parts of the Arab Quarter, once frequented by Jewish tourists, the Intefada has recently rendered the site ‘unsafe’.
Talia and Amal connect instantly, but can they rise above personal tragedy, cultural differences and bigotry?

The Aqueduct tells the story of two people determined to set aside the diet of mistrust and revenge fed to them since childhood, to create a pathway towards change.

Against a backdrop of violence and hopelessness, Amal and Talia are out to prove that peace between Arabs and Jews is possible. They are willing to sacrifice it all. And they might have to.
CHAPTER 1

INTRODUCTION
1.1 INTRODUCTION

*The Aqueduct* is a newly-composed music theatre work that integrates jazz, Western art, Arab and Jewish musical traditions, resulting in a syncretic compositional style. Composed between 2004 and 2008, *The Aqueduct* is a one-hour chamber opera set in contemporary Israel. The composer chose to score the libretto without using source music; consequently, the primary research question addressed here is how to combine Middle Eastern and Western musical traditions to represent the themes of *The Aqueduct*. Particular consideration is given to the way in which the stylistic expression of identity in intercultural music is influenced by preconceived notions.

*The Aqueduct* is the composer and librettist’s personal, artistic response to contemporary political events. The storyline expresses their combined worldview of racism between Arabs and Jews, and of gender politics, incorporating the premise that cultural differences must be transcended before peace can be achieved. The selection of the chamber opera format was influenced by Australian political community music theatre, such as Greek-Australian Irini Vela’s productions for the Melbourne Workers Theatre, *Little City* (1996), *1975* (2003), and the chamber operas of contemporary New Zealand composer Gillian Whitehead, for example *The Pirate Moon* (1986) and *The Art of Pizza* (2001).¹

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¹ The life and work of Gillian Whitehead formed part of my Masters thesis (2002).
*The Aqueduct* is conceived in 3 acts with 14 scenes and utilises elements of Arab and Jewish musical traditions, with such modes, rhythms, ornaments and Eastern instruments incorporated within the score. The music is through-composed with actors singing all of their parts. It contains no overture or recitative, however there is a reflective monologue (or aria) in the first part of the final scene. A wide range of acoustic, Western classical and Eastern instruments provide ample timbral diversity to express the themes, while the exposed, single instrument nature of the chamber opera format is conducive to generating an intimate, personal milieu that enhances the drama.

With one instrument per part, the chamber opera ensemble can readily integrate traditional Middle Eastern instruments, in this instance the *darabukkah* (hourglass drum), *riqq* (tambourine) and oud (lute).² These instruments are part of the traditional Arabic *takht* ensemble, which developed in the late 19th and early 20th centuries. A *takht* ensemble also contains vocals, *qanun* (zither), *nay* (reed flute) and the *kaman* (violin) (Kakish, 1998; Touma, 1996, p. 140). Along with 18 singers, the instrumental forces in *The Aqueduct* also comprise a wind quintet plus bass clarinet; a string quartet plus double bass and a vibraphone. While trained voices are required to execute the complex nature of the vocal lines, operatic voices are not essential to the successful realisation of the score. Familiarisation with Middle Eastern vocal ornaments is however desirable.

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² Modern standard Arabic is used as it is the universal language of the Arabic-speaking world and of the majority of written material.
There are a number of issues surrounding the notation of traditional Arab music, particularly with regard to key signatures and accidentals. Consequently, *The Aqueduct* is written with no key signature; this is accurate, straightforward and consistent with contemporary Western non-tonal scores.

The libretto depicts the tumultuous development of a friendship between Talia, a Jewish woman from Melbourne who is “making Aliya” – symbolically moving from Egypt to Israel, from slavery to freedom – and migrating to Israel on right of return, and Amal, a Palestinian single mother. Following a chance meeting at a tourist site (an ancient aqueduct), their friendship evolves in an atmosphere of violence and bigotry. The spark of their instant friendship fades as their cultural and socio-political differences lead to an acrimonious argument. Reflecting on the confronting fact that Israelis had bombed the school in Amal’s village, Talia later rethinks her position. She offers to teach English to Palestinian children, including Amal’s two young boys. Her decision proves both controversial and dangerous as the plot unfolds.

*The Aqueduct* addresses contemporary issues, such as those arising from the current Israeli-Palestinian conflict, and that of friendship forged across cultural and social boundaries. In doing so, it challenges ideologies, such as making *Aliya*; traditional gender roles; assumptions of ethnic unity; and the schism between Western and Eastern music.

1.2 INTERCULTURAL MUSIC
The narrative content and scale of the chamber opera facilitated the exploration of numerous approaches to combining musical traditions, and so generated a distinctive syncretic work.

The themes and orchestration of *The Aqueduct* required the investigation and development of an intercultural approach to composition. Chapter 2 discusses Orientalism in Western art music, approaches to intercultural music in Australia, and global East-West intercultural music. In addition, the music of a number of intercultural composers is investigated and compared with *The Aqueduct*.

Australians have composed and continue to compose intercultural music, particularly borrowing from Indigenous Australia, as a way to suggest an Australian sound or identity. Asia is another popular source of inspiration for Australian musicians, while a small number of composers have incorporated Middle Eastern elements. Ensembles performing the music of Africa, Asia and Eastern Europe, in particular, have also grown over recent decades.

Conversely, the latter half of the 20th century saw a rise, beginning in Egypt, in the popularity of pan-Arab popular music that included Western musical practices, instrumentation and recording techniques (El-Mallah, 1997, pp. 316–21). Eastern composers have also embraced Western techniques and Arabic communities throughout
the world, influencing new intercultural genres and styles. Rather than exhausting creative options, however, this variety of intercultural music can inspire exciting new directions for the contemporary composer. In particular, music that involves the sophisticated integration of Western and Middle Eastern traditions appears to be globally under-represented, providing an opportunity for original work that this composer has utilised. *The Aqueduct* re-presents multicultural elements in new musical, social and ethnic contexts. It incorporates techniques and rudiments from Arab, Jewish, Western and jazz traditions to represent themes of identity, difference and change, generating a unique personal style.

Music often includes markers of ethnic identity. It can reference ethnicity in a variety of ways, particularly through the identification with stylistic or historical traditions. In addition, musical identity may involve a resistance to ‘outside’ influences as well as the converse, the cultural appropriation of external music. Listeners readily draw connections between perceived musical elements and their assumed culture of origin. Artists may strive to capture the essence of their identity in music. However, identity is not easily pinned down; it cannot readily be encompassed in particular modes, rhythms or forms. Rather, specific identities expressed musically are open to interpretation when musical elements are placed in new contexts. As the themes of *The Aqueduct* question the practice of defining or essentialising identity, acts of interpretation play a major role in their musical representation. In part, this is achieved through a complex interplay between musical similarities and differences, which are used as a metaphor for cultural difference. The dominant theme of the narrative – that of subverting assumptions of difference – is
reinforced as the audience is challenged to identify the ethnic origins of musical references, generating ambiguous interpretations.

Through a confluence of musical references, *The Aqueduct* negotiates a paradox: while music might exploit recognisable styles and genres based on preconceived notions, the individual interpretation of these elements can break down assumptions of the way ethnicity is represented by music.

### 1.3 METHODOLOGY

The themes of the libretto impelled substantial research into Arab and Jewish musical traditions, contexts and performance practices. This research focused on classical Arab music and traditions commonly identified as Jewish.

Quarter-tones or microtones as well as intonation in Arab music are subject to varied interpretations. In the 18th century, the systemic school of music theorists developed a theoretical scale with 24 notes in the octave. In the early 19th century, writings by Syrian theorists indicate that many of them considered the scale to constitute equal-tempered quarter-tones:

\[
\text{Whole step} = \text{four quarter-tones} \\
\text{Half step} = \text{two quarter-tones}
\]
Neutral intervals (for example between D and E half flat) = three quarter-tones

In an equal-tempered quarter-tone system, the notes occur at 50 cent intervals:

<table>
<thead>
<tr>
<th>Note: C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>100</td>
<td>150</td>
<td>200</td>
</tr>
</tbody>
</table>

However, musicians who play fretless instruments, such as the oud and violin, commonly have a flexible approach to intonation:

when musicians have disagreed with the tempered scale, they have developed their own performers’ vocabulary, a metatheory, so that they could express their own understandings about intonation . . . . this metatheory is stated in terms of the tempered scale expounded in the mainstream theory. Those inclined towards conceptualizing additional pitches beyond the standard 24 per octave usually have an understanding of the “most common” positions for the 24 notes, i.e., the positions defined by the standard music theory. They then conceive of particular notes in specific modal and melodic contexts as occupying variant positions (Marcus, 1993, p. 40).
Variable intonation is not consistently agreed upon. While a variant may be widely acknowledged, not every musician will agree:

Among people acknowledged to be master musicians, some allow that the phenomenon of variant intonation occurs in only one or two modes, others claim that it occurs in a majority of modes. Still others maintain that the phenomenon does not occur at all. In fact, it is common to find musicians who perform together and yet differ as to how they conceptualize aspects of intonation (Marcus, 1993, p. 40).

Approximately 35 maqām (plural, maqāmāt) or modes are commonly used in the Eastern Classical Arab tradition, a number of which contribute to the pitch basis of The Aqueduct. In addition, several traditional techniques of modulation are utilised, along with Arab ornaments and improvisation practices adapted for use in the score. Rhythmic modes, or iqa’at (singular, iqa), are also deeply integrated, expressed both on the traditional darabukkah and riqq, and as woven into the orchestration. Similarly, modes common to Jewish klezmer (a North American ethnic tradition with origins in Eastern Europe) and liturgical music are incorporated into The Aqueduct. With their origins in the Middle East, these modes have significant commonalities with the maqāmāt. Stylistic features such as klezmer ornaments and modulation practices are also included throughout the score, and the Jewish hora (a common dance) and the doina (a klezmer genre which originated in Romania), are both adapted for inclusion.
Both sacred and secular Jewish musical traditions have a history of absorbing numerous intercultural influences. This suggests that an intercultural approach to the representation of the Jewish themes of *The Aqueduct* is apt, particularly as themes of change and renewal are fundamental to the libretto. The pre-compositional process also sought extant connections between Arabic and Jewish musical traditions. Having always lived in the Near Eastern, North African and Asiatic regions, Jews contributed to the development of Arab art music. Improvisation is another point of connection, having substantial aesthetic value in many Arab and Jewish musical traditions. Improvisation was part of the compositional process of *The Aqueduct* and a number of scenes contain improvised sections.

Finally, commonalities in the approaches to modal harmony utilised in the Mediterranean, such as Andalusian Phrygian harmony, connect Eastern and Western musical techniques. Phrygian cadences are used intermittently throughout *The Aqueduct* as a device for reconciling Arab and Western rudiments.

### 1.4 COMPOSITIONAL TECHNIQUES

Following the investigation into musical style and genre, my research focused on compositional methods for combining Arab, Jewish, Western and jazz traditions that might successfully be utilised. The internalisation of selected *maqāmāt* and *iqā‘at* (or
mizan) was central to the development of the compositional techniques of *The Aqueduct*. Phrases and ornaments using new rhythms and modes needed to develop organically. Close listening to and transcription of the various musical traditions was vital but the process of improvisation generated much of the motivic stimulus of the score. Subsequently, as traditional Arab music belongs to an oral tradition, notation of the new music needed consideration. The final step in the development of compositional techniques in *The Aqueduct* was feedback from musicians in a workshop environment.

The transcription of melodies and rhythms provided insight into stylistic features of various traditions. In particular, it revealed the central role of modulation in Middle Eastern modal music. In addition, transcription of Jewish melodies highlighted commonalities between Jewish, Arabic and Turkish modes and rhythms. Performing (on clarinet or saxophone) published transcriptions of melodies promoted the stylistic use of ornaments and modal modulation. Playing the *darabukkah* with recordings further enabled the essential process of absorbing the new meters of the unfamiliar *iqa’at* and *mizan* for later use.

The need for attentive listening to music is axiomatic in the familiarisation process. While listening to ornaments, intonation, melodic development and cadences was informative, hearing the music of master interpreters, such as Umm Kulthum, was also inspirational. Through a process of improvisation the composer was able to internalise new sounds and rhythms. Subtle differences between modes were observed, allowing for the development
of compositional material. Middle Eastern modes and rhythms became the building blocks of the compositional process in *The Aqueduct*. They are integrated into Western and jazz techniques. For example, the principles of counterpoint and voice leading are extended to the *maqāmāt*, and Middle Eastern rhythmic modes define time signatures and influence rhythmic and melodic motifs.

Hearing sections of the work performed at a one-day workshop confirmed that the score was developing well and that there were many ways to combine Arab, Jewish, Western and jazz musical practices to create musical syncretism.

### 1.5 Setting Words to Music

*The Aqueduct* contends that conflict can be alleviated by challenging assumptions of difference. The music supports this by dissolving musical boundaries to destabilise notions of difference. Talia’s gradual disenchantment with aspects of Jewish identity is depicted as a metamorphosis into a more powerful personal development capable of embracing a pathway towards peace. The music underscores Talia’s journey at critical points in the plot by mediating between her emotions and her new surroundings. The Arab concept of *tarab* represents the affective ecstatic dimension of music and its precepts help guide the approach to integrating musical techniques in *The Aqueduct*. 
The constituents of \textit{tarab} provide useful insights into Arab music as well as techniques for enhancing the affective impact of music. For example, instrumental or vocal embellishments are recognisable characteristics of Arab music and are also intrinsic to the creation of \textit{tarab}. These elements are highly visible in \textit{The Aqueduct}, serving as both general identifiers of Middle Eastern themes and characters and as affective melodic devices. Common to both Eastern and Western musical traditions, coloratura, melismas and ornaments easily transcend musical boundaries.

While characters have no musical characters or leitmotifs, they generally have distinct phrasing or a particular mode assigned to them. Musical references function as ethnic identifiers that suggest and re-draw ethnic boundaries, reinforcing the themes of identity, difference and change. Making \textit{Aliya} for example, involves a return, a symbolic re-animation of the past. While \textit{The Aqueduct} is not a musical tombeau (commemorative memesis), it contains musical references that stir in Talia and Nathan echoes of the idealised past as they ‘return’ to the land of milk and honey. Conceptual barriers faced by the characters are also represented musically, as seen by the expectation Talia’s new orthodox community has that she will wear a \textit{sheitle} (wig). This represents a barrier for Talia as she attempts to enter her new life, and the subsequent disenchantment she experiences. In this section, \textit{klezmer} modes and ornaments suggest a world far from Australia, a place where the sounds of \textit{darabukkah} and quarter-tones are unlikely to be heard. The effect of removing these elements from the scene plays on common assumptions about Jewish music, simultaneously distancing Talia and the religious Jewish
people she has joined from the neighbouring Palestinians. The music is the audible trace of Talia’s anxieties about her new community.

By contrast, the score often works to subvert established cultural or ethnic associations with fluid movement between Western, Arab and Jewish references, leading to a blurring of ethnic boundaries. In order to represent the themes in *The Aqueduct*, Western, Arab and Jewish musical traditions are adjusted to include different rudiments and concepts. They are reassembled as a kind of stylistic metempsychosis into a new syncretic whole. Music suggests, and then subverts, ethnicity as if ethnic difference is a mask easily removed. Driven by a desire to maintain friendship and protect family, Talia and Amal transcend their culture and social position. The score particularly reflects these developments at Talia’s moments of crisis, with music that mediates her private reactions with those surrounding her.

1.6 CRITICAL REFLECTION AND EVALUATION

*The Aqueduct* deals with conflict – internal, between individuals, and between warring cultures – through ideologies of difference. It proposes that processes that question and destabilise difference can relieve conflict. The music aims to dissolve musical boundaries, to create ambiguity and to undermine notions of difference.
From the outset, *The Aqueduct* demonstrates a confluence of musical references. Attributes of styles and genres are adapted to function in new musical contexts. For example, Scene I opens with a Jewish, *klezmer*-influenced *doina* passage. However, instead of *klezmer* modes, the melody uses the *hijaz kar kurd maqām* from the Arabic tradition, including the traditional fluctuation between a major and minor seventh characteristic of this *maqām*. There are no tonal references and a metered section follows, featuring the *iqa* (rhythmic mode) *sama‘i darij*, also from the Arab tradition. This foreshadows the intermingling of Arab and Jewish musical elements heard throughout the score of *The Aqueduct*.

Contrast between characters is achieved by assigning different *maqāmāt* or *ajinas* (sets) to each, or through distinctive phrasing. For example, the phrases attributed to Airport Security and the Checkpoint guards in the libretto are a crisp refrain (rhythmically derived from the *iqa sama‘i darij*) intended to reflect their homogenous and ubiquitous presence. By way of contrast, Nathan and Talia’s melodies are not based on the *iqa*. The longer flowing lines reflect the freedom and excitement of their return to the Jewish homeland. The modulation and transposition of *maqāmāt* is a major organisational device utilised throughout the opera. Arab modulation techniques, such as the tonic modulation where two modes share the same lower or upper tetrachord or *jins*, as well as modulation to modes beginning with the lowest note of the upper tetrachord, are also utilised.
Polyphonic sections using Arab and Jewish modes as well as Andalusian Phrygian tonality are present throughout *The Aqueduct*. Quarter-tones, a feature of a number of *maqāmāt*, are used both to reference Arab ethnicity and to indicate fear and tension as a dissonance. The *hora*, *klezmer* ornaments and modes (many of which have comparable counterparts in Arab traditions) also feature. Trills and mordents, grace notes rhythmically attached to the preceding note, portamentos and bends all characterise the score. In addition, jazz-influenced chord progressions are often the dominant feature of passages.

*The Aqueduct* uses numerous techniques for integrating the Arab, Jewish, jazz and Western musical traditions. These include: non-imitative polyphony, as well as heterophonic and homophonic textures; Western melodic devices, such as retrograde melody using Middle Eastern modes; tonal sequences combined with Middle Eastern modes; chromatic sequences; the Phrygian II; a polyrhythmic dance form from a women’s dance genre in Oman; Andalusian rhythmic practices; Eastern Arab modes and *klezmer* ornaments. Improvised sections reflect both jazz and Arab approaches, as do harmonisations that are constructed using pitches from the *maqāmāt*.

This confluence of elements redefines traditional musical practices and suggests that seemingly diverse musics can be integrated. By moving beyond the alternation between or juxtaposing of identifiable traditional elements, the composer’s compositional approach suggests possible new styles, and finds expression for themes within the libretto of the
necessity of identity’s re-definition and the transcending of differences in order to achieve peace.

1.7 CONCLUSION

*The Aqueduct* demonstrates that despite a diversity of thriving styles of intercultural music there are many opportunities for innovation, and that diverse musical traditions can be integrated towards musical congruity. Intercultural music can move beyond differences in musical practices, locating points of similarity to integrate without obfuscating musical identifiers. The combination of Arab, Jewish, Western and Jazz musical practices to express the themes of the libretto disassociates but does not sever them from their cultural origins. Music that combines elements in this way can contribute to vibrant, contemporary new genres.

While artists may strive to capture the essence of their cultural identity in music, *The Aqueduct* argues that specific identities expressed musically can be open to interpretation, particularly when placed in new contexts. By bringing to light the spaces where stylistic, technical and conceptual borders and meeting places may be found, the music in *The Aqueduct* becomes a metaphor for the central theme of the libretto: that preconceived notions of cultural difference and identity must be challenged before peace can be achieved.
2.1 INTRODUCTION

This chapter surveys and discusses intercultural music within Australia and internationally, with particular emphasis on East/West interaction. For music to be considered intercultural, elements must be identified as associated with, or ‘claimed’ by, specific cultures. Therefore, the expression of cultural identity through a variety of meanings in music is critical to an understanding of conceptions of intercultural music. For this reason, I also examine meaning and identification, with particular regard to Western Orientalism, Arab and Jewish musical traditions.

A number of significant worldwide styles and genres incorporate Middle Eastern and Western elements. Formal musical contact between the West and Egypt began in the early 1800s. Increasing population movement throughout the twentieth century has led to a diversity of global East-West musics. The approaches taken by contemporary composers working with Middle Eastern and Western elements is surveyed later in this thesis, followed by an investigation of approaches to intercultural music in Australia. This section will also reveal that local musicians have largely overlooked the Middle East, turning elsewhere (in particular to Indigenous music and South East Asia) for inspiration and in search of a distinctive Australian sound. Nevertheless, there are a number of notable exceptions which are discussed.
The diversity of approaches to intercultural music, in particular that which includes Middle Eastern and Western traditions, suggested that there would be many directions open to the composer of *The Aqueduct*. Through a highly integrated confluence of musical references, the score negotiates a paradox: that while music can exploit recognisable styles and genres based on preconceived notions, individual interpretation of these elements can ensure that the overall effect breaks down assumptions of ethnicity’s representation within music.

2.2 WHAT IS INTERCULTURAL MUSIC?

A simple definition of intercultural music is “that in which elements from two or more cultures are integrated” (Kimberlin and Euba, 1995, p. 2. It might therefore be argued that most music is intercultural, as Kay Kaufman Shelemay observed: “most often, we find a fluid situation in which inherited traditions are continually enriched and transformed through new experiences and exposures” (Shelemay, 2001, p. 250). However the term intercultural, or intercultural activity, is also applied to composers (or performers) who engage with music outside their own culture, even if the musical result does not involve integration. Furthermore, “the act of extracting folk elements from their local ethnic or social context and placing them in an international context where they have relevance for people outside the indigenous society, is a fundamental aspect of interculturalism” (Kimberlin & Euba, 1995, p. 2).
It can be said that globalisation and multicultural life in Australia invite the opportunity for broadening the musical palette:

We live in a musical environment too rich with too many other voices to remain stuck within a single ideology, and these other voices often compose music beginning with very different views of the world-visions that generate different musical procedures and that require new sets of musical models (McClary, 1994, p. 78).

There are many ways in which intercultural music is approached and interpreted as in the viewpoints outlined below. Similarly, there are widely differing views as to how cultures might be identified in intercultural music. This phenomenon was aptly expressed by Bohlman with regard to ‘world music’ when he observed that “world music acquires meaning through individual and collective, local and global qualities” (Bohlman, 2002, p. 9).

Defining or assessing an example of intercultural music in terms of its ‘appropriateness’ or ‘integrity’ with regard to the cultures involved is often given a high priority. As Ian McDonald states, “cross-fertilisation should be accompanied by a sensitivity to both ‘parent’ cultures and . . . the ‘appropriateness’ or ‘integrity’ of the cross-fertilisation be considered from the point of view of both parent cultures, and in terms of the resulting hybrid” (McDonald, 1997, p. 25). This is a challenging notion as there is unlikely to be a
single point of view from either ‘parent culture’ likely to serve as a definitive measure of sensitivity. Rather, representatives of both cultures are likely to generate numerous interpretations of a hybrid composition.

Guy Strazzullo (Straz) suggests that in order to invigorate one’s own identity, a deep engagement with the new traditions is required:

To expand multiculturalism with an open mind is to savour tastes, sounds, colours and spirituality of a kind which can greatly enrich the senses and enhance one’s own culture . . . . However it is essential for musicians interested in crossover experiments to have strong foundations in theoretical, practical and cultural knowledge of traditions they wish to experiment with in the cross-fertilisation laboratory (Strazzullo, 1997, p. 31).

By contrast, approval from musicians enabled Sarah De Jong to validate her collaborative approach with Vietnamese dancers and musicians, and to create Through the Eyes of the Phoenix (1997) for the Vietnam Opera Ballet Theatre Company. Rather than a deep engagement with the technical aspects of Vietnamese music, De Jong was able to identify and respond to other aspects of the culture:
Several of the musicians were surprised that the score of *Through the Eyes of the Phoenix* incorporated so many characteristics of musical expression as well as spiritual qualities that are particular to Vietnamese music. I explained that I listened to the voices of the people around me, watched the way they related to each other, looked at what they looked at, noted the sorts of images, clothes, landscapes and architecture, decorative designs and details that they found important and then tried to let all my impressions find their way into the music. Without studying Vietnamese music or culture in detail, I let its images and ideas trickle into me at a rate at which I could absorb them. Perhaps it is this combination of influences and thoughts about Vietnam, entering the music that provokes their reactions to my work (De Jong, 1997, p. 17).

De Jong was able to identify characteristics from Vietnamese culture that she could interpret musically, thereby invigorating her own compositional process. This was in turn interpreted by local Vietnamese musicians as an appropriate and identifiable reflection of their music.

The identity of musicians and composers is not static. As particular musical elements feed into processes of composition and performance, identity is redefined by the ensuing impact on their musical style. For composers with a multicultural heritage, intercultural music can be more of an unconscious process. Composer Irine Vela and librettist Patricia
Cornelius wrote the musical theatre piece *Little City* in collaboration with Melbourne Workers Theatre in 1996, and it was performed by the community choir *Canto Coro*. Vela’s Greek heritage is subtly infused in the score: “it is there but I don’t really think about it or try, it just happens” (Vela, 2005).

As another example, Australian group Waratah combines free jazz saxophone with African drums and the Japanese koto. Waratah member Sandy Evans comments that “each musician brings their own tradition and experience to the group in an open exchange of ideas. No traditions are harmed; they are enhanced by a variety of ongoing musical experiences” (Evans, 2005). These approaches to intercultural music suggest that composers embrace fluid interpretations of styles and genres in order to invigorate individual style, rather than aiming to re-present readily identifiable intercultural elements. Collaborative projects may represent the combined aesthetic goals of the individual artists as much as the cultures of origin.

The creation of *The Aqueduct* was a collaborative process combining the composer’s Anglo-Irish-Australian heritage with the librettist’s Polish-Russian-Jewish-Australian background, impacting the score and themes respectively. Significantly, *The Aqueduct* represents multicultural elements in new musical, social and ethnic contexts.

2.3 MEANING AND IDENTITY
Defining identity in music involves a search for meaning. Philip Bohlman states that “at moments of encounter, music possesses power, and it affords power to those who search for meaning” (Bohlman, 2002, p. 14). Intercultural music is particularly sensitive to issues surrounding identity and ethnicity. Associations are readily drawn by listeners between perceived musical elements and their assumed culture of origin. Jean-Jaques Nattiez’s hypothesised that:

а musical work is not merely a whole composed of structures. Rather, the work is also constituted by the procedures that have engendered it (acts of composition) and the procedures to which it gives rise: acts of interpretation and perception (Nattiez, 1990, Introduction)

Nattiez asserts that in order to understand “how a work of art functions,” three levels or dimensions must be considered holistically (Nattiez, 1990, Introduction). The first of these is the structural perspective, which can reveal specific elements of musical traditions and styles; second is the compositional process; while the third is the notion that the work itself only exists as perceived by the listener. This is a cyclical process, as a composition is continually invigorated by acts of interpretation, by composers and listeners alike. Such acts of interpretation play a major role in representing the themes of The Aqueduct, in which the practice of defining and essentialising identity is questioned. Listeners who assign meaning through individual or collective interpretations identify cultures within the score.
While people may strive to capture the essence of their identity in music, identity cannot be so easily pinned down as to encompass structural elements, such as modes or textures. Specific identities expressed musically can be open to interpretation, particularly when music elements are placed in new contexts. The process that defines identity in music is not simple, because artists cannot control the interpretations of the listener. This can be particularly observed in the work of Ernest Bloch (1880–1959), a composer who, despite a sustained attempt, did not successfully create a discernible Jewish identity within his music.

Although Bloch used characteristic elements, such as regular single upper grace notes and modes featuring augmented seconds, his goal was not so much conscious integration but rather to allow what he perceived as his innate ‘Jewishness’ to emerge. This is demonstrated in Moricz’s account of the letters Bloch wrote to his friend and playwright, Edmond Fleg:

Before leaving Europe in 1916, Bloch focused his energies on writing music that would express what he then believed to be the most important component of his personality: his Jewishness. He was opposed, however, to deliberately studying traditional Jewish music and trying to integrate it into his musical style. A conscious effort would have inhibited precisely those
instinctive layers from which he expected the emergence of a racially
determined creative impulse (Moricz, 2001, p. 18).

Bloch was not pursuing the common notion of a national sound but rather an essentialist racial identity, or an identity that might now be termed ‘ethnic’:

Instead of a national character, Bloch had found what became widely accepted as a racially specific voice. Grouping composers according to race instead of nationality was not a novel idea in Bloch’s time; Richard Wagner’s notorious Das Judentum in der Musik (1850) was already conceived in that spirit (Moricz, 2001, p. 2).

Bloch began to develop his ‘Jewish style’ in his unfinished opera Jezebel. The idea for the work began as early as 1904, however the musical sketches date from 1911 and 1919 (Moricz, 2001, p. 462). With sharply contrasting music, he represented an ideal of ‘pure Judaism’ and the notion of ‘corrupted paganism’. The pagan characters, including Jezebel, are given the musical attributes more commonly associated with Jews in art music, such as “static ostinatos, grace notes, a narrow range, an abundance of augmented seconds and tritones and the occasional use of the octatonic scale,” whereas the Jewish hero Naboth is given diatonic or pentatonic melodies (Moricz, 2001, pp. 26–27). Where Bloch incorporated traditional Jewish melodies, he selected diatonic motives that did not contain the “Oriental features of the ‘pagan’ melodies.” His evocation of Oriental music ultimately
resulted, however, in its association with Bloch’s musical style and not with the characters it was originally intended to represent and repudiate (Moricz, 2001, pp. 26–27).

Rhapsody for cello and orchestra *Schelomo* (1916), the last piece in Bloch’s Jewish Cycle, became representative of his ‘Jewish voice’. Despite his desire to use music to purify Judaism by creating a Jewish style, Bloch ironically resorted to the very stereotypes of Jewish music he initially rejected. This phenomenon reinforces the notion that the composer, even of opera and program music, is limited in his or her ability to control the meanings s/he intends to generate.

### 2.4 20TH-CENTURY JEWISH MUSIC IDENTITY

Central European Jewish composers migrating to Israel throughout the twentieth century took with them the Western art music tradition, along with a quest for an identifiable Jewish sound:

A spirit of renascent Jewish culture and nationalism imbued many immigrant composers. This spirit, not only a response to assimilation and anti-semitism, but also a manifestation of specific and general European nationalism, stimulated the restructuring of musical life within the Jewish community and intensified its dependence on indigenous musical organisations in the decade immediately following the first world war. This expansion of musical activities also proffered increased contact and
cooperation among Jewish communities throughout Central Europe, engendering unity and awareness of changing attitudes toward the variety and practices of Jewish music (Bohlman, 1986, p. 149).

Eastern European Jewish folkloric composers, such as Salomon Rosowsky and Joel Engel, had been associated with the St Petersburg Society for Jewish music before migrating to Israel, where they incorporated Yiddish folk music themes, particularly in choral music to be performed on Kibbutzim. By the 1930s, pressure to devise a pan-Jewish compositional approach to meet nationalistic sentiments in Israel also led Central European Jews to an interest in both folk music and the music of Oriental Jews (Bohlman, 1986, p. 151).

Singer Bracha Zephira (1910–90) played a significant role in early attempts of Jewish composers to combine Eastern and Western musical traditions. Born in Jerusalem to a Yemeni family, Zephira studied music in Berlin. She worked with many Israeli immigrant, western-trained composers, such as Paul Ben-Haim and Oedoen Partos, who transcribed and arranged Yemeni folk tunes in search of a new Eretz-Israel style. Zephira did not consider this intercultural mix to be successful, however, in terms of defining and uniting or refining separate cultures, despite its success on musical and commercial grounds. In her 1978 collection of notated traditional songs, Many Voices, Zephira comments that “in conclusion, despite our cooperation and contribution in the world of art we did not
succeed to create a true merger, neither cultural nor social” (Shiloah & Cohen, 1983, pp. 244–246).

Defining Jewish identity in intercultural music is complicated by the fact that it has frequently involved cultural appropriation. According to Shiloah, “traditional ethnic tunes were frequently appropriated by modern [Israeli] composers and published under their name.” For example, Isaac Levy’s cycle of Hebrew songs, Haktantana Hismiqa, is described as being based on ‘various’ Judeo-Spanish romances. Similarly, composers such as Mordecai Seter, Ben-Haim and Partos “frequently borrowed elements of whole tunes from specific ethnic groups, or from a variety of traditions, to endow their work with an ‘Oriental’ flavour.” As the borrowings were not aimed at highlighting any particular group, the origins were frequently obscure (Shiloah & Cohen, 1983, p. 246).

Paul Ben Haim (1897–1984) migrated to Israel from Munich in 1933. He used a variety of approaches to composition, such as program music evoking Palestinian landscapes, formal structures based on Hindemith, and impressionist techniques of open harmonies of parallel fourths and fifths. His incorporation of Arabic music can be heard in Five Pieces for Piano (composed 1944, published 1948). The programmatic first movement ‘Pastorale’ is in a taqāṣīm or improvisatory style (Bohlman, 1986, p. 156). The melody displays the range, flourishes and ornaments characteristic of a nay (reed flute).
Composers utilising these resources were known as Eastern Mediterraneanists and were welcomed by those in pursuit of a common Israeli musical voice; musical identity, however, was also subject to external bigotry. Those who adhered to the German tradition, such as Stefan Wolpe, faced a great deal of criticism from those wanting to reinforce the new language and disassociate from the German tradition, particularly after the Holocaust (Bohlman, 1986, p. 158). Similarly, Indigenous Arabs and Jews from neighbouring Islamic countries, such as Iraq or Yemen, who settled in Israel after 1948, experienced
significant cultural oppression from the European Ashkenazi cultural and political
dominance. These examples suggest that musical identity is a construct dependent on a
number of social and political factors:

African and Asian Israelis – Jews from Islamic countries – are often
referred to by the panethnic marker *Mizrahim*, or “Easteners”. In the late
1960s, Mizrahi musicians began creating a hybrid music genre, Israeli
Mediterranean music. Rooted in both Arab and Jewish cultures, Israeli
Mediterranean music challenged the dominant Euro-Israeli music styles
that were the designated heirs to Shirey Erez Israel (“Songs of the Land of
Israel”), the carefully composed, official soundtrack of the Jewish
ingathering. Israeli Mediterranean musicians straddled the disputed cultural
territories in Israeli society by juxtaposing the repertoire of state-sanctioned
Shirey Erez Israel and its successors with vibrant and somewhat contentious
Middle Eastern styles. They reconfigured dominant Euro-Israeli musics
with marginalized Arabic aesthetics, straddling the disputed territory of
Israel and, to a degree, re-drawing its cultural and historical map (A.

In Israel today, acculturation, particularly via musical institutions, has led to a diversity of
musical cultures.
In his discussion of American-Jewish identification with American klezmer music Slobin’s asserts that despite its varied ethnic origins, “traditional notions of loss and revival, authenticity and acculturation, will not do; they simply miss the point, flexibility and ingenuity are also ethnic traditions” (Slobin, 1984, p. 40). Slobin argues that ownership of, or identification with, a musical tradition can be based on group consensus rather that inherited tradition; that “through the interaction of performers, audiences and their response to the outside world of popular culture an ethnic group can arrive at a consensus of self identity” (Slobin, 1984, p. 35).

By contrast, Jewish intercultural composer Osvaldo Golijov (1960–) does not seek an essential Jewish identity. Rather, he incorporates many contrasting aspects of his character and background into his music. Golijov grew up in La Plata, Argentina, listening to classical music, Ashkenazi Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla (Golijov, 2007). After living for a time in Israel and now in Boston, his music reflects this intercultural heritage: for example, his chamber music release Yiddishbbuk 2002. This draws on klezmer music elements such as the doina. His song cycle Ayre includes songs from a variety of musical and text sources, including Sephardic Jewish tunes, Arab Christian Easter songs and poetry by contemporary Palestinian writer Mahmoud Darwish. Golijov commented to Anastacia Tsioulcas:

All the composers that I love, like Bach, Mozart, Stravinsky and Mahler, at various points worked with folk material or music by other composers. What
one does with those kinds of melodies shows the hand, ear, brain and heart of
a composer (Tsioulcas, 2005, p. 70).

Tsioulcas describes the result as having “intimations of many styles – a wisp of klezmer
clarinet, the glimmer of Andalusian guitar, the crackle of electronica – evoking entire
sound worlds and cultures with the subtlest and most nuanced of gestures” (Tsioulcas,
2005, p. 70).

In his only opera, Ainadamar (2003) (“fountain of tears,” a Moorish word with a Spanish
pronunciation of the Arabic name ‘Ayn al-Dam’), set in Granada during the Spanish
Inquisition (McKinnon, 2005, p. 36), Golijov chooses a wide-ranging intercultural
approach to his score by incorporating flamenco musical elements (as suggested by the
setting of the libretto), as well as Latin dance and musique concrete musical elements.
Golijov clearly has a fluid approach to intercultural music, as his Jewish identity does not
take precedence over his Argentinian background or a variety of Western musical
influences. His individual pluralistic approach to musical elements is more about
invigorating and redefining his identity or personal style than looking to imbue a specific
cultural identity in music.

Canadian-born Joel Hoffman’s works are also notable for incorporating a wide variety of
cultural influences and for their social consciousness. For example, his 2003 opera The
Memory Game and several additional works draw on the life of Mordechai Gebirtig, the
Polish-Jewish songwriter who was shot by a Nazi guard in 1942, as he was being marched on to the train that would have carried him to the Auschwitz concentration camp. His new work, *The Forty Steps* (2007), is a cross-cultural exchange between Israeli and Arabic musics. The title itself refers to a spiritual concept shared by both Jewish and Islamic texts. The Jewish Diaspora has led to ongoing, varied interpretations of Jewish musical identity. A constant renewal and redefinition of styles and genres opens the way for a flexible approach to musical signifiers in *The Aqueduct*.

### 2.5 Arab Musical Identity

Arab musical identity is often associated with traditional styles and genres. Some advocates of Arabic music, such as prominent theorist and musicologist Habib Hassan Touma, contend that intercultural music compromises Arab identity. Touma is scathing of Arab composers who use Western techniques, claiming their works to be “shadows of their European models,” and he asserts that “until Arab society rediscovers its identity and serious Arabian composers are able to shake off their feelings of inferiority, the question will remain whether, in fact, Arabian society needs symphonic works at all” (Touma, 1996, p. 147).

