I, Yungkyung Han, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Flute.

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Middle Eastern Style Influences in Shulamit Ran’s Flute Compositions

Student's name: Yungkyung Han

This work and its defense approved by:

Committee chair: Bradley Garner, D.M.A.

Committee member: James Bunte, D.M.A.

Committee member: Mark Ostoich, D.M.A.
Middle-Eastern Style Influences in Shulamit Ran’s Flute Compositions

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Yung Kyung Han

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Advisor: Dr. Bradley Garner, DMA

B.M., The Kookmin University College of Arts, Korea, 2002
M.M., The University of Cincinnati College-Conservatory of Music, 2005
ABSTRACT

Much of the research surrounding the Israeli-born, American Composer, Shulamit Ran (b. 1946), focuses on her fusion of Western and Middle-Eastern techniques, styles, and sonorities in her music. While the composer, herself, generally regards her music as naturally moving to this particular style, and downplays conscious decisions, it is evident that influences of Middle-Eastern music on her pieces exists more in active allusions. This document categorizes four main techniques and styles drawn from Middle-Eastern music, Middle-Eastern modes, microtonal effects, improvisational styles, and style from Middle-Eastern chamber music, and demonstrates their presence in Ran’s music. Three of Ran’s pieces for flute will be evaluated: *East Wind* for solo flute (1987), *Mirage* for piccolo/flute/amplified alto flute, B-flat clarinet, violin, cello, and piano (1990) and *Voices* for flute and orchestra (2000).
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CHAPTER I

Introduction

Shulamit Ran is a highly successful composer that has been active in art music for the last several decades. Although the New Grove dictionary of Music calls her an American composer, Ran has often stressed that she is both Jewish and American, an identity that is also important in her compositions. She was born in Tel Aviv in 1949, and raised there until she was fourteen years old. Her first instrument was the piano and she is considered to have been a prodigy.

During her youth in Israel she also studied composition with two of Israel’s most celebrated composers, Alexander Boskovich and Paul Ben-Haim. At the age of fourteen, Ran played in a master class given by pianist Nardia Reisenberg, who was on the piano faculty of Mannes College of Music in New York. Reisenberg was so impressed by Ran’s playing that she invited the young pianist to study with her in New York. Ran left Israel at this time and settled in the

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U.S, where she attended Mannes College. She was known mainly as a pianist until at twenty she began to focus on composition. In 1973, she took a position teaching composition at Chicago University—a post she still holds—and continued her own studies with her colleague, Ralph Shapey.  

Ran has composed works for many of the traditional forces including five concerto-like works, two of which are for violin and orchestra, and one each for piano, flute and clarinet. She has composed four large orchestral works, the most famous of which is the Symphony (1991) for which she won a Pulitzer Prize. She has composed one opera, *Between Two Worlds* (1997), and twenty chamber pieces, thirteen instrumental solo pieces, seven pieces for vocal ensemble and three works for choir.  

Among her many compositions, Ran has composed four works that significantly feature the flute: *Sonatina* for two flutes (1961), *East Wind* for solo flute (1987), *Mirage* for piccolo/flute/amplified alto flute, B-flat clarinet, violin, cello, and piano (1990) and *Voices for Flute with Orchestra* (2000). Ran wrote the *Sonatina* when she was only twelve years old. All of her compositions before that had been piano or vocal works and the *Sonatina* was her first attempt at writing for an instrument she did not play herself. The piece was immediately performed and recorded for broadcast by the principal and second flutists of Israel’s Radio Orchestra. In the foreword to the published score, Ran states that, “the *Sonatina* illustrates the

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4 Rachel Yvonne Cruz, “An Investigation and Analysis of Shulamit Ran’s Apprehensions for Voice, Clarinet, and Piano” (DMA treatise, The University of Texas at Austin, 2000), 88.

5 Malcom Miller and Shulamit Ran, “Between Two Cultures: A Conversation with Shulamit Ran,” 18.


7 Elizabeth Brightbill, “The Flute Music of Shulamit Ran” (Document, Indiana University, 2006), 75.
Israeli/Mediterranean style employed by many Israeli composers at the time of its composition.”

By this comment, she is referring more to the style of Western art music cultivated by contemporaneous Israeli composers, rather than to traditional Israeli music.

Her second piece for flute came many years later, in 1987. The National Flute Association commissioned Ran to write a solo flute piece for their Young Artists Competition. The premier on 19 August 1988 occurred during the NFA’s convention in San Diego and was shared by the six semifinalists. During this period of her life, Ran was recovering from a craniotomy to remove a benign tumor from her brain and this piece marks a kind of turning point in her general style towards an increase in Middle-Eastern styles. The title East Wind was given near the very end of the compositional process. Ran said that when reflecting upon this piece near the time of its completion, she was reminded of the wind and its “fickle” movement. East Wind does not have bar lines or a time signature, and quite a bit of freedom is given to the performer. It is also full of extremes in dynamics and registers, and includes many extended flute techniques such as key click, spit tongue, flutter tongue, and lip and finger glissandos. The piece should be considered as a kind of fantasy and performed as such.

Mirage was commissioned in 1990 by the Da Capo Chamber Players in celebration of their twentieth anniversary, and it was premiered by the group on 7 March of the following year in New York. Though written for an ensemble, Ran placed more weight on the flute than the

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8 Shulamit Ran, Sonatina, ed, by Mary Stolper (Byen Mawr, PA: Theodore Presser, 1996), Program notes.


11 Brightbill, 16.
other instruments.\textsuperscript{12} The piece opens with a prelude for amplified alto flute over a drone accompaniment and closes with a shortened statement of the opening played on the C flute. In addition, throughout the piece, the flute is often treated as a solo instrument. In many ways, this work is very similar to \textit{East Wind}, especially in the freely written solos at the beginning and the end. \textit{Mirage} is also filled with intense dynamic contrasts, large leaps, and technically demanding passages.

In 2000 the National Flute Association again commissioned Ran to compose a piece for flute. This time the organization desired a full concerto for flute and orchestra as part of their convention in Columbus, Ohio and Ran responded with \textit{Voices for Flute with Orchestra}. The premier, 19 August 2000, was performed by Patricia Spencer as the soloist and was conducted by Ransom Wilson. On the recording made of this piece Ran offered a spoken introduction in which she comments on this piece’s place in her repertoire:

\begin{quote}
As a composer of live instrumental music, one of the things about which I am most passionate and find most exciting, is exploring that which I consider to be the soul, or sometimes multiple souls of a musical instrument. Now the flute is an instrument for which I’ve written quite a bit. As matter of fact, when really at the point when I was a still a beginning composer, the first work that I wrote that was not intended for myself to perform was a piece for two flutes, which I wrote when I was twelve. So certainly I’ve used the flute a great deal and in many different settings. But, I think it was only in works such as \textit{East Wind} written in 1987 and \textit{Mirage} of 1991 where I felt myself developing a more personal distinct flute voice, and it is that voice, which intersperses sensuousness, feels [a] kind of lyricism, brilliance, gentleness and ecstasy, which I try to bring to the fore in \textit{Voices}.\textsuperscript{13}
\end{quote}

\textit{Voices} is written in three movements: movement I, “Quasi Passacaglia” (C flute); movement II, “Voice of the Wood” (Amplified alto flute); and movement III, “Big bands, Little Bands” (C

\textsuperscript{12} Ann McCutchan, \textit{The Muse that Sings: Composers Speak about the Creative Process} (Oxford: Oxford University Press, 1999), 120.

\textsuperscript{13} Shulamit Ran, “Shulamit Ran Comments,” “New Music from Bowling Green. Volume IV,” Conducted by Emily Freeman Brown, Recorded With the Bowling Green Philharmonia, Albany Records (n. d.).
flute, piccolo). As in *Mirage* she uses C flute, Alto Flute and Piccolo for the soloist and as in *Mirage*, the piece opens with solo flute.

Scholars frequently place Ran’s music into three distinct stylistic periods: early student works beginning with her studies while in Israel with Paul Ben-Haim; mature works in the tradition of Western music cultivated by her teacher, Norman Dello Joio; and pieces from the mid-1980s, in which she began mixing Western and Middle-Eastern sonorities and styles. Ran’s own comments attest to this periodization of her works and place the third stage simply within a natural development of her style:

I started moving in certain directions that eventually surfaced, showed up more clearly in work such as East Wind, which is a solo flute piece, written in 1987, and the second String Quartet, late 1980s, *Mirage*, 1991, *Legends*, 1993, where I think that middle eastern modalities and other musical characteristics that are associated with music of the middle east are fused with the kind of techniques that I have been working on in the music before that.  

As is evident in this statement, Ran’s discussion of her own music often downplays direct decisions to pursue a particular style or compositional method. In another comment, she said of the Middle Eastern characteristics appearing in her music, that they were “subtle and not at all a conscious decision.” However, I will demonstrate that in the flute music of Ran, distinct kinds of allusions to Middle Eastern music do occur and that these allusions are often directly similar to Middle-Eastern styles and sonorities, and at other times more subtle writing that places these sounds within Western textures and compositional styles. Ran does not draw equally from all aspects of Middle-Eastern music, she did not use any Middle-Eastern instrumentation or rhythmic writing, and the trajectory of her three flute pieces shows a move from saturation of Middle-Eastern influences to much more subdued and subtle combination of Western and

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14 Cruz, 96.

15 Brightbill, 11.
Eastern styles and sounds, but, in each of these pieces specific Middle-Eastern approaches exist and are used in creative and artistic ways.

The document relies primarily on a style study of Ran’s *East Wind, Mirage* and *Voice* that compares her music to types of musical practices from the Middle East, as well as to the Western Art tradition. Allusions to Middle-Eastern music can be divided into four categories: the use of Middle-Eastern modes, the use of microtonal affects, improvisational style of writing, and textural influence from Middle-Eastern chamber music. I am basing my categories on and drawing examples from Zvi Keren’s *Contemporary Israeli Music: Its Sources and Stylistic Development*. These four categories will be explored in terms of Middle-Eastern sources, style and practices in chapter two along with an explanation of the common Middle-Eastern instruments used in this tradition. This chapter will summarize and synthesize several scholarly elucidations of this topic by Habib Hassan Touma, Scott L. Marcus, Karl L. Signell, Eliot Bates, Ella Zonis and Walter Feldman. In chapters three through five, these categories will be examined in the context of *East Wind, Mirage and Voice* respectively. It is my intention to show that the use of these modes and styles reflect conscious decisions to “sound” like Middle-Eastern music.

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CHAPTER II

Arabic, Turkish, and Persian Music

Before presenting the Middle-Eastern characteristics found in Shulamit Ran’s flute pieces, it is important to summarize and explain critical aspects of Middle-Eastern music that will serve as the categories for analysis. This chapter explores the basic features of Middle-Eastern music including scales and modes, musical instruments, improvisation, and the nature of chamber music. While the study of musical instruments will not figure into the categories later, it is provided here because of the importance of both the flute and chamber music to Middle-Eastern music as they are also important to Ran’s music. Further, this information will create a context for the discussions on modes, improvisation, and chamber settings as they exist in practical music making.

Middle Eastern Music can be divided into three major streams, Arabic, Turkish and Persian. These three kinds of Middle-Eastern music share many similarities but differences do exist especially in terms of scales and modes, instruments and performance practice. As the similarities outnumber the differences, in the later chapters the term Middle-Eastern will be used.
in lieu of individual national adjectives whenever a more general attribute is apparent, and the distinctions will be reserved mainly for modal discussions. In this chapter likewise, the examination of scales and modes will involve a comparison of the three divisions as will that of the instruments; improvisational characteristics and chamber music will be studied in terms of one tradition.

**Middle Eastern modes**

Among the three major streams of Middle Eastern Music, there are many similarities in terms of scales and modes; however the tonal systems are based on two different calculations. The tonal systems of Turkish and Persian music utilize the calculations of Ṣafī ad-Dīn al-Urmawī (d. 1294), a medieval theorist active in the thirteenth century who assimilated and reinterpreted Pythagorean calculations. The Arabic tonal system is in one sense older as it derives its calculations from the tenth-century theorist al-Fārābī (d. 950). Modern Arabian music theorists have drawn upon al-Fārābī’s principles to divide the octave into twenty-four equivalent pitches. In the 1930s, Turkish theorists, Rauf Yekta Bey, Suphi Ezgi and H. Sadettin Arel, also concluded that the octave is divided into twenty-four pitches though the relationships between these pitches were seen as being unequal. In Persian music one octave can be divided anywhere from seventeen to twenty-four notes as the whole-tone can be divided into either three or four parts rather than just two and because these divisions are determined by an individual theorist’s “method of dividing the whole tone.” For example, one scale may be composed mainly of five whole-tones and two half-tones, but if the five whole-tones are divided into three parts rather

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18 Touma, 17.
19 Ibid.
20 Signell, 26.
21 Zonis, 53.
than two, this octave will consist of seventeen notes (5*3+2=17), and if the five whole-tones are divided into four parts, this octave will include twenty-two notes (5*4+2=22). In addition to these twenty-two notes, the two half-tones can be divided into quarter-tones, thus causing an octave consisting of twenty-four notes.\footnote{Zonis, 53–54.} It is important to note that each of these tonal systems exist only in their respective theories, and that in practical music making, more than twenty-four notes are often produced.

In the practical expression of Middle Eastern music, modes are especially important. However, this term is not a direct corollary to the idea of mode in the Western tradition, by which we mean a scale made out of a particular intervallic collection. While the notion of “scale” is present in a Middle Eastern mode, so is the concept of melodic formulae that are particular to each mode. In the Turkish system the makam serves as the basis for their creative endeavors and in the Arabic tradition, the similarly named and understood Maqām. There are over 60 individual makamat (the plural of makam), and for the Maqām, there are over 70. Theoretically they can be seen as derived from certain intervallic principles, namely heptatonic scales built out of two tetrachords. The essentiality of the tetrachord is important to both cultures’ music. Turkish theorists insist on six basic tetrachords and six non-basic tetrachords, each with different intervallic makeups that have an important role in determining the characteristics of individual makamat, and Arabic theorists have settled on nine tetrachords.\footnote{Marcus, 24; Signell, 31.} But a particular makam (or maqām) is more than just a scale. According to Karl L. Signell, “the makam system is a set of compositional rules by which the melodic component of a piece of music is realized.”\footnote{Signell, 16.} Turkish

\textsuperscript{22} Zonis, 53–54.

\textsuperscript{23} Marcus, 24; Signell, 31.

\textsuperscript{24} Signell, 16.
and Arabic musicians improvise music by utilizing the characteristics of Makamat and Maqām as musical ingredients and mixing them together. Even the titles of pieces are largely derived from the makam or Maqām used.\textsuperscript{25}

Persian music follows the relationship between a tonal collection and melodic formulae in a similar fashion to the makam and maqām. The Dastgāh, of which there are twelve main ones and more than fifty in practice, are the melody types that have a distinct modal makeup. Individual (often short) melodies in a particular Dastgāh that a student learns as the basis of his/her further improvisation are called Gushehs (sg. Gusheh). The entire collection of all the Dastgāh and their Gushehs is called the Radif and there are several of these, some of which trace back over a thousand years. These systems were codified in the nineteenth century, and since then, the creation of new Dastgāh and Gushehs has not been a concern among musicians in the Persian system, but rather the learning of the Radif and improvising pieces out of the possible Gushehs within one or more Dastgāh. The Persian musicians’ understanding of this system can help make the point clearly here. According to Ella Zonis, unlike a Western musician who will immediately think of a scale when asked to define a mode, “If a [Middle-Eastern] performer is asked to define a certain dastgah, he does not play its scale, but its first gusheh.”\textsuperscript{26} This is a central difference between Western and Middle-Eastern art musics. While scales and their unique collections of intervals are important to Middle-Eastern music, equally or more important are the melodic types or formulas associated with them.