Touma is also critical of musical ‘renewers’ or *jadid* who are influenced by Western popular music:
Advocates of the new, the *jadid*, observe that Arabian society has developed itself further through the adoption of the technological achievements of the West. . . . But the new developments give rise to nothing more than a monstrous distortion of the traditional musical resources of the Arabs. Such a distortion was created by the use of non-Arabic instruments, rhythms and compositional forms, by the tendency toward harmonisation and orchestration of Arabic music, and by a performance practice that is, along with everything previously mentioned, foreign to its nature. But with respect to the traditional Arabic tone system and rhythmic temporal organization, the new music has irresponsibly compromised the essence of Arabian music. They prefer to use, if any, diatonically constructed *maqam* rows that are playable on Western instruments, even though the equally tempered intonation of the instrument completely adulterates the characteristic Arabic mode. The same is true for the *wazn* patterns, which must give way to the 4/4 and rhythmic meters of the foxtrot and samba (Touma, 1996, p. 143).

Western recording techniques have also had a significant impact on Arabic music. For example, with extensive use of multi-tracking, notated melodies are often performed without traditional embellishments and spontaneous interaction between musicians is reduced. The regular incorporation by session musicians and sound engineers of Western recording techniques continually reframes the music.
In the 1940s, the popularity of instrumental music rose in Egypt. Film and stage music, the introduction of electric guitar, electric organ (synthesizer) accordion and jadid (musical renewers), such as the well known Muhammad Abd al Wahhab, combined to facilitate a new genre of popular pan-Arab entertainment music. Regional differences characterised by language dialect, the instruments used, particular genres, instrumentation and regional interpretations of the maqâmât are indistinct. Although recordings of commercial music may be produced in a number of countries, “the primary goal is mass appeal and so there cannot be too many national particularities” (El-Mallah, 1997, pp. 316–321).

Synthesizers in particular play an important role with the jadid. They can play quarter-tones, sample Arab instruments and play rhythms of the iqa’at, enabling musicians to include aspects traditional music in their repertoire:

Today, synthesizers, with their enormous resources and technical possibilities, have become a standard, if not indispensable, component of Arab music performance, both in the Arab world and Diaspora communities (Rasmussen, 1996a, p. 345).
Audio recordings, videos, cable television and the Internet help connect diaspora communities with the Middle East. Musicians, in particular young people, are often bi-musical. Synthesizer players in Arab-American communities have a unique role offering:

fodder for social meanings and practices central to the construction of cultural identity. Although wrapped in the international language of rock music (much of which finds its origins in the latest hits from the Arab world) the music performed by synthesizer players constitutes an audio-visual bouquet of the trademarks of homeland (place), tradition (history) and ethnicity (origin) with a patchwork of sounds from the collective past (Rasmussen, 1996a, p. 346).

Abe Abbas, for example, plays a Korg O1W synthesizer that can produce variable tuning and a variety of non-Western samples that can be altered and stored. He also plays a Yamaha PSR6 that comes with samples of both Arabic instruments and rhythmic patterns. He combines both of these with a drum machine and performs with his father, Abdallah Abbas, a singer (and oud player of Lebanese and Syrian parents); a drummer (playing Arabic percussion); and sometimes a nay player. Abdallah and Abe say the use of synthesiser is audience-driven, as audiences want to “dance all night, they want fast music, and long sets that have no pauses between songs” (Rasmussen, 1996a, p. 350). The latest in sampling technology is Native Instruments by East West Ra. It includes quality samples of santour and oud as well as customisable scales.
In the United States, the East-Coast nightclub scene between 1950 and 1980 enabled a distinctive style of Middle Eastern/Western intercultural music. That music was a manifestation of an oriental identity often imposed on people with a Middle Eastern heritage. By the 1920s, the Arab-American community in the United States (primarily from Syria, Lebanon and Palestine) had established events featuring traditional Arabic music including the *haflah*, a formal music party, and the *mahrajān*, a community festival lasting up to three days (Rasmussen, 1992, pp. 64–65). By the 1960s, however, Middle Eastern nightclubs had established a new musical milieu:

> Although [the] music and dance styles were modern innovations, they were portrayed as primitive and raw, as a glimpse of the past. Most conspicuously, the nightclub capitalized on the sensual images of Orientalism: dark lighting, pulsating rhythms, enticing aromas, exotic women and erotic dancing (Rasmussen, 1992, p. 67).

Belly dancing for example (or “oriental dance” from the Arabic *raks al sharqi*) is a solo improvisatory dance performed by women. While it can be delicate and subtle, a more raunchy interpretation was used to entice customers to the nightclubs. Musicians from a variety of Middle Eastern backgrounds, including Arab, Greek, Turkish and Armenian, contributed to an intercultural idiom that retained selective indigenous elements. Freddie Elias, for example, had a Lebanese heritage and conservatorium training. He first played...
Middle Eastern music with Greek musicians and later played Arab and other Middle Eastern repertories. In a description of the music he prepared for a long engagement at a Las Vegas nightclub, he mentioned that he had to add “the necessary guitar chords, so it wouldn’t be too indigestive to Western audiences” (Rasmussen, 1992, p. 70).

In addition to Western instruments, electric guitars, bass guitars and organs (synthesisers), this music contained elements of American as well as Egyptian popular music, however Middle Eastern rhythms were an essential element of this music with the darabukkah, bass drum and finger cymbals or zils (played by the belly dancer) being crucial. The rhythm known as the ciftetelli (in Greece and Turkey) or wahdah taqāsim (in Egypt) was popular.

Percussion improvisations were played to a harmonic ostinato using the ciftetelli rhythm with a number of harmonic interpretations. Other rhythms, including the military march, Latin, jazz syncopation and early rock and roll, were also used, particularly within solos.
Melodic instruments such as flute, oboe, saxophone and clarinet over-shadowed the oud and qanūn, and the violin was amplified. The repertoire was derived from popular and traditional Middle Eastern sources, such as the suite of songs (waslah) linked with instrumental improvisation (taqāsīm). While the taqāsīm is traditionally performed as an instrumental or vocal solo, nightclub performances, as with the percussion solos just mentioned, were usually performed to the beat (taqāsīm ʿalā al-wadah) or to the ciftetelli pattern, and as accompaniment to the most salacious part of the dancer’s “veil work” (Rasmussen, 1992, p. 72).

Although the East-Coast nightclub scene of the 1950s–1980s had its roots in Arab community events, immigrants and American-born musicians with a Middle Eastern heritage adapted orientalist imagery and fantasy for their own musical purposes.
“Stereotypes of the so-called oriental world served, in this case to break down some of the barriers between immigrant groups and between these groups and mainstream America” (Rasmussen, 1992, p. 82).

Similarly, Arab-born composers of music for radio, television and concert audiences have developed their traditional genres with Western influences:

Development usually means the use of a larger range of instruments, the introduction of choirs, foreign instruments and the incorporation of polyphony so of course notation (El-Mallah, 1997, p. 325). They are modernizing (tagdid) the music of their own region. Traditional elements may remain such as *iqā* or Arab poetry (El-Mallah, 1997, p. 323).

While not rejecting development and change, Touma suggests that “true Arabic music should be created within the framework of the tradition and according to conventional standards. The creation of authentic musical material, based on the modal structures of the *maqam al-‘iraq, taqāsīm, layali and nawbah*” (Touma, 1996, p. 147). Composer and oud player Munir Bashir best exemplifies this somewhat challenging prescription. While his music is based on the *maqāmāt*, with many traditional characteristics, he has extended a number of elements. Bashir’s *taqāsīm* (solo improvisations) often extend to over forty minutes with numerous structural highpoints; his dynamic range extends from *ppp* to *ff* (traditionally dynamics remain stable at a medium level); he uses harmonics extending the
range of the oud by two octaves and has introduced new timbres by stopping the strings in different positions (Touma, 1996, pp. 147–148). Bashir was born in 1930 in the city of Mosul in north Iraq to a family of mixed Assyrian and Kurdish heritage, and was taught to play the oud by his father. He studied at the Baghdad Institute before moving to Budapest to complete a doctorate in musicology in 1965, under the supervision of Zoltán Kodály at the Franz Liszt Conservatory (Tsioulcas, 2007).

Indisputably classical Arab in style, Bashir’s music also reflects the interest he had in Northern Indian music and flamenco (including harmony). Following older oud-playing traditions of Iraq, Bashir developed his own tuning system, beginning on C2. It features the doubling of the high F string with one tuned an octave lower, giving the higher melodies a full sound.

![Tuning System](image)

(Parfitt, 2007)

Bashir allows his Arab-identified music to be invigorated by intercultural elements while not allowing these to redefine the music.
As a further example, Egyptian singer, Umm Kulthum, used elements of the singing styles of mashāyikh, the recitation of the Qur’an. This included correct pronunciation, an emphasis on expressing textual meaning and the use of vocal tone colours. Reciting the Qu’ran, perhaps more than folk music, can imply authenticity. This helped Kulthum connect with people through an Arab identity. Her timbrel variations “contributed aesthetic beauty to the line, added variety to the rendition, heightened the meaning of the text and localised the rendition by infusing it with qualities recognised as part of a historically Arab vocal style” (Danielson, 1997, p. 148).

While some within the Arab tradition criticise the use of Western techniques and instruments, Arab musical essentials, such as rhythmic and melodic modes, have the flexibility to combine with intercultural elements to remain identifiable. Listeners and musicians clearly decide whether a music has an apt balance of elements to be identified as Arab. This phenomenon is pertinent for the score of *The Aqueduct*.

### 2.6 ORIENTALISM IN WESTERN ART MUSIC

Edward Said defines orientalism as a:

> a corporate institution for dealing with the Orient dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism [can be seen] as a Western
style for dominating, restructuring, and having authority over the Orient


Orientalism in Western music flourished in 17th- and 18th-century operas with Turkish or Chinese settings, such as Mozart’s *Die Entführung aus den Serail* (1782). In the 19th century the Middle East was a focus for colonisation by the West, and became a popular setting for operas and other musical works. Locke observes that composers relied on previous Orientalist compositions, rather than on what was known of the music of the region, as a source of stylistic guidance (Locke, 1998, p. 58). Middle Eastern musical gestures were first established in the successful work *Le Désert* (1844) by French composer Félicien David, who had lived in Egypt for two years (Locke, 2009, p. 1). His work was followed by Bizet (*Les pécheurs de perles*, 1863), Verdi (*Aida*, 1871), Massenet (*Thaïs*, 1894) and Richard Strauss (*Salome*, 1905). Derek Scott comments that “One might ask if it is necessary to know *anything* about Eastern musical practices; for the most part, it seems that only a knowledge of Orientalist signifiers is required” (Scott, 1998, p. 309). Signifiers include: heavy use of the augmented second, melisma and syncopation; church modes with pedal points and or minimal harmonisation; and the featuring of instruments such as double reeds, tambourine and bells (Scott, 1998, pp. 310, 312). For example, in Ravel’s *Sheherazade* a solo oboe plays a theme featuring augmented seconds against muted strings playing a tremolo, followed with a tambourine:

Ravel, Sheherezade,
Spain has been represented with dance rhythms such as the fandango, as can been seen in Gluck’s 1761 ballet *Don Juan*. In the 19th-century the Phrygian mode became a signifier, as can be seen in Rimsky-Korsakov’s “canto gitano” from *Capriccio espagnol* (1887) (Scott, 1998, p. 319). The Spanish Phrygian (or *hijaz* mode), with a major 3rd generating an augmented 2nd, is also used in the example below:

Rimsky-Korsakov

*Canto gitaro, Capriccio espagnol* (1887)

Other Orientalist signifiers, such as those representing Asia and India, are beyond the scope of this work; for a comprehensive list see Scott (1998, p. 327).

Western Orientalist compositional devices are not the result of meticulous study of non-Western musical practices. Orientalism is not an attempt to imitate or reflect a deep
appreciation of specific traditions. While many signifiers, such as the augmented second, are found in a number of musical traditions in the Middle East, Oriental signifiers can be seen as a set of stylised Western compositional devices used to represent the exotic other. “What it is trying to do . . . is at one and the same time to characterise the Orient as alien and to incorporate it schematically on a theatrical stage whose audience, manager, and actors are for Europe, and only for Europe” (Said, 1985, pp. 71–72). Western Orientalist opera conveyed social ideology with what Locke describes as the “archetypal, Orientalist opera plot. A Western male becomes romantically involved with a local female, who is portrayed as sexually inviting and thereby at once attractive and threatening” (Locke, 2009, p. 1):

There is a long tradition in the West – and no doubt elsewhere, too – of setting a story in other lands and other times as a device for safely voicing various controversial concerns – psychological, social, or political – such as the yearning for an unencumbered expression of sexuality, or trenchant and even subversive critiques of ruling elites and dominant ideologies” (Locke, 1998, p. 61).

The stories may not be about the Orient at all, but about “universal human proclivities and circumstances – abuse of power . . . injuries of class and gender (as in [Puccini’s] Butterfly), need for tolerance, decisiveness, and endurance in adversity, for example” (Locke, 1998, p. 62). The Aqueduct reflects these “universal human proclivities
and circumstances,” but it is also a story about sociopolitical life grounded in contemporary Israel. The score makes ethnic references as part of a complex musical syncretism, rather than as an expression of Orientalism.

By way of contrast, Czech (Moravian) composer Alois Hába (1893–1973) was significantly influenced by Arabic music. He began playing violin and double bass with his father’s folk orchestra, where he absorbed the microtonal deviations within the music performed. Hába also studied Arab music, however, and devised his own system, which is outlined in his Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel- und Zwölftel-Tonsystems (1927). Although a pupil of Novák and Schreker, his interest in semitonal and microtonal composition was influenced by Schoenberg and Busoni. While Hába composed using 12-tone system of equal temperament, he is best known for his microtonal works (Vysloužil, 2007).

Hába wrote both libretto and score to his opera Matka (Mother) in order to “preserve the authenticity” of his objective; the representation of the folklore and way of life of his homeland in southern Valašsko, Moravia (Vysloužil, 1973, p. 590). Hába used colloquial speech and Eastern European folk-inspired melodies to represent this “authenticity,” however it is his use of microtones that characterises the style and the language of the opera:

(Alois) Hába, as is well known, employs quarter and even one-sixth tones.

He uses them, not to make seven-tone scales, but to enrich the possibilities
of melodic and harmonic nuance, and to facilitate his non-thematic, non-motival procedure, which he practices in purest fashion. But what I have heard of his music has not sounded Oriental, and, as with Varèse, I think this is due to the absence of structural rhythm and integral use of scale (Cage, 1968–9, p. 17).

Hába studied Arab music to enrich his non-Orientalist, micro-tonal musical style, which referenced his own contemporary cultural-historical context. John Adams’s opera *The Death of Klinghoffer* (1991) similarly demonstrates a non-Orientalist treatment of Alice Goodman’s libretto set in the Middle East. It tells the true story of the 1985 hijacking of the cruise liner *Achille Lauro* by Palestinian terrorists, and the subsequent death of Jewish-American Leon Klinghoffer. As with *The Aqueduct*, the themes of *The Death of Klinghoffer* centre on the current situation in Israel/Palestine, however Adams employs his own musical style, typified by its own contemporary cultural-historical context, rather than Orientalism.

### 2.7 AUSTRALIAN INTERCULTURAL MUSIC

Middle Eastern music has not been widely considered by Australian composers either as a source of inspiration or as representative of an Australian identity, however many Australian musicians have composed, and continue to compose, intercultural music, particularly borrowing from Indigenous Australia, as a way to suggest an Australian sound
or identity. Peter Sculthorpe’s *Sun Music I* (1964) is a notable example of the trend, although appropriation of Aboriginal music extends back to Isaac Nathan’s *Aboriginal Choruses* of the late 1840s and earlier (Macarthur, 2002). Recent collaboration between Sculthorpe and didjeridu player William Barton, and the Australian Art Orchestra’s visit to Ngukurr, suggests that the interest is continuing. Composer Liza Lim observes that “Aboriginal cultures continue to be used by artists as a marker of authenticity in the construction of an Australian identity or sense of nationality” (Lim, 2006, p. 11).

Another popular source of inspiration for Australian musicians is South East Asia, as can be seen in the work of composers Ann Boyd, Betty Beath and others:

> Many composers have found that Asian music provided a starting point for the development of their language, and most commonly, it was the Asian concept of time which seemed to hold the most promise . . . Although much of their musical material is Asian in origin, the end result is invariably expressive of the drier, more vast Australian continent, resembling in its texture and tone quality the music of Aboriginals rather than that of the Balinese Gamelan or Japanese Gagaku, the two most significant Asian influences on Australian composers (Crisp, 1979, p. 54).

Boyd’s *Cycle of Love* (1981) is a poetic representation in English of five Korean *sijo* poems (a *sijo* poem has a short form similar to the Japanese haiku). Utilising a Korean


Over the past 25 years intercultural performance ensembles have evolved in Australia, performing the music of Africa, Asia and Eastern Europe in particular. Often comprising musicians of mixed ethnicity, these groups include Sirocco, Nakisa (Middle Eastern), Southern Crossings, Mara and the Habibis, to name a few (Atherton, 2003, p. 257). Before the 1970s, only a few Arabic traditional musicians were active in Australia. Today, they come from a variety of regions and perform a predominantly pan-Arab repertory to Arabic-speaking audiences of mixed ethnicity. Australia’s Arabic-speaking population consists largely of people from Egypt, Iraq, Lebanon, Palestine, the Persian Gulf States and Syria (Hajal & Reskalla, 2003, pp. 48–49).
A thorough examination of the reasons for which Middle Eastern music has had little impact on Australian composers is beyond the scope of this paper, although it is reasonable to speculate that it may partially be due to the distant geographical location of the Middle East, when combined with a lack of formal and informal exposure to its many styles and genres. The dominant role of improvisation and ornamentation, combined with the absence of harmony and polyphony found in much traditional Middle Eastern music, renders it different enough to present a significant challenge to the intercultural composer. Another consideration is that owing to the free use of dissonance and microtones which is currently common practice in much 20th- and 21st-century music, the complex system of melodic modes, microtones and rhythmic modes characteristic of much Middle Eastern music may be considered unnecessarily formal or restrictive. Western music has already defined dissonance on its own terms and composers generally avoid repetitive rhythmic patterns.

2.8 ARAB COMPOSERS WORKING WITH WESTERN AND MIDDLE EASTERN ELEMENTS

Middle Eastern composers have an ongoing history of incorporating Western and Eastern musical elements in their compositions. In the early 1800s, European musicians arrived in Egypt as consultants for five music schools. These schools were established within the Egyptian military by Muhammad Ali, who ruled between 1805 and 1848. His objective was to emulate Istanbul, the cultural centre of the Ottoman Empire. Western music in
Egypt was later reinforced by the construction of an opera house in Cairo to celebrate the opening of the Suez Canal in 1869. Giuseppe Verdi was commissioned to compose the opera *Aida* for this event but it was not finished in time and its performance at the opera house was delayed until 1871 (El-Mallah, 1997, p. 238). With the exception of Lebanon, other Arabic states avoided contact with the West until the 1960s (El-Mallah, 1997, p. 227).

Egyptian Sayyid Darwish (1892–1923) composed in traditional forms for theatre and was among the first to introduce Western elements (Hajal, 2003, p. 49). Influenced by the Italian opera performed in Cairo, his most popular operettas were *El-ashara‘l tayyiba* (1920), *Sheherazade* (1921) and *El-barooka* (1921) (El-Kholy, 2007b). ‘Abd al-Wahhāb (1907–1991) is one of Egypt’s most renowned and influential composers. While he studied and retained Arab musical features, Wahhāb was more concerned with westernisation. According to Samha El-Kholy, “he superimposed a heterogeneous mixture of Western features on a foundation of oriental monody.” Wahhāb’s Western influences included quotes from classics, simple harmonisation, Western and Latin American dance rhythms, Western instruments such as the cello, double bass and jazz instruments. The absence of complex rhythms and the ascendency of the Western major-minor tonality did not prevent his music from becoming popular (El-Kholy, 2007a).

Egyptian composer Abdel-Rahim (1924–1988) was a significant composer of contemporary intercultural music. After studying in Germany, Abdel-Rahim was head of
composition at the Cairo Conservatory of Music. He worked on new ways of organising components of Arab and Western elements:

I was not satisfied with the harmonic and textural solutions adopted by the preceding Egyptian composers, ie the use of classical/romantic harmonies, with a superimposed outward veneer of local (melodic) colour. I had always realized that the renovation of Egyptian music had to stem from its basically monodic horizontal character, so fundamental to the musical sensibility of the whole region. Thus to me polyphony seemed the obvious solution (El-Kholy, 1996, p. 27).

Rahim’s musical language involved:

1. The replacement of the Western major/minor system by the maqāmāt.
2. The use of irregular rhythms, such as patterns in five, seven and nine typical of traditional music, combined with meter changes.
3. A range of both Western and indigenous percussion
4. Modal polyphony that incorporated the intervals of the maqāmāt.

The effects of polyphony based on the maqāmāt are harmonic tension and conflict, particularly when the modes contain microtones, such as in Duo for Violin and Cello (1981).
This piece is in three movements, with the first and last movements based on the traditional Egyptian melodies *We Samahennoba* and *Ya Nakhletein*. The second movement is based on an original theme (Abdel-Rahim, 1982). In this excerpt a violin motif is developed with varied repetition, or ‘motif metamorphosis’ as defined by musicologist Samha El-Kholy. El-Kholy describes Abdel-Rahim’s short motifs as his “basic cell which uses characteristic modal intervals as the basis of musical melodic and polyphonic structure” (El-Kholy, 1996, pp. 30–31) In contrast, John Robinson refers to this melodic material as “short and varied by octave displacement of minor melodic or rhythmic alteration, a procedure commonly found in improvised Egyptian music” (Robinson, 1995,
Abdel-Rahim also uses complex, irregular rhythmic patterns, common to both 20th-century composers such as Bartok and to Arab music practices. In the opening of *Sonata for Violin and Piano*, for example, Abdel-Rahim begins in 5/8 grouped as 3 + 2, and then moves to 4/8 and 6/8:

![Sonata for Violin and Piano](Image)

Although these are common Arab time signatures, there are no accents or polyrhythms particular to Arab music. In *Echoes for Flute and Orchestra*, which is based on a traditional tune, Abdel-Rahim maintains however the 10/8 time signature, *sama’i thaqil* of the original melody (El-Kholy, 1996, p. 34). Abdel-Rahim is emphasising spaces where stylistic borders and meeting places between Western and Middle Eastern characteristics can be found.

Mauna Ghoneim (1955–) was a student of Abdel-Rahim. She has developed a style that features melodic lines derived from Arab tetrachords (and pentachords) accompanied by contemporary Western harmonies. She uses irregular metres based on the Arabic rhythmic

Another notable Egyptian-born intercultural composer (and ethnomusicologist) is Halim Abdul Messieh El-Dabh (1921–), now a citizen of the USA. El Dabh’s compositions include 11 operas, 4 symphonies, numerous ballets, concertos, and orchestral pieces, works for band and chorus, film scores, incidental music for plays, chamber and electronic works, music for jazz and rock bands, works for young performers, and pieces for various combinations of African, Asian and Western instruments. While El-Dabh utilises contemporary compositional techniques and innovative systems of notation, his works also have elements of Near Eastern, African and Ancient Egyptian music (Badagnani, 2007).

Palestinian oud player, violinist and composer Simon Shaheen (1955–) began studying the oud with his father, composer and conductor Hikmat Shaheen at the age of 5. At the age of 7 he also studied the violin and Western classical music at the Rubin Conservatory in Haifa. In 1980 his studies continued in New York at the Manhattan School of Music and later at Columbia University. Shaheen went on to perform in a range of styles, notably classical Arab music in the *Near Eastern Music Ensemble*, which he founded in 1982. Shaheen also formed the contemporary jazz fusion group Alcantra Fusion Ensemble in 1992. His piece *Theme and Variations* for oud and orchestra (premiered in 2008), incorporated a variety of Western classical compositional techniques. He also composed
traditional Arab compositions and arrangements, jazz and film and theatre scores, including *The Sheltering Sky* and *Malcolm X* (Kelani, 2007).

In *Taqāsīm: The Art of Improvisation in Arab Music*, Shaheen collaborated with Ali Jihad Racy. While the *taqāsīm* is traditionally performed solo, on this recording Shaheen on oud trades long improvised phrases and likewise Racy on *buzuq*. It documents a live performance from 1979 at the Alternative Museum in New York (re-released as a compact disc in 1991). In his 1987 review, Touma considers it a “high-quality performance” of Arab music but is not convinced that the emotional representation of the *maqam* is maintained. “Such a division of the musical parts between two musicians weakens the intensity of the representation these feelings, these being realized far more strongly and individually in the performance of a soloist” (Touma, 1987, p. 85). In contrast, Anne K. Rasmussen describes the recording as “an excellent if innovative approach to the traditional art of improvisation” and “an excellent performance model of several Arab melodic modes” (Rasmussen, 1997).

While performing traditional Arab music, Shaheen is part of the contemporary world music phenomenon. Although his 1991 CD *Turath* (heritage) features compositions and improvisations as played by a traditional *takht* ensemble, it contains contemporary multitracking techniques and overdubs, and is aimed at an international audience:
It is ironic that there is little or no market for recordings like *Turath* in Shaheen’s homeland, the Arab Middle East . . . Shaheen’s conscientious effort to bring traditional Arab and Turkish music to new audiences may actually set off something of a revival movement among performers, both here and abroad (Rasmussen, 1996b, p. 155).

A more detailed analysis of intercultural composers from the Middle East is beyond the scope of this paper. It may be noted, however, that the widespread influence of Western music in the Middle East, particularly in Egypt, has seen intercultural composers such as Abdul-Rahim approach Middle Eastern and Western intercultural music with a significantly higher degree of integration than composers with a Western background.

**2.9 AUSTRALIAN COMPOSERS INCORPORATING MIDDLE EASTERN AND WESTERN ELEMENTS**

Australian Composer Ann Ghandar (1943– ) travelled to Egypt in 1975 and was “fascinated by the sound of Arabic music” (Ghandar, 2007). She visited again in the 1980s and 1990s and further explored Middle Eastern music. In 1987 Ghandar taught composition to students at the Cairo Conservatorium and her interest in cross-cultural composition grew. She describes her music at this time as containing “more consistent patterns of both pitch and rhythm.” This can be seen in *Mysterious Echoes* for violin and harpsichord (1998), in which she quotes both Egyptian composer Abd’ El Wahab and the
18th-century French composer, Francois Couperin. Ghandar also wrote a number of compositions based on Egyptian folk songs, for example *Little Moon* (1995) (Ghandar, 2002).

Australian saxophonist Charlie Munro released *Eastern Horizons* in 1967. On this record, the Charlie Munro Quartet follows many established jazz conventions, such as improvisation and the ‘head-solo-head’ form. Munro innovatively uses Middle Eastern modes and rhythms, however, for his compositions and improvisations.

Recently, Richard Tognetti has arranged a number of Joseph Tawadros’s compositions for the Australian Chamber Orchestra. Tawadros is an Egyptian-Australian oud virtuoso who collaborated with the Australian Chamber Orchestra in 2005 and 2006. With the likely goal of highlighting the oud melody to be performed by Tawadros, the Arab and Western elements are not highly integrated. Tognetti typically maintains a separation with a melody played on the oud, and accompaniment texture performed by a string orchestra. He regularly doubles the oud melody in octaves with the strings creating heterophonic textures that dramatically highlight Tawadros’s melodies, for example:
Andrian Pertout approached his 2001 arrangement of Siamak Noory’s santūr solo in *An Honourable Silence* in a similar way to Tognetti. Also arranged for chamber strings, it predominantly has a melody and accompaniment texture with the occasional doubling of the santūr melody.
An Honourable Silence
Solo Santur Arrangement

Andrian Pertout

(Pertout, 2001)
2.9 CONCLUSION

The musical genres and styles discussed demonstrate a close association between ethnic identity and its interpretation, through the meanings delineated by specific elements in intercultural music. Traditional, regional or contemporary music can represent culture, religion and nationality and may be appropriated between cultures. Furthermore, the inclusion or exclusion of intercultural musical elements by composers can be motivated by geographical, social or political factors, suggesting identity within music is a highly constructed phenomenon. This is seen from the Australian composer’s preference for Asian or Aboriginal musical elements to represent the Australian landscape and the Zionist backlash against German musical influences.

Contact between Eastern and Western musical traditions has resulted in popular intercultural music such as pan-Arab entertainment music and the music of North America’s East Coast nightclub scene. However, composers such as Rahim have also shown that Western techniques and Eastern elements can combine to generate a personal compositional style.

There is clearly scope for continued exploration of the ways to combine Eastern and Western musical elements. The integration of Arab, Jewish, Western and jazz elements is under-represented and therefore groundbreaking, particularly in the format of a chamber opera or any other style of musical theatre. Remaining mindful of associations between
ethnic identity and musical traditions, the themes of identity, difference and change within

*The Aqueduct* can be expressed while generating an individual style.
CHAPTER 3

METHODOLOGY
3.1.1 PRE-COMPOSITIONAL PROCESS

The pre-compositional research undertaken to produce a work of this nature was essential. As an Anglo-Australian, an outsider to these cultures, the composer found the musical representation of fictional Jewish and Arab characters a complex venture. In order to develop a creative and original response to the traditions represented, the composer required a thorough understanding of each musical system.

The research began with an investigation into a range of Arab and Jewish musical traditions. The primary motivation for incorporating Middle Eastern elements into the score was the narrative itself. It raises the question: how can Jewish and Arab musical influences not be included in a narrative of this nature? Set in Israel, The Aqueduct’s themes and characters strongly suggest an intercultural approach to the score. Nevertheless, it is important to consider also some potential implications of incorporating musical practices of another culture:

Culture is and is not self-conscious; some group must identify it. Appropriation is the making of what belongs to one individual or group into the property of another individual or group . . . . cultural appropriation occurs when a member of one culture takes a cultural practice or theory of a member of another culture as if it were his or her own or as if the right of possession should not be questioned or contested (Hart, 1997, p. 138).
While there may always be those who question the use of intercultural musical elements in a Western score, it can be argued that their incorporation is part of a process of cultural mediation. As ethnomusicologists, theorists and record companies publish material, cross-cultural understanding is enhanced. The analysis and application of this material is part of this continuum.

As well as integrating Arab and Jewish musical elements, The Aqueduct as a chamber opera is a social commentary that represents ideas of difference and power, of gender and ethnicity:

The debate over cultural appropriation is about whether speaking for others or representing them in fictional as well as legal, social, artistic, and political work is appropriate or proper, especially when individuals or groups with more social, economic, and political power perform this role for others without invitation (Hart, 1997, p. 137).

While the librettist has a Jewish heritage, the intention of The Aqueduct is not to represent any dominant ethnic or gendered position, but rather the telling of one story – part ethnography, part autobiography and part fiction – that brings to the centre voices from the margins. The conduit for this specific perspective is music that opens some borders between Eastern and Western traditions.
Jewish musical traditions span continents, cultures and times, incorporating a diverse yet often interrelated array of styles and genres. Arab musical traditions also have a long history that embraces a diversity of styles and genres. There is no single, unequivocal style or genre that could epitomise The Aqueduct’s fictional characters, however it is possible to speculate and generalise about traditions that are likely to be part of the characters’ musical heritage and to invoke artistic licence to invent possible influences. Consequently, the pre-compositional research process had four primary objectives. Firstly, to reach an understanding of classical Arab music, as it is the likely heritage of the principal protagonist Amal. Secondly, to understand the music commonly heard at Jewish functions, such as weddings, throughout the Diaspora, as well as any other genres commonly identified as Jewish. Thirdly, to uncover genres and styles that have personal aesthetic artistic appeal. Finally, to reveal any interconnectedness between these traditions.

As a result, techniques from a variety of musical practices were selected for use throughout The Aqueduct. For example, the Arab maqāmāt (modes), iqa’at (rhythmic patterns) and modulation practices; a variety of Jewish modes and dance rhythms; as well as Andalusian Phrygian tonality are employed throughout the opera.

3.1.2 A RICH AND COMPLEX ARRAY OF MUSICAL TRADITIONS
There are many styles and genres of music in the Middle East, North Africa, Turkey, the Levant, the Gulf States, Persian-speaking areas and much of Central Asia, with different linguistic and national dialects, gender roles and musical practices. While *The Aqueduct* does not incorporate specific genres and styles, it was invaluable to attain substantial understanding of the rudiments, theoretical concepts and performance practices associated with as many traditions as possible, in particular the classic Arab and Jewish musical traditions. The process of listening to and researching these musical traditions facilitated the incorporation of various rhythms, modes and embellishments into the score of *The Aqueduct*.

It was during the so-called Golden Age, a time of political and cultural freedom for Arabs in the ninth century, that singer, oud player and composer Abu l-Hasan ‘Ali Ibn Nafi’, known as Ziryab (blackbird) left Baghdad for al Andalus (Spain), taking with him the Arab music tradition (Touma, 1996, p. 11). He settled in Cordoba, then the capital, creating a new musical centre. By the early 13th century, Arabo-Andalusian music had developed distinctive features as it remained isolated from Arab, Persian and Turkish developments (Seroussi & Schleifer, 2001, p. 797).

Pre-Islamic Andalusian music absorbed Jewish and early Christian influences, Arab poetry, local instruments and North African elements, such as the rhythms of the Berber soldiers (*Andalusian Music*, 2004; Vuylsteke, 1997). The Islamic conquest of Spain by the Moors, Arabs and Berbers from North Africa had taken place in 711, replacing the
Christian Visigoth rulers. The southern area of Spain became known as Andalusia (Samuels, 1977, pp. 194–195). By the Middle Ages, Andalusian music flourished in a culturally tolerant, pluralistic environment. Jews, Arabs, Berbers and Christians lived and worked together in a political and cultural Golden Age. This is a reminder that these often conflicting ethnicities have a shared history that includes intercultural musical practices, and it situates *The Aqueduct* in a well-established but chequered history of East/West intercultural music.

The Catholic re-conquest of Spain began in the north in 1085 and was complete by the first decades of the 13th century (Samuels, 1977, p. 229). This heralded the start of a Jewish and Muslim exodus and by the 14th century, cultural tolerance had ended. Pogroms and persecutions in 1391 led to mass conversions of Jews and Muslims, and in the mid-15th century, many *conversos* (converts) were accused by the Spanish Inquisition of secretly practising their old religions. In 1492 Jews and Muslims were expelled, many moving to North Africa (Ivanoff, 1996). Jews also settled in Europe, the Ottoman Empire and the New World.

By the beginning of the 18th century, distinctive Eastern and Western Sephardic musical traditions were apparent (*Sepharad* is the Hebrew word for Iberia). The Western or North African tradition maintained close links with the Iberian Peninsula and Western European musical influences, while the Eastern Mediterranean tradition was heavily influenced by Turkish and Balkan practices of the Ottoman Empire (Ivanoff, 1996). This was the second
forced Jewish exodus from Iberia. Sephardic Jews are known to have lived in the region from the Roman Era (Samuels, 1977, pp. 193, 240). When Christianity was declared the official state religion in 589 AD by the ruling western Goths, thousands of Jews were forced to leave in response to death threats and forced baptisms (Ivanoff, 1996).

This history of persecution, pogroms and forced exodus has cut deeply into the cultural psyche of many Jews, even to the present day. Part of the rationale behind the creation of the modern state of Israel was that the existence of a Jewish homeland would prevent further pogroms, particularly in the wake of the Holocaust. Coupled with the religious tenet that Israel is the ‘land of milk and honey’ and a gift from God to the Jews, these concepts are central to the themes of The Aqueduct. The music of the exiled Sephardic Jews particularly influenced Scene XIII, where the dream of a joyous return to Israel has soured for Talia. Jews expelled from the Iberian Peninsula have maintained this heritage with a nostalgia akin to that for Israel (Ivanoff, 1996). Scene XIII, with its related themes of forced migration, loss of homeland and ethnic cleansing, resonates with the Sephardic romanzas (romances) and the sense of loss they contain. This will be discussed in more detail in the evaluation of Scene XIII. Following is an account from the Spanish monk Andres Bernaldez who observed the Jews’ expulsion from Spain:

They left the country in which they were born. Great and small, young and old, on foot, donkeys or in carts, each followed the path to his or her chosen destination. Some stopped at the wayside, some collapsed from
exhaustion, other were ill, yet others dying. No fellow creature could have
failed to have pity on these unhappy people. All along the way there were
constant appeals for them to accept baptism, but their rabbis instructed
them to refuse and implored the women to sing, beat their drums and to
uplift their souls (Sarband, 1996).

3.1.3 JEWISH MUSICAL TRADITIONS

Jewish musicians (like their Christian counterparts, and those of other religions) played a
role in the development of Arab art music, demonstrating the complex interrelatedness
and contributions to music of the various ethnicities living in the Arab world. Jewish
groups have always lived in the Near Eastern, North African and Asiatic regions, such as
Yemen (southern Arabia), Iraq, Syria (Babylonian-Baghdad), Persia (Daghestan),
Bukhara, Afganistan, Georgia, and Cochin (southern India on the Malabar coast) (Heskes,
1994, p. 105). Consequently, Arab musical traditions could be invoked to represent Jewish
themes and characters in The Aqueduct. Given that the principal Jewish characters have a
Western background, however, additional musical traditions were also explored.

A definition of Jewish music is highly elusive, as it would need to encompass a multitude
of traditions both secular and religious throughout the Diaspora. A search for unifying
characteristics is equally elusive:
Among the various communities there are also disparate views as to the definition of Jewish characteristics. Moreover, in most cases the Jewish community will claim that its music differs from that of the non-Jewish society around it, while the objective listener will hardly notice any difference (Shiloah, 1992, p. 18).

While Jewish musical traditions are diverse and without uniquely unifying features, they cross many borders, meeting and contributing to several musical traditions: Arab, Eastern European, Western art, jazz and gypsy.