\textsuperscript{25} Signell, 16 and 31; Touma, 18.

\textsuperscript{26} Zonis, 45.
In all three traditions, a player can modulate from the Makam, Maqām or Dastgah (mode here for short) to others but usually a piece or improvisation starts and ends with same mode.\textsuperscript{27} Length of the piece is often a deciding factor as a short composition or improvisation usually carries just one maqām, makam or dastgah.\textsuperscript{28}

**Middle-Eastern Musical Instrument**

The three main Middle Eastern musical cultures, Arabic, Turkish and Persian, each developed its own musical instruments in accordance to its musical tradition but several instruments are shared between them as is an equivalent reliance on several instruments from different categories played together in ensemble. I will examine the instruments among these traditions in four categories: string instruments, percussion instruments, wind instruments and plucked box instruments. It is important to note that the focus here is on art music rather than folk music and so the instruments explored will be those used in the service of art music.

**String Instruments**

**Plucked String Instruments (The Üd, Oud, Tanbur, Tar and Setar)**

The Üd (Arab), oud and tanbur (Turkey), setar and tar (Persian) are the main plucked string instruments used in Middle Eastern music. The shape, performance practice, and size of the Turkish oud and Arabic üd are similar. Both instruments have a short-neck and pear-like body made from wood and usually have eleven strings in which 5 pairs are tuned the same with

\textsuperscript{27} Marcus, 18.

\textsuperscript{28} Ibid., 40.
one remaining string. The longevity of the use of these instruments is striking as they are predecessors to the lute in Western music. The name lute comes from the word “al-ūd” which means “the wood.” These instruments have a fretless neck which facilitates the performance of smaller intervals including microtones. Skilled ād players can play fast passages in high registers without difficulty and often produce an effect, which sounds like two voices at once, similar to the hocket in the Middle Ages. The Persian setar is similar to the ād and oud except it has six strings and a longer, fretted neck. Its sound is also generally softer so that it is generally used as a solo instrument. The tanbur of the Turkish musical tradition is also a plucked string instrument, but unlike the oud, it has a long neck with frets. In the first octave alone there are thirty-six frets allowing for the production of microtones. The most noticeable difference of the Persian Tar is the double-bellied body shape. This instrument has four strings generally and is played with a plectrum. Other than the setar all of these instruments are used in solo performances, in small and large ensembles, and for accompanying purposes.

Bowed String Instrument (The Kamanjah (Kamān), Klasik Kemençe and Kamanchay)

The Kamanjah (kamān) (Arab, Turkish and Persian traditions) is the Western violin, which by the middle of the nineteenth century had been largely adopted in the Middle East. Performance practice is similar to Western use, except the four strings are tuned G D G D rather

29 Marcus, 45; Touma, 110.
30 Bates, 35.
31 Zonis, 156–162.
32 Bates, 43.
33 Bates, 35 and 43; Touma, 156–62.
G D A E, and in some cultures, including Morocco, it is held vertically like a cello.\textsuperscript{34} The Klasik Kemençe is a Turkish bowed string instrument with three strings.\textsuperscript{35} Though it is more recently developed than the Kamanjah, it has virtually replaced the Kamanjah in terms of popularity and use in the Turkish tradition.\textsuperscript{36} The Persian Kamanchay (Persian) is a bowl-shaped cello-like bowed string instrument with no frets and four strings. Unlike with the cello however, the Kamanchay player places the spike on a flat piece of metal and then on his thigh rather than on the floor. All three of these instruments are used in ensemble playing and as solo instruments.\textsuperscript{37}

**Wind Instruments (The Nay)**

The Nay (other spellings include ney and näy), an open-ended flute, is the only instrument that is popular in all of three cultural traditions. Wind instruments similar to the nay are played throughout the entire Middle East and also in Asian countries. In Arabic countries, it is made with bamboo or cane and has nine segments. For the Turkish nay, a mouthpiece, traditionally made out of horn or ivory is attached to a cane body, while the Persian nay normally has a metal mouthpiece attached to a cane body. With his lips on the top of the instrument, the player blows across rather than directly into the instrument to make sound, a technique that contributes to the instrument’s characteristic breathy timber. Many trills and a highly ornate style are also trademarks of this instrument.\textsuperscript{38} While a typical nay can produce over three octaves,
most nay players use several nays of different lengths to produce different pitch levels required in a performance; however it is possible for highly skilled players to create these different pitch levels with one nay.\textsuperscript{39} The nay is used commonly in both solo performances and as part of ensemble playing.\textsuperscript{40}

**Boxed String Instruments (The Qānūn and The Iraqi Sanṭūr, The Kanūn and The Santur)**

Each of the three Middle-Eastern traditions employs at least one main boxed string instrument. The qānūn and the Iraqi sanṭūr (Arabic), the kanūn (Turkish) and the santur (Persian) are all trapezoidal shaped instruments with strings played either on the lap of the performer or on a small table.\textsuperscript{41} The main differences between these instruments are number of strings and performance practices. For instance, a common qānūn has seventy-two strings that are tuned in sets of three and these groupings are played with a short plectrum traditionally made from tortoise shell in each hand of the player. The kanūn is played in the same manner as the qānūn; however, it has seventy-eight metal strings tuned in sets of three. The santurs are struck with mallets in each hand rather than plucked. The Persian santur has seventy-two strings that are tuned in sets of four while the Iraqi santur has twenty-three sets of four-string groupings for a total of nine-two.\textsuperscript{42} Even though there are different groupings, the sets of three strings on the qānūn and the sets of four on the santur are tuned the same.\textsuperscript{43} These instruments can all be used for solo repertoire and in chamber settings, and are sometimes used to accompany vocal songs.\textsuperscript{44}

\textsuperscript{39} Touma, 128; Marcus, 99.

\textsuperscript{40} Touma, 129.

\textsuperscript{41} Marcus, 97.

\textsuperscript{42} Touma, 125.

\textsuperscript{43} Touma, 125; Marcus, 97.
Percussion Instrument (The Rigg and Daff, Mazhar, Bandir and The Tombak)

Despite small differences in design and nomenclature, percussion instruments are generally shared among the three traditions and the main ones are rigg and daff, mazhar, bandir and tombak. Both rigg and daff (Arab) are tambourine-like instruments but the daff is bigger than rigg. For these instruments, two pairs of cymbals are mounted vertically on top of each other on a round frame with a membrane made of fish skin or goatskin. The rigg is normally used to perform in a chamber ensemble known as takht, while the daff is traditionally used to accompany a female dancer. The mazhar and bandir (Arab) are drums and are essentially the membranes and frame of the rigg and daff without the cymbals; they are typical instruments for religious occasions. The tombak is a drum whose basic shape is like a goblet, though it can be any size from small to large. Sheepskin is used to tightly cover the hole. In the twentieth century it became extremely important in Persian art music.

Improvisation

Improvisation, as Keren insists, is one of the most important features of Middle Eastern music. As little notation, if any, is used in this culture, Middle-Eastern musicians are trained and expected to be skilled improvisers. In the practice of this music, the performer and composer are

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44 Zonis, 165–68; Feldman, 156–57.
45 Touma, 132 and 135.
46 Ibid.
48 Zonis, 172.
synonymous and simultaneous entities, and thus have much in common with Jazz musicians. Keren categorizes three basic methods of improvisation in Middle-Eastern music: 1) treating motives in an oriental gestalt fashion; 2) the Mosaic technique; and 3) the use of much ornamentation. Ran utilizes all three of these techniques in her compositions to relate to the Middle-Eastern style.

Keren’s definition of the “gestalt fashion” of improvisation is the presentation of a motive that is then varied continually throughout a piece, but retains the essential quality of the original. It can be easily demonstrated by way of a performance. Example 1 consists of an excerpted motive and variations from a piece for the Persian setar, performed by Daryush Safvat.

Example 1 Transcription of setār music, performed by Dr. Daryush Safvat.

Example 1-a Main motive

Example 1-b Varied motive

Example 1-c Varied motive

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49 Keren, 12.