Curt Sachs addressed the First World Congress of Jewish Music in Paris in 1957, saying that Jewish music was “made by Jews for Jews, as Jews” (Sadie, 2001, p. 24). He also included the open-ended statement that Jewish music is “made by Jews, as musicians for listeners” (Sadie, 2001, pp. 24–25). Yet serial music, which has its origins with Arnold Schoenberg, a Jewish composer, is nevertheless unlikely to have widespread association with Jewish identity, while klezmer is increasingly identified as definitive Jewish music, in Australia and internationally. With its origins in Eastern Europe, early klezmer music remains undocumented. Its regeneration in America resulted in widespread acceptance of klezmer as a significant Jewish musical tradition. The growth of klezmer in America entailed the incorporation of many musical influences and what Mark Slobin refers to as “ethnic sharing,” that is, Jews playing at non-Jewish events and vice versa (Slobin, 1984, p. 34). Despite the eclectic musical influences of the new klezmer, many Jewish
In Hebrew, the word “klezmer” means musical instruments and it became the Yiddish term for a small popular orchestra. From the 15th century, Jewish musical ensembles wandered from place to place performing at Jewish and Christian celebrations and events. They played Jewish as well as local popular tunes, readily incorporating newly adapted styles into their repertory (Shiloah, 1992, p. 19). These wandering musicians or klezmorim, along with the gypsies, helped to spread stylistic features and genres such as the Romanian doina throughout Eastern Europe (Manuel, 1989, pp. 76–77).

At the end of the 19th century, several klezmorim, some from Romania and others influenced by the Romanian musical style, left Eastern Europe for North America. In America, Jewish, Greek and Gypsy musicians learned from and influenced each other. In the 1930s and 1940s Romanian-style tunes were also combined with older Jewish klezmer motifs, forming new hybrid genres. Following is the rhythm for the hybrid bulgar/freyleks:
Rubin notates the triplets as two sixteenth notes and an eighth note. This comparable to the notation practice jazz swing quavers. The swing feel in jazz is achieved primarily by perceiving the first quaver as if it was the first two quavers in a group of quaver triplets:

\[ \text{\textbullet}\text{\textbullet}\text{\textbullet} = \text{\textbullet}\text{\textbullet}\text{\textbullet} \]

In this case, the first note is longer than the second, the opposite of the early interpretation of a klezmer triplet discussed below. The bulgar/freyleks is also played with a Bulgarian 8/8 (3+3+2) with a simultaneous two-beat ‘oom-pah’ creating tension.

This 8/8 (3+3+2) feel is similar to the Arab rhythms such as the \textit{sa’ldi iqa’at}:

\[ \text{\textbullet}\text{\textbullet}\text{\textbullet} \]

\[ \text{\textbullet}\text{\textbullet}\text{\textbullet} \]

(Racy & Logan, 2004)
Ottoman Turkish rule influenced Eastern European musical styles, highlighting the interconnectedness of the musical traditions under discussion. The *sa’ldi iqa’at* is used to accompany the Sephardic romanza-influenced Scene XIII of *The Aqueduct*, discussed above.

In the 1960s, young Jewish musicians became enthusiastic about their music, particularly clarinettists Dave Tarras and Naftule Brandwein. They claimed that *klezmer* music was more authentically Jewish than Yiddish songs or the Hasidic *niggun* (see below). They considered this music too derivative of the non-Jewish music that surrounded its origins. Part of the appeal of *klezmer* was its adaptability to different styles, as can be seen by Tarras’s infusion of jazz and swing (Shiloah, 1992, p. 20).

Although *klezmer* is now performed worldwide, it is primarily an American ethnic tradition and as such cannot definitively represent a middle-class Jewish *Ashkenazi* (the Hebrew word for German) woman from Melbourne, any more than the Arab music of Jews from the Middle East can. Nevertheless, characteristics of *klezmer* have been incorporated into the score alongside Sephardic and Arab elements. As an aggregate they can suggest, if a little ambiguously, Jewish themes. The opening of the *The Aqueduct* is influenced by a *klezmer doina* and there are numerous *klezmer* modes and ornaments throughout the score.
*Klezmer* modes and ornaments have their origins in Jewish liturgical music which, in turn, was influenced by Arab and other Middle Eastern musical traditions. Many Jewish musical traditions also have close links with religious practices. The Zohar (a kabbalist text) says that “there is a temple in Heaven that is opened only through song”; similarly, “the Talmud scorns those who read the Holy Scriptures without melody and study its words without singing” (Heskes, 1994, p. 37). Biblical cantillation, or melodically shaped speech intonation, continues to evolve throughout the Diaspora. Ashkenazic and Sephardic performance traditions differ as do subdivisions of those branches, with different melodic systems for the chanting of the Pentateuch, the prophets and for each of the sacred scrolls (Heskes, 1994, pp. 37–38).

Modal improvisation in liturgical music is found in all Jewish traditions throughout the Diaspora. Both the words of prayers and music were improvised during the first 5 centuries C.E. Text was gradually standardised until the canonisation of the prayers in the 10th century; from this point improvisation was confined to music. In Eastern European Ashkenazi synagogues, traditional modes are combined with the major mode while in the Orient, communities use the *maqâmât* as a basis for improvisation (Sadie, 2001, p. 48).

Improvised introductions are also a common feature of *piyyutim* or liturgical poems. Although they were originally written between the 4th and 6th centuries with the intention of enhancing prayer, *piyyutim* began to digress from the prescribed prayers. They increasingly appeared in other devotional texts and were used to celebrate paraliturgical
occasions, such as weddings or bar mitzvahs. According to Shiloah, from its inception, “the piyyut was meant to be sung, hence the more modification and enrichment it underwent and the more entrenched it became, both within and outside of the liturgy, the more it influenced the development of music and musical life” (Shiloah, 1992, pp. 11–13).

In Morocco, Jewish songs of supplication contain a two line section of text in the introduction, known as the *bitayn*, which leaves room for embellishment or improvisation. These improvisations include nonsense syllables such as yi-li or na-na (also used in secular Arab vocal practice), and can be sung in whatever musical mode a particular community is accustomed to. In the Near East these introductions are known as *mawwâl* and are based on the *maqāmāt* (*dastgah* in Persia and *tba* (pl. *taba*) in North Africa).

Eastern European Jews are mostly Ashkenazic as their forebears came from Germany. They often spoke Yiddish, a mixture of Hebrew, medieval German and words from the Eastern or Central European country in which they settled (Samuels, 1977, p. 240). European Jewry bases its improvisations on the modes known as *steiger*, which will be discussed in more detail later. Another significant Ashkenazi musical tradition is the use of biblical modes or musical patterns, known as *Mi Sinai* tunes. Typically sung on high holy days, they refer to tunes received by Moses on Mount Sinai, however they originated in the Rhineland from the 11th to the 15th centuries (Shiloah, 1992, p. 250).
Early views held that fixed forms of worship were considered to be a constraint on spiritual expression: “Do not make your prayers a fixed form, for he whose prayer is routine, can never attain the pulsating emotion of genuine supplication,” notes the Treatise Berachoth, *M. Berachoth* IV; *B Berachoth*, 29 b; *M. Aboth* II, 18 (Idelsohn, 1929, p. 111).

In consequence, Jewish religious music readily absorbed surrounding musical traditions. Shiloah points out that “the infiltration into sacred music of popular secular tunes from the non-Jewish surroundings was facilitated by a natural desire to increase the emotional impact of prayers by adding a musical dimension to them” (Shiloah, 1992, p. 65). Both Ashkenazi and Sephardic cantors may quote foreign tunes. In Jerusalem the Sephardic community’s cantor, for example, may quote an Egyptian popular song (Sadie, 2001, p. 48).

The Hasidic movement also frequently borrowed local music. This religious movement spread among groups of pious Jews throughout Eastern Europe at the end of the 18th century. Founder Rabbi Israel ben Eliezer Ba’al Shem Tov (1700–1760) advocated the attainment of spiritual ecstasy in joyful devotions. Music was considered to be a part of this joyous religious expression. Early leader Rabbi Nachman (1772–1811) encouraged the improvisation of liturgical chant and the creation of holy *nigunim* (tunes). He created new tunes as well as seeking existing melodies that could be revised for sacred purposes. Nachman called this practice *m’khadesh ha-nigun* (renewal of the tune). Music was derived from prayer chant modes, cantillation motifs and hymn themes. The holy *nigun* is intoned without text and believed to imbue the singer with an ecstasy not attainable with
the inclusion of words. It is a type of vocal meditation accompanied by mystical thought. As part of a male tradition, Jewish folk songs (particularly those of Slavic origins), marches and dances were adapted and incorporated into the body of Hasidic melodies. Particular psalm passages and religious texts were also quoted for Hasidic songs. While Klezmorim performed Hasidic melodies at secular and paraliturgical events, women created music separately (Heskes, 1994, pp. 18–19).

The persistent aesthetic of change and renewal seen in both sacred and secular Jewish music exhibits a strong tradition of intercultural music. It suggests that a fluid intercultural approach to the representation of Jewish themes in *The Aqueduct* is fitting, particularly as themes of change and renewal are also integral to the libretto. In addition, the value placed by early Jews on improvisation as a tool for enhancing musical expression correlates both with the compositional process of *The Aqueduct*, which included improvisation in the development of compositional material (discussed below), and with the score itself. Scene XIII features both a vocal and oud metered improvisation, while Scene IX opens with a solo, un-metered oud improvisation. The pre-compositional process of researching Jewish musical traditions articulated musical and cultural connections between Jewish and Arab practices, the east and west, and Diaspora Jews and their adopted countries. The geographical and historical origins of styles and genres also identified elements such as modes and ornaments which were essential to establishing the musical milieu of *The Aqueduct*. 
3.1.4 ARAB MUSIC

Arab musical traditions are central to understanding not only the musical traditions of the Arab world, but also its residual influence on Jewish music throughout the Diaspora. Rudiments of Arab music theory are combined with Western techniques to create a complex intercultural composition. This section discusses the rudiments that have been applied to the score of *The Aqueduct*.

There are significant unifying features of Arab musical traditions. Instrumental and vocal pieces that share the same melodic mode are assembled and known by a local generic name such as *maqām* (in Egypt, Iraq and other places), *fasil* (in Syria), and *nawbah* (in North Africa), as well as by the name of the melodic mode a piece belongs to, for example, *maqām hijaz*. Within these compound forms, individual pieces vary in style. They can contain improvisation, feature a solo singer or chorus, and can have either regular or irregular meter (Racy & Logan, 2004). Regular rhythmic modes such as the Egyptian *iqa’at* are a defining characteristic of many Middle Eastern genres and styles. Persian/Iranian and Turkish traditions are now distinct but have many similarities with the Eastern Arab world: Egypt, Lebanon, Syria and Iraq. The Western Arab tradition refers to the music of North Africa or the Maghreb (Morocco, Algeria, Tunisia and Libya). It has its roots in the Andalusian music of Moorish Spain on the Iberian Peninsular, as has been discussed above.
Arab music theory dates from the 9th century and is taught or demonstrated on the oud. Issam El-Mallah, in *Arab Music and Musical Notation*, defines a number of schools:

1. The old Arab school from the 9th century (from before the *Omaijadi* through to the *Abbasisi* periods). Significant theorists include Ishaq al-Mausili (d. 850) and Yahya Ibn al-Munaggim (d. 912).

2. The school of Greek (influenced) Philosophers from the 8th to the 13th century. Theorists include Al-Kindi, Ihwan as-Safa, al Farabi, al Hwarizmi, Ibn Sina and Ibn Zaila.

3. The systematic school from the 13th to the 19th century. The principal theorist was Safi ad-Din al-Urmawi (d. 1294).

4. The modern school begins in the 19th century and continues to the present. It is based on the work of Lebanese theorist Miha’il Misaqa (1800-1889).

(El-Mallah, 1997, p. 95).

Throughout most of Ottoman rule, the pitch known as *yakah*, was said to be G. The pitch of this G did not equate with the European G as Arab music had never been notated. Actual pitches could vary up to a fourth either way, depending on the vocal range of

---

3 Musical notation entered the Arab world via the Egyptian educational system, through the five music conservatoriums set up between 1824 and 1835 in Cairo, al-Hanqa and an-Nahila. Music instructors came from France, Germany Italy and Spain (El-Mallah, 1997, p. 227).
singers as instruments are tuned to the singer. Of the 24 tones, each has its own name and functions within a hierarchical system. The ‘most important’ (frequently occurring) tones support the tone system and begin most maqām rows. Other tones are ‘important’ (less frequently occurring) or ‘less important’ (seldom occurring) (Touma, 1996, 18/25).

There are approximately 70 modes, based on heptatonic modes, throughout the Middle East and North Africa (Touma, 1996, p. 18). A comprehensive list is problematic, as textbooks often vary and there is some difficulty in confirming whether a mode is strictly Arab, Turkish or Persian. In The Aqueduct, Amal, a principal protagonist, is Palestinian. This led to a focus on the musical traditions of the Eastern Arab region where there are roughly 35 maqām (plural maqāmāt) commonly used (Farraj & Shumays, 2003).

Maqāms are classified by the beginning or final tone (rukiz or finalis) as well as by the intervals pattern. They are divided into two main sets or jins (plural ajinas), a lower and an upper jins. Most jins are tetrachords, although they can also be trichords or pentachords. There are also secondary ajinas that overlap the main ones. The lower jins is sometimes referred to as the cadential jins and determines the genre or family of the maqām. The first note of the upper jins is known as the dominant or gammaz (central tone). For example, the following maqām is known as hijaz, as determined by the lower jins, the dominant is G which is the first note of the upper nahwand tetrachord, and ajam is a secondary jins.
This plethora of modes (compared with Western music) is a window to a potentially infinite world of new musical sounds. The process of exploring these modes included research into ways in which the modes are organised. Cadences, for example, are known as *qaflat* (plural *qaflah*, literally “closure”) and emphasise the *maqām* being performed. They finalise phrases, usually on the tonic, and are generally followed by a pause. Largely improvised and ornamental, *qaflat* vary in length from quite short to up to around 15 seconds. Artists endeavour to create as innovative a *qaflah* as possible (Racy, 2003, p. 104). As with Western music, cadences define the mode of the music, suggesting that melodic cadences have the potential to be a significant organisational device in *The Aqueduct*.

An area of marked contrast with the predominantly polyphonic and homophonic texture of contemporary Western music is the monophonic character of much Arab music. According to El-Mallah:
The contemporary, living, traditional music of the Arabs is monophonic, without a doubt. This applies to all areas of music: folk music, art music, pop music, and religious as well as secular music. Given the monophonic form of Arab music, all attention is focused on the course of the melody, from the point of view of the performer, as well as the listener. The performer is therefore engaged in a constant attempt to enhance his performance through his individual interpretation of a melody. The soloist’s free interpretation of songs can vary from the contribution of simple ornaments to the addition of other complete pieces (El-Mallah, 1997, pp. 20–23).

In an Arab *takht*, a traditional ensemble, heterophony is manifested in two ways: firstly, with overlapping parts whereby a lead part is accompanied at a slightly delayed pace; secondly, musicians simultaneously improvise variations to the material with ornaments, omissions and syncopations. Racy comments that “as a cultivated form of artistry, heterophonic interplay is a primary feature of takht music” (Racy, 2003, p. 80).

While creative interpretation is an aesthetic correlating with most performance practices in the West, improvised variations are predominantly confined to improvised genres such as jazz. Heterophonic sections with variations are integrated into *The Aqueduct* to provide a distinctive flavour, as can be seen in Scene VI.
3.1.5 ARAB MUSICAL FORMS

*The Aqueduct* is through composed, a form not found in traditional Arab music. Nevertheless, the structure of many genres allows for diverse styles and can include complex rhythmic interplay. A number of Arab forms developed from poetry meters that generated rhythmic patterns not common in Western musical traditions. This rhythmic dimension inspired aspects of the score. For example, the *qasida* is a 10- to 25- line poem in a classical meter set to music. It is set to the 5+5 *sama’i thaqil iq’a’at* that features in Scene IX of *The Aqueduct*:

(Racy & Logan, 2004)

Similarly, a rhythmic and handclapping pattern from the Persian Gulf is used for the opening section of Scene VI. In the *sawt* “sot silam” from the women’s genres of Mirbat, Oman, a large triple meter sounds in contrast to a smaller triple meter. This is achieved with hand claps and three percussion parts, each with a pre-established structure. Both the *qasida* and *sawt* number among well-established secular genres:

- *Qasida*: is a poem of 10 to 25 lines in the same classical meter and is set to music.

  Both religious as well as secular themes are included. Known throughout the Arab
world, the poetic form developed in pre-Islam and is still current. A choir and an instrumental ensemble accompany a male or female singer (El-Mallah, 1997, pp. 326–328).

- **Sawt**: this song form is known throughout the Persian Gulf. As well as singers, it contains hand clapping and rhythmic accompaniment on small double-headed cylinder drums playing contrasting patterns (Touma, 1996, pp. 106–107).

### 3.1.6 RHYTHM

Fixed form compositions are based on a repertoire of around 100 *iqa’at* or rhythmic patterns performed on percussion instruments. (Other terms from the Middle East and North Africa include *wazn, darb, asl* and *mizan.*) Beats are segmented into a minimum of two beats that can be long or short, accented or less accented. They can be of equal or unequal length; for example an *iqa* with six beats may be (3+3 or 4+2). The first beat is usually accented.
Two successive staccato strokes will both be *dum* or both *tak*. When the second stroke is less accentuated and more legato, it is called *mah* if it follows a *dum*, and *kah* if it follows a *tak* (Touma, 1996, pp. 48–49).

The *iqa* being performed influences melodic structure and a practised ear can identify any change of *iqa* from the rhythmic organisation of the melody (El-Mallah, 1997, p. 27). Performers realise and embellish the patterns with regard to their own oral tradition:

Such liberties can be boundless. Not only can ornamentation and syncopation be brought into play, even the structure of the *iqa* can be altered (El-Mallah, 1997, p. 43).

The score of *The Aqueduct* contains widespread use of different rhythmic patterns that determine many time signatures, divisions of the meter, and melodic and rhythmic motives. *Iqa’at* are also used, however, to provide the opportunity for the *darabukkah* and *riqq* to perform stylistically to emphasise the intercultural dimension of the music.

### 3.1.7 IMPROVISATION IN ARAB MUSIC

As with Oriental and early liturgical Jewish traditions, an important feature of both secular and sacred Arab music is improvisation. Improvised genres follow the roughly twelve
most common *maqāmāt* currently in use. Instrumental and vocal improvisations are predominantly un-metered, but can also be accompanied by an ostinato (Racy, 2003, p. 93).

The maqam . . . is not subject to any fixed organization with respect to time. It has neither an established regularly recurring bar scheme nor an unchanging meter. A certain rhythm does sometimes identify the style of a performer, but this is dependent on his performance technique and is never characteristic of the maqam as such (Touma, 1996, p. 39).

Pre-compositional research into the performance practices of the improvisatory genres provided insight into organisational and structural characteristics. For example, pauses lasting from 2 to 4 seconds are characteristic of an improvised *maqām* performance. They assist the structure by delineating sections containing new material, such as the emphasis of a different tone in the *maqām*. Music that emphasises a particular tonal area is known as a phase and melodic development usually moves through a number of phases, from low to high registers, until a climax is reached that completes the form (Touma, 1996, pp. 39–40). Modulation to other *maqām* is also an import aspect of both improvised and fixed form genres.

Significant Arab improvisatory genres include the:
• *Layali* is a predominantly solo, non-metric vocal form that expresses the *maqāmāt*.

• *Mawwal* is a solo non-metric vocal form similar to the *layali*, except the text consists of colloquial poetry of 4 to 7 lines.

• *Taqāsīm* is a predominately non-metric instrumental expression of the *maqāmāt*. It is usually performed solo but may be accompanied by an instrumental drone or a percussionist (metric version) (Touma, 1996, pp. 96–98; El-Mallah, 1997, p. 183; Farraj, 2003).

The role of improvisation and the status its mastery gives musicians is substantial:

the monophonic, orally transmitted, melody thrives due to a preference for improvised changes. The performance of the so-called “free styles” (*Layali*, *mauwal* and *taqāsīm*) is therefore a measure of recognition as a good musician for the Arab musicians (El-Mallah, 1997, p. 75).

It is noteworthy that jazz musicians receive comparable regard for their improvisations.

The improvisation of ornaments is integral to fixed form genres, which also provide opportunities for performers to demonstrate their artistry:

Ornaments in Arab music, and in the arts in general, are the artist’s form of personal expression, where the artist discloses his distinctive “self”.
Ornaments should therefore not simply be regarded as insignificant details (El-Mallah, 1997, pp. 49–50).

Arab composers anticipate ornamentation and improvisation within their music, a practice also common to jazz composers:

The composer incorporates the performer’s improvised participation as an element in the structural design of his piece. Therefore, it is not always easy to distinctly separate the improvisation from the composition in some traditional works (El-Mallah, 1997, p. 51).

Ornaments in Arab vocal styles include attacking notes from slightly above or below pitch, slides from one pitch to the next, repetitions of small melodic motifs at new pitch levels, and shifts of rhythmic accents. Vocalists improvise new melodic material to sustained notes, introduce unexpected silences, add grace notes (before the pitch) trills, mordent-like figures and tremolos (Danielson, 1997, p. 147). Vocalist Umm Kulthum was known for exhibiting all these attributes, particularly while singing *layali*.

Both vocal and instrumental lines in *The Aqueduct* incorporate notated ornaments, such as pitch bends, trills, slides and grace notes. While not improvised, they provide stylistic reference to Arab musical traditions. In addition, they can be drawn on during vocal
improvisation in Scene XIII if the singer is not familiar with Middle Eastern musical traditions.

The ornaments in *The Aqueduct* interpret stylistic elements, rather than reference them directly. Traditional Arab music forms part of an oral tradition and Western notation does not adequately convey stylistic features such as ornaments. At best, Western notation is limited to a simplified transcription of important melody notes, much like the jazz ‘chart’ or ‘lead sheet’:

[Western notation] does not contain any symbols which can be used to record the typical ornaments and smooth melismas of Arab music. With this method of notation, the writer reckons with the live performance practice of the musicians (El-Mallah, 1997, p. 310).

Oral transmission is an essential feature of Arab musical traditions, as it is highly conducive to the individualisation of ornaments and variations within the music:

The conveying of old melodies by means of the *hafaza* (direct transmission) prevented the music from becoming lifeless, and thus kept it alive: what they performed was solely regarded as a notion of musical reality (El-Mallah, 1997, p. 69).
Changes in the method of transmission of Arab musical traditions – such as through recordings and Western notation – have significantly altered the music itself, as contemporary musicians tend to play exactly what is written and minimise improvisatory readings of the score (El-Mallah, 1997, p. 330).

Improvisation provides a common link between Arab music, particular Jewish traditions and the jazz/improvisation background of the composer. Consequently, the inclusion of improvisation in the score of The Aqueduct is an ideal vehicle for the expression of intercultural unanimity. For example, Scene IX opens with a solo, un-metered oud improvisation, or taqāṣīm, that also provides the opportunity for the oud to perform with traditional influences. Scene XIII contains both vocal and oud metered improvisations, which makes a space for traditional contributions. In this way, improvisation contributes to the intercultural aspect of the music.

3.1.8 MODULATION

Modulation between modes is the primary vehicle for development and prolongation in both improvised and fixed form Arab music. Along with the libretto, modulation – both within and between scenes – became a major organisational device in The Aqueduct. The following modulation guidelines apply to genres such as the samāʾī and bashraf and the modern popular repertoire of song, such as those of Umm Kulthūm, Muhammad ʿAbd al-
Wahhāb, Farīd al-Atrash, ‘Abd al- Halīm Hāfīz Wardah and Fayrouz. These repertoires have practices dating from the second half of the nineteenth century and possibly earlier.

Modulation is vital to knowing any maqām as “each maqām is part of a fabric that includes all the maqāmāt, or at least a large number of neighbouring maqāmāt” (Marcus, 1992, p. 175). The process of becoming familiar with a particular maqām involves knowing all the maqāmāt to which one can modulate (see Appendix C). The score of The Aqueduct takes inspiration from these modulation guidelines without adhering strictly to its principles. The chapter on outcomes, below, details how modulation between modes is achieved in The Aqueduct.

3.1.9 THE ANDALUSION NUBAH/NAWBAAT

Although the characters in The Aqueduct are not of North African descent, Eastern Arab traditions became a significant part of the pre-compositional process. As the intercultural music of exiled Jews and Arabs, it can also aptly represent the libretto’s themes of loss and renewal for either ethnicity.

Genres of Andalusian music survived primarily in Libya, Tunisia, Algeria and Morocco. Variations throughout the Maghreb led to the Maaluf style in Libya and Tunisia (an area that came under Ottoman occupation in the 16th century); al Ala and gharnāti (of Granada) in Morocco; and san ‘ah in Algeria. Many of the final immigrants from the
Iberian Peninsula settled in Morocco, which was not occupied by the Ottoman Empire and so perhaps retains the most traditional Andalusian style. The Sufi orders contributed to the survival of the original *nawbaat* repertory by adapting themes of human love to those of religious worship (Mizuno, 1998; Vuylsteke, 1997). (See Appendix C.) A number of Andalusian *mizan* (rhythmic modes) are used in the score of *The Aqueduct*. Scenes VI, VII and X incorporate the Moroccan *al-basit*, *qoddam* and *btayhi mizan*, respectively. Scene XI demonstrates an interpretation of the Moroccan polyrhythm *chaabi* or *sha`bia*. The incorporation of these Andalusian rhythms is discussed in more detail in Chapter 4.

### 3.1.10 MEDITERRANEAN MODAL HARMONY

Aside from researching Jewish and Arab musical traditions, the pre-compositional process involved the investigation of intercultural music that combines Western harmony with Eastern modal traditions. There are a number of commonalities in the approaches to modal harmony utilised in the Mediterranean area that provide a useful link between Eastern and Western musical techniques. Ottoman Turkish rule impacted on many musical styles, including those in Greece and Eastern Europe. It is fascinating to consider that it was not until the early 19th century that Eastern Europe and the Balkans adopted Western harmonic practice on a large scale in urban middle-class areas (Manuel, 1989, p. 76).

Mediterranean modal harmony refers to chords that function and are derived from modal systems outside the Western tonal tradition. Popular and urban folk musical genres
throughout the Mediterranean exhibit similarities in their approach to the harmonisation of modal melodies. Andalusian Phrygian tonality, for example, has elements of Western tonal as well as Andalusian and Arab modal practice (Manuel, 1989, p. 72). It has a triadic vocabulary derived from the both the *hijaz* and Phrygian modes, as can be seen in the major tonic triad:

\[
\begin{align*}
\text{E Phrygian} & \rightarrow \text{E F G A B C D E} \\
\text{E *hijaz*} & \rightarrow \text{E F G#A B C D E} \\
\text{Harmonised as:} & \rightarrow \text{I – II – III – iv – [ ] – VI – vii} \\
\end{align*}
\]

Or

\[
\begin{align*}
\text{Emaj – Fmaj – Gmaj – Amin – [Bo] – C maj – Dmin} \\
\end{align*}
\]

Chords built on the fifth degree are avoided, as the function of the dominant is performed by the upper and lower leading tones to the tonic. A characteristic cadential progression is iv – III – II – I.

Alternation between I and II is also a feature of gypsy-derived *cantes* (song type) and flamenco. Phrygian tonality is as much a feature of flamenco as is its characteristic
melismatic vocal style (Manuel, 1989, pp. 72–74). Andalusian Phrygian tonality is woven into *The Aqueduct* and will be discussed in conjunction with outcomes in a subsequent chapter.

Turkish *makam* theory and practice have much in common with the Arab *maqāmāt*. Makam *hicaz*, for example, closely resembles its namesake, the Arab *hijaz*. The *hicaz* type modes (containing a minor 2\textsuperscript{nd} and a major 3\textsuperscript{rd}) have been prominent in the development of modal harmony in Greece, Turkey and Eastern Europe. They are generally harmonised in ways akin to Andalusian harmony. The reason for this is that they are easier to harmonise than most of the other Arab and Turkish modes. As Peter Manuel observes:

Neutral intervals naturally resist incorporation into major and minor chords, and thus modes which these are seen as indispensable are avoided in acculturated musics. In Hicaz, the neutral second degree and ascending neutral sixth degree used in Turkish art music are less structural. The *Humayun* variant with the lowered sixth corresponding to the Arab Hijaz is far more widespread in urban and folk musics throughout the areas considered here (Manuel, 1989, p. 78).

Another widespread mode is the previously discussed altered Dorian, known also as the Ukranian Dorian, *piraiotiko minore* (Greece), *mi sheberakh* (in Yiddish), *nikriz* Turkey, and the *nakriz* in Arab music. According to Manuel:
It lends itself less well to harmonization than the hicaz type scale and melodies are often accompanied by tonic drones. A major chord on the second degree often appears in the function of secondary dominant, preceding a dominant chord which however requires the introduction of the raised seventh. Similarly, major or minor subdominant chords are fairly common, although both require lowering the sharp fourth degree (Manuel, 1989, pp. 77–78).

The hijaz and altered Dorian modes are permutations beginning on different tonics; consequently, modulations between these modes are commonplace.

\[
\begin{align*}
D & \text{ Eb } F\# & A & Bb & C & D \\
C & D & Eb & F\# & G & A & Bb & C
\end{align*}
\]

The hijaz and altered Dorian modes feature more than once in the score of *The Aqueduct*, although they are not always accompanied by drones or Andalusian Phrygian harmony. Subsequent chapters demonstrate ways in which the score also applies jazz practices, modal counterpoint and Western tonal techniques to these and a variety of Middle Eastern modes.
The richness and complexity of Arab and Jewish musical traditions provided significant inspiration for the score of *The Aqueduct*. A complex set of musical references can potentially be invoked to represent the characters. The intersection of genres and styles also provides opportunities for ambiguities in the representation of musical identity. Many of the modes, rhythms, styles and techniques discussed above provided the raw material for the score of *The Aqueduct*. The next step in the pre-compositional process was to internalise and understand musical elements, anticipating that they would provide inspiration for specific musical representations of the libretto. This involved a number of activities, including: close listening to recorded material; transcription of recorded material; studying existing transcriptions; internalising new rhythms on the darabukkah; and, perhaps most importantly, improvising on the saxophone or clarinet using the unfamiliar modes and rhythms. These processes will be discussed in the next section.

### 3.2 COMPOSITIONAL TECHNIQUES

#### 3.2.1 INTRODUCTION

This chapter discusses the development of techniques for combining musical traditions in *The Aqueduct*. Research into Arab and Jewish musical traditions inspired many potential creative options, however a process of internalising the sounds of individual modes, rhythms and stylistic features was a vital interim step in the compositional process. This involved transcription, close listening and improvisation using new modes and rhythms. Due to the oral nature of Middle Eastern musical traditions, consideration of notation...
issues was also a factor. A number of techniques were then combined and ‘workshopped’
to examine their effectiveness.

3.2.2 TRANSCRIPTION

Transcribing melodies and rhythms provided insight into stylistic features of various
traditions. Below is an unornamented transcription of the Bosnian song Daughter of the
Sea from Yehoram Ga’on’s 1990 video of Sephardic songs, From Toledo to Jerusalem:

![Daughter of the Sea](image)

While the mode used in this piece is predominantly E *hijaz*, the melody often rests on the
note ‘A’, suggesting a passing modulation to an A minor mode (harmonic). The insertion
of F♯ into bars 18 and 21 could be explained as an unremarkable raised 6th variation of
‘A’ minor. Its accented position (beat one), however, outlines an F# minor tetrachord with surprisingly emotive impact and implies a passing modulation to F# minor. It was this note that initially drew attention to the melody. It highlights the dramatic potential of passing modal modulations as a tool for melodic development. The transcription of a number of moving Jewish melodies revealed they had much in common with Arab and Turkish modes and rhythms.

Performing (on saxophone or clarinet) and the analysis of published melodies were also significant parts of the composition process. Klezmer melodies, such as Mayn Eynikl, demonstrate stylistic use of ornaments and modal modulation:

(Rubin, 1998b, p. 26)
The after-pitch grace-note in bar 12 and the regular brief trills are characteristic of *klezmer* music, as is regular modal modulation. Rubin has included a key signature and chord symbols in his transcription. The key signature indicates F minor, while the chord symbols suggest C major. Close scrutiny reveals, however, that *Mayn Eynikl* is in C *hijaz* (or *freylich*) with passing modulations to G *hijaz* and F minor, which have been added for clarification below the stave. It is not uncommon in the West to describe the *hijaz* mode as being derived from the fifth degree of the harmonic minor scale, which accounts for the F minor key signature and harmonic accompaniment, but it was the modal origins of this music that were of interest to my research.

Transcription also assisted with the identification and absorption of *iq'a'at* and *mizan*. For example, the following transcription is from a piece called *Magam Dashti* by Yair Dalal (an Iraqi Jewish musician who performs Arab music):

(Racy & Logan, 2004)

Scene IX
Bars 80–81
The 10/8 rhythmic mode, *samai thaqil* features in the Arab *samai*, a composed genre with four sections (*khana*, plural *khanat*) each followed a refrain or *taslim*. The first three *khanat* follow the *samai thaqil*, while the fourth *khana* is typically composed in a 3/4 or 6/8 meter, called *samai darij* (Abddon, 2003):
The following rhythm is based on the *sam‘i darij iqa* and is used in Scene I of *The Aqueduct*:

Scene I

Bars 17–20

The *iga‘at* and *mizan* generate numerous new rhythmic possibilities, particularly as the often irregular division of time signatures indicates meters not common in Western music.
For example, the *aqsaq* *iqa* in 9/8 has 9 quavers subdivided into 2 + 2 + 2 + 3 and not 3 + 3 + 3, as would be common in Western music. The second part of Scene XIV begins with the *aqsaq*. It is reflected both in the darabukkah part and the orchestration:

Scene XIV (part 2)

Bars 1–3

Becoming accustomed to the *iqa’at* and *mizan* entailed absorbing many new meters; playing the darabukkah along with recordings also helped this process.

3.2.3 LISTENING

Listening to performances and recordings of a variety of Jewish, Arab and other Middle Eastern musical traditions helped to transform rudiments and theoretical concepts and reveal their application in performance. For example, the *mizan qoddam* alternates...
between 3/4 and 6/8 and is performed with an *accelerando*. Pacholczyk’s 1976 recording of *qoddam mizan* on *Andalusian Music of Morocco* clarified the pace and character of these attributes. An adaptation of the *qoddam mizan* is featured in Scene VIII of *The Aqueduct*.

Listening to renowned Arab performers, such as singer Umm Kulthum and oud player Munir Bashir, revealed the aesthetic beauty of the classic Arab tradition. Their use of ornaments, intonation, melodic development and cadences was informative. More importantly, their interpretations and improvisations were inspiring.

### 3.2.4 IMPROVISATION

Improvisation played a vital role in the process of internalising the sounds of the *maqāmāt* and *iqaʻat*. Differences between modes are often subtle and a high degree of lyricism is necessary to express the character of each mode. Modes common to Arab and Jewish music, such as the *hijaz/freygish* or the Ukrainian Dorian/ *nakriz* modes, were selected initially and gradually more unusual Arab modes, such as those with microtones, were added. Clarinet, saxophone or vocal improvisations were practised until melodies flowed freely. Once familiar with a mode and rhythm, the process of composition progressed away from the instruments, however intermittent improvisation occurred throughout the compositional process to stimulate melodic development and ideas. Improvisation can be invigorating as much as constructive. Composer Don Banks maintained that improvisation
contributes uniquely to the compositional process, “the improvising ability of the musician adds an extra dimension, a kind of extension of variation technique” (Gaston, 1973, p. 17).

3.2.5 NOTATION OF ARAB MUSIC

As elements of Arab music were to be notated, it was necessary to consider some of the issues involved. Throughout the Middle East, Arab genres are traditionally taught orally, through intensive listening. An understanding of Western notation, however, is currently prerequisite for studying at a music conservatory in the Arab world, where Western aural training, piano and teaching methods for Western instruments are offered. This use of notation has had a notable run-off impact on traditional Arab music practices. While previously transmitted only orally, notation writers nowadays often transcribe a mulahhin’s (composer’s) music (Touma, 1996, p. 151). When documenting melodies notateters write a generalised score with framework tones, leaving room for improvisations, much like a lead sheet of jazz chart. Decisions about style, tempo and rhythm are also left up to the musician, the percussionist or conductor. Notably, Arab ornaments and melismas are not included as they are difficult to notate. While the ornamental and improvisatory dimension is integral to traditional Arab music, Western notation is eroding the practice:

The literal repetition of pieces (caused by their notation) is dangerous – this kind of a performance could claim general validity and call for the title
‘original’. This claim is reinforced by particular LPs and cassettes, which document one version and publicise it a thousand times. In the course of time, this is so familiar to the audience that this one performance is regarded as binding and authentic, although it only presents one of many performance possibilities (El-Mallah, 1997, p. 335).

Nevertheless, music critic and historian Mahmud Kamil, who studied the development of music-printing in Cairo from 1904 to 1968, commented that:

There is no better method for dissemination than printing. If these compositions and melodies were printed and published everywhere, they could set off a true musical development and our Arabian art could filter out into the whole world (El-Mallah, 1997, p. 248).

Notation has clearly assisted the mediation process for ethnomusicologists and musicians who have an interest in Arab music. Aside from using notation for teaching and the mass distribution of music, it is also useful as a representation for performance and in the preservation of music for posterity, as Abd al-Hamid Mas al comments:

Without a doubt, anyone wishing to study music seriously, whether as a hobby or for professional reasons, requires a method which he can use to document this great art. Only then is he able to reiterate what he has
documented, to reflect on it and perhaps modify it. All this is possible by means of the artistic written language (El-Mallah, 1997, p. 244).

There are however significant problems associated with notating traditional Arab music, particularly with regard to key signatures and accidentals. For example, the notation of *maqām hijāz* (D Eb F# G A Bb C D) usually represents the F# as an accidental (as with harmonic minor scales) and not in the key signature. However, the F# is a central scale tone; furthermore it gives the *maqām* its name (*hijāz* is the name for F#).