The main motive of the performance by Safvat consists of four notes, G, A, B and C which in some variation or other will be presented throughout the duration of the piece. The repeating alternations of A and G that give way to a longer C and the use of B as an ornament will go through several transformations. At one point in the piece, the rhythm is slowed down and evened out a bit more than in the initial statement (Example 1-b). At another point, the variation departs further from the original with a G drone under the basic motive and more of an emphasis on the ornament note, B (See example 1-c). Even here, however, the player maintains the essential quality of the main motive.

A second category of improvisation is the idea of mosaic. In his book *Music of the Arabs* Habib Hassan Touma called the mosaic-like structure of Middle Eastern music one of the Arab’s musical “mentalities.” In art, Mosaic is a method in which pieces of broken glass, small rocks, or tiles are put together to create an image. Essentially, many smaller items produce something larger. Mosaic technique is also used in the music of the Middle East, in which motives are broken into many little pieces or small motives are put together in “different arrangement of sequences, repetitions, combinations, and permutations within the framework of a tonal-spatial model.”

One of Touma’s examples of this technique is provided here as Example 2. It is from a performance of a Nuba Maya, which is a type of piece in the Arabic tradition. In this performance, after a prelude in free rhythm and melodic content, five short motives—A, B, C, D and E (which is less than a measure)—are introduced and subsequently put into different combinations and permutations to ultimately produce a melody. One of the main combinations

51 Touma, XX.

52 Ibid.

53 Ibid., 76; Performance by the Brīhī ensemble and transcript by Habib Hassan Touma
begins in m. 33: C-D-B-A-E-B-A-B. This sequence of motives is repeated three times during the section of metered music known as basīt.

**Example 2** Performance by the Brīhī ensemble and transcript by Habīb Hassan Touma

**Example 2-a Five motives**

A.

B.

C.

D.

E.
The mosaic technique then is a useful mechanism for creating larger amounts of music through smaller musical elements.

Embellishment is also an important characteristic of the improvisatory style of Middle-Eastern music. Ella Zonis says of Persian music—and this is certainly similar to other Middle-Eastern musics—, “One may almost say that not a single note is left unornamented, for every note longer than an eighth note is strummed, and if a note is not strummed, it is trilled. Strums and trills are so common that they are not indicated by special signs in the notation but are understood by the player.”

Example 16 is the Darāmad No.12, Daramad of Chahargah. This

\footnote{Zonis, 94.}
piece is a good example of how Middle-Eastern musicians fill the music with ornamental embellishments.

**Example 3** (Darāmad No.12, Daramad of Chahargah: A Study in The Performance Practice of Persian Music: Page 68)\(^{55}\)

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Middle Eastern Chamber Music

While European musicians started to compose separate voices in the late medieval period culminating with music based on harmony in the Baroque period, Middle-Eastern music has never really been built on harmony, but rather on melody. Even in chamber ensembles, players typically play the same basic melodic line. However three styles emerge from this practice: the first is heterophony, occurring when two or more players have the same line but one or more is improvising extra notes; the second involves a freely playing soloist over a drone accompaniment; and the third is a result of a typical Middle Eastern structure in which a performance opens with a section in free rhythm followed by one in strict rhythm.\(^{56}\)

In terms of heterophony, ensembles of various sizes and combinations of instruments take part in this performance practice.\(^{57}\) Given that Middle-Eastern music tends to be belong in the aural tradition rather than written down and that the musicians are trained in the art of improvisation, heterophony among different players seems a likely result. Even with the same melody as their collaborators, individual performers demonstrate their ability by adding embellishments, which in turn produces a heterophonic texture. The musicologist Scott L. Marcus describes how even diverse instrument ensembles create this heterophonic texture:

Thus, the performer of the reed flute (the nay) may add trills or slides that are characteristic of the instrument. The ud player may add repeated strikings of a note or, occasion, single ornamental notes an octave below the melody he or she id playing, both practice that are characteristics ud this instrument. The person playing the violin might add characteristic melodic slides. Further, each instrumentalist might contribute unique improvisatory embellishments to the melody; for example, short melodic runs performed by the qanun player. The result of all these practices is a rich, multifaceted rendition of a single melody.\(^{58}\)

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\(^{57}\) Marcus, 16.

\(^{58}\) Ibid.
As Marcus illustrates, heterophony is the result of two major aspects in the ensemble: the unique timbre and capabilities of the individual instruments being used as well as the improvisatory ability of each player.
CHAPTER III

Middle-Eastern Musical Element in *East Wind*

*East Wind* is generally granted significance among Ran’s output because it is the most extensive inclusion of Middle-Eastern elements up to that point in her career. While some Middle-Eastern characteristics appear occasionally before, in regards to this compositional style, *East Wind* marks a turning point. Many of her later compositions build and develop the style heard in this piece and it certainly plays a leading role in establishing Ran’s “voice” for flute as she describes it (See chapter One). Written, as it was, to be used as a competitive showpiece for six semi-finalists at the National Flute Association Conference, the piece meets many criteria for such a purpose. It is relatively short at six minutes, but exceptionally intense both dramatically and in its technical demands. It is also full of extremes in dynamics and registers and it includes many extended flute techniques, as well as giving the performer opportunity to explore diversity of timber. In terms of its musical material, *East Wind* is a cogent and unified piece that in a through-composed structure with four discernable sections, develops a basic motive throughout. Of the three pieces explored in this document, it is by far the most Middle-Eastern in its sound and style.
Middle-Eastern Modality in *East Wind*

Middle-Eastern modalities are very important in Ran’s *East Wind*. In the opening passage, Ran makes use of a modality strikingly similar to a Turkish makam, specifically, the Hicaz. Represented by Western pitches the Hicaz can be said to consist of A, B♭ (lowered pitch by 3/8 tone), C-sharp, D, E, F-sharp, and G. While Ran notates a B-flat instead of the lowered B-flat of the Hicaz, the other pitches match the makam’s pitch collection. However, with the grace notes, especially the octave leaping B-flats, she approaches the sound of the microtone found in the Hicaz, which will be explained further in the next section. Example 4 illustrates Ran’s use of the Hicaz. The tonal center of this phrase is A and the phrase begins and ends with A. The other main notes of the Hicaz are highlighted with longer values.

**Example 4-a** Makam: Hicaz on A

![Example 4-a](image)

**Example 4-b** (*East Wind*: Page 1/System 1–3)

![Example 4-b](image)
At the end of the first page of music Ran’s modality shifts to a scale very similar to the Arabic maqām qārjighār. The Maqām qārjighār in a simplified form consists of D, Eb, F, G, A-flat, B, and C. Like with the Hicaz used in the opening passage, Ran notates an E-flat here and then gives the allusion of a microtone. In this case, however, the microtone affect is achieved through a pitch bend from D to E-flat. While a quarter-tone is not produced discreetly like it is in the qārjighār, the pitch bend does provide a nonwestern quality for the listener.

Example 5-a Arabic Maqām Qārjighār on D

Example 5-b Use of Arabic Maqām (East Wind: Page 1/System 6–7)

The last section of the piece returns to the hicaz or at least to the half-step, whole-step, half-step intervallic collection of the first four notes of the hicaz. Unlike the opening in which the whole mode appeared, in this section this four note fragment will appear in transpositions first on G-flat, then C, and then C-sharp. While Ran did not use Middle-Eastern modality to derive the entire pitch collection for this piece, her use of the hicaz and the qārjighār, and her choice to begin and end with non-Western tonality lends a distinctly Middle-Eastern sound to East Wind.


**Example 6-a** Use of Makam Hicaz (*East Wind*: Page 4/System 5)

![Example 6-a](image-url)

**Example 6-b** Use of Makam Hicaz (*East Wind*: Page 4/System 7)

![Example 6-b](image-url)

**Microtonal Effects in *East Wind***

In addition to the use of Middle-Eastern modes in her music, a second specific allusion in Ran’s music is her use of microtonal effects, which are especially prominent in *East Wind*, *Mirage* and *Voice*. In Middle-Eastern music, microtones are a product of the division of the octave into 24 or more tones. This category is connected to the first one but here I will focus on how Ran achieves the microtonal effects without calling for discreet microtone pitches. The scholar, Zvi Keren, has noted that contemporary Israeli composers who want their music to sound like Middle Eastern music achieve microtonal effects in two basic ways, specified distinct microtones and heterophony among the instruments that creates a microtonal effect. However Ran’s approach seems different, especially in *East Wind* where there is not the possibility for heterophony. But even in regards to the first of Keren’s choices, Ran does not specify discreet microtonal pitches, but rather she approaches microtones through various affects.

The main motive at the beginning of *East Wind* includes a microtonal effect. As was mentioned above the Hicaz used here for the pitch collection contains a lowered b-flat pitch.

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59 Keren, 16–17.
While Ran writes a B-flat in normal Western notation she provides the allusion of the a microtone through the grace notes, especially the octave leaping grace notes which occur after the initial long note. When the flutist pushes the air to produce the highest B-flat from one octave below, it gives the allusion of a slightly out of tune tone, or like a sliding whistle flute or slight glissando. The return to the lower B-flat creates a powerful but slightly ambiguous sound. This effect will be used again on pitch E (Page 3/System 5; see Example 4-b). Here it is not notated with grace notes but in fast note values; however, the result is virtually the same.

Example 7-a (*East Wind*: Page 1/System 1)

Example 7-b (*East Wind*: Page 3/System 5)

Another way in which Ran employs microtonal writing involves actual microtones achieved through pitch bends. For example, the microtones in the sixth and seventh systems of the first page of *East Wind* are created with pitch bends. There are two types of bends, the lip bend and the finger bend and Ran utilizes each. The lip bend on the score is indicated by a note moving chromatically up or down to a second note, with an angled line and a parenthetical “L” between them. This type of microtone then is passing in nature and is achieved through movement of the embouchure: in and then away from the flute to move to a higher pitch and out
and then towards the flute to move to a lower pitch. The finger bends are notated similarly but with a parenthetical “F.” In these, as the player sounds the pitch, he slowly slides his finger across the key-hole while slowly removing the finger from the key.

This method of achieving microtones resembles the performance practice of the nay. Nay players are well trained in the performance of microtones and produce such effects by “covering the holes of the instrument only partially, or by varying the strength of his blowing.” Even in her choice of placement for these microtones, Ran emulates nay playing. For instance, often in a nay performance, at slower sections in the music, a player will move from a discreet longer held pitch through microtones by bending up and down. Ran follows a similar procedure in East Wind; her pitch bends come in the parts of her piece in slower tempos and often from longer note values.

Example 8-a Using actual microtone (East Wind: Page 1/System 6 and 7)

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60 Keren, 21.

61 For an example of a nay improvised performance in which the player uses portamentos and pitch glides to ornament longer note values, see Salih Bilgin’s “Rast Makaminda” from the Aşk Ile… with love…Türk Dinî Musiki Formlari /Compositional genres of Turkish Liturgical music, Disc 1, Istanbul 2002.
The use of microtones is one of the biggest differences between Middle-Eastern and Western music and for Ran’s music they create a strong connection to Middle-Eastern musical sounds as well as helping to convey the idea of wind.

**Improvisational Style in *East Wind***

The third attribute of Ran’s music derived from Middle-Eastern music is the improvisatory-like nature of the writing and of the three types of improvisational writing in Middle-Eastern music discussed in chapter two, the gestalt, mosaic, and embellishment types, in
"East Wind," the first two are very important. The gestalt style is especially important. Example 9-a presents the main motive that is heard at the beginning of the piece.

**Example 9-a (East Wind: Page1/System 1)**

![Example 9-a](East Wind: Page1/System 1)

It is essentially a long note followed by a turn figure encompassing a minor third in three notes, written first as G, A, and B-flat. Throughout this piece, this motive, in some guise including transposition, will appear nineteen times. Varied will be the motive’s articulations, rhythms, register, and direction, but even in the changes, the sound is very similar because of the intervals and the basic motion. Furthermore, many figures exist that seem in some way derived from the motive, especially in terms of rhythm and general direction, but are not explicitly the original motive. However these similarities also maintain the gestalt style.

The first page of music, coinciding with the first section, exhibits this gestalt structure in a clear manner. The main motive with its long note and very quick turn figure is stated at the outset then immediately repeated verbatim. The second system sees more notes after the long note A and then another turn figure which includes G, A, and B-flat, but dips down to F-sharp and C-sharp before returning to a long note on A. Moving into the third system this motive is transposed to a long note on D and then heard once again starting on G and ending on A. Each statement lends a feeling of improvisation. Though the motivic statements increase in difference from the original, the basic idea, a long note followed by a quick turn remains. A flourish appearing at the end of the third system is the furthest musical material from the original motive, and this too will be restated three additional times in increasing variation. This moment is
followed by a return to the basic motive but again transposed to D where it will be heard a few times and slowed down.

**Example 10-a** (*East Wind*: Page 1/System 6 and 7)

With these repetitions of ideas very closely related but increasing in differences the feel of the gestalt Middle-Eastern improvisation is never far removed from this piece.

The form of this piece also participates in the gestalt-like presentation; there are four sections and each begins with some manifestation of the original motive, which is then varied in the section. The beginning of each main section is clear as the motive is closer to the original than it had been towards the end of the previous sections and is often accompanied by a tempo change. Examples 10-b show the openings of sections 2, 3, and 4.

However, as the piece progresses, these motives too, become increasingly different than the original. The remainders of each section proceed in a very similar manner as the first section outlined in detail above.

Mosaic technique, a second type of the improvisatory style, is also evident in *East Wind* and it is important to note that this type can and will be used in accordance with the gestalt style. Ran uses this approach in various places. For example, on the first page of *East Wind*, she
introduces a couple of small motives independently that are then combined into a larger melodic moment. Example 8-a presents these two small motives from the fourth system. Later, in the next system, Ran combines these motives, using the first small motive as bookends surrounding the second. See example 8-b. On the next page, she again combines these motives as shown in example 8-c. There are small differences in the notes, but the melodic lines are very similar.

Example 11-a (*East Wind*: Page 1/System 4)

![Example 11-a](image)

Example 11-b (*East Wind*: Page 1/System 5)

![Example 11-b](image)

Example 11-c (*East Wind*: Page 2/System 3)

![Example 11-c](image)

Perhaps, *East wind* is a very important composition to Shulamit Ran for two reasons: first, Ran started to create her flute voice by composing *East Wind*, and so it was a stepping stone in her composition for flute; and secondly, it was written during her recovery from brain surgery.
and it became a turning point in her general style towards an increase in Middle Eastern styles.\cite{note1}

This unique piece contains many Middle Eastern music characteristics, including use of the Turkish Makam and Arabic maquām, microtonal effect and improvisational writing that are fused with many attributes of twentieth-century Western art music such as extended flute techniques, extremes of dynamics and register and extremely complex rhythms.

\footnote{John von Rhein, “Composer’s Art Rises above Sexist Barriers,” \textit{Chicago Tribune} (October 20, 1988).}
CHAPTER IV

Middle-Eastern Musical Elements in Mirage

Though Mirage is technically a collaborative chamber piece, the flute has the greatest importance among the instruments. Indeed, as the flute carries the majority of the main melodies with the other instruments largely in a supportive role, Mirage acts like a concerto. Further, in several of her comments, it is clear that Ran views this piece as participating in the development of her flute “voice.” As will be specified later in the chapter, Mirage participates in a normative structure of Middle-Eastern musical pieces in which a rhythmically free fantasia-like section precedes a section in more strict rhythms. Ran marks the beginning: “With fantasy, very freely, intense, fierce.” This section also features a solo (alto flute) over a drone accompaniment, which is another typical Middle-Eastern style trait.