In addition, the Western system of ordering flats and sharps as either minor or major also raises anomalies. For example, in Western notation the *maqām hijāz kar* (C Db E F G Ab B C) would appear with four flats. However the Eb and Bb do not appear in *maqām hijāz kar* and will need to be cancelled throughout a composition. Unfamiliar quarter or microtones also challenge the Western system. For example *Maqām sūznāk* (C D E ♭ F G Ab B C) would be notated with two flats, Bb and E ♭ and the B natural with the Ab perpetually written with an accidental (El-Mallah, 1997, pp. 283–5).

Modern Persian notation notates the twelve dastgahs with relevant sharps, flats, naturals and microtones combined. A contemporary solution for Arab music is for the key signatures to contain a combination of sharps and flats as well as the finalis (final tone). In this system the key signature of D *hijāz*, for example, would include Bb, Eb, F# and the finalis, D (El-Mallah, 1997, p. 287). While this system accurately represents the *maqām* in
question, it is not simple to read and the inclusion of the finalis would require significant adjustment for Western performers. Consequently, in The Aqueduct the composer has chosen to write with no key signature, as this is accurate, straightforward and consistent with contemporary Western non-tonal scores.

3.2.6 CREATIVE DEVELOPMENT

Musical change, like all aspects of cultural change, is neither subject to laws nor the inevitable consequence of happenings. Musical changes are not caused by culture contact, population movements, or changes in technology and in means and modes of production: they are the results of decisions made by individuals about music-making and music or about social and cultural practice, on the basis of their experiences of music and social life and their attitude to them in different social contexts (Blacking, 1986, p. 3).

The compositional approach to The Aqueduct included a number of techniques acquired through formal education in jazz and improvisation, as well as contemporary composition. Informal interaction with Middle Eastern and Eastern European musicians in the 1990s initiated experimentation with Middle Eastern and Eastern European musical elements. The research into Arab and Jewish musical traditions expanded the available palette of modal colour and rhythmic conception. While no traditional melodies are used, the
maqâmât, modal modulation, ornaments and iqa’at are incorporated into a new musical milieu with the aim of creating music that sounds both Eastern and Western, with a syncretic approach that is stylistically original.

Middle Eastern modes and rhythms became the building blocks of the compositional process in *The Aqueduct*. They are integrated into Western and jazz techniques. For example, the principles of counterpoint and voice leading are extended to the maqâmât; Middle Eastern rhythmic modes define time signatures and influence rhythmic and melodic motifs. Jazz chords, phrasing, syncopation and improvisations are applied to the maqâmât, and regular use of ornaments such as grace notes and slides provide both a stylistic reference to Middle Eastern music as well as continuity throughout the score. The next chapters will detail how these techniques are used to represent the themes of the libretto.

### 3.2.7 ‘WORKSHOPPING’ THE MUSIC

The compositional process began from the early stages of this PhD, before the libretto or substantial research into Arab and Jewish musical traditions was complete. *Arrivals* began early in 2004 as the score for Scene I. It was approached as a third stream work (combining jazz and ‘Western art’ traditions), anticipating that any Arab and Jewish musical influences would emerge as the research progressed. The research and compositional process led, however, to new musical procedures for integrating Arab,
Jewish, Western and jazz musical traditions, and *Arrivals* was re-scored as an orchestral work independent of *The Aqueduct* (see Appendix B).

A script may be permanent, but the shapes the work assumes in being performed are variable, as are the meanings that will be imputed to it at different times. One’s sightline to any ‘eternal essence’ (itself of course a moving target) is through the bodies that have been occupied, the physical forms that have been taken over. Or, which have taken over the work, and bring it back to life (Abbate, 2001, p. 144).

The first composition that emerged following the initial research into Arab and Jewish musical traditions was a piece for soprano saxophone and vibraphone in 2004. As the libretto was incomplete at this point, it was composed as experimental work and contained no lyrics. Rearranged for guitar (played by Michael Atherton) and soprano saxophone (played by the composer), this work was performed as part of a student conference at the University of Western Sydney the same year. The following year, in 2005, it was rearranged for soprano saxophone, vibraphone, darabukkah and double bass, and performed at the BMW Edge in Melbourne (see accompanying CD). Reflecting on these two performances, it was possible to evaluate critically the success of the work, particularly the interplay of the intercultural elements. It was apparent that this work, with its melody accompaniment texture, could be rearranged again for Scene IV of *The Aqueduct*, which contained the only song or aria in the chamber opera. The guitar was
replaced with an oud, the soprano saxophone by soprano voice, and the darabukkah and vibraphone were retained (see accompanying CD).

Another significant event that contributed to the development of this score was having it performed as part of a workshop held on Sunday March 11, 2007. Four scenes from the *The Aqueduct* were workshopped to estimate the effectiveness of the score. The musicians were enthusiastic, providing excellent positive feedback. Instrumental edits required were minor, consisting of: the addition of a woodwind phrase to provide support to a previously exposed string phrase; slurs markings and an additional pizzicato section for the double bass. In the vocal parts there were also minor edits to ensure that dramatic words were emphasised and phrasing was clear. Hearing sections of the work performed and confirming that the music was moving and stimulating heightened the composer’s enthusiasm for the project. There is clearly sufficient congruity between Arab, Jewish, Western and jazz musical practices to create exciting new works.

### 3.3 SETTING WORDS TO MUSIC

#### 3.3.1 THEMES AND CHARACTERISATION

If we who study Western music were to relax our claims to universality and transcendence, we could learn to appreciate the extraordinary power of music to affect our lives, to operate as an active agent (rather than a distracted bystander) in the unfolding of history (McClary, 1994, p. 69).
The themes in *The Aqueduct* are concerned with the change brought about by contact between warring cultures. The libretto reveals conflict through ideologies of difference and suggests that it can be relieved by a process that questions and destabilises difference. Talia’s gradual disenchantment with aspects of Jewish identity is depicted as a personal metamorphosis capable of indicating a pathway toward peace. The music underscores Talia’s journey at critical points in the plot by mediating between her emotions and her new surroundings. Through a confluence of traditions, the music helps to bring ethnicity, identity, difference and place into focus. It dissolves musical boundaries to create ambiguity and to undermine notions of difference. The Arab concept of *tarab* represents the connection between music and emotional transformation. As the affective ecstatic dimension of music, it is central to the realisation of Arab musical elements. *Tarab* precepts help guide the approach to integrating musical techniques in *The Aqueduct*.

Why engage themes of this nature? Compelled by events in the Middle East, Greek composer Mikis Theodorakis commented in relation to his opera *Medea* (1991) that “when injustice becomes too great, the only refuge is hatred” (Couling, 2003, p. 45). In contrast with the 19th-century operas that were mainly based on human stories, on human ‘progress’, Couling observed that:

- having witnessed so much chaos in the last century, many Western composers, like other creative composers are turning back, if not to God,
then at least to some ancient wisdom and order to find meaning in human existence. As a result, many new operas today are motivated by ideals – a moral imperative (Couling, 2003, p. 45).

This is certainly part of the motivation behind *The Aqueduct*, which is concerned with contemporary issues arising from the current Israeli/Palestinian Intefada. The composer and librettist jointly conceived the themes and archetypes for *The Aqueduct*, however the collaboration involved minimal overlapping of writing and composition processes. The composer adhered to the text, occasionally demonstrating passages to the librettist to gauge a reaction to the musical representation of the text.

It is not uncommon for composers to sustain substantial interaction with the development process. For example, Benjamin Britten’s involvement in writing the libretto was typically integral to the collaborative process. In his collaboration with librettist William Plomer on the opera *Gloriana* (1953), Britten:

played an active and indeed dominant role from a very early stage in the writing of the libretto of *Gloriana*; he never hesitated to make changes and thought no matter too large or small for his attention. He asked for a particular style of verse, laid out whole scenes and wrote or re-wrote the words of individual arias (Alexander, 1986, p. 12).
It is apparent that Britten had clear ideas of what he required of the libretto to best articulate his artistic vision. My approach to *The Aqueduct*, however, was to develop the score by keeping pace with the rapid fluctuations of intensity already present in the narrative.

The themes of the libretto focus on choices made by two women as they extricate themselves from global and local politics, their socio-religious positioning and surrounding ethnic tensions. *The Aqueduct* highlights voices from the margins insofar as the two central characters are not in overtly powerful social or political positions. They are not soldiers or politicians, male, white or from a Christian background. But they are not victims as they constantly re-negotiate or de-essentialise their own lives and identities or difference. Even as they operate on the margins of their societies, their decisions accentuate the fluidity or changeability of identity boundaries and the power of individuals to challenge so-called “metanarratives,” using the concept put forward by Jean-Francois Lyotard (Brugger, 2001, p. 78).

The characterisation of the two principals as Jewish and Palestinian does not unequivocally imply binary archetypes or ‘otherness’ from the perspective of either woman, or the creators of the narrative. ‘Otherness’ is both questioned and undermined by the complexities of commonalities and differences, not just between the characters but also between the narrative and its creators, and between the musical traditions represented in the score.
Amal is Muslim, a Palestinian and a single mother as the result of an Israeli air raid. She lives with her mother-in-law and young children in a squalid settlement just outside the Israeli border. Braving curfews, border blocks and checks to get to work each day in order to support her family, she has a defiant and confident manner. As well as cleaning Israeli apartments, Amal disguises herself as a man to minimise sexual harassment from soldiers at the Israeli border check points and to allow entry into the once lucrative, male occupation of taking tourists through the local aqueduct. (The aqueduct is one of an ancient network built under the Jaffa Gate on the south side of the Old City of Jerusalem. Originating in the Arab town of Silwan, it was a major tourist attraction until the Intefada of 1987, and is now regarded as unsafe.) This subterfuge places her at odds with her cultural surroundings but increases her sense of control over her life.

Amal uses the gender subterfuge as a mask to move more freely, as she desires control – not over others, but over economic, cultural and ethnic oppression. In this way, she is able to manipulate her social position as “subject-position and object-position are masks that can be assumed” (Abbate, 1993, p. 257).

Presented from a female perspective, this theme subverts a deep cultural anxiety that traditionally represents female power as threatening, and rather extols that power. Composed and written by women, with women as author(ity), *The Aqueduct* transcends a traditional social boundary. It contradicts the familiar trope that ridicules and quashes
feminine encroachment into masculine territory. For example, the Queen of the Night from Mozart’s *The Magic Flute* is commonly depicted as an evil-hearted woman, falsifying her maternal grief in Act 1, with her true goal to usurp power revealed in Act 2. Carolyn Abbate, however, reads the Queen not as deceptive, but as undergoing change, a metamorphosis from benign to monstrous:

> Metamorphosis and metempsychosis are magical powers but also symptoms that point to instability in sexual identity. They are both the cause and the consequence of crossing a certain forbidden line and are thus the betraying mark of feminized men and masculine women (Abbate, 2001, p. 70).

In the narrative of *The Magic Flute*, the Queen is demonised: “her habit of metamorphosis can be understood in this economy of anxiety as a transsexual symptom, the sign of her masculine aspirations” (Abbate, 2001, p. 86). By contrast, Amal’s metamorphosis or transformation does not symbolise the fall from grace widely associated with gender manipulation, but a desire for male privileges.

Talia is a young, proud, liberal Jew from Melbourne who has grown up believing in making *Aliya*. She is idealistically excited about her new life with fiancé Nathan in ‘the land of milk and honey’, but naively unconcerned about having to adopt orthodox (Hasidic) traditions and about entering an environment of armed conflict. Talia’s world
begins to unravel, initially as Israel’s aggressive military culture surrounds her. When Talia’s new community starts to oppress her, symbolised by the gift of a drab sheitle (traditional head covering/wig), she begins a rapid process of differentiating herself from the belief systems of both her new community and country.

In Australia, Talia’s Jewish identity functioned as a bulwark against both the dominant Anglo-Celtic and diverse multicultural communities. Talia holds the commonly-held view in the Jewish Diaspora that migrating to Israel will eliminate any discomfort or marginality associated with cultural identity. This view is challenged as she loses control of her life and relationships, swapping one set of differences for another. To quote Ellen Koskoff, “power is the ranking of differences and the assignment of value and status to certain differences over others” (Koskoff, 1993, p. 161).

Talia resists being marginalised by members of the orthodox Shel’a-Shirim community, who remind her that “the man is the head of a Jewish household,” that “Here a woman is proud to be keeper of our heritage,” and that they will “have to teach her how a modest woman dresses.” The unfortunate irony for Talia is that where it was once a source of pride and power, her Jewish identity is starting to feel oppressive. This paradox is well articulated by Martha Minow, who says “we need to understand when different treatment stigmatizes and when similar treatment stigmatizes by disregarding difference” (Solie, 1993, p. 2). Talia also finds herself repulsed by a brit or bris (circumcision) ceremony, an ancient ritual that lies at the heart of Judaism. She is compelled to question political and
cultural positions and how they are impacting on her personally – “Essential difference thus fails to take into account the ways in which identity categories inflect one another” (Solie, 1993, p. 18).

In this way, *The Aqueduct* is as much about power as it is about difference. A chance meeting in the aqueduct provides a catalyst for Talia to redefine or de-essentialise what it means to be Jewish, and assert control over her identity. When Amal rescues her from some menacing tour guides, Talia is initially delighted, quickly realising Amal’s self-assured manner belongs to a young woman. After a brief, enjoyable connection the women acrimoniously argue, bringing out their cultural and socio-political differences. Amal is full of rage as she releases a diatribe against the numerous personal and cultural tragedies resulting from Israeli occupation. Thrown impulsively back into a binary Jewish/Arab position, Talia responds with clichéd defensive rhetoric. Undeniably shaken by Amal’s words and confused by her personal predicament at Shel’a-Shirim, however, Talia starts to make choices that reposition her difference and that enable her to reclaim personal power.

Talia presents herself at Amal’s village with the intention of apologising and offering to start a school in the rubble of the old one. Her resolve is tested when she is faced with Israeli soldiers violently searching Amal’s house for a Hamas militant, who is Amal’s brother-in-law. Recognising one of the soldiers, Talia intervenes and manages to stop the search. Touched by Talia’s gesture, Amal is compelled to de-essentialise and reposition
Talia’s ‘Jewishness’, or difference, on a personal level. In addition, rather than risking a backlash from her community, Amal decides to conceal the fact that Talia is Jewish, identifying her simply as ‘Australian’. Again, Amal has placed herself in an oppositional position with regard to her community’s expectations, taking part in a second subterfuge.

The ensuing conflict is intense and violent. It is eventually resolved by the mutual decision made by Talia and Amal to place their friendship first. To the refrain:

If you and I can unite,
If we can be friends,
Maybe one day there’s a chance of peace.

Talia and Amal joyfully choose to differentiate themselves irrevocably from their communities and in doing so arguably place themselves further on the margins of, or even outside, both communities. Carol E. Robertson points out that:

Many human communities, be they socially or intellectually based, tend to relegate to the edges of a community those who do not conform to a common denominator of thought, behaviour, or physical presentation. Difference, in other words is the most common criterion for marginalization (Robertson, 1993, p. 7).
Although on the margins, Talia and Amal believe they are not powerless to influence cultures of hatred and bigotry. Their personal empowerment gained through the choices they have made has the added dimension that, if they can reposition their identities and have a more flexible approach to ethnicity and difference, then surely others can, thereby demonstrating that avenues to peace are within reach.

Positive change frequently has its origins in margins. In looking at “the relationships between what we have valued in [music] scholarship as *mainstream* and as *marginal,*” Robertson’s study of Mapuche healers/chanters and Hawaiian performers revealed that musicians:

travel freely between the centre and the periphery, give birth to concepts, behaviours, and musical perceptions, and these are often unique to this process of translation and movement. They bring with them views, chants, and insights that simply cannot be seen from the centre – the status quo of the tradition (Robertson, 1993, p. 108).

Despite their apparent differences in ethnicity, religion and class, Talia and Amal are both engaged in analogous power struggles within their own communities. “Politically . . . difference is about power . . . claiming one’s own difference may be a form of resistance against assumption into an undifferentiated universal subject” (Solie, 1993, p. 2). As Amal
and Talia escape from cultural determinism and essentialism, they are re-writing or re-authoring their identities; “opera, with music that subverts the borders we fix between the sexes, speaks for the envoicing of women” (Abbate, 1993, p. 258).

3.3.2 THE MUSICAL REALISATION OF THE THEMES IN **THE AQUEDUCT**

Bohlman observed that *Aliya* is “literally speaking ‘rising’ or ‘going up’ a term replete with symbolic meaning” (Bohlman, 1986, p. 162). It is a mitzvah (or good deed) that transcends exile and represents a return to the past, to the place of the ancestors. ‘Rising up’ also suggests a spiritual transcending or re-birth. Where immigration more commonly entails arriving somewhere new and unfamiliar, *Aliya* involves a return, a symbolic re-animation of the past.

Another attempt at representing the re-animation of the past were the musical *tombeaux* that emerged in mid 17th-century France. The *tombeaux* involved dedications to relatives, patrons, but usually to a dead teacher or master whose musical style would be invoked in an act of commemorative memesis. “*Tombeaux* repeat sounds from the past without repeating them phonographically as a facsimile . . . *Tombeaux*, like their architectural cousin, contain the dead” (Abbate, 2001, pp. 190–1).

*Aliya* also contains the dead, it invokes the ancestors in their ‘land of milk and honey’ to inspire and uplift. While *The Aqueduct* is not a musical *tombeaux* it does contain musical
references to stir echoes of the past for Talia and Nathan, as they leave behind Melbourne and ‘return’ to Israel. To this end, Middle Eastern sounds in *The Aqueduct* are employed to evoke prelapsarian sounds. This approach is also evident in Ravel’s *L’Enfant et les sortileges*, in which the Fairy-Tale Princess sings of an idealised past before being pulled into a tomb by an invisible force. Ravel employs arpeggios on the harp to represent the princess and fast imitative arpeggios in the woodwinds to suggest the unreal force. The “oscillations between suggestions of deadness and life, the reversal that imagines works galvanizing inert human bodies at the same moment that living individuals bring sound that has existed in the past, and died there, back into being” (Abbate, 2001, p. 239).

In *The Aqueduct*, conceptual barriers faced by the characters are also represented musically, much as in *L’Enfant et les sortileges*, in which a child overcomes material barriers to enter a fantastic world within a book where fairytales come to life. According to Abbate, the book’s surface is akin to:

The operatic barrier of the proscenium, the fantastic narrative, and the material phenomenon of performance . . . . In opera the barrier is overcome by music; music is the audible trace of the gazing Child’s passage into the fictional world, into its textures. Music puts the listener there too (Abbate, 2001, p. 230).
Similarly, the sheitle represents the barrier of disenchantment Talia experiences as she attempts to enter her new life. As she is handed the sheitle, klezmer stylistic features such as ‘after note’ grace notes, slides and the use of the freygish and altered Dorian modes (also common in the Middle East) suggest a world far from Australia and its dominant musical milieu. The absence of darabukkah and quarter-tones has the subtle effect of simultaneously distancing Talia from the neighbouring Palestinian community.

The music is the audible trace of Talia’s anxieties about her new community. It transcends the barrier of difference represented by the sheitle and places the listener within the experience of Talia’s considerably unsettling observations: “That object inside the tomb—music that is unreal, or impossible real, is in constant play. But those who transgress a border to hidden places where such sounds can be heard discover only vulgarity, melancholy, and stupor” (Abbate, 2001, p. 241).

Scene III
Excerpt: Bars 53–59
Talia’s Jewish identity is further strained during the *brit* scene. The baby’s ‘voice’ is not heard; it is dismissed by all, with the exception of Talia. In response to baby’s scream, she utters the indiscernible truth: “He’s in pain.” Freya responds with: “Have you never seen a *brit* before? This is a proud day.” Talia is disturbed by the absence of verisimilitude in this comment. It is as if she hears a phantom sound, one that others cannot. Does the putative sanctity of the circumcision ritual conceal the ineffable pain endured by the baby? Or does Talia actually experience the same sound as the others, but view it in a different light? Abbate considers a similar quandary in Debussy’s *Pelléas and Mélisande*. Pelléas is enchanted by a ‘birdsong’ which is in fact Mélisande singing, unaccompanied. Two versions of her voice are heard: Pelléas’s intoxicating hearing and the reality of a voice singing words. Abbate surmises that:

> a dissimilarity between the two representations means that Pelléas hears something concealed from the theatre audience, something “not there” in reality. His characterisations posit that sound or present it to the imagination, but it is not subject to capture: sounds made by an alien bird

(Quoted from Abbate, 2001, p. 172).

In the *Aqueduct*, the phantom sound is concealed from Talia’s community, yet the audience is challenged by what they hear. On stage, concealed behind a screen, a disembodied baby’s scream emanates from a recording. Does the audience hear the phantom sound with Talia, or do they side with the religious community by relegating the
phenomenal reality of the scream to the ‘background’, effectively concealed by the theatre?

The music mediates the two voices. The libretto in this scene largely consists of selected passages from a *brit* ceremony chanted in unison by the men. “So may he enter into *Torah, into marriage . . .”*; the baby then screams over the words “*and into good deeds*” to highlight Talia’s perspective. The irony of the juxtaposition is reinforced with the words of the chant: “. . . *Blessed are You, Lord our God who sanctified the beloved one from the womb. Preserve this child for his father and mother . . .”" Four bars earlier, tension has crept into the musical accompaniment to anticipate the scream and reflect Talia’s growing discomfort. It lets the audience know something is about to happen. The scream is only accompanied by a drone on the horn that suspends reality, stops time and highlights Talia’s horror. The music soon returns, continuing with added vigour to assert that nothing has happened. The scream is only a standard minor interruption to the proceedings. It is against this backdrop that Talia states the obvious to the oblivious, revealing the absent omnipresence – not there but every-where, from everywhere but no-where: “*He’s in pain . . .*” The horn enters at this point, high and strong, to quash her protest and further assert the normality of the ritual.

Scene VI

Excerpt: Bars 78–91

129
with His commandments and commanded us to enter him into the Covenant of Abraham our father.
Just as he has entered into the covenant, so may he enter into Torah, into marriage, and into good deeds... (baby screams)
S4

Bsn.

Hn.

Arn.

Dvd.

Nhnh.

(straining)

Blessed are You, one from the womb
Lord our God
(receives baby)

who sanctified the beloved
Preserve this child for
his father and mother.
May the father rejoice
in his offspring and his

Vln. I

Vln. II

Vla.

Vc.

Db.
The baby’s scream falls on deaf ears, as do Talia’s protestations on behalf of Palestinian bomb victims in Scene XIII. Not unlike 18th-century images of female speech as void of meaning, Nathan cannot hear Talia, cannot listen. It is as if she were a female automaton – “female machines that reproduce sound have no mind, no capacity to know whether what they emit is benign or evil, good music or bad. Doubts about sexuality have become doubts about subjectivity” (Abbate, 2001, p. 73). Talia has moved from human to less-than-human, like the already de-humanised Palestinians, whose sufferings Nathan cannot comprehend. Talia tries to reach him: “It was a school, Nathan, A school! They blew up a
“school!” Nathan’s response is simply: “We no longer see eye to eye, Talia. I want to end our engagement.” As the baby’s scream was inaudible to all but Talia, it is now as if her own voice is detached, inaudible to Nathan.

In a similar way, the words “Are you O.K.?” in Scene VII precede a definitive change of musical pace, from the intensity that accompanies an aggressive door-to-door military search, to two friends calming down in the aftermath and discussing a positive future. The following soothing ostinato, shared between the unusual pairing of oud and vibraphone, mirrors the controversial Palestinian/Jewish friendship in the context of the libretto.

Scene VII

Bars 56–57
Further on in this scene, with the words “But we need a safer place,” tensions increase as a result of the sound of distant gun shots. While maintaining the ostinato, the composer brings in the microtones of maqām sabā to add dissonance and tension to reflect the edge of panic rising in the women (see below). As with the traditional Western association of minor scales with melancholy and major scales with strength and power, the maqāmāt are often linked to various emotions. Maqām sabā is perceived as a highly emotive mode. Tunisian singer Ulayyah al-Tūnisiyyah commented that the modes hijāz, sīkāh-huzām and sabā produce an “extraordinary level of Saltanah,” or modal ecstatic domination over the performer or listener.

The vocal or instrumental performance of a maqām is inherently linked to the realization of a mood or emotional situation as the results of a survey among Arabian musicians shows. The maqām rāst, for instance, evokes a feeling of pride, power, soundness of mind and masculinity. The maqām bayātī, on the other hand, expresses vitality, joy and femininity, while the maqām sīkāh is associated with feelings of love, and the maqām sabā evoked sadness and pain. Finally, the maqām hijāz conjours up the distant desert (Touma, 1996, pp. 45–46).

The sabā maqām with its flattened 4th, 6th 8th and half-flat 2nd degrees, while unusual to the Western ear, can readily suggest seriousness or sadness.
Musical characters, or leitmotifs, are not assigned to the characters, but they generally have distinct phrasing within scenes. The characters are sharply drawn, often with contrasting ideas or arguments to articulate. For example, in Scene VI Aaron’s impatience
with the delay of the *brit* ceremony is suggested through a jazz-style walking bass line and
‘comping’ (improvised accompaniment) in the vibraphone:

Scene VI

Bars 18–24
Let's start, this is ridiculous, Freya we can't wait any longer. Rivka...

where

Vln. I

Vln. II

Vla.

Vc

Db
In addition, a particular mode may be assigned to a character within a scene, as in Scene VIII, where Nathan confronts Talia regarding her visits to the Palestinian village. Nathan sings using the emotive sabā maqām in a somewhat menacing manner, while Talia defends herself in the more accessible, nakriz and kurd maqāmāt to create sympathy from the listener.

3.3.3 USING MUSIC TO MARK ETHNICITY

Music is socially meaningful not entirely but largely because it provides means by which people recognize identities and places, and the boundaries which separate them (Stokes, 1997, p. 5).

Music in an intercultural opera can reference ethnicity in a variety of ways. Nigerian composer Akin Euba used a unique blend of African and Western musical traditions in his intercultural opera Chaka (1970, rev. 1999), which was based on Leopold Senghor’s epic poem, also titled Chaka. A 19th-century Zulu leader, Chaka courageously resisted European intervention while at the same time brutally dominating his own people and murdering his fiancé Noliwe. The main characters include Chaka (bass), White Voice (baritone), Leader of the Chorus (bass or mezzo-soprano), Noliwe (soprano), and Yoruba Chanter. Bode Omojola observed that Euba “had to assume the role of a mediator across cultural and genetic boundaries” (Omjola, 2000, p. 26). This mediation involved the incorporation of Western instruments, as well as an African ensemble that includes the
Ghanian *atenbenben* (bamboo notched flute) and the Yoruba *dundun* (hour-glass drum ensemble).

In the same way the themes of *The Aqueduct* portend the inclusion of Middle Eastern musical traditions, the themes in *Chaka* point to the use of Western and African traditions. For example in *Chant I*, where Chaka confronts White Voice, a European character, Euba incorporates both African and Western musical traditions. He does not use them as markers of ethnicity, however, as Chaka, the leading African protagonist, has a melodic leitmotif derived from the Western technique of tone rows.

Euba juxtaposes musical traditions demonstrating that they can coherently reflect the one message. For example in *Chant I*, a modal melody is played on atenbenben flutes accompanied by atonal phrases in the woodwind and brass sections, as well as by African polyrhythmic percussion. Similarly, Euba incorporates both Sprechstimme and Yoruba orike speech-song techniques. According to Omojola, Euba’s use of African and European instruments in *Chaka* “demystifies the often held notion of African music as an exotic configuration of sound” (Omjola, 2000, pp. 27–28). Euba is not attempting to merge traditions, but to suggest that they can perform together; that “the human values which music reflects are essentially similar across cultures” (Omjola, 2000, p. 29).

Virgil Thompson inadvertently triggered ethnic references with his use of an all-black cast in the 1934 run of his opera *Four Saints in Three Acts*. Based on a Dadaesque libretto by
Gertrude Stein, Thompson did not directly use music as a marker of ethnicity. The all-black cast contradicts the opera’s themes of spiritual devotion to arts articulated through 16th-century Spanish saints. Unlike George Gershwin’s opera *Porgy and Bess* (1935), the themes of *Four Saints in Three Acts* have no obvious connection with African-American life and culture. Thompson’s casting decision was based on widely-held views of African-American musical difference. He believed the familiar tropes that attributed superior vocal qualities to African-Americans, that maintained that they approached religious topics with emotional spontaneity and moved their bodies with natural style. These qualities, he felt, would best realise his score (Barg, 2000, p. 123). Lisa Barg suggests however that:

The production’s avant-gardist partaking of ‘childish sources’, its musical and dramatic alternations of sincerity and nonsense, of secular play and sacred ecstasy, depended upon a minstrelized double framing of the black performers as alternately transcendent figures and as vehicles for the absurd or parodic (Barg, 2000, p. 149).

Paradoxically, Thompson is alluding to stereotypical representations of blackness as a result of his formal experimentation. This merging of modernist aesthetic with black difference results using music, albeit unintended, as a marker of ethnicity.

Alois Hába wrote both the libretto and score to his opera *Matka* (Mother) in order to “preserve the authenticity” of his objective; the representation of the folklore and way of
life of his homeland in southern Valašsko, Moravia (Vyslouzil, 1973, p. 590). Hába used colloquial speech and Eastern European folk texts and dances to imbue this ‘authenticity’. Despite his objectives, it is his use of microtones that characterises the musical style and language of the opera (Vyslouzil, 1973, pp. 590–1):

(Alois) Hába, as is well known, employs quarter and even one-sixth tones. He uses them, not to make seven-tone scales, but to enrich the possibilities of melodic and harmonic nuance, and to facilitate his non-thematic, non-motival procedure, which he practices in purest fashion. But what I have heard of his music has not sounded Oriental, and, as with Varèse, I think this due to the absence of structural rhythm and integral use of scale (Cage, 1968–9, pp. 17).

Hába used microtones harmonically as well as melodically, and added several microtonal instruments (such as a quarter-tone piano) to the orchestra. As mentioned previously, his use of microtones was influenced by microtonal folk melodies from his childhood in Valašsko, a combination of Moravian, Slav and Eastern European songs. Hába used rhythm and metre to reflect colloquial speech and behavioural characteristics, rather than musical symbols or leitmotifs to represent his homeland. He used minor modes, however, often with quarter-tone narrowing of minor intervals, to represent anguish and depression. Conversely, major intervals and keys are used for dances and uplifting themes. Hába used modes and microtonal intervals not to suggest ‘authenticity’, but to intensify the drama.
To summarise, Bloch, as we observed earlier, sought to emphasise difference with characteristic musical signposts in his representation of Jewish and pagan characters in his opera *Jezebel* – diatonic melodies represented ‘pure Judaism’ and oriental ornaments and augmented seconds represented ‘corrupted paganism’. Euba, as mediator, sought to place traditions on an equal footing in *Chaka*, and Stein/Thompson inadvertently use music to represent ethnicity while intending to attain a quality performance. While Hába’s objective was to represent the people and lifestyle of his homeland, he used the libretto rather than the music to achieve this.

In *The Aqueduct*, music subverts established cultural or ethnic associations. Fluid movement between Western, Arab and Jewish references leads to a blurring of ethnic boundaries. Musical references function as ethnic identifiers that suggest and re-draw ethnic boundaries, reinforcing identity, difference and change. For example, the two forms *hijaz kar kurd maqām* are heard in the opening scene and used in the melodic development.

![hijaz kar kurd-form 1](image1)

![hijaz kar kurd-form 2 (kurd on C)](image2)
In the opening scene, the betrothed Jewish couple Nathan and Talia arrive joyfully at the airport in Israel. The hijaz kar kurd maqām transposed to E is used to suggest the complexity of the Arab/Israeli conflict they are entering. The maqām is used with a doina-like opening played on the clarinet to suggest klezmer music. The altered Dorian mode alternating with the freygish mode is more commonly used for a doina (J. Horowitz, 1999).

Scene I
Opening

This introduction then moves to a metered section based on the sama'i darij rhythmic pattern or iqa that is played on the darabukkah, as well as distributed throughout the orchestra:
The composer then uses Western compositional and orchestration techniques to deepen the texture and to develop these Arab and Jewish elements:

Scene I

Bars 12–18
3.3.4 TARAB

A primary goal of the music in *The Aqueduct* is to convey the emotionally intense nature of the libretto. The nonexclusive use of Western techniques to express affective states involves consideration of the widely differing meanings in music elsewhere in the world:

Knowing what music is and what it does, indeed, may have little to do with categories that seem entirely natural to us. As we encounter world music,
therefore, it is important to recognise the need to reckon with different epistemologies and ontologies if we are also to understand what world music can mean in its virtually infinite varieties. By the epistemology of music we mean its ability to be part of culture as a whole and thus to acquire meaning in relation to other activities (Bohlman, 2002, p. 5).

The recitation of the Qur’an or Qirā’ah, for example, may sound like music to the Western listener, however its purpose is religious transcendence:

performance and perception depend on musical context, specifically the modal and melodic traditions of qirā’ah . . . It is in the act of reading itself, usually so that both the reader and listener can hear the voice revealed through the text, that meaning comes into being. The understanding of meaning, however, is possible only through perception, namely through ‘hearing’ or ‘listening’ (samā’) to the revealed voice of God in the Qur’an’s text (Bohlman, 2002, p. 12).

Bohlman uses the term ‘aesthetic embeddedness’ to refer to the affective impact of music. Although all music can communicate and have mood-altering or transcendent effects on the listener, religious ‘music’ openly articulates this objective:
Aesthetic embeddedness is strikingly evident in sacred music, where music’s meanings are so often depended on its ability to do something, to effect change or to bring about transcendence (Bohlman, 2002, p. 13).

Similarly tarab, which roughly translates as ecstasy, is a concept that refers to the connection between music and emotional transformation. Jihad Racy describes tarab as “the musical affect per se, or more specifically, the extra ordinary emotional state evoked by the music” (Racy, 2003, pp. 5–6). Tarab is central to the Arab musical elements in The Aqueduct as it impacts on the approach to the maqāmāt, modulation, improvisation, rhythm, ornaments and cadences.

Reaching a tarab state involves a complex array of social and technical elements:

Tarab can be viewed as a specialized cultural domain. Sometimes referred to as alam al-tarab, the “world of tarab,” this domain encompasses artists, repertoires, and music related ideologies, attitudes, and behaviours including ways of listening and reacting to music. The tarab culture is also associated with a craft-based jargon pertaining to social, technical and professional aspects of music making and with certain musical values and outlooks (Racy, 2003, p. 15).
Sammi‘ah, or listeners, play an important role by supporting performers and helping to create an atmosphere conducive to tarab. The Sammi‘ah are enthusiastic and learned listeners of tarab. Their ability to “listen and feel is manifested in a culturally established vocabulary of gestures, facial expressions, body language, and verbal exclamations, that all express their genuinely felt tarab sensations” (Racy, 2003, p. 41).

The word tarab is prevalent in Arab medieval writings on music and musicians and is still in use today referring to the indigenous, secular music of Near-Eastern Arabia, more specifically to a repertoire rooted in the pre-World War I musical practice of Egypt and the East-Mediterranean Arab world. In particular, the term tarab describes the emotionally ecstatic state evoked by the music (Racy, 2003, pp. 5–6).

There is an association between Arab music-making and intoxication. Hashish has been used in the Middle East for centuries, even in many Sufi orders. Although forbidden by Islam, alcohol has also been consumed, albeit discreetly. It is the topic of the poetry genre khamriyyat or “wine poetry.” Intoxication and the musical experience share expressions such as bast, which describes a feeling of elation as well as a type of hashish preparation. Islamic mysticism includes religious ecstasy or samā that is evoked by music and themes, and images of intoxication are included as metaphors for spiritual transcendence (Racy, 2003, pp. 47–50).

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4 Tarab is an urban phenomenon native to cities such as Cairo, Beirut, and Damascus. The growth of urbanisation after World War II and mass media led to the popularisation of tarab music in neighbouring urban communities (Racy, 2003, p. 16).
Western culture appears to have no precise equivalent to *tarab*; the religious ecstasy of North-American gospel music perhaps comes closest. Hot jazz and cool jazz suggest affective states and descriptors such as “from the heart,” “spine-chilling” and “moving” are applied to particular performances. They do not refer, however, to a complex of codified aspects of a musical tradition, as is found in *tarab* music. Racy describes *tarab* as the “art of creating ecstatic sensations” during performance:

To a large extent, the underlying insights have developed since my early formative years, through such process as learning to play . . . and learning to *feel* the music and to correlate musical feeling with certain behaviours and verbal responses (Racy, 2003, p. 7).

Australian composer Liza Lim observed that Aboriginal-Australian culture is “a model of an artist’s culture, because it seems that the transformational power of symbolic thinking underlies much of how these cultures operate.” She considered composers:

well able to understand these kinds of symbolic transactions, the transformative gesture through which one says ‘let this thing stand for that’, ‘let this reverberate over there.’ The shape of the world is an evolving, interconnected and complex network, and within it there are a myriad possibilities for turning a boundary crossing into a spark for creative
exchange, and for opening up to an experience of greater aliveness, indeed, ecstatic transformation. Most transforming of all perhaps is to discover that across a boundary is not an unknowable ‘them’ but in fact, the ‘us’ that we recognise in another way (Lim, 2006, p. 17).

Composing a highly emotive score was a major objective in the composer’s approach to *The Aqueduct*. There are a number of specific attributes of traditional Arab music that contribute towards a *tarab* effect. Instrumental or vocal embellishments, such as grace notes, tremolos, portamento and vibrato, are recognisable characteristics of Arab music and also intrinsic to the creation of *tarab* (Racy, 2003, pp. 86–7). These elements are highly visible in *The Aqueduct*, serving as both general identifiers of Middle Eastern themes and characters and as affective melodic devices. For example, bars 129–130 of Scene VI:

Scene VI

Bars 128–130
Extensive melismas are a prevalent feature of Arab vocal traditions, such as in the highly improvised *layali* and *mawwal* genres and the Egyptian *dawr* (where a chorus and the lead singer vocalise on the sound *ah*).\(^5\) The textual sparsity and elasticity of these traditions contribute to the ecstatic efficacy of tarab vocal music. *The Aqueduct*, with its extensive and complex narrative, does not lend itself to sparse extensive melismas. Shorter melisma are often employed, however, for example Freya in opening of Scene VIII:

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Scene VIII
Bars 1–9
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\(^5\) The *layali* performance consists of vocalisations on a minimal number of syllables on particular *ya layl*, or *ya layli* (“oh night,” or “oh my night”). Stretching the text has some origins in the *tarannumat* or *tarannum* (from the verb *rannana*) which refers to devotional chanting. Verbal fillers such as *aman*, *lalli*, and *layl*, and word combinations such as *lalli aman*, *yala lalli aman*, *aman ya lalli* and *janim aman*, are commonly found in pre-composed genres such as the *muwashshah* genre. The *tarannumat* stretch the sung phrase and contribute to the compositional process by providing the elasticity needed to fit texts into specific poetical meters and metric modes of pre-determined lengths. The *tarannumat* are sung melismatically and, as with the genres mentioned above, add to the emotional efficacy of *tarab* music (Racy, 2003, pp. 90–91).
Common to both Eastern and Western musical traditions, coloratura, melismas and ornaments easily transcend musical boundaries. The extensive use of ornaments and melismas can however carry additional nuance. As a recognisable musical trope in Western music, they are sonorous embellishments, not vessels of a central precondition of musical excellence, as in tarab. Abbate observed that in Mozart’s *Magic Flute*:

The Queen’s coloratura represents pure music as a transcendent utterance, but a form of utterance that at any moment can revert to irrational shrieks, soulless birdsong . . . it is utterly commonplace to understand coloratura – indeed any kind of wordless singing – as symbolic and suspect, being a representation of voice without anchor or logos (Abbate, 2001, p. 70).

Within *The Aqueduct*, embellishments have undergone a kind of metamorphosis in function, from ornamental to structural. As well as referencing Middle Eastern styles,
grace notes, slides and melismas perform a structural role, generating musical motifs as well as unifying scenes throughout the opera.

The term *tasarruf* is used in *tarab* music to describe the practice of improvising elements such as ornaments, articulations, heterophonic variations, melismas, dynamics and rhythmic variations, during performance. Racy observes that:

> flexible musical interpretations produce tremendous ecstasy through the use of highly evocative musical devices. Basically, they convert the mere act of reproducing music to an instantaneous and contextually inspired mode of recasting it creatively and evocatively (Racy, 2003, pp. 92–93).

*Tasarruf* is comparable with a small jazz ensemble, where all instruments are expected to improvise elements such as ornaments, melodic and rhythmic variations, dynamics and harmonic substitutions throughout a performance. Within *The Aqueduct*, the darabukkah is regularly expected to improvise rhythmic ornamental variations. Its role as a generator of spontaneous variation is unique in the opera.

According to Racy, improvisatory genres are “primary vehicles of ecstatic arousal” (Racy, 2003, p. 95). They are solo-oriented, through-composed, with no verse-like repetitions and either nonmetric or accompanied by an ostinato. When improvising, the use of familiar *maqāmāt*, cadential motifs, sequences, contours, pauses, intervallic and motivic structures
help to create ecstatic feeling. Nevertheless, aesthetically appropriate, novel components are equally important. Atypical modulations, accidentals and innovative cadential motifs distinguish great performances (Racy, 2003, pp. 93–96). Scene IX opens with a solo oud improvisation in G rast. It separates two scenes that feature tense, verbal confrontations. The improvisation alleviates but does not dissipate the emotional tensions generated in Scene VIII, where Nathan confronted Talia and forbade her to teach at the Palestinian school.

In addition, Scene XIV contains an aria in which both the oud and Talia have accompanied improvised solo sections. Accompanying itself plays an important role in the ecstatic flow of performance:

Firstly, through a combination of sound musicianship and stylistic circumspection, the accompanist provides the leading performer with direct aesthetic stimulation before and during the performance without disrupting his or her internal creative process. Secondly, good accompaniment produces the basic rhythmic and melodic backdrop against which the creative leader can make syncronized digressions that in turn excite the ecstatically minded listener. In either case, the accompanist is an organic part of tarab evocation (Racy, 2003, p. 86).
Quality accompaniment of this nature also underpins Western improvised music, such as jazz. While provided with the basic rhythmic and modal material, the darabukkah and vibraphone are required to listen to the oud/vocals and to improvise dynamics, fills and rhythmic variations:

Scene XIV

Bars 83–85

Features that contribute to a *tarab* performance are equally applicable to composition, for example the use of pauses, accidentals, ‘signature’ cadences and atypical modulations. The composer found the regular use of pauses effective in enhancing a contemplative, yet anticipatory, mood in the oud part in the opening of Scene VI:

Scene VI

156
Bars 1–4

Cadences or qaflah are a particularly important skill to acquire for the tarab performer as their “mastery is seen as the trade mark of an emotionally effective artist” (Racy, 2003, p. 104). Similarly, the following cadence is a major organisational device in Scene VI. It contains a congruence of classical jazz and Arab elements. A Phrygian II cadence has been modified with a typical jazz Vb9 and the cello is in maqām nakriz and features Arab ornaments:

Scene VI

Bars 51–53
According to Racy, a *maqām* must be well-established before modulating to another *maqam*. Modulation is a major structural device as well as a vital ingredient in the creation of *tarab* music. The appropriate moment or place for change, however, is subjective:

The generation of ecstasy in modal music, whether composed or improvised, requires the establishment of a strong tonal centre. The tonic is repeated, returned to and cadenced upon and occasionally sounded as a
drone. Intervals must be produced accurately and the modal progression is presented gradually rather than rushed through (Racy, 2003, p. 100).

Through the analysis of the score detailed in the next chapter, it will be seen that maqām modulation (both passing and substantive) is a significant structural feature, as well as a vehicle for variation, throughout The Aqueduct.

Good intonation is essential to the creation of an affective performance. This is not restricted to the accurate pitching of the intervals in the māqāmat, but also to the flexible, tasteful manipulation of tuning. For example:

the slight shifting of such seemingly stable intervals as the major third or perfect fourth and fifth for example by moving them toward the tonic note, which has a tendency to pull other notes toward it as long as it is used as the referential centre of the melodic interval (Racy, 2003, p. 111).

The microtonal steps found in some maqāmāt are said to be “extremely potent” (Racy, 2003, p. 8). In The Aqueduct, neutral tones (microtones) are occasionally included for dramatic effect. For example in Scene I, the G which forms part of the Jaharkah maqām is used intermittently for effect.
The G\# is used in the second violin like a micro-leading tone to intensify the G#, while a portamento is substituted in the tenor for the quarter-tone.

Scene I

Bars 132–135
The use of quarter-tones is guided by several principles: their presence in the *maqām* being employed, dramatic potential, musical relevance and ease of reproducing the pitch. Although often dissonant to the typical Western ear, quarter tones do not have this function in Arab music. With the Arab octave divided into approximately 24 tones, microtones are integral to melodic phrasing and not dissonances. As most listeners of this opera would be accustomed to the Western twelve-tone equally-tempered system, the quarter-tones can have the dual function as either a dissonance or a consonance.

The *iqaʿat* or rhythmic modes also contribute to ecstatic development, particularly where the metre intensifies with progressive shifts from long patterns to short, lively ones. A regularly occurring metric accent on the downbeat or *wahdah* can have a particularly mesmerising effect (Racy, 2003, p. 115). The *iqaʿat* are frequently orchestrated and performed on darabukkah in *The Aqueduct* (see my analysis in Chapter 4).

The constituents of *tarab* provide useful insights into Arab music, as well as techniques for enhancing the affective impact of music. Michele Morgan observed that non-Western cultures can suggest alternative structures to the “interminable development climax denouement structures” of Western traditions (Dean, 2005, p. 178):

> [Tarab elements] are chosen selectively and are often blended with other strictly-speaking non-tarab musical elements. Ultimately, the practical applications are guided by the artists’ creative instincts and by the social
and physical dynamics surrounding the individual musical events (Racy, 2003, p. 220).

### 3.3.5 CONCLUDING REMARKS

In order to represent of the themes in *The Aqueduct*, Western art music traditions are extended to accommodate Middle Eastern and jazz traditions and concepts. The use of these musical references represents a kind of stylistic metempsychosis as they are reassembled in a syncretic whole. Acoustic delusion – the use of music to both allude to and subvert ethnicity – dissolves ethnic boundaries to suggest that difference is an illusion, a mask that can be removed. In the denouement, Talia and Amal transcend their cultures and social position. The catalysts for this are characteristic of the female construct: primacy of friendship, concern for the well-being of children and the desire to protect family. The score reflects these developments, especially at Talia’s crisis points with music that mediates her private reactions with those surrounding her. The concepts and elements of *tarab* are used as a tool for enhancing dramatic effect.
4.1 SCENE I

*The Aqueduct* deals with conflict through ideologies of difference. Themes of internal conflict, as well as conflict between individuals and warring cultures, are represented within the libretto by music that destabilises difference. This is achieved with a variety of intercultural music practices and diverse compositional techniques. The process of selecting compositional elements for particular scenes involved a number of considerations, such as: the ethnicity of characters; the suitability of culturally specific musical practices as a basis for scenes; and more subjectively, the composer’s predilection for specific modes, rhythms or techniques. Scene I demonstrates many of the techniques used throughout *The Aqueduct*, including ornaments, modal modulation, modal counterpoint as well as applications of the *iqa’at*.

From the outset, the score demonstrates a confluence of musical references. Attributes of styles and genres are adapted to function in new musical contexts. For example, Scene I opens with a *doina*-influenced section. As a Romanian folk genre with free rhythm, the *doina* is usually followed by a metered section, while intermittent, sustained chords conventionally provide a tonal reference. While the *klezmer* altered Dorian and *freygish* modes would more commonly be used for a *doina*, the opening rubato melody in Scene I uses the *hijaz kar kurd maqām* from the Arab tradition, including the traditional fluctuation between a major and minor seventh characteristic of this *maqām*. There are no tonal references; a metered section follows, featuring the *iqa sama’i darij* also from the
Arab tradition. This foreshadows the intermingling of Arab and Jewish musical elements heard throughout the score of *The Aqueduct*.

Contrast between characters is achieved by assigning different *maqāmāt* or *ajinas* to each, as well as by distinctive phrasing. For example, the phrases attributed to Airport Security and the Checkpoint guards in the libretto are a crisp refrain (rhythmically derived from the *iqa sama’i darij*) intended to reflect their homogenous, ubiquitous presence.

**Scene I**

**Bars 13–16**
Nathan and Talia’s melodies, however, are not based on the *iqa*. They are longer, with melismatic flow to reflect the atmosphere of freedom and excitement upon their arrival to the Jewish homeland. For example, Nathan’s melody at bar 36:

**Scene I**

**Bars 36–41**
The modulation and transposition of *maqāmāt* is a major organisational device utilised throughout the opera. The most common type of modulation in Arab music is the *tonic modulation*, of which there are two types: firstly, between *maqāmāt* sharing the same lower *jins* (set). For example:

Nawā Athar  C  D  Eb  F#  G  Ab  B  C

Nakrīz     C  D  Eb  F#  G  A  Bb  C

Secondly, modulation to modes with a different lower tetrachord:

Hijaz      D  Eb  F#  G  A  Bb  C  D
In contemporary Arab theory, modes which share a common lower tetrachord but differ in the makeup of their upper tetrachord, are said to be from the same fasīlah (family, genus, species; plural fasā’il) (Marcus, 1992, pp. 176–7). Modulations to a degree other than the tonic are most commonly to the note that starts the upper tetrachord. This note is known as central tone, the dominant or ghammāz. This note is G for most maqām, F for others, and for a few C-based modes such as hijaz kar and hijaz kar kurd, this note is either F or G.

Less common modulations occur between distant maqāmāt, such as to another family. The following list classifies some of the most common maqāmāt into families by tonic pitch:

<table>
<thead>
<tr>
<th>The C maqāmāt:</th>
<th>The D maqāmāt: Bayyātī</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rāst</td>
<td>Shūrī</td>
</tr>
<tr>
<td>Şüzānak</td>
<td>Shūrī</td>
</tr>
<tr>
<td>Nahāwand</td>
<td>Sabā</td>
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<tr>
<td>Hijāz Kār</td>
<td>Kurd</td>
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<tr>
<td>Hijāz Kār Kurd</td>
<td>Hijāz</td>
</tr>
<tr>
<td>Nawā Athar</td>
<td>Shanāz</td>
</tr>
<tr>
<td>Nakrīz</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>The E maqāmāt:</th>
<th>Sikāh</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huzām</td>
<td></td>
</tr>
</tbody>
</table>

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The F maqām: Jahārkāh

The Bb maqām: ‘Ajam ‘Ushayrān

To modulate to a distant maqām, one generally modulates to an intermediary maqām that is closer to the original maqām. For example, to modulate from rāst to sabā nawā, musicians commonly modulate from rāst to bāyyatī nawā, and then to sabā nawā. The term nawā refers to a transposed maqām (Marcus, 1992, p. 181).

Rāst: C D E♭ F G A B♭ c

Bāyyatī nawā: G A♭ Bb c d eb f g

Sabā nawā: G A♭ Bb cb d eb f gb

The melody in bar 36 of Scene I in The Aqueduct (discussed above) is a modal transposition of the opening clarinet melody from E hijaz kar kurd into B hijaz. The modulation to B hijaz is facilitated by the gammaz (the note B) that begins the upper tetrachord of hijaz kar kurd. As hijaz kar kurd and hijaz are from different families (C māqamāt and D māqamāt respectively), this is consistent with the first stage in modulating between families. This modulation is then facilitated smoothly by a melodic sequence in the violins:
Scene I

Bars 33–35

Scene I also demonstrates the use of modal counterpoint, used throughout the score. The following section is in *maqām hijaz* which, due to its minor second and major third, is also conducive to Andalusian Phrygian tonality, a type of modal harmony common in popular and urban folk genres in the Mediterranean. It may be recalled that Andalusian Phrygian tonality features both Western tonal as well as Eastern attributes. Its triadic vocabulary is derived from both the *hijaz* and the Phrygian mode, as is evidenced by the major tonic triad (Manuel, 1989, p. 72):

\[
\]
Phrygian harmony is utilised a number of times throughout *The Aqueduct*. Bars 51–53 of Scene I, for example, employ a II–I cadence (Cmaj, Bmaj):

Scene I

Bars 50–53

The *qaflat* or melodic cadence at bar 54 establishes a modulation from B *hijaz* to E jazz melodic minor (the ascending form of the standard melodic minor scale).

Scene I

Bars 53–60
The above excerpt also emphasises the *sama‘i darij iqa‘at* orchestrated throughout the strings section. At bar 64 (11 bars later) there is a cadence in B *hijaz*, followed by an almost immediate return to E *hijaz kar-kurd*:

**Scene I**

**Bars 64–66**

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The E to B root movement helps to smooth this modulation. Regular, subtle passing modulations such as these are present throughout the score. Modulation between modes is an integral part of Arab music in both improvised and fixed-form genres. For example, in the instrumental samāʿī and bashraf genres, the form is divided into four sections (or khānāt). These sections are separated by a refrain (taslim):

\[(X=\text{refrain})\]

\[A \ X \ B \ X \ C \ X \ D \ X\]

The first section and the refrain are usually in the original maqam, while the second, third, and often the fourth sections are in different maqāmāt (Marcus, 1992, p. 173). Gradual,
subtle modulations are also common in improvised genres. They generally occur in the middle of phrases and tend to begin in the new maqām’s upper tetrachord. They are generally confirmed with a gradual descent to the lower tetrachord (Marcus, 1992, pp. 177–179). Passing modulations, similar to the Western concept, move quickly through a new maqām with no major cadences.

In traditional Arab theory, modulations to maqām based on other degrees such as the fourth, fifth, and in some cases third and sixth, are also possible, depending on the degree of compatibility between maqāmāt. Sudden modulations that starkly contrast two maqāmāt often follow a cadence or an ascending melodic leap. The contrasting intervals of the new maqām are usually found in the lower tetrachord.

At points of high drama in the narrative, such as at bar 117, sudden modulations are a feature. At this point in the narrative, Amal is trying to move through a checkpoint to go to work, but a soldier fiercely orders her to stop. The music drops away from B hijaz, leaving the note ‘A’ played as a harmonic on the first violin accompanied by pulsating lower strings and slides in the upper strings, reflecting the anxiety and fear of the dramatic situation. The maqām has shifted abruptly to ‘A’ Jaharkah, the seventh degree of B hijaz, which is fully established by bar 120:

Scene I
Bars 116–120
Hijāz kār kurd (and hijāz kār) can function as if built from conjunct instead of disjunct tetrachords (C – F and F – Bb). Consequently, it can modulate readily to the F maqamat (such as jaharkah) (Marcus, 1992, pp. 185–189). In the context of The Aqueduct, hijāz kār kurd is transposed to E and therefore could easily modulate to jaharkah in A (E – A and A – D), however this process is delayed with the passing modulation to B hijaz previously discussed, which generates a more sudden modulation.
In the above example, the held note ‘A’ could also be said to function as a kind of pivot, as it is common to both B hijaz (scale tone seven) and ‘A’ jaharkah (the first note). Pivot notes, as in Western techniques of modulation, also enable modulations in Arab music theory. For example, when modulating between the D maqāmāt, Bb can be used as a pivot note. In practice, the Bb would be emphasised before using A as a leading tone and descending with the notes of a new maqām:

Bayyāfī: D E♭ F G A Bb c d
Sabā: D E♭ F Gb A Bb c db
Kurd: D Eb F G A Bb c d

When modulating between two maqāmāt with the same tonic but different tetrachords, the first or last note of the tetrachord can also be the pivot.

This modulation to jaharkah at bar 117 coincides with Amal’s first appearance and introduces the first quarter-tone (G♭) that alludes to her Arab identity. After the guards interrogate Amal, they delay a man trying to get his wife, who is in the final stages of labour, to hospital. At bar 159, tremolos using quarter-tones and slides are juxtaposed with the return of the chant “search them well, any one could be a bomber” from the soldiers (reinforced by a refrain in the flute). This generates an ominous, fearful effect to highlight the inhumanity of a military state that delays citizens trying to get to their workplace or seeking medical help.
In summary, the microtone is used in different ways. Firstly, it represents Amal’s ethnicity and, secondly, tension and fear at the border crossing. Action at the border continues in the background while Nathan and Talia walk across the stage with practiced oblivion to the tension all around them – unwilling to have their joyful arrival compromised.

The eight bar string quartet in E minor from bar 166 plays to their position of determined dislocation from their surroundings. The Scene resolves on E major:

Scene I

Bars 164–173
4.2 SCENE II

Scene II depicts the welcoming of Nathan and Talia at the Shel-a-Shirim Jewish settlement, before dissolving into a circle dance. Currently popular *klezmer* dance rhythms include the *hora*, *terkish* and the *khosidl*:

(Rubin, 1998b, p. 19)

(Rubin, 1998b, p. 16)

(Rubin, 1998b, p. 17)
Circle dances are still common practice throughout the Diaspora, while in the European klezmer repertory there are a number of additional traditional dance genres:

1. Core – freylekhs dances also known as skochne, sher and khosidl. Non-dance metrical genres, including wedding ritual tunes and some of the mazeltov tunes; metrical and non-metrical paraliturgical melodies for holidays, such as Chanukah and Purim.

2. Transitional or orientalised – dance genres such as the hora (zhok) volekhl and bulgarish, and non-dance genres such as the doina. The zhok had a dance or non-dance function.

3. Co-territorial – non-Jewish dance music played by klezmorim for Jews and non-Jews within a limited geographical region (such as the Polish mazurka and Ukranian kozachok).

4. Cosmopolitan – non-Jewish dance music of western and central Europe, such as the waltz or quadrille, played for both Jews and non-Jews (Feldman, 2002, pp. 92–96).
Scene II incorporates the widely known traditional Jewish circle dance rhythm, the *hora*, throughout the scene to reflect the community in a celebratory mode. The 3/8 *hora* rhythm was selected for its distinctive rest on beat two, as well its widely-practised dance rhythm.

The use of the *maqāmāt* brings an ironic dimension to the narrative, serving as a reminder that this festive tradition exists in close proximity to the surrounding Palestinians. As a conversation between Aaron and Nathan turns serious, the light dance-like accompaniment remains to create a sense of ambivalent jocularity. The conversations are awkward as Aaron is controlling, sinister and does not understand Nathan’s joke about cricket. The lack of concurrence between Aaron and Nathan is expressed using the differing modes. Throughout this scene, Aaron sings in *dathar kurd* while Nathan sings in *hijaz kar kurd*.

The two modes are similar, with only the third and fourth tones differing. The harmonic material is also derived from these modes. Transposed to D, the pitches are as follows:
Athar kurd: D Eb F G# A Bb C# D

Hijaz kar kurd: D Eb F# G A Bb C# D

Scene II

Bars 37–45
Not un-til you re_nounce your old_ways_ and be-comes sooe_er fun!

What,
In klezmer music, as mentioned previously, a number of gustn (or modes) are often combined within a piece or even a single phrase, similar to modulation practices in Arab traditions. There are also flexible tones that are raised or flattened depending on the contour of the melody (Rubin, 1998b, p. 9). Similarly, the central theme of scene 2 modulates continually throughout its phrases. In the following example (from bar 111) the first phrase is in D nakriz, the next in D hijaz kar, and then C nakriz:

**Scene II**

**Bars 111–117**
This scene also features a number of ornaments. According to Peter Soklow, the “main stylistic feature of klezmer music, is melodic phrasing and ornamentation” (Soklow, 1991, p. 19). Rubin compares them to those used in Baroque as well as many Eastern European and Oriental traditions (Rubin, 1998b, p. 12). The ornaments are improvised, a practice also found in jazz styles. Common klezmer ornaments include:

- Trills and mordents – trills often begin on the top note, particularly if the same note has just appeared in the melody; or where the melody descends.
- Grace notes (‘after note’) – these are not clearly articulated and are rhythmically attached to the preceding note.
- Krekhtsn – moans, also common in Eastern European synagogue chant, and Hasidic and Yiddish folk song.
- Portamento – intervals greater than a whole tone.
- Bends – long tones are often bent down a semitone.
- Melodic variation – adding passing notes or arpeggios, adding or removing syncopation, repeating held notes, extending phrases and filling out transitions (first and second time endings).
- Rubato – playing behind or ahead of the beat.
• Articulation – clipped and jagged, even when slurred.

(Rubin, 1998b, pp. 12–15)

Many of these ornamentations, scales and rhythms are present throughout the score.

The excerpt below demonstrates trills, slides and after-note grace notes, while the excerpt above also contains bends:

Scene II

Bars 121–126
4.3 SCENE III

In Scene III, Talia is alone with the women from the Shel-a-Shirim community. They inform her of the role of women in a Jewish household, criticise her liberal (Reform synagogue) Australian background, and attempt to fit her with a *sheitle* (traditional head-dress or wig). Talia is overwhelmed and uncomfortable. She excuses herself under the pretext of jet-lag, as they try to dress her in appropriate clothing. Talia’s discomfort is not related to the Palestinian conflict or Israel’s military culture; it is a cultural clash or shock at the expectations of the orthodox community. Due to the insular, almost claustrophobic nature of this conflict, modes familiar to the Jewish community are utilised and overt references to the *maqāmāt* are avoided. The absence of darabukkah and the *iqa’at* help to conjure and reinforce this Jewish space. Only the oud remains as a musical shadow of the Palestinian surrounds.

The modes familiar to the Jewish community are found in liturgical as well as *klezmer* music. *Klezmer* is primarily modal, utilising the following *gustn* (a Yiddish word meaning modes or colour):
These modes are derived from Jewish liturgical modes and correlate with the following Turkish and Arab modes:

- **Freygish** – The Arab hijaz, Turkish hicaz, and ahava raba in Jewish liturgical music.

- **The major scale** – The Arab ajam, Turkish cargah, and adonoy moloch in Jewish liturgical music. With its characteristic alternation between the flattened and natural seventh, it is also referred to as the mixolydian mode (Rubin, 1998b, p. 9).
It interesting to note the jazz *bebop dominant seventh* scale also contains both the flattened and major seventh (usually played consecutively).

- **The minor scale** – The Arab *Nahawand*, Turkish *puselik*, and *mogen-ovaś* in Jewish liturgical music. The *klezmer Yistabach* with the addition of a flattened second and fifth is a variant of this scale.

- **Ukrainian/altered Dorian** – The Arab *nakriz*, Turkish *nikriz*, and *Mi Sheberakh* in Jewish liturgical music.

This interconnectedness implies that while these modes can signify Jewish music, they share much common ground with their Arab neighbours. Walter Zev Feldman observed that this connection to other forms of Middle Eastern music is often rejected by Jews:

> Despite the rejection by Jews of many specific *makam* features, common approaches to “free” and “loose” rhythm and ornamentation, as well as some common musical scales, link both the *khazzanic* (cantorial) and klezmer musical styles more to Greco-Moldavian and Crimean music than to the co-territorial (non-Jewish) musics of Belorussia, Lithuania, and so on (Feldman, 2002, p. 95).
Ashkenazi Jewish cantorial improvisations (in both eastern and western European traditions), as well as hasidic melodies are based on modes known as *steiger* or *shteyger*. Western European *hazzanim* (cantors) favour modes based on natural minor and mixolydian modes, while Eastern European *hazzanim* prefer scales with the augmented 2\(^{nd}\) (Sadie, 2001, p. 56). This is still very much the case today, as Rabbi Heilbrunn from Melbourne (Australia) points out: “People are much more comfortable with them [natural minor and mixolydian modes]. The other ones [that contain the augmented second] are more exotic” (Heilbrunn, 2006).

This distancing from the ‘exotic’ oriental was discussed earlier with regard to Ernest Bloch’s unfinished opera *Jezebel*. To reiterate, Bloch was keen to distance Jews from the exotic oriental ‘other’ by reserving the elements, such as the augmented second, for Jezebel while retaining diatonic melodies for Naboth:

> As the thematic sketches reveal, in the opera Bloch attempted to contrast an ideal, pure Judaism with corrupted paganism. He accomplished the polarization of Jehovah’s world (represented by Naboth) and Baal’s (represented by Jezabel) by sharply differentiating the kind of music attached to them (Moricz, 2001, p. 26).

The steiger is analogous to the *maqām* and provides material on which the singer, usually the cantor, bases improvisations. Modulation is also a feature of cantillation.
Raw materials include musical motives identified with the modes; certain modes are used for openings, others for endings and others to form a link between beginning and end. Appearing in the middle of the musical work, these links behave in accordance with the special laws that govern the steiger itself. A steiger is fixed in a given spot in the prayer as a result of considerations of how it corresponds to a given mood (Shiloah, 1992, p. 126).

Steigers are usually named by the first words of the prayers they are used with. Note the similarities between theses liturgical modes and the klezmer modes as mentioned above:

\textit{Ahavah Rabah} (Boundless Love)

\textit{Adonoy Molokh} (God Reigns)
Magan Avot (Shield of the Biblical Patriarch)

Selihah (Penitential)

Mi Sheberakh (He Who Blesses)

(F = final tone CF = co-final tone)

(Shiloah, 1992, p. 127)
Scene III opens with a motif in F altered Dorian (Ukrainian Dorian/Mi Sheberach/nakriz), followed by flourishes in the strings outlining D half-diminished. The D half-diminished is derived from scale steps 6, 1, 3 and 5.

F altered Dorian: F G Ab B C D Eb F

The Ab pitches are written as G# in the opening section for ease of reading; however, Ab is used later in the scene. The semi-demi quavers anticipate the underlying anxiety that is soon to grip Talia.
Freya opens the singing in F altered Dorian at bar 10 and at bar 19; Talia responds in B freygish (ahava raba/hijaz). The modulation is facilitated by the inclusion of an F# in the instrumental transition. Talia’s melody contains accidentals, or passing modulations typical of Middle Eastern modal melody. The separation of modes helps to distinguish the characters that are relating and singing in the modes of their shared ethnicity, while negotiating cultural differences:

Scene III

Bars 16–19
Following transitory flourishes, reminiscent of the introduction but on F# half diminished, the melody continues at bar 25 in E minor with an F# pulse in the bass. Constant modulation continues to characterise the scene; at bar 31 there is a modulation to B freygish and four bars later one to A altered Dorian. At bar 39 with the words “My brother told me . . .” the melody in E minor from bar 25 is re-harmonised with a jazz chord progression (Em, GAug7, Esus, Cmaj) to add tension and intensify the drama. Talia is beginning to feel overwhelmed:

Scene III

Bars 38–41
A few bars later, at bar 42, the B freygish melody is also harmonised with jazz chords (the D#alt utilises the chord tones 1 3 b7 #9 b13). This section combines lush strings, jazz harmonies and the traditional Arab oud with a Jewish-inspired modal melody to add to Talia’s swirling emotions:

Scene III

Bars 42–45
An important characteristic of this Scene III is the motive or riff that first appears at bar 63:

Vibraphone

```
-----
| P cresc. |
```

Derived from the pizzicato string in bars 60–62 accompaniments, the motif can be analysed as: Aalt, Cdim7, Fmaj, Fsus(add E), F7(b9), Bbm. It supports three melodic variations from bars 63 to 69. This extended melody is then re-orchestrated at bar 70 and again at the end of the scene from bar 98 to the end.

At bar 78, with the words “but first we have some presents,” melodic fragments are interspersed with semiquaver runs, reflecting the whirlwind of events and emotions Talia is experiencing. The melodies utilise a variety of modes, for example bar 78 is in F freygish with a raised 6 and bar 88 in F Yistabach. The semiquavers, in a heterophonic texture, use the freygish mode with a raised 6th modulating to F altered Dorian:

Scene III
Bars 83–85
While Scene III maintains the Jewish freygish, altered Dorian and yistabach minor modes, the ever-present oud reminds the listener of the undercurrent of conflict. The scene combines constantly modulating Jewish modes with jazz and Western harmonic techniques.

4.4 SCENES IV & V

In Scenes IV & V, Talia visits an ancient aqueduct that is no longer safe for Jewish tourists. Unaware of this situation, she is frightened and intimidated by some Arab tour guides who mock and leer at her. Amal steps in, offering to be Talia’s guide, and they quickly become friends; however they soon argue over Palestinian/Israeli relations.
The scene alternates between the *wahdah taqāsīm* (ciftetelli) and the *masmudi iqa’at* (rhythmic modes).

![Wahdah Taqsim/Ciftetelli](image1)
![Masmudi](image2)

(Racy, 2004)

Beginning in D *kurd* (Phrygian), Scene IV modulates freely. For example, bar 6 suggests F minor/*nahawand*, bar 8 F mixolydian, bar 15 C altered Dorian/*nakriz* and bar 16 F *hijaz*. This scene contains much non-imitative polyphony, as well as heterophonic and homophonic textures. The music moves rapidly between textures, reflecting the fast and varied pace of the emotional events. For example, the rapid snatches of polyphony in the first section have a fractured effect reflecting the fear and intimidation felt by Talia:

Scene IV

Bars 10–11
Compositional devices such melodic transformation via retrograde (transposed and at pitch) characterise this scene. For example, bar 2 is the opening motif retrograde and bar 6 uses the opening motif in retrograde transposed up three semitones (T3):

Scene IV

Bars 1–2
How much for a torch?
By bar 26 (Scene V) Talia is feeling more comfortable and safe with Amal. This is reflected by a change of pace in the music. The motif from bar 2 (mentioned above) is transposed at T7 and augmented to create a slow, calming effect, even though the tempo has not changed. While retaining some polyphony, the texture becomes more homophonic – melody with polyrhythmic accompaniment – to further facilitate this change:

Scene V

Bars 25–28
By bar 44 Talia is relaxed and chatting amiably with her new friend. The darabukkah alternates casually between the *masmudi* and *wahdah iqa’at*, however at bar 68 there is...
another mood change as Amal reveals why she dresses as a man. It is “to get past the guards at the border, they harass women daily.” Talia is immediately defensive of Israeli policy and they argue to the end of the scene. They squeeze their opinions out amid a frenetic polyphonic texture that increases the charge behind their words:

Scene V

Bars 79–80
while our oppressors cry victim

I won't listen to this

spiccato

spiccato

spiccato
By bar 82 Talia is no longer listening and Amal is calling after her. Before long she is calling out rhetorically and a new sadness descends, reflected by a new texture featuring minum triplets:

Scene V

Bars 95–98
now just a pile of stones,

the only teacher is dead

4.5 Scene VI
Scene VI includes an English translation of some of the Hebrew prayers that might be heard in an Ashkenazi *brit* ceremony. But there are no specific chants or modes used to accompany the prayers:

> Under normal conditions the prayers in Synagogue have a certain mode etc. However, the Brit ceremony does not have any particular mode or sound as each Mohel (ritual circumciser) chants the blessings according to how he has learnt them, more by personal improvisation (Link, 2007).

The scene opens with a crowd of people milling around, waiting for the *brit* ceremony to begin. They are accompanied by an oud melody in ‘C’ altered Dorian (or Arab *nakriz*), a familiar *klezmer* and liturgical mode. The use of the oud, however, is deliberately at odds with the Ashkenazi gathering. The ‘C’ pedal in the bass provides a sense of anticipation, even foreboding, as the listener knows the tension it creates must break soon.

From bar 6, the *mohel* (leader of the ceremony, usually a rabbi) and some men impatiently discuss the delay to the ceremony. The texture is melody and accompaniment, with the pizzicato strings in brisk harmonic rhythm reinforcing the atmosphere of agitation. The nature of the altered Dorian melody allows for chord structures to be built easily in thirds. As the chords do not function in a traditional tonal setting, they are indicated as chord symbols as opposed to Roman numerals that specify function:
Scene VI

Bars 7–11
Off course, of course, I think we are just waiting for

what's the hold up?

the

I'm sure she won't be long
At bar 16, a jazz-inflected walking bass and cello line, accompanied by semiquaver runs and jazz chords in the vibraphone, further augment the frustration expressed by the waiting celebrants. In this instance, a jazz approach to analysing harmony is useful.

**Scene VI**

**Bars 22–24**

There is a constant tension between modal and tonal forces throughout this scene. At bar 24 a two-bar cello interlude leads to a gentler, lush texture as Talia arrives breathless and apologetic. Still in C altered Dorian, the accompaniment has more contrapuntal, smooth flowing lines as well as modified harmonic techniques. The cadence at bar 29 is a confluence of classical, jazz and Middle Eastern features. A Phrygian II leads to a jazz Vb9 while Middle Eastern ornaments embellish the altered Dorian mode. This cadence is a structural element appearing many times throughout the scene:
Scene VI

Bars 25–33

The ceremonial chant begins at bar 46 with an altered Dorian melody that assumes a number of accidentals as it passes between the strings. The harmony moves with a descending 5–6 sequence before arriving at the structural cadence referred to above:
Scene VI

Bars 46–54

(Spoken)

Blessed is the one arriving! Happy is the man... The Lord spoke to Moses saying, Pinchas: the son of Elazar,
Tonal sequences combined with Middle Eastern modes also characterise this scene. At bar 66 a chromatic descending 5–6 sequence resolves on the now familiar structural cadence.
Modal melodic material includes C and F altered Dorian as well as the jazz ‘altered’ mode:

Scene VI

Bars 66–73
Blessed are You, Lord our God who has sanctified us with His commandments and commanded us to have abounding peace.
Similarly, bars 99–102 contain a 7–6 suspension series. Modal counterpoint frames the prayers throughout the ceremony, generating a sombre, flowing atmosphere. The use of music throughout the ceremony enables Talia’s enhanced distress to be a point of focus. It gives a surreal quality to the event, depicting her disbelief and distress while maintaining the sonic continuity of the opera.

Scene VI ends with Talia overhearing the conversation about killing all Arabs and “throw[ing] them in to the sea.” The opening oud melody is played on the clarinet
accompanied by a drone in the oud, to provide a haunting effect. Talia is chilled to the bone.

Scene VI

Bars 137–141

4.6 SCENE VII

Having thought about some of the things that were said during their argument in the aqueduct, Talia enters Amal’s war-torn village in Scene VII. She intends to apologise to Amal, and to offer to replace the local school teacher who has been killed in an Israeli air raid. Talia finds the thought of Israeli bombs ruining the future of the children particularly disturbing. Her concern for the plight of Palestinian women and children is as real to her as her desire for a safe homeland for Jews. Women commonly negotiate a complex
relationship of inclusion and exclusion, of belonging and being separate from their own societies. This can also be seen in the realm of Middle Eastern musical traditions.

Jewish women have had a complex role with regard to participation in musical traditions. *Exodus* 15:20 mentions Miriam leading Hebrew women to a location outside their desert encampment with a tambourine. There they sing and dance a refrain for Moses’s hymn of triumph after crossing the Red Sea. By the time of the Alexandrian Jewish philosopher Philo Judaeus (ca. 30 B.C.E. – 40 C.E.) and the Roman Jewish historian Josephus (ca. 37 C.E. – 95 C.E.), however, women musicians no longer played a distinctive part in public music. According to Philo’s *Antiquitates Judaicae*, women during Herod’s time had been entirely displaced at festivals by singing boys. Women who publicly sang or played the flute, harp and tambour were considered harlots. By the end of the 3rd century the Mishnah (the body of traditional Judaic doctrines) explicitly excluded women from participating in the liturgy. According to the Talmud, the voice of a woman is considered to be indecent (*kol isha*) (Heskes, 1994, p. 325).

While women have never participated in liturgical music, they continued to sing secular music at domestic and community celebrations. In many communities the gender divide was such that men and women had separate repertoires of secular songs, instrumental music and dances. Men’s songs had a history of being written down and of conforming to metrical and aesthetic rules. As women were illiterate, their singing was usually in the oral tradition and the songs tended not to follow a permanent form. Verses were added and
material rearranged as desired. Women predominantly sang in local languages while men
generally sang in Hebrew; they sang primarily at home alone or for other women at
community events (solo or in a group). The subject matter was highly varied, but often
expressed female experiences and comments on political and public events. Women also
played rhythm instruments such as drums and tambourines (Heskes, 1994, p. 327).