At first glance, the form of this piece is a fairly typical ABA (A, mm. 1–28; B, mm. 29–139; and A, 140–49) with the slower and freer solo-plus-drone sections bookending the faster and more regular middle section. The B section, however, is also an ABA form (A, mm. 29–85, B, mm. 86–113; A, 114–139). This inner ABA has a contrasting B section as well. In this light, Mirage can seen to be in a typical twentieth-century structure: Arch form (ABCBA). Further,
differing intensities in the use of Middle-Eastern elements reinforce this arch form. The As sound the most Middle-Eastern, the Bs use Middle-Eastern modes as a reflection in a primarily Western context, and C has no recognizable elements drawn from Middle-Eastern music.

**Middle-Eastern Modality in Mirage**

While Middle Eastern modes are evident in *Mirage*, they are used in a subtler manner than in *East Wind*. The main motive of *East Wind*, which permeates the entire piece, is itself clearly in the Hikaz makam; thus a Middle-Eastern modal quality sounds throughout. In *Mirage*, the majority of the harmonic language is a chromatic saturation in the vein of twentieth-century Western Art music. However, some Middle-Eastern modalities are used to punctuate this harmonic writing.

The opening section of the piece (the first twenty-eight bars) is a flute solo over long-held notes played on the other instruments. The flute plays two repetitions of the same fourteen-measure phrase, and on the second the clarinet plays a line in counterpoint to the flute. The strong sense of a Middle Eastern sound is derived mainly from sources other than modality as this music is extremely chromatic. However, there are small snippets of material that relate closely to Middle-Eastern modes, notably the Arabic maquam nakriz (see example 9-b). In measures two and three this mode with a few embellishments is presented clearly in descending order. The half-step, whole-step, half-step relationship that makes up the middle part of this mode will also be important in measure eleven. Furthermore, many of the significant notes (i.e., longer note values) used in this phrase are derived from this mode and include B-flat and E-flat especially, but also C, F-sharp, A, and D.
Example 12-a \textit{(Mirage: mm. 1–14)}

Example 12-b Arabic Maquam Nakriz
Later, during the development section, use of the Turkish makam hicaz shown by the notes, D, E-flat, F-sharp, G, A, B, C and D, appear. While the original quarter-tone is not included here, these notes will be important in mm. 34–43. In terms of modal presence, this section is even less clear than the opening section, and but for occasional modal turns based on the hicaz, it is written in the chromatic language of an abstruse modern piece. The notes derived from the hicaz, heard in longer values, are scattered throughout this material and are embellished by glissando-like grace notes or are emphasized by repetition. The progression of the main notes is random, and G, D, E-flat and F-sharp are more frequently used than the others.
Example 13-a Use of Turkish Hicaz (*Mirage*: mm. 34–43)

Example 13-b Turkish Makam Hicaz mode
The Arabic Maqam, Hijaz-kar mode can be found in mm. 121–126. This passage is one of the most Middle-Eastern sounding in the entire piece. The Hijaz-kar consists of G, A-flat, B, C, D, E-flat, and F-sharp. As in the first three systems of *East Wind*, the main notes (the modal notes) are in longer note values except the A-flat which is emphasized through repetition rather than duration. This phrase begins and ends on G, the tonal center of the mode.

**Example 14-a** Use of Arabic Maqam (*Mirage*: mm. 121–126)

While the use of Middle Eastern modes is not as central to the harmonic language as in *East Wind*, combined with other characteristics, it adds to a strong presence of Middle-Eastern music within Western art material.
Microtonal Effects in *Mirage*

In *Mirage* Shulamit Ran achieves microtonal effects in two basic ways. First, as she had in *East Wind*, she uses pitch bends; however, there are many fewer bends than in the earlier piece and while in *East Wind*, the bends were mainly employed in slow sections, in *Mirage* they are often located in fast passages making them harder to distinguish. A second way she is able to give the impression of microtones is through heterophony. Zvi Keren notes that a chief way in which Israeli composers create a Middle-Eastern microtonal sound is through major sevenths, ninths, and minor seconds between instruments.63 This device is more of an affect than bending because rather than providing for actual microtones, it gives the allusion of microtones through similarities of melodic line between several instruments and certain chromatic dissonances, namely minor seconds and major sevenths. Measures 28 and 32 are good examples of how this heterophony creates a microtonal effect. While the individual notes differ between the instruments, the directions of the melodies are the same and they land on long notes together at the end of the phrase. On these long notes, the first is a major seventh between the two instruments and the second in a minor second. These lines give the effect of microtonal heterophony very much in the vein Keren argues.

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63 Keren, 16.
Example 15 (*Mirage*: m. 28 and m. 32)
A short passage between the piccolo and clarinet in m.100 is another good example. Here the two instruments share exactly the same rhythm including grace notes, and play almost in unison except they are a minor second apart. The one note that is the same between them is f and it is heard together only once. This heterophonic affect, especially at a quick speed, gives a reference to the kind of microtones important in Middle-Eastern music.

**Example 16** (*Mirage*: m. 100)

Ran offsets these passages of minor second, major seventh heterophony with long-held chords that also rely on these dissonant intervals. These drones open and close the piece and punctuate several other moments of the music. At the beginning of *Mirage*, with B-flat in the clarinet, D and B and harmonics A and B in the violin, and B-flat and E-flat with a harmonic B-flat in the cello, this chord creates a microtonally-sounding drone under the solo flute. Ran uses similar harmonic combinations later often at those passages she indicates “with fantasy (i.e., m. 43 and mm. 140–49).”
Example 17-a (*Mirage*: mm. 1–2)

Example 17-b (*Mirage*: m. 43)
Another chordal drone enters in one of the least Middle Eastern sounding sections, mm. 48–50. Because of the flute and clarinet dominated melody, moving especially in perfect fifths, the microtonal effect is less effective than in the other places, which helps to set them apart. Still the dissonances are clear as the violin plays C-sharp and B, and the cello, D and C. These four notes form two major sevenths and one minor second. While not every second or seventh interval contributes to the microtonal affect, in the right context they help to create a Middle-Eastern sound as much as modal writing and improvisational-like playing.
Example 18 (Mirage: mm. 48–50)

Improvisational Style in *Mirage*

In *East Wind*, Ran developed the entire piece from a main motive heard at the outset in a style very much in line with the gestalt manner of improvising common in Middle-Eastern music. She also employed mosaic technique in which she broke the motives into smaller pieces and put the smaller groups together in different combinations. In Mirage, Ran’s approach is different; it is still often very improvisatory in feel and close to the performance practices of Middle-Eastern instrumentalists, but more so because of the amount and style of embellishments included. Three main kinds of embellishment exist in *Mirage*: long wave-like turns, subtle grace notes, and glissando-like grace notes.64

Wave-like turns are embellishments that prolong the main note by moving up and down around it. This type of embellishment is not dissimilar to a turn figure in Western Music, though it tends to go beyond neighbor tones. It is very common in Middle-Eastern performances. Transcriptions of an Isfahan Saz Semaisi played by Farabi from Ella Zonis’s book on classical Persian music and a Saba played by anonymous player from Karl L. Signell’s book on Turkish

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64 These categories are basically my own but are derived from A. J. Racy, 86; Racy lists the kinds of embellishment in Middle Eastern as subtle grace notes, long held tremolo-like gyrations, subtle portamento and wave like manipulation of individual notes. His explanations do not go far beyond these basic descriptions and few musical examples are provided.
art music present clear examples of this type of embellishment. In both examples, one note is ornamented with an extended turn figure. In example 19-a, D is embellished within the range of C#-F, and in example 19-b, C is surrounded by notes from Bb-Eb.

**Example 19-a**\(^{65}\) (Isfahan Saz Semaisi by Farabi: m. 2)

![Example 19-a](image)

**Example 19-b**\(^{66}\) (Saba, DCS, pp.31–32: System 4)

![Example 19-b](image)

In *Mirage*, wave-like grace-note figures appear fifteen times, mostly in the flute but some are also in both the clarinet and violin.\(^{67}\) For instance, example 19-a (m. 8) shows a wave-like turn collection of very quick notes that begin and end with C. Note that there are two rises over the main note and a longer descending and ascending figure below it which is similar to the examples from Signell and Zonis.