Throughout the centuries there were female Jewish balladeers and minstrels (juglars and
minnersinger) and musicians, usually wives and daughters of balladeers (badkhonim) and
instrumentalists (klezmorim) (Heskes, 1994, p. 331). In addition, there were some
professional Sephardic and Oriental female musicians who performed for their own
community’s events well into the Middle Ages. This included the biblical tradition of
wailing women (mekonenoth), who intoned lamentations (inui) individually and in chorus.
In the Mediterranean, women were engaged to sing threnodies (midrashe) at burials. On
the Iberian peninsula, mekonenoth, as well as Moorish wailing women (endicheras), were
engaged by Christians to perform lamentations at funerals, as well as general
entertainment at special occasions into the 14th century (Heskes, 1994, p. 328).

Many of the women’s repertoires have archaic melodies (Shiloah, 1992, p. 174). Consequently, women in traditional society have long been a resource for
ethnomusicologists searching for archaic forms of music. Bela Bartok, for example,
studied women’s singing while researching the folk songs of Hungary, Romania and
neighbouring countries. He found the women’s singing to be both unique and archaic. He
attributed this phenomenon to the isolation of women in traditional societies from their surrounding environment and foreign cultures (Shiloah, 1992, p. 179).

Musicologist Edith Gerson-Kiwi also observed this within Jewish as well as Muslim communities:

In the Jewish folk communities, just as in the Muslim ones, the social structure is generally moulded around the male society, so that the women are prevented from participating in social, and particularly religious, ceremonies. As a result of this they have no part in study or education, which in these Oriental Jewish communities are primarily a function of the community’s religious life (Gerson-Kiwi, 1965, p. 97).

Arab women developed genres under similar conditions to those of the Jewish Women. Their music often displays a rhythmic complexity characteristic of other Arab musical styles. For example, the Sōt silām from the women’s genres of Mirbāt, Oman, features hand clapping, three drum parts (two different hand drums, the kasir and the rahmānī) and singing (El-Mallah, 1990, p. 46).

The sot silam (also a dance form) was chosen to open Scene VII as Talia walks tentatively through Amal’s village. The individual metric groups have a pre-established inner structure:
The rahmāni is a large cylindrical, double-headed drum with the function of providing the rhythmical framework of 12 unaccented beats and occasionally subdivided into two blocks of 6 each. Hand claps divide the first half of the rhythmic unit into three groups of 2 and mark the beginning of the second half. The kāsir, a smaller double-headed drum, embellishes: kāsir 1 modulates the inner structure of the 12-beat cycle into three groups of 2 and two groups of 3; kāsir 2 accentuates the second and third double group and then adds a low stroke on beat eight (El-Mallah, 1990, pp. 123–124).
In the opening of Scene VII, these rhythms are distributed between the strings and darabukkah:

Scene VII

Bars 1–6
Pitches are derived from *maqām sabāː*. 
• Violin 1 plays *kasir* 1.

• The *kasir* 2 is played on violin 2 and the darabukkah.

• The snap pizzicato in the viola represents the hand claps.

• The cello and bass play the *rahamāni* line between them.

The following excerpt demonstrates further use of *maqām sabā* as outlining a familiar jazz altered chord (1 b7 3 b13 #9 or D C Gb Bb F).

Scene VII

Bars 13–17
In traditional Arab Muslim society, women are expected to demonstrate the virtue of *hasham*, or “propriety as a voluntary gesture that earns them respect and raises their position in a male dominated society” (Abu-Lughod, 1986, pp. 103–117). Music is generally perceived to be incompatible with the home and family life, as well as with the established norms of social respectability. When ‘Abduh al-Hamuli (1841–1901) married the tarab singer Almadh (1860–1896), he prevented her from singing professionally while he himself continued an active career as a singer and composer (Racy, 2003, p. 16). In her early appearances, world-renowned singer Umm Kulthum dressed modestly in traditional male clothing in order to play down her femaleness. For several years she sang with a
male gown 'abayah and the kufiyah and 'uqal (male head-dress) (Racy, 2003, p. 17).

Currently, the status and visibility of female singers is improving, with many achieving fame as recording artists and film stars. Contemporary female artists work closely with male accompanist, composers and lyricists. Women are now also teaching at public and private academies and appear in music-related government organisations.

The character of Amal embodies some of the complexities of contemporary life for Arab women.

Heterophony, a characteristic of traditional Arab music, is utilised using dense, rapid semiquavers that accentuate the Israeli incursion into Amal’s village in search of Hamas leader Hassan al Karim. This is supported by the change to the busier Moroccan al-basit iqa’at or mizan.

Scene VII

Bars 34–35
At bar 55, Scene VII moves into a very different atmosphere. The soldiers are gone, as are the semiquavers. The women and children are alone and a gentle ostinato figure is introduced on the vibraphone and oud. Talia checks Amal is all right and they discuss what Talia can do for the children in Amal’s village:

Scene VII

Bars 54–57
I'll deal with her later.
As their conversation progresses, the ostinato is maintained and the opening *Sōt silām* rhythm returns. This time the darabukkah plays the *rahmāni* part:

Scene VII

Bars 64–65
In Scene VIII, Nathan confronts Talia about her visit to Amal’s village and the subsequent altercation with the Israeli soldiers. There are abrupt shifts from binary to ternary metre that have their origins in the Andalusian *qoddam mizan*. The Andalusian feature of tempo graduation over the *mizan* from slow, to moderate, to very fast, is also a feature of this scene. The change in feel and tempo helps to accentuate the rising heat of an argument between Talia and Nathan over her visit to the village.

![Musical notation](image)

*(Al Ala – The Moroccan Andalusi Music, 1990)*

The scene opens with the *riqq* and darabukkah establishing an expectant and chilly atmosphere. Freya enters with a highly melismatic style, the semitone ornaments at crochet = 120 are a voice trill or slow vibrato. She sings in Bb *ajam ‘ushayran* (similar to major). A secondary *jins* or set, *kurd*, starting on the 3rd note of the *ajam ‘ushayran* is commonly used in modulation. Talia responds in D *kurd*, also with much melisma, highlighting a careful, drawn-out conversation:
With a shift to 6/8 and an increase in tempo, Nathan enters, returning to Bb ajam ‘ushayran. His tone is aggressive and there is a gradual decline in his use of melisma to reflect his anger and impatience.
The modulations in Scene VIII follow Arab modulation principals. The Bb *maqāmāt* are treated as if they were members of the D family of *maqāmāt*. Consequently, modulations between the D *maqāmāt* and the Bb *maqāmāt* occur freely, as if they were straightforward tonic modulations. The modulation at bar 48 is a smooth transition from Bb *ajam ʿushayran* to D *sabā*:
Scene VIII

Bars 44–49

Then will you justify your
At bar 60, Freya modulates to G nakriz, establishing the possibility of a traditional modulation to a C maqāmāt, however brief responses in D kurd suggest otherwise. The change to C maqām does not eventuate, nor is there a return to the opening ajam. Nakriz, hijaz, sabā and kurd maqāmāt overlap and alternate to the end of the scene:

Scene VIII

Bars 56–61
At bar 115, a tempo change as well as a move to 6/8 comes as a tremendous relief to the sustained tension of the argument. Smoothed by maintaining a tremolo in the viola, it reflects Nathan’s assertion of his authority. He forbids Talia to ever visit the village again:

Scene VIII ends with a klezmer-like melody played on the clarinet and violin in the nakriz/altered Dorian mode. The bitter-sweet mood of this melody suggests traditional social praxis again closing in on Talia:
4.8 SCENE IX
In Scene IX, Nathan discusses Talia’s behavior and temperament with his friend, the soldier Aaron. His complaints are petty and at times the music is light-hearted, almost mocking of him, however with Nathan’s rising anger and a further discussion about El Hanan (Amal’s village) harbouring terrorists, a gradual and ultimately deadly serious mood descends on the scene.

Scene IX begins with a solo, un-metered oud improvisation in maqām G rast (transposed C maqām).

![Musical notation for maqām G rast](image)

(El-Mallah, 1997, p. 357)

At bar 17 the darabukkah enters with the iga’at ayyub.

![Musical notation for iga’at ayyub](image)

(Racy & Logan, 2004)
The quarter-tones are employed intermittently throughout Scene IX. For example, in Nathan’s entry at bar 21, he sings Bbs while the oud responds with B♭. Also in this excerpt (bar 24), the lower strings outline an ascending G minor bebop scale in crochets that is re-harmonised in the upper stings as indicated:

Scene IX

Bars 18–24
I don't get it
I just don't get it. She's always been a

talker

I always thought, always thought
This harmonic approach characterises the accompaniment throughout the first section of the scene (until the time signature change at bar 81). Pizzicato strings at bar 54, as well as the addition of a vibraphone motif (bar 61), lighten the texture to suggest Nathan’s complaints are somewhat trivial:

Scene IX

Bars 53–66
this is really losing it
I thought we saw eye to eye about most things
At bar 81, there is a change to the *sama’i thaqil* *iya’at* and a slowing of the tempo. This rhythm is usually divided into 5+5 and traditionally accompanies the ten to twenty-five line *qasida* (a classical Arab poetry genre).

(Racy & Logan, 2004)
At bar 83, the maqām modulates to C nawa athar, to the upper tetrachord G hijaz two bars later. It again modulates between the upper and lower tetrachord (bar 87 nawa athar, bar 90 G hijaz):

Following Arab modulation practices, Scene IX modulates to the D maqām bayati (bar 95) via G bayati (bar 92).

At bar 92, the voice is doubled with oud to emphasise the sound of maqām bayati and to lead the intonation of the quarter-tone.

The mood of the score darkens substantially in this section, with a series of frank and harsh pronouncements from Aaron. First he tells Nathan he must control Talia and then they discuss what to do about the village of El Hanan, where the terrorist Al Karim is allegedly hiding. Aaron declares, “We’ll crush the scum and all who protect him.”
4.12 SCENES X, XI & XII

Scenes X, XI and XII are performed segue. Set in a makeshift school, Scene X begins with a heated discussion between Amal and Talia. Talia having related her opinion in class that the Koran would not sanction suicide bombing, Amal warns her to stop discussing the Koran with her young students, pointing out that Talia has not actually studied the Koran. Defensive, Talia responds with a sarcastic rhetorical question: “What’s going to happen? A knife in my back? A bomb?” Talia backs down when Amal suggests she stop teaching the children altogether. She apologises, but soon after Talia commences her class there is a devastating explosion. The school has been bombed.

Scene X begins with a return to the w ā h d a h t a q ā s i m or c i f t e t l i i q a ’ a t used in Scene V, where Talia and Amal meet in the Aqueduct. Here the rhythmic mode is utilised at a brisk tempo. In Scene X, however, the tempo of the w ā h d a h t a q ā s i m is slower, more in keeping with common performance practices, such the accompaniment to improvisations and belly dancing performed in the American East Coast nightclubs of the 1950s-1980s. This music constitutes a hybrid of Eastern and Western traditions, a coming together of cultural and musical ideas. In Scene X, however, in a far from salacious veil dance, Talia and Amal dance around their political and cultural differences.

Scene X begins in D kurd and, as we have seen previously, modulates regularly to related a j i n a s (sets) and m a q ā m ā t:
D **kurd** has **G nahawand** as its second tetrachord and contains **ajam** trichords on F and Bb. The melody modulates between these sets; for example, Amal’s opening melody is in D **kurd** and Talia’s response at bar 8 suggests F **ajam**. At bar 11, Amal enters again in D **kurd**, however at bar 12 there is another modulation, this time to C **hijaz kar**. A subset of his **maqām**, F **nakriz**, is used at bar 17 as Amal argues “Teach tolerance to Jewish kids.” This is rather ironic, as the **nakriz** tetrachord resembles the familiar Jewish-altered Dorian mode. The accompaniment to this passage is derived from the mode (F Ab B Db E).

The opening section is characterised by an ostinato accompaniment that is derived from **maqām kurd**. It is stated first by the vibraphone and then doubled in the strings:

**Scene X**

**Bars 1–4**
The ostinato continues for 12 bars, with harmonic adjustments in keeping with the *maqām* modulations. Towards the end of the scene, at bar 27, Phrygian harmony in D is used to set up a sense of foreboding (II, I, iv III, II, I):

Scene X

Bars 27–30
Settle down settle down! Let's open our books to page thirty Rub-a-dub and

E♭ D Gm/D

Niss-nim little ones you're up to the letter "D" Good

Rabah & Nissim

Dog-gy dance drink dove

F/A E♭/G D
Conventional jazz harmony emerges at bar 33 which, at bar 35, slips into a dissonant and highly tense section. A D7b9 has become D7♭9 following a modulation to D sabā in anticipation of the explosion:

Scene X

Bars 33–37
In the aftermath of the explosion, Scene XI continues to develop material from Scene X with the most notable variant being a rhythmic shift at bar 44. Maintaining the 8/4 time signature, the *iqa’at* changes to the Andalusian mizan *btayhi*. This intensifies Talia’s shock and concern for her charges, particularly Amal’s children Rabah and Nissim:
At bar 48, the darabukkah is silent and there is a modulation from D *sabā* to one of its subset, F *hijaz*. This helps to propel the drama following the preliminary shock of the explosion. Talia and Amal discuss their predicament; an ambulance is needed as Talia and many of the children are injured. Talia reveals her political naiveté, insisting they call an Israeli ambulance, while Amal is aware that an Israeli ambulance and hospital might refuse Palestinian casualties. The phasing in the violins combined with a low flutter tongue on the flute reflects her fear and anxiety:

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With the words “an Israeli air raid,” Amal invokes the same melody as in Scene V when she angrily recalls the reason for the death of the school teacher Talia is currently replacing. While the pitches are retained, the rhythm and harmonic material is different:
Scene XI

Bars 55–56

Scene V

Bars 101–102
Scene XI concludes with Amal’s phone call to an Israeli ambulance and her nervous lie, “We have several Jewish Casualties.” The audience is left to contemplate this comment as Talia and the children wait for the ambulance, accompanied by an instrumental section based on the preceding material:

Scene XI

Bars 64–65
Sustained notes, including harmonics, help to facilitate the transition into Scene XII that depicts the arrival of the ambulance. The note F is held over the bar while the time signature changes from 8/4 to 12/8. The beat soon outlines a sha’bia rhythm, a Moroccan polyrhythm with a part in 6/4 that represents the heart (played on the darabukkah) and a part in 12/8 that represents the lung (Sefiani, 2006). Initially, the vocals are in 6/4, as are the lower strings, while the upper strings are in 12/8; however, the distribution of the polyrhythm varies throughout the scene.

Scene XII
265
Bars 77–82
Similarly, the first part of Scene XII is polytonal, expressing two modes simultaneously.

In the example above, the lower strings are in F mixolydian (adonai malakh) while the melody, vibraphone and upper strings are in Eb Nakriz/altered Dorian.

This polyrhythm and poly-modal approach reflect the duality of the scenario, as the Israeli paramedic tries to convince Talia to call a Palestinian ambulance. Talia eventually convinces the paramedic to take the children and at bar 101 the scene modulates to maqām athar kurd:
While athar kurd is a C maqām, here it is transposed to A (A Bb C D# E F G# A) with E hijaz, the upper jins or second tetrachord. This maqām and its upper jins feature in the middle of the scene, as does the continuing a sha’bia rhythm. Not only is Talia injured, but it is also revealed that Amal has not told the community that Talia is Jewish. As a result, Talia will now have to stop teaching the Palestinian children. The music is fast-paced and full of internal rhythmic conflicts to match Talia’s own. From bar 125, the oud and double bass are walking a modal, jazz-like bass line. Strongly placed accidentals, such as the B natural, help to differentiate the speakers and later complete a full modulation to E hijaz:

Scene XII

Bars 125–125
From bar 129, there is also a D natural; the commonly lowered 7th degree of E hijaz and Phrygian harmony effects the final cadence:

Scene XII

Bars 139–140
Scene XIII depicts Talia in hospital recovering from the explosion. A rubato viola melody in *maqām nahawand murassah* establishes a strained milieu:

**4.11 SCENE XIII**

Scene XIII

Bars 1–7
Nathan rushes in and Talia is relieved to see him, however it is soon apparent that he is motivated more by his own angry agenda than by concern for Talia’s welfare or that of the other bomb victims. The *iqa’at darj* underlies the rhythmic accompaniment, although it is not interpreted on the darabukkah.

Scene XIII

Bars 9–12
The harmonic and contrapuntal accompaniment in Scene XIII is derived from *maqām nahawand murassah*, at times resembling jazz-inflected progressions:

Scene XIII

Bars 41–46
Nathan drops an emotional bomb, ending his engagement with Talia. Amid tremolos in the strings, the music rushes upward, representing Talia’s rising panic. She is shocked and upset, dismayed that Nathan would leave her over what she sees simply as a difference of opinion:

Scene XIII

Bars 58–61
After a few parting words, Talia is left alone. The closing music is sparse to depict her feeling of emptiness:

Scene XIII

Bars 69–74
4.12 SCENE XIV (part one)

Scene XIV contains the only aria or self-contained song in *The Aqueduct*. The aria was influenced by Sephardic music, in particular *romanzas* (romances). Sephardic music encompasses religious hymns and songs reflecting old Spain, that include versions of Iberian *romanzas, cantigas, coplas, endechas* and French *chansons* (Heskes, 1994, p. 90). They stem from Judeo-Spanish folk music created during the Golden Era, including songs in old Castilian, Aragonese, Catalonian, as well as Andalusian songs and folklore (Heskes, 1994, p. 101).

*Romanzas*, however, are the traditional songs most characteristic of the Sephardic Jews. They are usually sung in Judezmo or late-medieval Castilian. Judezmo is a combination of Hebrew and Spanish, commonly called Ladino, which some scholars say technically refers to translations from Hebrew into Spanish (Sarband, 1996). The romance was a folk song in the oral tradition that became a popular song-form in the late Middle Ages and
Renaissance. Although many texts can be verified, the exact melody and mode of songs varies throughout the Diaspora, owing to contact with other musical cultures. In the eastern Mediterranean region, Sephardic melodies commonly use modes of the the maqāmāt, in particular the Turkish husseyni, ushak, bayati, hicaz, hicazkar, puselik, nihavent and feahfeza. In the western Mediterranean, especially in Morocco, melodies were adjusted to tonal principles due to European influence. In the Diaspora it was primarily women who passed the Sephardic traditions on to their daughters. Consequently, the female voice dominated the tradition, as can still be seen today, with women accompanying themselves on the pandeiro (frame drum) (Sarband, 1996).

Romanzas, with their messages of love, loss and longing, are very expressive and it is this beauty and sadness that influenced the aria. The aria depicts Talia’s reflections on her lost naiveté with regard to making Aliya; her loss of Nathan; and the life she anticipated they would share. She reflects on the life she left behind in Melbourne and recalls messages that her grandmother, a Holocaust survivor, instilled in her.

The instrumentation is reduced to an ensemble consisting of soprano (Talia), vibraphone, oud, and darabukkah. The form is:

A (bars 1–18)  
B (bars 19–26)  
Vocal improvisation (bars 27–28)
C (bars 29–41)
D bars (42–64)
A (bars 64–78)
Interlude (bars 79-82)
Oud improvisation (bars 83-84)
D’ (bars 85-99)
A’ (bars 100-107).

The A section is in the hijaz/hicaz maqām transposed to F, at crochet = 80. The B section increases in tempo to crochet = 110 and has modulated to Bb Nahawand (minor), while the C section is in Bb nahawand and cadences in F hijaz for the D section, which remains loosely centred on F hijaz.

Scene XIV uses the sa’lidi rhythmic mode:
The *hijaz*, *nahawand* or other related *maqām* are suitable for both solo sections which have a melodic ostinato accompaniment based on the *sa’lidi iqa*. Ostinatos are familiar characteristics of both jazz and Arab musical traditions. The improvisations emphasise and protract parts of the narrative, inviting reflection on the words just spoken. For example, the words “and the freedom you hoped for blew up years ago . . .” precede the oud improvisation.

**Scene XIV**

**Bars 83–85**

![Musical notation](image)

4.13 SCENE XIV (part 2)
Scene XIV (the final scene) is highly charged. Talia is sitting at a bus stop next to a suicide bomber when Amal approaches to say goodbye. They are each designated a separate maqām to represent their individual despondency. Talia sings in naua-atar (nawa atar) and Amal in bayati:

![Musical notation]

(El-Mallah, 1997, pp. 157–158)

The aqsaq iqa’at is incorporated throughout the scene:

![Musical notation]

(Farraj & Shumays, 2003)

Scene XIV (part 2) begins with an anacrusis on the 3rd beat (a common practice with this iqa) and muted strings to help provide a softer, more poignant quality to the opening of the scene:
Bars 1–6

Darabukkah

Amal

Double Bass

Bsn.

Dbk.

Tal

Aml

Vln. I

Vln. II

Vc.

Db.
Leading into bar 28 and the words “Amal, come with me to Australia . . .”, the music modulates abruptly from D bayati to C naura-atar for dramatic effect. Previously, throughout the chamber opera, the music has predominantly modulated smoothly. This abrupt modulation reflects Talia’s sudden enthusiasm for the idea of Amal returning with her to Australia:

Scene XIV (part 2)

Bars 25–30
As seen previously, jazz chords can readily be derived from pitches in some *maqāmāt*. At bar 41, Dsus(b9) and Baltered are derived from *naua-atar*:

Dsus(b9): 1, b7, b9, 4, 5 - D C, Eb G, A

Balt: 1, 3, b7, #9, b13 - B, D#, A, D, G
At bar 70, Balt and F7#11 from C melodic minor are employed. As tritone substitutes, they are interchangeable. Essentially the same chord, both resolve well to E major (Levine, 1995, p. 281). At bar 72, however they resolve to E half-flat major in an unusual mix of Arab and jazz musical tradition. The confluence of traditions reflects the collision of events and cultures that led to the demise of Talia’s relationship with Nathan.
At bar 59, the music modulates to from *bayati* to *bayati shuri* as Amal urges Talia on to the bus. This involves a tonic modulation to a *maqām* with the same lower tetrachord. The second tetrachord of *bayati shuri* is the same as the second tetrachord of *naua atar, hijaz* on G. (Note that *naua atar* has a lower pentachord):
This close relationship between the three maqāmāt coincides with the drama that sees Talia and Amal gradually moving closer toward a shared perspective.

Similarly, at bar 68, Talia modulates from naua-atar to the closely related athar kurd, another tonic modulation. The inclusion of a Db is the only difference between the two maqāmāt:

(Farraj & Shumays, 2003)
Both singers move freely between their respective closely-related *maqāmāt* until the words “if you and I can unite,” when Talia and Amal sing the same melodies an octave apart. They modulate together between *maqāmāt*, representing their friendship and solidarity:

**Scene XIV (part 2)**

**Bars 83–88**
A final observation about Scene XIV (part 2) is the ‘Talia motif’. Throughout *The Aqueduct* Amal has used a similar motif for singing Talia’s name. She approaches a repeated note from a semitone above (with or without a grace note). This is the only repeated motif in the chamber opera and is used to signify the resilient connection between them amidst all the turmoil. At bar 62, Amal sings her name for the last time:
CHAPTER 5

CONCLUSION
The Aqueduct combines jazz, Western art, Arab, and Jewish musical traditions to represent the themes of the libretto. A variety of styles and approaches to intercultural music, were examined, as well as notions of identity as expressed in music; it became apparent that the unification of Middle Eastern and Western musical practices that purposefully question assumptions of ethnic difference is, for the most part, unexplored terrain. The music is a metaphor for the central theme of the libretto: that preconceived notions of cultural difference must be challenged before peace can be achieved. The score demonstrates that through an integrated approach to composition, based on the composer’s interpretation of intercultural musical practices, assumptions of how music represents ethnicity can be challenged. Music that is derived from voices with different world views and musical practices combines to generate new sets of procedures. Materials such as modes, stylistic features and rhythmic devices that can typify musical traditions are transformed in the compositional process to suggest new interpretations and meanings.

Ernest Bloch assumed that his innate ‘Jewishness’ would reveal itself without the study and application of specific Jewish musical traditions. Ironically, his ‘Jewish voice’ was only acknowledged when he included musical attributes commonly associated with Jews, such as an emphasis on augmented seconds. Musical identity is a matter for individual and collective choice, as was demonstrated by the widespread Jewish cultural identification with the eclectic heritage of North American klezmer music. Many Israeli composers strove for an identifiable Jewish sound by studying and integrating Yiddish folk and Oriental Jewish musical styles, while distancing themselves from German traditions. This
led to the cultural oppression of Jews from neighbouring Islamic countries, whose music was identified with Arab traditions, or of Jews who identified with a Germanic heritage. This highlights the destructive potential inherent in attempts to essentialise identity.

Arab musical identity is commonly associated with traditional musical practices that have a long and much loved history. Nevertheless, the *jadid* or musical renewers created a popular Western-influenced pan-Arab intercultural genre that challenges the status of traditional music as custodian of Arab musical identity. A number of Arab composers – such as Rahim – have explored more formal relationships between Western art music and Arab musical practices, however this music remains on the margins of notions of Arab musical identity.

Middle Eastern music has not attracted significant interest from Australian composers as part of the search for an ‘Australian sound’, or as a source of inspiration for intercultural music. Exceptions, such as Tognetti and Pertout, have begun to explore musical possibilities with their string arrangements of Middle Eastern melodies. In addition, a number of world music ensembles have displayed interest in traditional practices from the Middle East. The themes of *The Aqueduct* invited an exploration of numerous approaches to combining Eastern and Western musical traditions that contained the potential to generate a unique, intercultural chamber opera.
Research into Arab and Jewish musical practices as far back as the 9th century revealed the extent of Arab, Jewish, Christian, Persian, Turkish, Berber and Moorish historical and musical interconnectedness. Music commonly represented as expressing specific ethnic identities within the Middle East, North Africa, Turkey, the Levant, the Gulf States, Persian-speaking areas, and much of Central Asia is the culmination of intercultural contributions from numerous ethnicities. Nevertheless, regional and cultural differences flourish over time, sparking numerous musical variants identified with perspicuity to particular cultural groups. Western voices also contribute to this phenomenon. Consequently, while similarities and differences between musical practices are axiomatic, the challenge is to identify and interpret discrete elements.

While they have their origins in regions in the Middle East, Eastern Europe and Spain, specific modes (such as the freygish), ornaments (such as those used in klezmer) and genres (such as the sephardi romanza) are commonly identified as generic Jewish musical practice. Many attributes of these practices have been nurtured and replenished in Jewish liturgical music, which also contains modal improvisation – a practice with origins in Arab musical traditions. The approximately 70 heptatonic modes found throughout the Middle East and North Africa are commonly expressed through improvisation, as well as in fixed form works. Along with established rhythmic modes or patterns, ornaments, and a highly melismatic vocal tradition, Arab music is guided by the concept of tarab, or qualities that generate the emotive dimension of music. Having much in common with Arab traditions, Turkish music influenced many musical styles throughout the Ottoman
Empire, including those in Greece and Eastern Europe. Andalusian Phrygian harmony, bridging Eastern and Western musical techniques, is practised throughout the Mediterranean. The interconnectedness of all these materials and techniques does not refute ethnic ownership of specific cultural practices, however it does point to the flexibility of musical elements.

*The Aqueduct* does not relocate traditional melodies, however the *maqāmāt*, rhythmic modes, stylistic features, as well as theoretical precepts (such as modulation between *maqāmāt* and Andalusian Phrygian tonality) are all incorporated into the score. The pre-compositional process also included the internalisation of the tonalities of selected modes, rhythmic patterns and stylistic features. This entailed transcription, close listening and improvisation within selected modes and rhythms. Owing to the impracticality of assigning Western key signatures to the complex tonalities of the *maqāmāt*, which are part of an oral tradition, the score is written in C with accidentals and quarter-tones indicated as they occur.

The libretto represents conflict through ideologies that essentialise difference, and suggests that conflict can be alleviated if assumptions of ethnic difference are challenged. The central character, Talia, demonstrates this as she moves through a dramatic journey of personal growth. Her disenchantment with the orthodox Jewish community, that becomes her new family when she migrates to Israel, combined with her friendship with Amal, a Palestinian woman, leads to the breakdown of a lifetime of false assumptions and bigotry.
As Talia questions aspects of Jewish identity, she experiences a metamorphosis into an individual capable of generating friendship with an inherited enemy and, perhaps, peace.

The music responds to the themes of the libretto in a number of ways, firstly by emphasising similarities in Arab and Jewish musical traditions to blur assumptions of difference as well as, paradoxically, re-interpreting traditional elements to reference ethnic identity directly. For example, in Scene III modes and ornaments indicative of Jewish musical traditions are invoked to represent Israel, a beacon of Jewish identity, yet the inclusion of an oud is added as a reminder of the Palestinian presence. In Scene I the Jewish klezmer doina is reinterpreted using modes commonly associated with the Arab tradition.

Secondly, the music represents the theme of Talia’s metamorphosis by mediating between her reactions to events in the narrative and the drama itself. For example, her Jewish identity is questioned in Scene VI, in which a circumcision ceremony – sacrosanct in Jewish tradition for newborn males – elicits an adverse reaction from Talia as she registers the pain she hears in the baby’s scream. Apparently alone in her response, the music gradually introduces tension to alert the listener to an impending dramatic event. The scream is accompanied by a sustained note on the horn, to suggest that time has stopped and reality has been suspended as Talia experiences her horror. The vigorous return of the full ensemble asserts that nothing has happened. The scream is clearly regarded as an insignificant byproduct of normal proceedings.
Thirdly, the *tarab* effect is attained through adhesion to various principles and guidelines, such as: the regularity and placement of pauses, the decoration of cadences, the timing and execution of cadences. The score incorporates these notions as a way of enhancing the emotive impact of the themes.

The score is divided into discreet units suggestive of the ‘number opera’, with the divisions predominantly – but not exclusively – coinciding with the dramatic divisions into scenes. The libretto is represented with a variety of intercultural music practices and diverse compositional techniques. The selection of material and techniques is determined by the ethnicity of characters; the desire to invoke culturally specific musical practices; and the composer’s penchant for particular modes, rhythms or techniques. Throughout the chamber opera, Arab and Jewish material and techniques are also freely blended with each other as well as Western and jazz precepts. For example, a cadence first appearing at bar 29 of Scene VI has a congruence of classical, jazz and Middle Eastern features. A Phrygian II leads to a jazz Vb9, while Middle Eastern ornaments embellish an altered Dorian mode. This cadence is a structural element appearing many times throughout the scene:

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Scene VI
bars 29–33
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Throughout the score, a variety of textures – including imitative polyphony, heterophonic, homophonic, ostinato and improvised textures – are utilised. Contrast between characters is achieved by assigning different maqāmāt (or ajīnas) to each, or with distinctive phrasing. Microtones are integral to a number of maqāmāt and are expressed as a natural consequence of modes, as well as utilised for their dissonance to the Western ear. Contrast is enhanced with regular modulation and transposition of maqāmāt, implemented with both Arab and Western technical precepts. Modulation between and within maqāmāt is also a significant organisational device used throughout the opera. Modal counterpoint using the maqāmāt is also a common feature, while Andalusian Phrygian tonality appears intermittently throughout the score. Rhythmic modes of the mizan and the iqā’at are expressed on the darabukkah (or riqq), as well as orchestrated motivically throughout the ensemble. Ornaments, particularly slides and grace notes, are a regular stylistic feature.
throughout *The Aqueduct*, referencing an intersection of Western, Arab and Jewish traditions.

Particular materials are selected to enhance specific aspects of the libretto. For example, Scene II contains a Jewish *hora* rhythm in 3/8 to accompany a festive communal celebration. However, it is combined with a *maqām* to provide the scene with an Arab ambiance, foreshadowing the ethnic conflict soon to unfold. Similarly, Scene VII reflects the milieu of a Palestinian village by incorporating a complex polyrhythm found in the *Sōt silām* from the women’s genres of *Mirbāt*, Oman. It features hand clapping, three drum parts and singing, which are distributed throughout the ensemble.

A number of modes utilised are conducive to harmonisation with jazz chords and progressions. For example, a melody in B *freygish* in Scene III is harmonised with the progression B7b9, Em, D#alt, F#dim, B, B7sus4. This technique captures the pitches of the *maqāmāt* and places them in a contemporary context, reflecting the drama that similarly expresses Talia’s difficulty in reconciling her new life in Israel as part of an orthodox community, with her liberal/reform Jewish Australian heritage.

Both jazz and traditional Arab approaches to improvisation are incorporated into the score for this purpose. For example, Scene IX begins with a *taqāsīm* or free solo un-metered improvisation, while the first part of Scene XIV uses the jazz solo and accompaniment model with the soloist improvising over formal sections. The *taqāsīm* reflects the trouble
brewing with Talia’s involvement with the controversial Palestinian village of El Hanan, while the improvised sections in Scene XIV, combined with Sephardic influences, stimulate Talia’s reflections on both her life in Melbourne and recent events in Israel.

*The Aqueduct* is an intercultural work where Western chamber instruments are augmented with Middle Eastern instruments. The composer researched numerous ways of combining Eastern and Western materials and techniques in order to express the themes of the libretto. Complex arrays of historical and contemporary events encase the central themes of the libretto. An equally complex array of musical material and techniques from the Eastern and Western worlds combine to represent them. Musical elements such as the *maqāmāt* and *iqa‘at* are placed in new contexts that challenge assumptions of difference without necessarily concealing ethnic origins. As such, the music expresses the themes of the libretto, which suggest that it is necessary for identity to be constantly redefined, and assumed difference transcended, in order to achieve peace.
6.1 WHAT NEXT?

Globalisation and the contemporary socio-political environment, particularly the so-called ‘war on terror’, are likely to continue to stimulate artists of all types to incorporate more Middle Eastern elements into their work. There are myriad possible directions that intercultural music can take: song cycles, works for film, dance/ballet, multimedia, and orchestra are all exciting formats that could include more Middle Eastern influences. There are three appealing directions that could readily extend the research and compositional techniques developed for The Aqueduct. Firstly, since it is designed in three acts with 14 scenes, The Aqueduct could transfer with reasonable ease to the screen. Secondly, the composition of pieces for an improvising world music ensemble could be undertaken to develop the material and techniques in a different genre. Thirdly, an oud chamber concerto or double concerto for oud and violin could be pursued.

The accompanying recording includes a version of Part 1 of Scene XIV where the soprano vocal line is replaced by soprano saxophone. The rest of the instrumentation comprises oud, darabukkah and vibraphone. An ensemble of this nature could include vocals or other instruments, yet remain small enough to facilitate significant improvisation. Contemporary ensembles are currently exploring original intercultural improvised music, from Middle Eastern musical traditions. North America’s Kristjan Jarvi’s Absolute Ensemble, although historically an eclectic classical chamber ensemble, performed a program called Absolute Arabian Nights at the Lincoln Centre in 2007. This particular
ensemble predominantly performed works by saxophonist Daniel Schnyder and comprised a jazz octet (woodwinds, brass, keyboards, bass and drums), augmented with a number of renowned jazz and Arab musicians, including Marcel Khalife on oud and Mark Feldman on violin. A review of this concert by Alan Kozinn of The New York Times indicates that, aside from the instrumentation, traditions were juxtaposed rather than united: Schnyder’s modal solos “supported by both Western instruments and Arab hand drums . . . seemed to have an Arab accent, although with only the slightest shifts in timbre, it could have been klezmer.” The program also included “the most effective of Schnyder’s cross-cultural works,” a four-movement Concerto for Ney performed by Bassam Saba, who “ornamented freely” throughout. Kozinn described the work as moving “easily between jazz figures and Arab melodies” (Kozinn, 2007). Again, this suggests that while intercultural works combining Arab, Jewish and jazz are extant, there is scope for more integration of techniques, as seen in The Aqueduct.

There are a number of neo-classical oud concertos, such as Concerto Al-Andalus: Suite for Oud and Orchestra (1992) by Lebanese-born composer Marcel Khalife (1950–). It comprises a vocal piece with a melismatic Arab vocal style; a tonal orchestral piece with Arab percussion performing traditional iqa; a solo oud improvisation; a piano and oud duet; and flamenco-inflected orchestral writing. While there is a smattering of Arab cadences in the pieces, they are essentially composed in a neo-classical style. Similarly, oud player and composer Salem Abdul Kareem composed a neo-classical Concerto for Oud and Symphony Orchestra in F-minor in 1994. Other neo-classical composers who
have composed oud concertos include Armenian-born Vazken Muradien, Atiyya Sharara from Oman, and Egyptian Ammar El-Sherie.

Contemporary Western composers are also looking toward this area of intercultural music. Joel Hoffman premiered his concerto for cello and oud, *The Forty Steps*, with the Madison Symphony Orchestra in March 2008. While Hoffman has a history of incorporating a variety of cultural influences, this is his first work involving Arab instruments.

### 6.2 VOCAL TECHNIQUES

There are a number of vocal techniques that can also be further explored and integrated with Western musical traditions. For example, a vocal timbre that includes bahha (or hoarseness) is considered to be intrinsic to a strong and healthy voice. Voices may break on high or emotional climaxes. Ghunna is a sweet nasal-like quality that may also be a natural feature of a voice, or is added for colour and variety. Ghunna is also important in Qur’anic recitation (Danielson, 1997, p. 93). Vocal timbres usually vary within a song or song line which, along with vocal projection, flexibility, control of *maqāmāt* and *zakhārif* (ornaments), are important features of the aesthetically pleasing voice (Danielson, 1997, p. 94).

Ornaments, or *zakhārif*, include attacks of notes from slightly above or below pitch, slides from one pitch to the next, repetitions of small melodic motifs at new pitch levels, and
shifts of rhythmic accents. Vocalists improvise new melodic material to sustained notes, introduce unexpected silences, add grace notes (before the pitch), trills, mordent-like figures and tremolos (Danielson, 1997, p. 147). Umm Kulthum was known for exhibiting all these attributes, particularly while singing *layali*. Both vocal and instrumental lines in *The Aqueduct* incorporate notated ornaments, such as pitch bends, trills, slides and grace notes, that reference Arab (and Jewish) musical traditions. However, vocal timbres and ornaments could be featured and explored more extensively, and on different instruments (such as the saxophone or violin), in intercultural composition, as well as in the context of a small improvising ensemble.
REFERENCES


THE AQUEDUCT

A Chamber Opera in 3 Acts

Libretto by Anna Game-Lopata
INT. AIRPORT, DAY

A spotlight is on Nathan and Talia standing in a customs line. A heavily armed soldier paces nearby, body searching and checking luggage. The customs officer also has a gun at his belt. He is checking passports and stamping them.

Customs officer: Check them well . . .

Soldier: Any one could be a bomber . . .

Nathan: Here we are at last, the land of our fathers, the land of milk and honey!

Talia: (smiles, looking warily ahead at the customs officer) At last!

Customs officer: Search them well . . .

Soldier: Any one could be a threat to us . . .

Nathan: We will find our home here, as ordained by Moses in the Torah!

Talia: Good riddance to cold Melbourne, our life has started . . .

Talia catches sight of a soldier ripping open a suitcase and rifling through it. The suitcase owner shrinks in fright. The search reveals nothing and the soldier releases the man to struggle with his dishevelled suitcase.

Nathan: I’ve been waiting for this for so long. We are finally members of Shel’ashirim . . .

Talia catches sight of an orthodox-clad man approaching slowly as she watches the man with the suitcase stumble away.
Talia: *waving frantically* Look, there’s David now . . . *to customs officer* We’ve made Aliya, my fiancée and I.

The customs officer stamps their passports grimly, completely ignoring Talia as the soldier tosses their hand luggage through.

Nathan: We’re among family now, a proper righteous family . . . over here David . . .

Customs officer: Check them well . . .

Soldier: Any one could be a bomber . . .

Lights fade as:

Two soldiers pace nervously at a checkpoint. They have large guns at their belts. A few tattered people shuffle along. The Palestinian women have scarves over their heads. It looks eerily reminiscent of a scene from a World War II movie.

Soldier 1: Search them well . . .

Soldier 2: Any one could be a bomber . . .

Soldier 1: Even this little old lady with her string bag . . .

Soldier 2: This boy with his baseball cap . . .

Soldier 1: Any one could be a bomber . . .

Soldier 2: Search them well . . .

At a corner of the stage, Amal kneels and kisses two young children. She then sadly places them in the arms of an elderly woman dressed in black. Amal waves as the woman turns and exits the stage with the children. Amal turns towards the checkpoint, buttoning up a man’s jacket as she approaches.

Soldier 1: Search them well . . .
Soldier 2: Anyone could be a bomber . . . Even this man with his newspaper . . .

Soldier 1: This girl with her doll . . .

Amal tries to look confident as she passes through the checkpoint.

Soldier 2: (to Amal) Stop! What’s in your bag?

Soldier 1 rips open the bag. He pulls out a scrubbing brush, cloths and some cleaning products, dumps them on the ground.

Soldier 1: (searching Amal’s body) . . . Any one could be a bomber

Amal: (affecting a deep voice) Just my things. I clean the new flats. Here’s my pass.

Amal scrabbles to pick up her things, including a pass into Jerusalem.

Soldier 1: I think he looks suspect . . .

Soldier 2: (pushes Amal using a booted foot against her shoulder) I think he looks suspect . . .

Amal: (regaining her balance and standing defiantly brandishing her pass) I have to get to work, now.

Amal pushes by, earning dirty looks from the soldiers, but the bravado has paid off, they let her go, turning to others approaching.

Soldier 1: Search them well . . .

Soldier 2: Any one could be a bomber . . .

Amal casts a distressed glance over her shoulder as: The soldiers pull guns on a car pulling up. As the door swings open, we see a pregnant woman and hear her labour screams.
**Driver:** Let us through! We have to get to the hospital! Something is wrong! The baby isn’t coming!

*Soldiers 1 & 2 continue their chant: as Talia and Nathan, hugging, talking and laughing to themselves pass by across the stage without looking up.*
Scene II

EXT. SHEL’A-SHIRIM, DAY

Talia and Nathan arrive with David at Shel’a-Shirim. There are two distinct welcoming groups, the men and the women. All the people are calling words of welcome such as Shalom! Welcome! Mazel-tov! Here they are!

Aaron dashes forward towards Nathan and, with barely a look of recognition at Talia, draws him away into a circle of men, shaking Nathan’s hand.

Nathan puffs himself up, he looks proud and important – Talia is left behind, looking a little nervous and uncertain.

Not for too long, the women dash forward to greet Talia and draw her in to their own circle, kiss and hug her, look her up and down appraisingly.

Rivka: How was your flight?

Talia: Fine! How are Freya and the baby?

Rivka: They are doing well . . . both are sleeping now. (Rivka shrugs apologetically)

Talia: (shaking her head vigorously) Of course . . . I’m just looking forward to meeting them.

The women’s conversation is broken by raucous laughter from the men who are slapping Nathan on the back.

Aaron: So you finally made it, after all!

Nathan: Looks like it . . . you owe me fifty shekels, pay up!!

(more laughter)

Aaron: Not until you renounce your old ways and become a soccer fan!
Nathan: What, while Aussies rule the cricket . . . ?

Aaron: *(almost too seriously)* You’re an Israeli now . . . perhaps you’ll enlist this time round? The army needs good men just now.

Nathan: Perhaps I will . . .

David: Aaron, give him a break . . . *(to Nathan)* Freya is expecting us for dinner . . .

*The two groups break into informal circle dancing as loud music heralds the beginning of their celebration – as well as appearing quite natural, as if dancing is a part of every day life.*
Scene III

INT. LIVING ROOM, DAY

Talia enters a room full of women dressed modestly in sleeve to ankle dresses and sheitels.

They are cooing over a newborn baby, wrapped in swaddling in its mother’s arms.

Freya: (to Talia) Come in and join us. There are two people to welcome to our family today.

Talia: But I think little Yitzak deserves all the attention. What a beautiful baby, Mazeltov.

Freya: Please God it won’t be long before you too are blessed with such joy.

Talia: (uncertain) I guess so, when we’re ready . . .

Rivka: That’s right, you must marry him first!

The women laugh.

Freya: (firmly) Nathan and Talia are soon to be married.

Talia: We’re engaged . . . but –

Freya: My brother told me you will make the most perfect wife and mother –

Rivka: (aside, giggling) He said we should remind her that the man’s the head of a Jewish household –

Talia: What?

Freya: (frowning at Rivka) It must be hard keeping Jewish values in Australia, with the gentiles. Here a woman is proud to be keeper of our heritage.

Talia: I have always been proud of my heritage . . .

Freya: Oh! Once you are married, you’ll fit in straight away –

Rivka: (aside) He also said we’ll have to teach her how a modest woman dresses . . .
**Freya:** *(loudly)* That is why you must be my *kvatterin*. You will pass my Yitzak on to his *kvatter* before he is circumcised.

**Talia:** That is certainly a great honour –

**Rivka:** Usually reserved for close family members –

**Talia:** Rivka is right –

**Freya:** *(nervously)* You’ll soon to be my sister-in-law, won’t you? First we have some gifts for you . . .  

*The women bring forth parcels, but when Talia gleefully opens them, they are revealed to be rather drab sleeve to ankle dresses and a sheitel. Talia’s glee quickly dissolves.*

**Talia:** You’re very kind...

*The women try to size the dresses, even attempting to undress her and place the sheitel.*

**Talia:** Really there is no need –

**Freya:** Nonsense, it is our pleasure. We know how you must feel with your mother far away.

*Talia firmly extricates herself.*

**Talia:** I – I must have a little jet lag . . . I’m just going walking in the fresh air . . .

*Talia exits the room, leaving the surprised women, arms full of dresses and a sheitl.*
Scene IV

EXT. AQUEDUCT, DAY

Talia approaches the entrance to the aqueduct. Her way is blocked by a number of Arab men holding torches. Amal watches from one side, still dressed as a man.

**Talia:** Take me through the aqueduct. *(Indicates the torches)* How much for a torch?

**Man 1:** Fifteen shekels.

**Talia:** Fifteen! That’s too much, I’ll give you five.

**Man 2:** *(closing in)* Fifteen shekels is my price!

**Man 1:** *(leering)* It covers the historic tour . . . and maintenance . . .

*Talia has become nervous and physically intimidated. She tries to move past the men, but they block her. Amal approaches. She levers Talia between the men, giving them looks of bravado.*

**Amal:** *(holding up a candle)* Come with me, I’ll take you through the aqueduct.

**Talia:** *(still very nervous)* But, how much?

*The two women are about to enter the aqueduct. Amal lights the candle and smiles at Talia, casting one last look of conquest over to the men.*

**Amal:** *(conspiratorially)* I’ll take you for free.
Scene V

INT. AQUEDUCT, DAY

They enter the aqueduct, Amal leads Talia by candle light.

Amal: Are you brave or just foolish? Jews don’t come here any more.

Talia: Both! I wanted to remember a happy time from my past.

Amal: Then you are lucky – many can’t look back on happy times.

Talia: You took a risk for me. Why?

Amal does not answer; she’s not entirely sure herself.

Talia: This place is as wonderful as I remember it. Why do your tour for free?

Amal turns to Talia. The look is of admiration on both sides.

Amal: You must be very brave, it’s still not safe to walk here alone – especially a Jewish woman.

Talia: (cuts in) Is that why you dress like a boy?

Amal is taken aback.

Talia: (laughing) Your secret is out. Young boys have bigger hands than you, but don’t be upset, you had me going for a while.

Amal: If you must know, it’s to get by the guards at the border. They harass women daily.

Talia: But women and kids carry bombs?

Amal: (fiery) What should be done when we are refugees in our own land, living in dirt, without schools or hope, while our oppressors cry victim!

Talia: I won’t listen to this.
The two women have reached the end of the aqueduct. Talia pushes past, extinguishing the candle and storms off. Amal calls after her.

**Amal:** Don’t listen, then, to the cries of my children whose father was shot by Israeli soldiers, don’t listen to the tears of my neighbour delayed in an ambulance while her old mother dies of a heart attack and don’t listen to the silence of a school, now just a pile of stones, the only teacher dead – killed in an Israeli air raid . . . !
Scene VI

INT. SYNAGOGUE, DAY

A large armchair and a table stand in silhouette behind a screen.

Freya stands nervously holding Yitzak, who is wrapped in a white ceremonial gown. Other members of the community chatter among themselves.

A little way off stands a group of men wearing full religious regalia.

Mohel: We must start the bris soon, what is the hold-up?

David: Of course, Rabbi, of course, I think we are just waiting for the Kvatterin . . . I’m sure she won’t be long.

Nathan strides in, pushes past Freya into the male throng.

David: Well, what’s going on, where is your fiancé?

Nathan: I – I don’t know. I can’t find her anywhere.

Aaron: Let’s start, this is ridiculous, Freya we can’t wait any longer. Rivka will be Kvatterin as she should be.

Freya comforts the now slightly unsettled baby. She looks at Nathan. Nathan nods. Freya slowly nods also. Just as Rivka proudly makes her way forward, Talia bursts in to the room, red-faced.

Talia: (flustered) – Freya, sorry! Sorry I’m late. (To Yitzak) Hello little one, I didn’t mean to delay your day . . .

Rivka is clearly furious.

The men stare at Talia as she caresses the baby and it settles. She looks hot, as if she’s been running. She is in a singlet top.
Mohel: She must cover her shoulders!

_Talia is mortified, but Freya produces a shawl and hands it to her._

Freya: He likes you.

_Talia smiles, relieved, relaxing slightly as she dons the scarf. She lovingly takes the baby, walks forward and places Yitzak in the arms of Aaron. All the men are now gathered in silhouette behind the screen with their backs to the women. Aaron takes the baby with discomfort and turns his back quickly on Talia._

Mohel: Blessed is the one arriving! . . .

All: Blessed is the one arriving! Happy is the man . . . The Lord spoke to Moses, saying: Pinchas, the son of Elazar, has turned My wrath away from the children of Israel so that I did not wipe them out . . . Therefore say: I grant him My covenant of peace.

_Aaron, behind the screen, passes the baby to another man who places the baby on the large chair. Freya and Talia gasp as the man draws back, but luckily changes his mind, deciding to hold the baby in place._

Mohel: This is the Seat of Elijah the Prophet, may he be remembered for good. O Lord, I have performed Your commandments. Elijah, angel of the Covenant, here is yours before you; stand at my right and support me. I rejoice in Your word. Those who love Your Torah have abounding peace.

_A man takes the baby from the chair, hands him to David. Nathan then sits on the chair._

David places the baby on his lap.

Mohel: Blessed are You, Lord our God, King of the universe, who has sanctified us with His commandments and commanded us concerning circumcision.
The Mohel takes the baby and places him on the table. Talia strains to see, but the men are blocking her. The Mohel is unwrapping the baby’s garments.

David: Blessed are You, Lord our God, King of the universe, who has sanctified us with His commandments and commanded us to enter him into the Covenant of Abraham our father . . .

The Mohel is dipping a hankie in a glass of wine and pushing it in the baby’s mouth.

The baby starts to struggle and protest.

All respond: Just as he has entered into the Covenant, so may he enter into Torah, into marriage, and into good deeds . . .

Suddenly there is a scream from the baby and a silence as it fills its lungs. Talia places a hand on Freya’s arm. The baby’s cries fill the room – no-one is expecting such a loud noise.

Nathan: (straining) Blessed are You, Lord our God . . . who sanctified the beloved one from the womb . . .

The Mohel hands the squirming, red-faced baby to Nathan, who is struggling over his wailing.

Nathan: Preserve this child for his father and mother. May the father rejoice in his offspring, and his mother be glad with the fruit of her womb . . .

Nathan is finding it difficult to contain the bucking baby, whose piercing screams have not yet abated. A goblet of wine is passed to him, he tries to drink and splashes some down on the white robes of the baby.
Talia: (to Freya) He’s in pain . . .

*A few men cast dirty looks across to Talia. Freya takes her arm from Talia and looks on.*

**Mohel:** May He who blessed our fathers, Abraham, Isaac and Jacob, Moses and Aaron, David and Solomon, bless this tender infant Yitzak the son of David, hasten to send a complete recovery and raise him to Torah, to marriage, and to good deeds; and let us say, Amen.

*Nathan passes the screaming baby to Aaron. Aaron emerges from behind the screen and gives Yitzak to a tearful Talia who immediately cuddles and comforts the baby as she gives him to Freya.*

**Freya:** Have you never seen a *brit* before? This is a proud day.

*The congregation sing *Alenu* as the Mohel makes his way out accompanied by Aaron. As they pass Talia, she overhears:*  

**Mohel:** I apologise – but I have a way to travel for a funeral . . . another bomb.

**Aaron:** Meir Kahane was right, we should not stop until every Arab is gone. I say throw them in to the sea! (*spitting action*)
Act 2

Scene VII

EXT. VILLAGE, DAY

Talia wanders cautiously along the unmade street of a Palestinian village. Everything appears drab and dirty.

There is a grim atmosphere of politics and violence. Children are playing war games among the rubble of what might have once been a school.

Talia stops deliberately and contemplates the rubble. Suddenly, she hears gun shots. Her first response is to hide, but curiosity gets the better of her. She creeps out to see:

Israeli soldiers breaking into houses, firing and shouting. Screams can be heard from within the houses and the sound of things breaking.

**Israeli soldier 2:** (far off) You are harbouring Hassan Al-Karim! You know where he is.

**Israeli soldier 1:** (far off) Where is he? Where is he?

Talia sees an elderly woman stumble out of a house prodded by Israeli guns. She can barely stand with fear. Clinging to her are two very angry children, shouting at the soldiers, and Amal, trying her best both to extricate the children and protect her mother-in-law at the same time.

**Amal:** Let my children go! They’re just children . . . !

**Israeli Soldier 1:** What of the children on that bus . . . it’s too late for them! It’s too late for them!

**Israeli Soldier 2:** Because of the Hamas!

**Israeli Soldier 1:** *(spits on the ground)* Scum!
**Israeli Soldier 2:** Hamas claimed responsibility!

**Israeli Soldier 1:** *(spits on the ground)* You’re all scum! Hand over Al-Karim.

*The women struggle to steer the children clear of the spit and the guns.*

*Amal’s elderly mother-in-law is in tears.*

**Amal:** We don’t know where he is! He doesn’t live here.

**Israeli soldier 1:** Liar!

*As Israeli Soldier 1 moves to grab the two children, Talia begins to run. Israeli soldier throws the children on to the ground with some force.*

*Amal screams and pounces on the scrabbling, crying children trying to scoop them up to safety. She hardly notices Talia’s approach.*

*Talia grabs Soldier 1’s arm as he attempts to go for the children again.*

**Talia:** Aaron, stop, please!

**Soldier 1:** *(incredulously)* What are you doing here?

**Soldier 2:** Who the hell...? Is she Israeli?

**Talia:** Stop bullying these people, they’ve not done anything wrong.

**Israeli Soldier 2:** You must leave, this is not civilian business.

**Talia:** *(to Soldier 1)* I know this woman, she’s innocent. She’s not Hamas.

*Soldier 1 is speechless.*

**Soldier 2:** I said leave! Vacate immediately . . .

**Talia:** Alright, alright, I will, but stop harassing my friend and her family . . .

*Soldier 2 moves to intimidate Talia into moving off, but she resists.*

**Soldier 1:** *(to Soldier 2)* Just leave it . . . Forget it . . . I’ll deal with her . . . later
Soldier 1 steers Soldier 2 away from Talia and they head off.

Talia moves to help Amal, her mother-in-law and children.

Talia: Are you all okay?

Amal: I think so. You took a great risk when you hardly know me.

Talia: You did something like that for me and I spoke rudely to you. I came to say I’m sorry. And . . . I want to help.

Amal: What do you mean?

Talia: I could teach the children English . . . The ones who lost their teacher. Would they accept me . . . ?

Amal: I’m not sure . . . perhaps. (Talia’s face falls) It could be worth a try . . .

Talia: You could talk to their parents . . . get them organised . . .

The women’s excitement is interrupted by more far off gun shots and screaming.

Amal: (defiant) But we need a safer place . . .

Talia: I’ll bring some books . . .

Amal: Bring paper and pens . . .

Talia: (nodding) So it’s set then, I’ll come back in a week unless I hear from you . . .

The women embrace, both affectionately and conspiratorially.
Scene VIII

INT. KITCHEN. NIGHT

Looking fresh and red-cheeked, Talia bursts in to Freya’s living room where, Nathan is sitting at a table while Freya prepares food. The atmosphere as she arrives is chilly.

Freya: So you’re back at last. The food is ruined.

Talia: I’m sorry, Freya. I didn’t realise... It’s so late. Is he sleeping?

Freya nods, about to speak, but is cut off by Nathan.

Nathan: Where have you been?

Talia: Do you need that tone? Visiting friends.

Nathan: A friend at El-Hanan . . . ?

Talia: Why ask if you already know?

Nathan: So Hamas are your friends, now?

Talia: I don’t have to justify myself...

Talia moves to storm off but Nathan grabs her arm.

Nathan: Then will you justify yourself to the army or the government?

Talia: What are you saying? Let go, you’re hurting me.

Nathan: I think you know . . .

Freya: Aaron saw you . . . said you disrupted a military search . . .

Talia: (over) She is not Hamas . . . !

Freya: . . . for that Hamas terrorist Karim.

Nathan: And you’d know that from your sophisticated contacts at the debutante ball . . .

you’re a traitor!

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Talia: Oh, so much fuss over teaching kids to read . . .

Freya: What? You’re mad. Those kids are taught to hate Jews. Inculcated, every day!

Talia: Their teacher was killed in an Israeli air raid. The school is rubble. How would you feel if it was Yitzak’s class?

Nathan: (explosive) You are never to go back there!

Talia: I am a teacher. It’s something I can do.

Nathan: I said no! I won’t have it.

Freya: Talia, see reason. It’s too dangerous.

Talia shrugs and exits leaving Freya and Nathan exchanging wild glances.
Scene IX

INT. KITCHEN. NIGHT

Nathan is pacing, stressed.

Nathan: I don’t get it just don’t get it. She’s always been a . . . talker. I always thought she’d get over it. Doesn’t really matter if she’s a bit weird. I thought, she wants the things I want . . . so what the hell if she’s a bit . . . over the top . . . But this. This is really losing it. I thought we saw eye to eye. On Zionism, Judaism . . . identity. I thought wrong. I thought wrong. She’s really lost it . . . I didn’t come here for this . . .

Aaron enters.

Aaron: Did you talk to her?

Nathan: Yes, but she won’t listen.

Aaron: You’d better get this under control.

Nathan: (over) I know, I know.

Aaron: Rivka says she won’t wear the sheitle . . .

Nathan doesn’t answer but looks shocked.

Aaron: Meanwhile, we must do something about El Hanan . . . they’re hiding that scum.

Nathan: I’m with you.

Aaron: I’m a soldier, I have to finish what I started.

Nathan: We’ll never hear the end of it if we don’t act now.

Aaron: We’ll crush the scum and all who protect him.

Nathan. And the sooner the better. I’m with you.
Scene X

INT. SCHOOLROOM, DAY

Talia and Amal stand at the door of a very run-down shack, where a smattering of children varying in age chatter around their chairs and tables.

Amal: Akram’s mother has taken him out of class . . . she said you told the students the Koran does not advocate martyrdom for Islam . . .

Talia: It doesn’t . . . I mean . . . I said the Koran does not advocate suicide bombing . . .

Amal: Stop being arrogant. You have not studied the Koran. Please keep to English lessons . . . or you may find . . .


Amal: (over) . . . that you lose more students –

Talia: I’m just teaching tolerance, impart that there’s another way –

Amal: (spits) Teach tolerance to Jewish kids! Here we need basic education.

The two women face off silently, trying to keep the argument from the children.

Amal: Perhaps you should stop. . . it was asking too much.

Talia: No . . . I’m sorry Amal. You’re right.

Talia reaches out for the two battered books Amal has been holding. Amal grudgingly yields them. The women separate as Talia enters the make-shift classroom.

Talia: (teacher’s voice) Settle down, settle down! Let’s open our books to page 30, Rabah, Nissim, little ones you’re up to the letter “D” –

Rabah & Nissim: Doggy . . . dance . . . drink . . . dove . . .

Talia: Good boys . . . now, you older children, we’ll keep going on the “ing” words . . .
Older children: Running . . . jumping . . . hopping . . . skipping . . .

Rabah & Nassim: do . . . don’t . . . daddy . . . daytime . . . diamond . . .

Older children: Singing . . . eating . . . playing . . . crying . . .

Suddenly there is an explosion, heard a little way off. The children fall silent. Talia runs to the door and looks out. She turns to the children trying to control a face full of terror.

Talia: (loud, urgent) Under the tables, children! Quick!

Talia pulls the children to the ground. She grabs the littlest children and tries to cover them with her body.

There is another deafening explosion and the lights go out.
Act 3

Scene XI

EXT. SCHOOLROOM, DAY

A scene of devastation – rubble, screams and shouts. A mother wails over a child – one from Talia’s class. Books are strewn over the ground around Talia, who appears unconscious – or dead, bruised and bloody.

Amal and her mother-in-law emerge white-faced from the confusion, tightly supporting Rabah and Nissim, both of whom are in shock, scratched and bruised but alive.

Amal sights Talia. She looks to her mother-in-law to hold on to the children for the brief minutes she tends to Talia.

Amal: Talia! Oh, my God, Talia! I think you are still breathing . . . you’ll be alright . . . you’ll be alright . . .

Talia opens her eyes.

Talia: Don’t worry about me . . . what about the children?

Amal shakes her head, speechless in grief.

Talia: (rising despair) Rabah? Nissim?

Amal: (Teary) They are okay, thanks be to Allah.

Amal looks over her shoulder briefly to make sure – her mother-in-law returns a grim look.

Amal: (to Talia) I have to get them home . . . Can you walk? Can you get up?

Talia: I don’t think I can move. I think my leg is broken.

Amal: (to her mother-in-law) Has anyone called an ambulance?
Talia cries out in pain as Amal tries to haul her up but fails.

**Talia:** What the hell happened, Amal? What’s going on?

**Amal:** *(with mobile phone at her ear, speaks to Talia)* I don’t know, I think an Israeli air raid . . .

**Talia:** Israeli . . . are you sure?

**Amal:** I’m just calling an ambulance . . .

**Talia:** Golda Meir Hospital is the closest . . .

**Amal:** An Israeli ambulance?

*Talia nods, grimacing.*

**Amal:** *(to herself more than Talia)* But will we get through . . . ?

**Talia:** What?

**Amal:** Ambulance please, an emergency . . . *(turning her back abruptly on Talia to speak furtively on the mobile)* . . . We have several Jewish casualties . . .

_Musical interlude as Amal takes hold of her children and, sitting by Talia, waits for an ambulance._
Scene XII

EXT. SCHOOLROOM, DAY

An Israeli ambulance arrives with a loud siren and parks near the broken-down school.

Ambulance officers quickly assess the situation.

**Ambulance officer:** Where are the Jewish casualties?

Amal points to Talia as the Palestinian wounded look on bleakly.

**Ambulance officer:** Do these people have certification?

**Talia:** You can’t be serious! There are injured children here! You must take them . . .

**Ambulance officer:** (genuinely sorry) If we get past the checkpoint, we might still be refused entry by the army at the hospital . . . you need papers . . . better call a Palestinian ambulance . . .

**Talia:** (hysterical) We’ve waited long enough . . . They’re just children! They were – under my care! Take the children!

The ambulance officer hesitates, nods to his offsider. They start taking the wounded to the ambulance.

**Talia:** (shaky, to Amal) I’m still the teacher . . . I’ll be back, Amal. As soon as I recover.

**Amal:** I don’t think that’s a good idea . . .

**Talia:** (over) Why not? You know I’m committed to helping here . . . I want to do more . . .

**Amal:** Not now – I mean – well, we’ll see . . .
Amal casts sideways glances at the people, including her mother-in-law looking on. Talia observes this.

**Talia:** They didn’t know I’m Jewish, did they?

**Amal:** Just recover first and we’ll see . . .

**Talia:** Amal, why didn’t you tell them, you should have told them . . .

**Amal:** What for? I did what I had to, we needed a teacher. I told them the truth, you’re a teacher from Australia . . .

**Talia:** (tearful) I love those children . . . So now they won’t want me back. (bitter) So be it . . .

*Amal gives Talia a tender kiss on the cheek before staggering away with her mother-in-law and children. The ambulance officers whisk Talia into the ambulance on a stretcher and drive off.*

*In the background we see a young Arab boy in his early teens, looking on with silent anger.*
Scene XIII

INT. ISRAELI HOSPITAL, NIGHT

Talia is bedridden in hospital – she is bruised and bandaged. Nathan rushes in.

Nathan: I came as soon as I heard . . .

Talia turns her face towards him. Joy and relief fade as she sees his hard expression.

Nathan: What in God’s name were you doing there?

Talia: Thank God, you’re alive, Talia, while others, small children, weren’t so lucky . . .

Nathan: Didn’t I tell you not to go back there? Didn’t I warn you? What did you think you were doing?

Talia has tears running down her face now, she is still shaking her head.

Nathan: (a little more gently) Talia, I want to understand, this is not how things should be!

Talia: I was just trying to help (those children . . .)

Nathan: (over) Help them do what, Talia, grow up to be terrorists?

Talia: (biting) If they had some kind of future, perhaps they would NOT grow up to be terrorists!

Nathan: This is not how my wife will talk to me!

Talia: I am not your wife – yet!

Nathan: (in a fury) That village was hiding Hassan Al Karim. Something had to be done . . .

Talia: (with disgust, looking him in the eye) It was a school, Nathan! A school! They blew up a school!
**Nathan:** We no longer see eye to eye, Talia. I want to end our engagement.

*Talia drops her gaze.*

**Nathan:** Well, don’t you have anything to say?

**Talia: (vulnerable)** Will you leave me because we disagree?

**Nathan:** Goodbye.

*Nathan stalks out. Once he has gone, Talia bursts in to tears again.*
Scene XIV

EXT. BUS STOP. DAY

Talia sits on a bench at a bus stop. Her crutches lean against the seat and her face is bruised and swollen.

Talia: Grandma, you wanted me to go to Israel,
The land of milk and honey, that’s what you said.
Never stay where you’re not really wanted
Better live where you are free.
But you were the one who wasn’t free
Running through the Polish sewers
Hiding
Lying and thieving
Until under cover of darkness
Brave, kind peasants helped spirit you away

I was born in Australia with a plum in my mouth
While you struggled with feelings of hatred and love
For the fat leafy suburbs, the sprinklers and bins
A barren salvation.
I had my beach childhood, my private school life
Protected and lulled, nurtured and cosseted
Australia is my freedom, youth and mind
This violence is foreign
Not my world at all.
I can’t choose putrid smells, demented rage
Over mango-sweet nights, movies and malls,
lattes ‘n laughing eyes . . .

*The young angry boy previously seen approaches, gingerly touching his waist, where we can see explosives attached – he’s a suicide bomber! On seeing Talia at the bus stop, he flinches, looks once over his shoulder, but then nervously approaches and sits next to her.*

*Talia hardly notices him.*

Grandma pious rules choke
While children die in streets.
This land claws out its own eyes
Then pretends to see the way.

*We see Amal appear in the background, relatively close on the tail of the suicide bomber, looks around, sees Talia and tentatively approaches.*

If I’m to be a migrant, I wish I could have shared
That there is no milk or honey, no big ideals
The freedom you hoped for blew up years ago.
Who was to blame, no one really knows
The fight will continue ‘til we’re all gone
It’s shocking. It can’t be the norm . . .

At long last in Israel but I don’t feel at home!
I don’t feel at home.

**Amal:** Talia . . . you’re going home to Australia?

**Talia:** Now that I see you standing there, asking me, I feel a little unsure. Yes. I am flying out tomorrow morning.

**Amal:** *(teary)* Then, I’ve just come to wish you well, to say goodbye.

**Talia:** I’ll miss you, kiss the children for me . . . I hope there will be some chance of peace for them.

**Amal:** Who will teach them English now?

*Talia shakes her head slowly. What can she say?*

**Talia:** But their parents didn’t . . .

**Amal:** I could have talked to their parents, I might’ve brought them round . . . What about my children, what about Rabah and Nissim, they’re just babies. I wanted a future for them.

**Talia:** Amal, come with me to Australia. Take your children and come. They’ll have a new life in Australia.

*Hope and excitement briefly passes across Amal’s face.*

**Amal:** I can’t leave my mother-in-law. She would not want to come. And any way, Muslims aren’t exactly welcome in Australia –

*Talia: *(over)* At least people don’t blow each other up every second day in Australia . . . well not so far, anyway.*
Amal: . . . No this is my country. Maybe I can still do some good here. I’ll always remember what you did. Before my eyes were closed. Now, I think, if a Jewish woman from Shel’a-Shirim wants to teach Palestinian kids, anything could happen.

Talia giggles despite herself, through tears. The women embrace as the bus arrives. The bus pulls in blocking our view of Talia, Amal and the suicide bomber.

Amal: Quickly, you’ll miss the bus . . . Talia what are you up to?

The bus pulls away. We see Amal and Talia facing each other hand in hand, beaming and teary. The suicide bomber, however, has boarded.

Talia: Running away won’t solve anything.

Amal: You weren’t running away,

You’ve lost your fiancé and learned the hard way.

Talia: Isn’t it true that in hard times, our people dust themselves off and keep going.

Amal: That’s true, our people must keep going.

Talia: We must keep fighting. Those kids need a future.

Amal: We must keep fighting. Those kids are our future.

Amal and Talia: If you and I can unite. If we can be friends

Maybe one day there’s a chance of peace?
ARRIVALS

The Aqueduct began with the expectation of combining elements of, as well as having discrete sections of, Arab and Jewish music, set theory, free atonality, jazz as well as tonal compositional devices. It was with this intent that the attached ‘third stream’ piece Arrivals was composed. As research into Arab and Jewish musical traditions progressed, however, it became apparent that the themes of the libretto were not conducive to such broad stylistic contrast. Arrivals became a larger orchestral score, not part of the chamber opera.

Arrivals is scored for orchestra and is primarily composed, as well containing an improvised section. It is a ‘third stream’ work in that it combines Western materials and techniques with those from jazz. In addition, the compositional process involved improvisation, contributing to its ‘third stream’ positioning. As mentioned in the exegesis, Australian ‘third stream’ composer Don Banks believed that the improvisational process contributes a unique tool to the compositional process. Melodic material is regularly derived, extended through a process of improvisation on saxophone (usually tenor or soprano) or clarinet.

Arrivals has the following form:

\[
A \quad B \quad C \quad D \quad E \quad F \quad A' \quad C' \quad D' \quad A'' \quad B'
\]
The melody and much of the harmony in *Arrivals* is derived from the jazz melodic minor scale, which is the same as the ascending version of the conventional melodic minor scale. In this case, the key is F# minor (F#, G#, A, B, C#, D#, E#, F#).

The chords and mode names (where named by convention) derived from the F# jazz melodic minor are as follows:

- **F# minor-major**
- **F#mM**
- **G# susb9**
  - (Phrygian with a #6) G#sus\(^9\)
- **A lydian augmented**
  - AM7\(^#5\)
- **B lydian dominant**
  - B7\(^#11\)
- **C#b13**
  - C#7b13 (functions as a tonic F#mM/C#)
- **D# locrian #2/half diminished**
  - D#Ø
- **E# altered/diminished whole-tone**
  - E#7alt

These chords and modes provide additional colour and choices for composition, improvisation and re-harmonisation within the functional harmony system, for example, the altered chord functions as an altered dominant. E7alt could be written as E#7 b9 #9.
#11 b13. As this is very long and impractical for a chord symbol, “alt” is used instead. The most important tones are 1, 3, b7, #9, b13 (in this case – E#, A, D#, G#, C#).

The altered chord is commonly used in minor cadences, for example:

G#Ø, C#alt, F#m9

Altered chords commonly, although not exclusively, resolve up a fourth (or down a fifth, as with the conventional dominant seventh chord), up a semitone and down a major third. This refers to root movement only, as the quality of the chord may vary. This only partly explains the progression in bar 3 to 5 in *Arrivals*, however, where the harmony moves from E#alt to F#m6,9.

*Arrivals*

Excerpt from Bars 3–4
Unlike major or conventional minor scale harmony, there are few dissonances when voicings or motifs are repeated on different scale degrees of the jazz melodic minor scale. In other words, if one uses a voicing or phrase for F#mM, it will ‘work’ on all chords derived from F#melodic minor. Mark Levine refers to this as the “interchangeability of melodic minor chords” (Levine, 1995, p. 73). A phrase, chord-voicing or motif will work as well on each chord in the scale. In order to resolve from E#alt to F#m69 in the example above, only the root note is changed. Incidentally, the ninth of the F#m69 (G#) is part of a minor tonic chord and need not resolve. If it was part of a dominant seventh chord it would commonly resolve down a step; ‘minor nine’ chords are a common occurrence in jazz.
The chords and modes of the F# jazz melodic minor scale supply colour and texture throughout *Arrivals*, for example, Section E (from bar 56), which contains the improvised section. The vibraphone plays the major role in preparing the improvisation. Below the vibraphone is labelled with chord symbols as is typical of a jazz lead sheet, as it best reveals the section compositional process. At first glance the harmonies appear quite complex, however they are all derived from the F# jazz melodic minor scale. Taking advantage of the interchangeability mentioned above, the bass notes ascend by step every two bars while the chords change every bar.

*Arrivals*

Excerpt from Bars 43–82
The multi-measure rests above coincide with the clarinet improvisation, which is unaccompanied, with the exception of the last bar where the E#alt and C#7/E# return. Consistent with the jazz big band tradition, a composed solo is also provided if the clarinet player does not improvise. It also suggests a stylistic direction that an improvisation might take. An improvisation that incorporates the F# jazz melodic minor scale or chords would also be appropriate. However, given the brevity (two bars at a time) and unaccompanied nature of the solo breaks, the improviser is free to play what s/he chooses with minimal danger of disrupting the musical flow.

The F# jazz melodic minor scale is also realised horizontally. The opening chord, AM7#5, is derived from scale step three F# melodic minor and the mode associated with this chord is ‘A’ Lydian augmented. ‘A’ Lydian augmented provides the framework for the melody four bars later:

*Arrivals*

Excerpt from Bars 5–8
Similarly the melody at bar 40 (and again at bar 105) are also based on the ‘A’ Lydian augmented mode:

*Arrivals*

Bars 40–41
While the colours of F# jazz melodic minor are peppered throughout *Arrivals*, the piece is still fundamentally in the key of F# minor. Consequently, C#alt in the final cadence comes from D jazz melodic minor and not F# melodic minor which, as we have already seen, contains E# alt.
Interestingly, had the melody emphasised the A# (not just used it in passing), the composer could have said the G#Ø came from scale step six of B jazz melodic minor. It is common practice in jazz to approach a minor cadence using the two distinct melodic minor scales. For example, a phrase played in over the G#Ø (B melodic minor) could be repeated up a minor third for the C#alt (D melodic minor) again due to the interchangeability of jazz melodic minor harmony.

The unaccompanied clarinet passage in the third last bar is comparable with the jazz practice of playing cadenza-like flourishes at the end of pieces:

*Arrivals*

Bars 161–165
Another characteristic of this piece is the recurrence of simple, but strong, melodies in bass instruments, a remnant of the origin of this piece as a feature for the bass character Nathan in *The Aqueduct*. Although the melody is unadorned, ornamentation is supplied by other instruments. For example, at bar 15 the bassoon melody is ornamented by the vibraphone:

*Arrivals*

Bars 15–16

Another device regularly used to accompany melodic lines is rapid and polyrhythmic tuplets. The example below shows a fragment of a horn melody at bar 39:
Arrivals

Bar 39
This melody returns in C’, but with septuplets instead of the sextuplets.

Section B juxtaposes two-part polyphony in the high woodwinds, with a countermelody in the low woodwinds and lows strings, and finally triplets in the high strings.