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\(^{65}\) Signell, 74.

\(^{66}\) Zonis, 94.

\(^{67}\) The location of fifteen wave-like grace notes: mm. 8 and 20 on flute, m. 35 on violin, m. 38 on clarinet, m. 40 and 41 on flute and violin, m. 56–57 on clarinet, m. 62 on flute, m. 65 on violin, m. 117 on clarinet, mm. 121 and 125 on flute and m. 131 on clarinet.
Ran also makes use of what Racy calls subtle grace notes. These are similar to grace notes in Western music in that they tend to be included with quicker durations and are often neighbor tones or passing tones. Example 20 presents both a passage of a Saqiname Improvisation, which is a type Persian song, as well as m. 40 of Mirage. In both passages ornaments are included to emphasize certain notes in the descending scale. Both are in essence neighboring tones. Instances of these types of subtle grace notes appear eleven times in Mirage.

Sometimes there is one grace note but there can be as many as three. If wave-like or glissando-like grace notes are used to embellish longer note values (i.e., longer than quarter notes), subtle grace notes are usually located in the middle of a succession of shorter note values.

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Example 19-c *(Mirage: m. 8)*

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Example 20-a *(Mirage: m. 40)*

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69 The location of eleven subtle grace notes; mm. 3, 11, 19 and 24 on flute, m. 40–41 on cello, m. 44 on flute, m. 78 on flute and clarinet, mm. 132, 142 and 147–148 on flute.
Example 20-b (Sāqināme Improvisation)

The last type of grace notes derived from Middle-Eastern styles that Ran utilizes is the glissando. A glissando in Middle-Eastern music is essentially a quick run of seconds, generally either diatonic or chromatic, that fills in a larger interval. In western music, the glissando is a run that often passes through the tones so quickly that the discreet pitches are blended. Though Ran’s glissandi follow Middle- Eastern modality for the most part and are not exclusively either chromatic or diatonic, their effect is closer to the glissandi in Middle- Eastern performances. Discreet tones remain in tact. Example 21 present a glissando ornament from a Daramad as well as one found in mm. 53–54 of Mirage. In both cases the result is the emphasis of the long note value that follows the glissando.

Example 21-a (Mirage: m. 53–54)
The Influence of Middle-Eastern Chamber Music in *Mirage*

Lastly, the influence of Middle-Eastern chamber music can be felt in Ran’s music, specifically *Mirage*. Three common aspects of Middle-Eastern chamber music (explored in chapter two), including the use of drone, heterophony, and a formal convention in which a free fantasy-like section gives way to one with more regular rhythms, are all used in *Mirage*. While in Middle-Eastern music, heterophony is generally a product of improvisation as two or more players play the same basic melody with each embellishing it differently, Ran’s recreates this idea through subtle differences of lines between instruments while maintaining the basic shape and majority of notes. Measures 121–26 demonstrate this approach. In these six measures the players are essentially in unison, but there are slight differences among them. While the flute, clarinet, and violin play a G half note, with a G grace note, the cello plays a G quarter note, with a G grace note followed by four 32nd notes (G, Ab, F, G) and a G quarter note. The pianist also plays a slightly different line than the other instruments. Its part includes five grace notes before

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Example 21-b\(^70\) (Daramad No.3, Daramad of Chahargah: A Study In The Performance Practice of Persian Music: Page 57/ System 7)

Example 21-c\(^71\) (Daramad No.13, Daramad of Chahargah: A Study In The Performance Practice of Persian Music: Page 71/ System 5)

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\(^{70}\) Bruno Nettl and Bela Foltin Jr., 57.

\(^{71}\) Ibid., 71.
the G, and a chord made up of F, G, and on a dotted half-note. Then in the last note of m. 126, the cello and violin also have the same note with a G grace note.

Example 22 (*Mirage*: mm. 121–126)
The opening of *Mirage* contains two of the characteristics of Middle Eastern chamber music. First the piece begins with a section that Ran marks, “With fantasy, very freely, intense, fierce,” and this section is followed by one in which the rhythms are stricter.\(^2\) Secondly, a drone accompaniment is included which is a common attribute of Middle-Eastern chamber pieces. In *Mirage*, the piece opens and closes with a flute solo over a drone supplied by the clarinet, violin, and cello, and in several other passages one of the instruments supplies a drone for one or more of the others. The affect is very similar to much of the chamber improvisations of Middle-Eastern music.

\(^2\) Keren, 25.
CHAPTER V

Middle-Eastern Musical Elements in *Voices*

Of her commission to compose *Voices*, Ran stated that it was “a much relished opportunity to further explore the direction I found myself pursuing in two earlier compositions, *East Wind* and *Mirage*. With her frequent concern with developing both a “voice” for flute and the influence of Middle-Eastern elements, *Voices* presents an interesting balance of continuation and departure from the earlier two pieces. Though it is a concerto, the extremes of registration and dynamics, the complex rhythms, and the extended flute techniques are all greatly downplayed in this piece compared to the other two. Middle-Eastern characteristics, too, though still apparent in various places within the three movements, I: Quasi Passacaglia, II: Voice of the Wood and III: Big bands, Little Bands, are less evident and comprehensive than in either *East Wind*, or *Mirage*. The Middle-Eastern references color this music without being an end in themselves.

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73 The Composer’s Voice New Music From Bowling Green Volume IV, Program note.
Middle-Eastern Modality in *Voices*

*Voices* begins with a cadenza. In that it is an unmeasured free fantasia-like prelude for solo flute, this cadenza is similar to the beginnings of both *East Wind* and *Mirage*. The flute line shares with the earlier pieces wave-like ornaments, improvisation-like material and microtonal affects; however, Middle-Eastern modes are not used in this passage. With the entrance of the violin and viola and the adoption of measured music beginning in measure two, Ran also employs the Arabic maquam hijāz. The identifying characteristic of this mode is the first three intervals: minor second, augmented second, and minor second. In mm. 2–22, a short fragment of the hijāz mode appears in various transpositions every two to five measures: on F (mm. 2–5); on D (mm. 6–7); on A (mm. 8–9); as part of the chromatic scale (mm.14–16); and again on A (m. 22, Example 21). The hijāz mode can be also found later in several places including mm. 32–33, played by the flute, oboe and second clarinets, and mm. 100–01, where the first and second Violins and Viola play unison for only one measure. In the first movement, the hijāz exists only in a short fragment of five notes or less.

**Example 23-a** (*Voices* 1st mvt: mm. 2–21)
Example 23-b Arabic Maquam Hijaz scale

The Arabic maquam nakrīz mode with its characteristic major second, minor second, augmented second (Example 24) is used in two locations: in mm. 41–43, played by the flute, oboe, and first and second clarinets in unison; and in mm. 70–72, played by the solo flute (Example 24-a and b). Though the nakrīz is used in these places, without any of the other Middle-Eastern allusions, these sections do not particularly evoke Middle-Eastern music.

Example 24-a (Voices 1st mvt: mm. 41–43)

Example 24-b (Voices 1st mvt: mm. 70–72)
Example 24-c Arabic Maqam Nakriz

The Arabic maqam hijāz kar mode is heard in the second violin part in mm. 61–63 (Example 25-a). While the other modes used in this movement are quite clear, this mode is employed in a more subtle manner, as part of a heterophonic-like passage among the violins. The first three intervals of the hijāz kar mode are the same as in the hijāz mode, but higher in the scale the intervals change (Example 25-b).

Example 25-a (Voices 1st mvt: mm. 61–63)

Example 25-b Arabic Maqam Hijaz Kar

The hijaz kar plays a much bigger role in the second movement, “Voice of the Wood.” The tonal center of the alto flute part is E, and while most phrases of the solo part do not start on E, they end on E and the smaller note values move around E. Especially in mm. 14–17 the material is are built mainly upon the hijaz kar mode with a tonicization on E (i.e.: E, F, G-sharp,
A, B, C and D-sharp). By m. 15, these notes are clearly stated, but in the following measures, especially mm. 18–22, a variation of the mm. 14–17, the D-sharp is less frequently used. Still the basic design of the Hijaz kar continues to be emphasized. In mm. 27–30, D naturals completely replace D-sharps, but in very quick note values and as embellishments. However, in mm. 31–33, the D-sharp reappears in the phrase closing as the flute hands the melody over to the oboe solo.

Example 26-a (Voices 2nd mvt: mm. 14–22)

Example 26-b (Voices 2nd mvt: mm. 28–33)

Later, there are either more notes not belonging to the Hijaz kar that appear such as the A-sharp in mm. 33–34 and mm. 37–38, or there is a reduction in the notes used as in mm. 39–45 in which Ran employs only a tetrachord from the hijaz kar on A (A, B-flat, C-sharp and D).

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74 Brightbill, 103.
Example 26-c (*Voices* 2nd mvt: mm. 33–34)

(Voices 2nd mvt: mm. 37–38)

(Voices 2nd mvt: mm. 39–45)

As Elizabeth Brightbill has argued, Ran suggests the hijaz and hijaz kar modes more than totally relying on them. However, in that her piece abounds with the intervallic structure—minor second, augmented second, minor second—at the heart of the hijaz and hijaz kar tetrachord, she flavors this movement with a very common sound in Arabic music.

In the third movement, a common modification of the hijaz mode known as a zanjaran maqam makes an appearance along side the piccolo. The first three intervals, minor second, augmented second, and minor second, are the same as in the hijaz mode, and thus this tetrachord—arguably one of the most recognizable aspects of Middle Eastern music—is clearly the most central and unifying feature of “Voice.” After the initial tetrachord, the zanjaran’s
intervallic content consists of a major second, major second, minor second, major second.

Example 27 depicts the use of the zanjaran mode in this movement. The four dominant notes are those that are the same as in the hijaz tetrachord (D, E-flat, F-sharp, and G); the remaining notes are not used as main notes in the same way. One aspect different from the earlier two movements is that while in those the end note of a phrase was generally the tonic of the Middle-Eastern mode, here the phrase tends to begin with the tonic and end on a different tone.

**Example 27-a** (*Voices* 3rd mvt: *Voice*: mm. 57–63)

![Example 27-a](image)

**Example 27-b** Arabic Maquam Zanjaran

![Example 27-b](image)

In mm. 70–82, the solo piccolo begins to play a motive that will repeat four times and, after differing musical material, will return in m. 109 and following. Ascending the main tetrachord common to the hijaz, the motive then returns to the tonic and descends a major second and minor second, before ascending those same intervals up to the tonic. This motive then has a strong sense of the zanjaran mode. When an f# (not belonging to the zanjaran mode) appears in m. 76 after the four repetitions of the motive, it reinforces this emphasis on the zanjaran that had come before. In this section the tonic, B begins each phrase but does not end it. At the end of the
Voice, again we hear the zanjaran mode, and so the concerto culminates with its intervallic collection.

**Example 28 (Voices 3rd mvt: mm. 70–82)**

![Example 28](image)

**Example 29 (Voices 3rd mvt: mm. 109–118)**

![Example 29](image)

**Improvisational Style in Voices**

Simply put, in comparison with the earlier flute pieces by Ran, the amount of improvisational writing in *Voice* is miniscule. Perhaps due to the nature of the concerto genre or any number of reasons, this piece does not explore this aspect of Middle-Eastern music. Even
Ran’s variation techniques—for instance, the first movement’s passacaglia in the first movement which slowly evolves over the course of the movement—seem more derived from Western Art music than from Middle-Eastern practices. There is no clearly noticeable use of gestalt technique or mosaic technique in this concerto, and most of the embellishments are well within the normal procedures of Western music as well. One exception is that in the third movement wave-like glissandi can be found. In mm. 57–64, the flute plays several figures similar to embellishments found in *Mirage*. In between main notes, Ds and F-sharps primarily, there are extremely fast runs descending and ascending. Glissando-like grace notes can be found in m. 82 and 86. Here, like in other places, these Glissandi usually appear as a way of embellishing the last note of a phrase. Example 30-a and b demonstrate these glissando-like grace notes.

**Example 30-a (Voices 3rd mvt: mm. 57–63)**

**Example 30-b (Voices 3rd mvt: m. 82, m. 86, m. 105)**

(Voices 3rd mvt: m. 82)
The Influence of Middle-Eastern Chamber Music in *Voices*

Two of the main characteristics of Middle-Eastern chamber music are prevalent in this concerto especially the first and second movements. The first of these is the nature of many Middle-Eastern pieces which begin with a section of free fantasia followed by a section in stricter rhythms. Ran uses this approach in the first movement in which the soloist plays an unmeasured prelude in free rhythm, which then gives way to a passacaglia with full orchestra. She indicates this opening with the words, “senza misura (in free time), with fantasy, free, flexible, volatile, yet expressive.”
The second characteristic is a drone accompaniment and Ran uses this style of writing in several places. In the first movement there are several passages in which one instrument plays freely against a type of drone accompaniment, but these moments are generally short and so do not contribute a significant Middle-Eastern sound. However on page twelve, there is a cadenza similar to the opening in that there are no meter and no bar lines. This cadenza covers three systems. It is a solo at the beginning but towards the end of the second system and through the third a string tone cluster enters and serves as a drone under the solo. The first and second violins play G and add F#, the viola has an F, and the cello an A (See example 31). This string accompaniment amplifies the deliberateness and seriousness of the solo flute melody.

Example 31 (Voices 1st mvt: Page 12/System 3)

The opening of second movement, “Voice of the Wood,” seems familiar. It resembles the opening of the Mirage and also contains a prelude followed by strict rhythm as well as drone accompaniment; however, the oboe solo is not as free as the flute in Mirage, due to regular meter and limited embellishments. The drone is supplied by the violin, viola, cello and double bass, all of which sustain a tone cluster built on the twelve-tone row system (See example 32). The drone
accompaniment sustains throughout mm. 1–6 even as the solo instrument changes from oboe to bass clarinet.

**Example 32 (Voices 2nd mvt: mm. 1–6)**

In mm. 18–22 a similar texture appears with solo flute over a string drone accompaniment. However, there are two soloists in this passage as the cello joins the flute. The strings play a cluster on the notes, C-D-E-G#-A. Here the flute has a greater amount of ornamentations. One last passage is mm. 39–49, in which the drone accompaniment plays E-F-B-Bb.
Example 33 (*Voices* 2nd mvt: mm. 18–22)
CONCLUSION

In her three major pieces for flute, *East Wind*, *Mirage*, and *Voices*, Shulamit Ran participates in a blending of Western and Middle-Eastern styles, sounds, and structures in very different ways. *East Wind*, with its nearly total reliance on Middle-Eastern modes, consistent use of microtonal effects, and style and structure that matches the improvisatory creations of Middle-Eastern nay players, is the closest to Middle-Eastern music and the most heavily influenced by it. That it marks the beginning of a new approach Ran took to her music is clear. On the other end of the spectrum, *Voices*, though including some allusions to Middle-Eastern music such as modal writing, characteristics of Middle-Eastern chamber music and ornamentation, subsumes the majority of these allusions within harmonic and orchestral language that is inherently Western. The Middle-Eastern elements color the music rather than directly producing its resulting sound. In terms of these styles, *Mirage* sits in the middle. It is the most decisive blend of Western and Middle-Eastern styles, approaches, and musical languages among Ran’s output for flute.

This document, based on a style study of Ran’s *East Wind*, *Mirage*, and *Voices* that compares her music to types of musical practices from the Middle East, is designed as a guide for performers and scholars to better understand Ran’s flute pieces in the context of their debt to...
Middle-Eastern traditions. The majority of research prior to the current study has focused on *East Wind* probably as this piece is seen as a turning point in her career towards music more influenced by non-Western sources. However, this document shows that this influence does not necessarily follow a particular trajectory. Still all of these pieces help to define what Ran was seeking for in the creation of her “voice” for flute.
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