Arrivals

Bars 26–27

The variation at B’ includes a simplification of B with its expressive three-part texture.
This analysis outlines the major organisational devices, as well as the thinking processes that underlie *Arrivals*. It demonstrates a number of ways jazz techniques were incorporated into an otherwise Western classical composition.
APPENDIX C: ARAB THEORETICAL PRECEPTS
10.1 MODULATION IN ARAB MUSIC

Modulation occurs freely among maqāmāt which share the same tonic. The upper tetrachord is the most common starting note for non-tonic modulations. Consequently, the note G plays an important role, as it is the base note (ghammāz) of the upper tetrachord for most C, D, and E  maqāmāt. The reason for this is that most C maqāmāt comprise disjunct tetrachords (C – F and G – c) while most D maqāmāt contain conjunct tetrachords (D – G and G – c) and the E maqāmāt contain a trichord followed by a conjunct tetrachord (E  – G and G – c).

Modulation between the largest families (those beginning on C and D) is not common without a transitory transposition. In order to modulate from a C maqām to a D maqām, it is necessary to first transpose the D maqām to G (the gammaz or central tone of both) and then modulate the transposed maqām (nawā) to D. Conversely, to modulate from a D maqām to a C maqām, musicians commonly transpose the C maqām to G first, then modulate the transposed maqām (nawā) to C.

When modulating to the E  and Bb maqāmāt, the E  maqāmāt are treated as if they were members of the C family. Consequently, modulations between the C and the E  maqāmāt occur as straightforward tonic modulations. Modulations between the D and E maqāmāt require that either the D maqāmāt is transposed to G as above, or the E maqāmāt be transposed to B . Similarly, the Bb maqāmāt are treated as if they were
members of the D family. Consequently, modulations between the D maqāmāt and the Bb maqāmāt occur freely, as if they were straightforward tonic modulations. However, modulations from the C maqāmāt to Bb maqāmāt require that the Bb maqāmāt first be transposed to Eb or C).

Modulation to the F family of Maqāmāt can be achieved in three ways. Firstly, as the Bb maqāmāt have a second tetrachord that starts on F (Bb – Eb and F – Bb), one can modulate straight to the F maqāmāt. Secondly, F is a secondary ghammāz within the C- or D-based maqāmāt, enabling a direct modulation. Finally, there are two C maqāmāt (hijāz kār kurd and hijāz kār) that are sometimes constructed from conjunct instead of disjunct tetrachords (C – F and F – Bb). This facilitates the modulation to the F maqāmāt. It also enables the transposition of C maqāmāt to F (Marcus, 1992, pp. 185–9).

Pivot notes can also enable modulations. For example, when modulating between the D maqāmāt, Bb might be used as a pivot note. Bb would be emphasised before A is treated like a leading tone to descend with the notes of the new maqām:

Bayyātī    D  E  F  G  A  Bb  c  d
Sabá        D  E  F  Gb  A  Bb  c  db
Kurd        D  Eb  F  G  A  Bb  c  d
It is common practice to return to the original *maqām* before the end of a piece whether it is fixed form or improvised. For example, in the instrumental *sama‘ī* and *bashraf* genres, the form is divided into four sections (or *khānāt*). These sections are separated by a refrain (*taslīm*):

(X=refrain)

A X B X C X D X

The first section and the refrain are usually in the original *maqām*, while the second, third, and often the fourth sections are in different *maqāmāt* (Marcus, 1992, p. 173). In improvised genres such as the *taqāsīm* or *layali*, Racy states that:

It is important to fully establish the maqam before modulating to another maqam and eventually returning to the original maqam . . . . the modulations need to be properly prepared for, the modes modulated to must not be dwelled upon for too long, and moreover, the original mode of the performance must be occasionally returned to. Of course over emphasis of a mode is also to be avoided (Racy, 2003, p. 101).

10.2 THE ANDALUSIAN NUBAH
The Andalusian Nubah (or Nawbaat) is a vocal suite from the Andalusian classical repertory. There were originally 24 nubah (lasting for 6 or 7 hours) representing each hour of the day, however by the 19th century only 11 were known in Morocco, 15 in Algeria, 13 in Tunisia and 9 in Libya (Touma, 1996, p. 70). According to Pierette Missika, only 4 have survived complete to this day and there are fragments of another 7 (Missika, 2004). Lyrics come from the classical Arab mawashshah or colloquial zajal poetic forms among others, and are sung solo or by a chorus in unison. Instrumental accompaniment traditionally might include the oud, darabukkah, rbâb (monoxylic fiddle), nay, riqq and qanun. The instrumentalists usually double as the chorus. The nubah uses a primary tab’a (pl. tubu’) or mode and secondary modes (similar to the maqām). It contains five sections, each based on a different rhythmic mode or mizan (plural mawazin). Mawazin vary throughout the Maghreb (Al Ala – Moroccan Andalusi Music, 1990; Touma, 1996, pp. 70–71).

Algeria – msaddar, btayhi, darj, insiraf, khlas

Tunisia – btaybhi, barwal, darj, khafif, khatm


Below are the Moroccan mawazin:
As with the *iqa’at*, it is not uncommon to find Andalusian rhythms transcribed with various interpretations. Touma, for example, defines the rhythmic patterns of the Moroccan *mizan* as follows:
Each mizan section begins with an instrumental section followed by a number of songs (sana’a) sung segue. The tempo graduates over the mizan from slow to moderate to very fast (Touma, 1996, pp. 70–71).

There are no quarter-tones in Moroccan Andalusian music, probably as a result of European influence, although Algeria and Tunisia came under Ottoman rule in the 16th century, incorporating some Turkish musical influences (Mizuno, 1998). In addition, contemporary popular genres from the Maghreb, such as rai, chaabi, gnaoui and berber, have absorbed popular Western influences.
Arrivals

Jenny Game-Lopata

Oboe

Clarinet in A

Tenor Saxophone

Bassoon

Horns in F I, II

Timpani

Vibraphone

Violin I

Violin II

Viola

Violoncello

Double bass
Arrivals

Jenny Game-Lopata
Instrumentation

1 Oboe
1 Clarinet
1 Bass clarinet
1 Bassoon

2 Horns

1 Percussion (vibraphone)
1 Timpani

1st violins
2nd violins
Violas
Celli
Basses

The score is written in concert pitch.
Ob.

Cl.

Ten. Sax.

Bsn

Hn

Timp.

Vib.

Vln I

Vln II

Vla

Vc.

Db.

Improvise or play the following...
The Aqueduct: investigating an intercultural synergy between Western, Arab and Jewish musical traditions in the composition of a chamber opera.

Jennifer Game-Lopata

This exegesis and original music is presented

for the degree of

Doctor of Creative Arts

University of Western Sydney

2009
STATEMENT OF AUTHENTICATION

The work presented in these scores is original. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

............................................................

(Signature)
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The Aqueduct

Jenny Game-Lopata

Libretto

By

Anna Game-Lopata
Instrumentation

Flute
Oboe
Clarinet in Bb
Bass Clarinet in Bb
Bassoon
Horn in F
Darabukkah
Vibraphone
Riqq/Tambourine
Violin I
Violin II
Viola
Cello
Double Bass
Cast

Amal……………………………………..soprano
Talia………………………………………alto
Nathan……………………………………bass
Soldier 1…………………………………..tenor
Soldier 2…………………………………..bass
Driver……………………………………tenor
Rivka………………………………………soprano
Aaron……………………………………tenor
David……………………………………tenor
Freya……………………………………alto
Torch Seller 1…………………………..….tenor
Torch Seller 2……………………………...bass
Mohel……………………………………bass
Rabah & Nissim (young children)………...alto
Older children (2-3)……………………….soprano
Paramedic………………………………….tenor

Extras

Suicide Bomber, Pregnant Woman
Crowd (at airport, community dance, brit, on bus)
Composer Notes

• The Score is in C

• Accidentals last for the length of the bar.

• Trills are up a semitone unless specified otherwise.

• = quarter tone sharp.

• = quarter tone flat.

• Darabukkah is ornamented ad lib unless otherwise specified.

• Darabukkah tones are indicated as follows:

  ![Darabukkah Tones Diagram]

• = Pitch bend
A Spotlight is on Nathan and Talia standing in a customs line. A heavily armed soldier paces nearby, body searching and checking luggage. The customs officer also has a gun at his belt. He is checking passports and stamping them.
Scene I

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Dbka
Am
Tal.
Dvr.
Cust./Sldr. 1
Cust./Sldr. 2
Nat.
Vln. I
Vln. II
Vla.
Vc.
Db.

play as written
An-y one could be a bomb-er

al tallone nat.

ff

arco

pizz.
Here we are at last the land.
(Smiles, looking warily ahead at the customs officer.)

At Last!

Search them well.

of our fathers the land of milk and honey.
Scene I

Any one could be a threat to us
We will find our home here

ff
pizz.
Scene I

as ordained by Moses in the Torah!
Scene I

38

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Dbka

Am

Tal.

Dvr.

Cust./Sldr. 1

Cust./Sldr. 2

Nat.

Vln. I

Vln. II

Vla.

Vc.

Db.

Good riddance to cold
Talia catches sight of a soldier ripping open a suitcase and rifling through it. The suitcase owner shrinks in fright. The search reveals nothing and the soldier releases the man to struggle with his dishevelled suitcase.
I've been waiting for so long...
Talia, catches sight of an orthodox clad man approaching slowly as she watches the man with the suitcase stumble away.
Scene I
(Waving frantically) (to customs officery)

Look there's Da-vid now We've made

Scene 1
The customs officer stamps their passports grimly completely ignoring Talia as the soldier tosses their hand luggage through.

Vl. I

Vl. II

Vla.

Vc.

Db.

Cust./Sldr. 2

Cust./Sldr. 1

Nat.

Dvr.

Tal.

Am

Bsn.

Hn.

Dbka

B. Cl.

Cl.

Ob.

Fl.

We al tallone

ff

pizz.

ff
Scene I

"fl.

"ob.

"cl.

"b. cl.

"bsn.

"hn.

"dbka

"am

"tal.

"dvr.

"cust./sldr. 1

"cust./sldr. 2

"nat.

"vln. i

"vln. ii

"vla.

"vc.

"db.

mf

Check them well.

pizz.

ff
Lights fade as: Two soldiers pace nervously at a checkpoint. They have large guns at their belts. A few tattered people shuffle along. The Palestinian women have scarves over their heads. It looks eerily reminiscent of a scene from a World War 2 movie.
Scene I

Search them well

Even this old lady

Anyone could be a bomber
At a corner of the stage, Amal kneels and kisses two young children. She then sadly places them in the arms of an elderly woman dressed in black. Amal waves as the woman turns and exits the stage with the children. Amal turns towards the checkpoint, buttoning up a man’s jacket as she approaches.
Scene I

Search them well

An-y one could be a bomb-_er. Ev-en this man____
Amal tries to look confident as she passes through the checkpoint.

This girl with her doll—

(to Amal)

with his___ news, pa-per

Stop!
Soldier 1 rips open the bag. He pulls out a scrubbing brush, cloths and some cleaning products, dumps them on the ground.

An - y one could be a bomb-er

What's in your bag?
Scene I

Amal scrabbles to pick up her things, including a pass into Jerusalem.

Amal: Just my things clean the new flats Here's my pass

Amal: (affecting a deep voice)
If he looks suspect

(Pushes Amal using a booted foot against her shoulder)

think he looks suspect

I think he looks suspect
(regaining her balance and standing defiantly brandishing her pass)

I have to get to work now
Amal pushes by, earning dirty looks from the soldiers, but the bravado has paid off, they let her go, turning to others approaching.
Amal casts a distressed glance over her shoulder as: The soldiers pull guns on a car pulling up. As the door swings open, we see a pregnant woman and hear her labour screams.
we have to get to the hospital! some things wrong! the baby is not coming!
Soldiers 1 & 2 continue their chant: as Talia and Nathan, hugging, talking and laughing to themselves pass by across the stage without looking up.
Talia and Nathan arrive with David at Shel-a Shirim. There are 2 distinct welcoming groups, the men and the women. All the people are calling words of welcome such as Shalom! Welcome! Mazel-tov! Here they are! Aaron dashes forward towards Nathan and, with barely a look of recognition to Talia, draws him away into a circle of men, shaking Nathan’s hand. Nathan puffs himself up, he looks proud and important - Talia is left behind, looking a little nervous and uncertain. Not for too long, the women dash forward to greet Talia and draw her in to their own circle, kiss and hug her, look her up and down appraisingly.
How was your flight?

Fine, how're Frey and the baby?
Well, both are sleeping now. Of course, just looking forward to... (Rivka shrugs apologetically)
The women's conversation is broken by raucous laughter from the men who are slapping Nathan on the back.

So you finally made it after all!

Looks like it, you owe me fif-
Not un-till you re-nounce your ty shek-els, pay up!
old ways become a soccer fan!

You're an Is-

What while Aussies rule cricket...?
Scene II

rael-i now...  Perhaps you'll en-list this time?  The Ar my needs
Scene II

Per-haps I will_

A - a__ ro-n. give_him___ a break_ Frey-a is_

good__ men__ just now

to Nathan)
The 2 groups break in to informal circle dancing as loud music heralds the beginning of their celebration – as well as appearing quite natural, as if dancing is a part of every day life.
Talia enters a room full of women dressed modestly in sleeve to ankle dresses and sheitels. They are cooing over a newborn baby, wrapped in swaddling in its mother’s arms.
Scene III

Come in, join us.

(To Talia)
Scene III

There are people to welcome to our family today.
But I think little Yitzak deserves all the attention. What a beautiful baby. Mazel tov.
Scene III

I guess so... when we're ready

You are bless'd with such joy...

Before you are bless'd with such joy...
That's right you must marry first!

Nathan and Tali...
Scene III

We're engaged but are soon to be married.

My brother...
He said, we should re-mind her that the man's told me you would make the most per-fect wife and mo-ther.
Scene III

What?

the head of a Jewish household

a punte d'aco
It must be hard keeping Jewish values.
Scene III

in Australia

with gen-tiles
I am always proud of my heritage.

Here a woman is proud to be keeper of our heritage.
Oh! Once you are married you'll fit in straight a way
Scene III

have to teach her how to mod- est woman dresses.

That's why you must be my kind of woman. You will

mf cresc.

mf cresc.
pass my Yit-zak on to his Kvatt-er be-fore he is circum-cised
Scene III

You'll soon be my sister-in-law.
The women bring forth parcels, but when Talia gleefully opens them, they are revealed to be rather drab sleeve to ankle dresses and a sheitle. Talia's glee quickly dissolves.

First we have some gifts for you.

won't you?
The women try to size the dresses, even attempting to undress her and place the sheitel.

You're very kind.
Scene III

Really there's no need
I must have a_

Nonsense our pleasure We know how you must feel with your mother far away
Talia exits the room, leaving the surprised women, arms full of dresses and a sheitel.

little jet lag I'm just going, walking in the fresh air...
Scene III
The Aqueduct
Scene IV

Talia approaches the entrance to the aqueduct. Her way is blocked by a number of Arabic men holding torches. Amal watches from one side, still dressed as a man.
Take me through the Aqueduct

How much for a torch?
Scenes IV & V

Fl.

Ob.

Cl.

B. Cl.

Bsn

Dbka.

Talia

Amal

seller 1

seller 2

Vln I

Vln II

Vla

Vc.

Db.
I'll give you five.

Scenes IV & V
Fl.

Ob.

Cl.

B. Cl.

Bsn

Dbka.

Talia

Amal

seller 1

seller 2

(closing in)

Fif -teen shek_ els is my price!

Vln I

Vln II

Vla

Vc.

Db.

Scenes IV & V
It covers the historic tour and main maintenance.
Talia has become nervous and physically intimidated. She tries to move past the men, but they block her. Amal approaches. She levers Talia between the men, giving them looks of bravado.
Amal (holding up a candle)

Come with me

I'll take you through

Scenes IV & V
(still very nervous)

But how much?
The two women are about to enter the aqueduct. Amal lights the candle and smiles at Talia, casting one last look of conquest over to the men.
"I'll take you for free (conspiratorially)"
They enter the Aqueduct, Amal leads Talia by candle light.

Amal: Are you brave or just foolish?
Both! I want ed

Jews don't come here any more
Scenes IV & V

to remember happy times from my past
Then you are lucky many can't look back.
You took a risk for me.
on happy times
This place is as wonder-

Amal does not answer, she’s not entirely sure herself.
Scenes IV & V

Amal turns to Talia. The look is of admiration on both sides.

why do your tour for free?

Masmudi (2+2+2+2) ornament ad lib.
You must be very brave, it's still not safe.
to walk here alone especially a Jewish woman
Is that why you dress like a boy? your secrets out young boys have bigger

Amal is taken aback.

But

Scenes IV & V
Hands than you. Don't be upset you had me.
If you must know it's to get by quite a while.
Argument begins

guards at the border. They harass women daily

Scenes IV & V
But women and kids carry bombs.

Scenes IV & V
Scenes IV & V

What should be done?
when we are refugees in our own land?
Amal: living in dirt with out schools or hope
I won't listen to this while our oppressors cry victim.
The two women have reached the end of the aqueduct. Talia pushes past, extinguishing the candle and storms off. Amal calls after her.

Don't listen then, to cries...
Scenes IV & V

Fl.

Ob.

Cl.

B. Cl.

Bsn

Dbka.

Talia

Amal

seller 1

seller 2

Vln I

Vln II

Vla

Vc.

Db.

of my children who's father was shot
by Israeli soldiers don’t listen to the
Scenes IV & V

Talia

Amal

tears of my neighbour

delayed in an am_

seller 1

seller 2

Vln I

Vln II

Vla

Vc.

Db.
while her mother dies

balance
of a heart attack.
And don’t listen to the silence of a school.
now just a pile of stones, the only teacher dead
seller 1

Amal

in an Israeli air raid!

Dbka.
Scenes IV & V
The Aqueduct
Scene VI

A large armchair and a table stand behind in silhouette behind a screen. Freya stands nervously holding Yitzak, who is wrapped in a white ceremonial gown. Other members of the community chatter among themselves. A little way off, stands a group of men wearing full religious regalia.
Of course, of course, I think we are just waiting for...

We must start the brit soon, what's the hold up?
Nathan strides in, pushes past Freya into the male throng.
Let's start, this is ridiculous.

Well, what's going on, where is your fiancé?

I don't know. I can't find her anywhere.

Scene VI
ic - u - lous, Frey - a we can't wait an - y long - er. Riv - ka_
Scene VI

Freya comforts the now slightly unsettled baby. She looks at Nathan. Nathan nods. Freya slowly nods also.
Just as Rivka proudly makes her way forward,
Talia bursts in to the room, red faced.

Frey - a so - rry! So - rry I am late.
Scene VI

Rivka is clearly furious.

Hell _ o li - tte one I did'nt mean _ to _ de-lay your day

The men stare at Talia as she caresses the baby and it settles. She looks hot, as if she’s been running. She is in a singlet top.
Talia is mortified, but Freya produces a shawl and hands it to her. Talia smiles, relieved, relaxing slightly as she dons the scarf. She lovingly takes the baby, walks forward and places Yitzak in the arms of Aaron.
All the men are now gathered in silhouette behind the screen with their backs to the women.

Aaron takes the baby with discomfort and turns his back quickly on Talia.

(Spoken)

Blessed is the one arriving!

(Spoken)

(Blessed is the one arriving!)

(Almost mumbling, improvise pitches and rhythm).
The Lord spoke to Moses

Happy is the man... saying, Pinchas: the son of Elazar, has turned My wrath away from the children of Israel so that I did not wipe them out...

Therefore say: I grant him

Scene VI
Aaron, behind the screen, passes the baby to another man who places the baby on the large chair. Freya and Talia gasp as the man draws back, but luckily changes his mind, deciding to hold the baby in place.

My covenant of peace.
This is the seat of Elijah the Prophet may he be remembered for good. Oh Lord I have performed your commandments. Elijah,
A man takes the baby from the chair, hands him to David.

The angel of the Covenant here is yours before you; stand at my right and support me, I rejoice in your word. Those who love Your Torah have abounding peace.
Nathan then sits on the chair. David places the baby on his lap.
Blessed are You, Lord our God, King of the Universe who has sanctified us with His commandments and commanded us.
The Mohel takes the baby and places him on the table. Talia strains to see, but the men are blocking her.
The Mohel is unwrapping the baby's garments.

Concerning circumcision.
Blessed are You, Lord our God
King of the Universe
who has sanctified us
with His commandments
to enter him into the
Covenant of Abraham
Just as he has entered into the covenant, so may he enter into Torah, into marriage, and into good deeds...

Our father. Just as he has entered into the covenant, so may he enter into Torah, into marriage, and into good deeds...

The Mohel is dipping a hankie in a glass of wine and pushing it in the baby’s mouth. The baby starts to struggle and protest.
Suddenly there is a scream from the baby and a silence as it fills its lungs. Talia places a hand on Freya's arm. The baby's cries fill the room - no-one is expecting such a loud noise.

The Mohel hands the squirming, red-faced baby to Nathan, who is struggling over his wailing. Nathan is finding it difficult to contain the bucking baby, whose piercing screams have not yet abated. A goblet of wine is passed to him, he tries to drink and splashes some down on the white robes of the baby.

Blessed are You, Lord our God who sanctified the beloved one from the womb (receives baby) Preserve this child for his father and mother. May the father rejoice in his offspring and his...
He's in pain... A few men cast dirty looks across to Talia. Freya takes her arm from Talia and looks on.

May he who blessed our fathers, Abraham, Isaac and Jacob, Moses and Aaron, David and Solomon bless this tender infant Yitzak the son of mother be glad with the fruit of her womb.
David hasten to send us a complete recovery and raise him to Torah, to marriage, and to good deeds; and let us say, Amen.
Nathan passes the screaming baby to Aaron. Aaron emerges from behind the screen and gives Yitzak to a tearful Talia who immediately cuddles and comforts the baby as she gives him to Freya.
The congregation sing *Alenu* as the Mohel makes his way out accompanied by Aaron.

*Aleinu le'shabeiach la'adon hakol*

*lateit gedulah leyotzeir bereshit,*

Have you ever seen a **brit be-fore**? This is a **p**roud day

*Aleinu le'shabeiach la'adon hakol,*

*lateit gedulah leyotzeir bereshit,*

*Aleinu le'shabeiach la'adon hakol,*

*lateit gedulah leyotzeir bereshit,*

*Aleinu le'shabeiach la'adon hakol,*

*lateit gedulah leyotzeir bereshit,*

*Aleinu le'shabeiach la'adon hakol,*

*lateit gedulah leyotzeir bereshit,*

Scene VI 159
As they pass Talia, she overhears:

she'lo asanu ke'goyei ha'aratzot,

If I apologize, but I have a way to travel.
Scene VI

Me__ir Ka-hane was right we should not stop un-til for a fun-e__ral an-o-ther bomb
ev 'ry Ar-abs gone I__ say throw them in__ to the sea.

Talia wanders cautiously along the unmade street of a Palestinian village. Everything appears drab and dirty. There is a grim atmosphere of politics and violence. Children are playing war games among the rubble of what might have once been a school. Talia stops deliberately and contemplates the rubble. Suddenly, she hears gun shots. Her first response is to hide, but curiosity gets the better of her. She creeps out to see: Israeli soldiers breaking in to houses, firing and shouting. Screams can be heard from within the houses and the sound of things breaking.
You are harbour-ing Hass-an Al
Where is he?  Where is he?

Kar-im!  You know where he is.
Talia sees an elderly woman stumble out of a house prodded by Israeli guns. She can barely stand with fear. Clinging to her are two very angry children, shouting at the soldiers and Amal, trying her best to both extricate the children and protect her mother in law at the same time.
Let my children go! They're just children!

Scene VII
Scene VII

What of the children on that bus? It's too late for them.
it's too late for them!
30

Because of Hamas, Hamas claimed responsibility!
The women struggle to steer the children clear of the spit and the guns.

Amal's elderly mother in law is in tears.

You're all scum! Hand over Al Ka-rim.
We don't know where he is! He doesn't live here.

Liar!
As Israeli Soldier 1 moves to grab the two children, Talia begins to run. Israeli soldier throws the children on to the ground with some force. Amal screams and pounces on the scrabbling, crying, children trying to scoop them up to safety. She hardly notices Talia’s approach. Talia grabs Soldier 1’s arm as he attempts to go for the children again.
Stop
Please!

Incredulous

What are you doing here?
Scene VII

Stop bullying these people

Who the hell is she Israeli?
they've not done any thing wrong

You must leave this is not civil ill'n busi ness
(To Soldier 1)

I know this woman she's innocent. She's not Ham-as.

Soldier 1 is speechless.
I said leave! Va... cate... imm... at-ely!
Scene VII

50

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Vib.

Dbka.

Oud

Tal

Aml

Sldr 1

Sldr 2

Vln. I

Vln. II

Vla.

Vc.

Db.

But stop harass my friend leave her family
Scene VII

Soldier 2 moves to intimidate Talia into moving off, but she resists.

Just leave it  For- get it  I'll deal with her later -

(to Soldier 2)
Talia moves to help Amal, her mother in law and children.

Are you all okay?

 Soldier 1 steers Soldier 2 away from Talia and they head off.
and I spoke rude-ly to you.
I came to say I'm sorr-y and I want to help.
I could teach the children English. The ones who lost their teacher.

What do you mean?
Would they accept me?

I'm not sure perhaps...

You

It could be worth a try...

(Talia's face falls)
The women’s excitement is interrupted by more far-off gunshots and screaming.

The women’s excitement is interrupted by more far-off gunshots and screaming.

could talk to the parents, get them organised

But we need a safer place...
I'll bring some books

So it's set then.

Bring paper and pens.
The women embrace, both affectionately and conspiratorially.

I'll come back in a week un-less I hear from you.
Looking fresh and red-cheeked, Talia bursts in to Freya’s living room where, Nathan is sitting at a table while Freya prepares food. The atmosphere as she arrives is chilly.

So you're back at last
The food is ruined.

I'm sorry, Freya, I didn't.
Scene VIII

Freya nods, about to speak but is cut off by Nathan.

Where have you been?

It's so late is he sleeping?

Aggressively

ff

mf
Do you need that tone? Visiting friends.
Why

A friend at El Han__an?
Talia moves to storm off but Nathan grabs her arm.

friends now?

Then will you

don't have to justify my self
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Dbka.
Tamb.
Oud
Tal.
Fya
Nat
Vln. I
Vln. II
Vla.
Vc.
Db.

What are you saying? Let go you're justifying yourself to the army or the government?
Scene VIII

hurting me.

A-arr-ron saw you
Said you disrup-ted a

I think you know...
She is not Ham - as...!

mil - tar-y search for that terr - or - ist Kar - im.

And you'd know that
Scene VIII

from your soph-ist-i-ca-ted con-tacts at the deb-u-tante ball? You're a traitor.
Scene VIII

You're mad those kids are taught to hate Jews inculcated e-
Their teacher was killed in an Israeli air raid. The school.

very day?
is rubble.

How would you feel if it was Yitvak's class?
You are neve-r to go back there!
I am a teacher
it's some thing I can do

I said no!
Scene VIII

Ta-li-a__ see rea__son. It's too dan__ger-ous.

I__ won't have it__
Talia shrugs and exits leaving Freya and Nathan exchanging wild glances.
Emphasise the note G

Nathan is pacing, stressed.

\( \lambda = 220 \)
I don't get it just don't get it. She's always been a talker.
always thought, she'd get over it.
Doesn't really matter if she's a bit weird. I thought she wanted the things I want so what the
this is really losing it I thought we saw eye to eye
Scene IX

On Zion ism Judaism ident 

63

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tamb.

Vib.

Oud

Arn

Nat

Vln. I

Vln. II

Vla.

Vc.

Db.
I thought wrong
I thought wrong
She's really lost it
I did 'nt
Aaron enters.

come here for this

Sama'i Thaqil
Scene IX

Did you talk to her?

Yes but she won't listen._

pizz.
You'd better get this under control.

I know I know
Scene IX

Riv - ka says she won't wear the shei-tle. Mean while we must do.

Nathan doesn't answer but looks shocked.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Tamb.
Vib.
Oud
Arn
Nat
Vln. I
Vln. II
Vla.
Vc.
Db.
I'm a sol-dier I have to fin-ish what I star-ted
Scene IX

We'll crush the scum

We'll never hear the end of it if we don't act now

If
and all who protect him

And the sooner the better I'm with you
Talia and Amal stand at the door of a very run down shack, where a smattering of children varying in age chatter around their chairs and tables.
A_ kram’s_ mo-ther has ta-ken him out of class. She said you told the stu- dents the Ko-ran
It does not advocate martyrdom for Islam.
What? A knife in my back? A bomb?

(over)

that you lose more stu -
I'm just teaching tolerance in part that there's another...
The two women face off silently, trying to keep the argument from the children.

Teach tolerance to Jewish kids! Here we need basic education.
I'm sorry, A - mal

haps, you should stop, it was asking too much.
Talia reaches out for the two battered books Amal has been holding. Amal grudgingly yields them.
The women separate as Talia enters the make-shift classroom.
Scenes X, XI & XII

64

(flower's voice)

Fl.

Settle down settle down! Let's open our book to page thirty Rab-ah and Niss-im little ones your're

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Dbka

Vib.

Oud

Talia

Child

Amal

P'medic

Vln. I

Vln. II

Vla.

Vc.

Db.
up to the letter "D" Good boys now, you older children we'll keep going

Dogy dance drink dove
On the "ing" words

Older children

Rabah & Nissim

Older children

Running, jumping, hopping, skipping, dodging, day time diamond. Singing, eating, playing, crying...
Bomb Explodes

Talia pulls the children to the ground. She grabs the littlest children and tries to cover them with her body. There is another deafening explosion and the lights go out.

Suddenly there is an explosion, heard a little way off. The children fall silent. Talia runs to the door and looks out. She turns to the children trying to control a face full of terror.

A scene of devastation - rubble, screams and shouts. A mother wails over a child - one from Talia’s class. Books are strewn over the ground around Talia, who appears unconscious - or dead, bruised and bloody.
Amal and her mother in law emerge white faced from the confusion tightly supporting Rabah and Nissim, both of whom are in shock, scratched and bruised but alive. Amal sights Talia. She looks to her mother in law to hold on to the children for the brief minutes she tends to Talia.
Amal shakes her head, speechless in grief.
Scenes X, XI & XII

91

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Dbka

Vib.

Oud

Talia

Chld

Amal

P'medic

Vln. I

Vln. II

Vla.

Vc.

Db.

(rising despair)

Rab-ah?  Niss-im?

(tears)

they're  o-k    thanks,  be to  All-ah
Amal looks over her shoulder briefly to make sure—her mother in law returns a grim look.

I (to Talia) have to get them home. Can you walk? Can you get up?
I don't think I can move. I think my leg is broken.
Talia cries out in pain as Amal tries to haul her up but fails.

What the hell happened Amal? What’s going on?

(an ambulance? with mobile phone at her ear, speaks to Talia)
on?

Israeli Are you sure?

I don't know I think an Israeli air raid.

Scenes X, XI & XII
Talia nods, grimacing.

An Is-raeli am-bu-lance?

But will we get through?

Am-bu-lance please.

(to herself more than Talia)

Senza sord.
(turning her back abruptly on Talia to speak furtively on the mobile)

Amal

An em-er-gen-cy

We have several Jew-ish cas_ ul_ ties

Vln. I

Vln. II

Vla.

Vc.

Db.

mf
An Israeli ambulance arrives with a loud siren and parks near the broken down school. Ambulance officers quickly assess the situation.
Amal points to Talia as the Palestinian wounded look on bleakly.

Are the Jewish casualties?
You can't be serious!

these people have certification
There are injured children here. You must take them.

(genuinely sorry)

If we get...
past the check point we might still be refused entry by the army
at the hospital you need papers better call a
We've waited long enough. They're just children!
They were under my care! Take the children!

The ambulance officer hesitates, nods to his offside. They start taking the wounded to the ambulance.
I'm still the teacher, I'll be back Amal, As soon as...
I recover

Why not? You_

I don't think that's a good idea

Scenes X, XI & XII
I'm committed to helping here. I want to do more.
Amal casts sideways glances at the people, including her mother-in-law looking on. Talia observes this.

Not now I mean well we'll see
They didn't know I'm Jewish did they?
Just recover first and we'll see
Amal: why didn't you tell them? You should have told them.
What for?
I did what I had to. We needed a teacher.
I told them the truth you're a teacher from Australia
I love those children. So they won't want me back. So be it.
Amal gives Talia a tender kiss on the cheek before staggering away with her mother in law and children.

The ambulance officers whisk Talia into the ambulance on a stretcher and drive off.

In the background we see a young Arab boy in his early teens, looking on with silent anger.
Looking fresh and red-cheeked, Talia bursts into Freya’s living room where, Nathan is sitting at a table while Freya prepares food. The atmosphere as she arrives is chilly.
I'm sorry, Freya, I didn't.

The food is ruined.
Freya nods, about to speak but is cut off by Nathan.

Where have you been?

It's so late is he sleeping?
Do you need that tone? Vis-iting friends.
Scene VIII

A friend at El Han__an?
Scene VIII

ask if you already know?

So Ham as are your
Talia moves to storm off but Nathan grabs her arm.

friends now?  

Then will you
What are you saying?
Let go you're

justify your self to the arm-y or the govern-ment?
hurting me.

A-arron saw you
Said you disrupted a

I think you know...
Scene VIII

She is not Ham-as...!

mil-tar-y search for that terr- or- ist Kar-im.

And you'd know that
Scene VIII

from your soph-ist-i - ca-ted con-tacts at the deb-u-tante ball? You're a trai_tor_
so much fuss over teaching kids to read

What?
You're mad those kids are taught to hate Jews inculcated e-
Their teacher was kill'd in an Is rael i air raid. The school.
is rubb-le. How would you feel if it was Yit-zak's class?
Scene VIII

You are never to go back there!
Scene VIII

I am a teacher... it's something I can do...

I said no!
Ta-li-a__ see rea-son. It's too dan-ger-ous.

I won't have it.

sul pont.
Scene VIII

Talia shrugs and exits leaving Freya and Nathan exchanging wild glances.
Scene VIII
Talia sits on a bench at a bus stop. Her crutches lean against the seat and her face is bruised and swollen.
Grandma you wanted me to go to Israel
The land of milk and honey, that's what you said. Never stay where...
your not rea-ly want - ed be- ter live where you are free. But you were the one who was n't free
Running through Polish sewers lying and stealing.
Un-til un-der cov-er of dark-ness brave kind peas-ants
Vocal improvisation.

Vocal improvisation.

Vocal improvisation,
number of repeats is open.

helped spirit you away
I was born in Australia with a plum in my mouth.
While you strug-gled with fee-lings of hat-red and love
for the fat_ lea - fy sub - urbs the_sprink-ers and bins a ba__rren sal -
Scene XIV Aria

I had my beach childhood my private school life
Scene XIV Aria

Protected nurtured and coddled
Scene XIV Aria

Australiana, my freedom, youth, and mind.

This violence is
Scene XIV Aria

I can't choose to

not my world

reign

I can't choose pu

trid... smells
Scene XIV Aria

Oud

Vln. I

Vln. II

Vla.

Vc.

Db.

Voice 1: 

dem - en - ted rage

Voice 2: 

O- ver man-go sweet nights mov- ies and malls
The young angry boy previously seen approaches, gingerly touching his waist, where we can see explosives attached - he's a suicide bomber! On seeing Talia at the bus stop, he flinches, looks once over his shoulder, but then nervously approaches and sits next to her. Talia hardly notices him.

Scene XIV Aria
We see Amal appear in the background, relatively close on the tail of the suicide bomber, looks around, sees Talia and tentatively approaches.
If I'm to be a migrant I wish I could've shared that there is no milk
Scene XIV Aria

or hon - ey
no big - i - deals
the
Scene XIV Aria

oud improvisation

oud improvisation, number of repeats in open

oud improvisation, (ad lib ostinato)

oud improvisation,
Who was to blame?
No one
Scene XIV Aria

The fight will continue 'til we're all really knows
Scene XIV Aria

gone. It's shocking. It just can't be the norm.
Scene XIV Aria

Israel but I don't feel at home.
Scene XIV Aria

I don't feel at home
The Aqueduct
Scene XIV
(Part 2)

\[ \frac{q}{d} = 55 \]

(2 + 2 + 2 + 3)

Flute

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F

Darabukkah

(2 + 2 + 2 + 3)

Tambourine

Vibraphone

Oud

Talia

Amal

Ta-li-a
you're going home to Aus-tra-li-a?

Violin I

Violin II

Viola

Violoncello

Double Bass

\( \text{pizz.} \)

mf

Aqsaq

con sord.

con sord.

mf

\( \text{consord.} \)

\( \text{consord.} \)
Now that I see you standing there, asking me I feel a little unsure

Yes.
I am flying out tomorrow morning

Then I've just come to wish you well to say
I'll miss you, kiss the children for me. I hope there will be some chance of peace for them.

good bye.
Who will teach them English now?
But their parents did'nt...

I could have talked to their parents.
I might've brought them round

What about my children?
What about Rabah? and Niss-im? They're just babies. I wanted a future for senza sord.
Am-al__ come with me  to Aus-tra lia__ Take your child-ren

them
and come. They'll have a new life in Australia.

Hope and excitement briefly passes across Amal's face.
I can't leave my mother-in-law. She wouldn't want to come. And anyway, Muslims aren't...
At least people don't blow each other up every second day in Australia.
Scene XIV

No this is my country. Maybe I can still do some
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Dbka.
Rqq.
Vib.
Oud
Tal
Aml
Vln. I
Vln. II
Vla.
Vc.
Db.

Scene XIV

46

Db.

---

good here. I'll al-ways rem-em-ber what you did. Be-fore my eyes were closed
Now I think if a Jewish woman from Shela Shirim wants to teach
Talia giggles despite herself, through tears. The women embrace as the bus arrives. The bus pulls in blocking our view of Talia, Amal and the suicide bomber.
Quickly you'll miss the bus
The bus pulls away. We see Amal and Talia facing each other hand in hand, beaming and teary. The suicide bomber, however, has boarded.
Scene XIV

Running away won't solve anything

You weren't running away,
You've lost your face and learned the hard way.
times our people dust themselves off and keep going?

That's true, our people must keep...
We must keep fighting those kids need a future
If you and I can unite
If we can be friends

Those kids are our future.
If you and I can unite
If we can be friends
May-be one day there's a chance of peace?
Scene XIV
Scene XIV