

Full Score

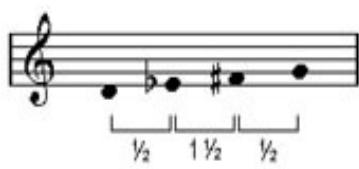
Elia Koussa

Six Genera Studies
(2019)

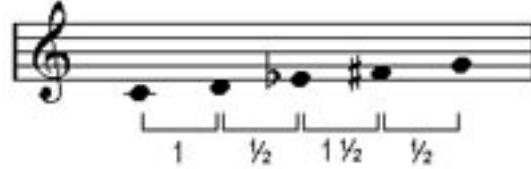
About the material of the pieces:

In the following pieces, six Arabic musical genera (ajnas (in plural), which constitute the building blocks of the Arabic maqamat), are spectrally contemplated, felt and thought.

hijaz



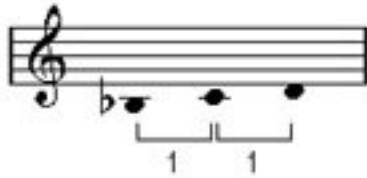
nawa'athar



kurd



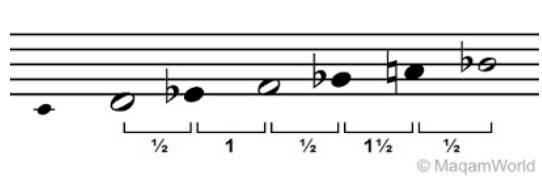
ajam



nahawand



saba zamzam



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The idea of the material of those 6 pieces come from a part of my opera, piece no 22 (*Ya Ayyouhal Ab*). There I had the idea of locating the Arabic genera (*Ajnas*) in the harmonic spectrum. We know for example the major triad is found in the spectrum on 4:5:6 so it has one fundamental tone, while the minor triad has one common overtone. I wanted here to explore the case of 6 Arabic genera. But the intervals of this and other Arabic genera are never fixed. The intervals of same genus could change from country to country, or player to player, or even the same player might play the same genus each time with minimal difference. The first piece for example takes the genus *Hijaz*. We can find *Hijaz* on 15:16:19:20, or on 14:15:18:19, or on 12:13:15:16 of the harmonic spectrum. Even though the intervals change minimally between those ratios, all sound like “*hijaz*” for an Arabic or middle-eastern ear. It could have three different fundamentals, three common fundamentals. And this same *hijaz* has also 3 common overtones (20th, 19th and 18th, each one could be a common overtone). In this way I could locate the *hijaz* harmonically in the middle between the common fundamentals and the common overtones. For example if I have the *hijaz* on B (B-C-D#-E), the three fundamentals are C-C#(+30c)-E and the three common overtones are Dflat-D-Eflat. Fundamentals in the bass register, the genus in the middle, and common overtones in the higher register, all make a good harmonic material and an interesting exploration of the *ajnas* harmonically. Arabic music has always been known to be heard melodically. Here is a possibility for an interesting harmonic exploration.

Full Score

Performance notes:

The first three pieces use an unusual tuning with the sixth string on E-flat, and the fourth string on D 30 cents higher. The last pieces use the normal tuning, except in the 5th piece where the guitarist has to change the bass string to an E-flat.

In the first three pieces the notes on the 4th string are always notated with a quarter tone symbol in parentheses. It should sound in fact only 30 cents higher and not a quarter tone (50 cent).

An unusual thing about this work is the last piece which is composed for 2 guitars, other than the previous 5.

The guitarist can choose from the pieces, and they don't have to be played as written in the order.

Duration of the work is about 10 minutes

The work is dedicated to Samuel Klemke

Study no. 1

Hijaz

sixth string tuned on E-flat, and fourth string tuned 30 cents higher than D ②

Guitar

1 *glissando with the nail as a sound effect with the left hand*

6 *glissando (with the nail) upwards as sound effect*
(sounds one octave higher)

p

2 *poco rit.*
molto vibrato

3 *(the first fret, F fret)*

4 *p*

5 *mf*

6 *p*

7 *p*

8 *p*

9 *pp*

10 *p*

11 *p*

12 *p*

13 *p*

14 *p*

15 *p*

16 *p*

17 *p*

18 *p*

19 *p*

20 *p*

21 *p*

22 *p*

23 *p*

24 *p*

25 *p*

26 *p*

27 *p*

28 *p*

29 *p*

30 *p*

31 *p*

32 *p*

33 *p*

34 *p*

35 *p*

36 *p*

37 *p*

38 *p*

39 *p*

40 *p*

41 *p*

42 *p*

43 *p*

44 *p*

45 *p*

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107 *p*

108 *p*

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114 *p*

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531 *p*

532 *p*

533 *p*

534 *p*

535 *p*

536 *p*

537 *p*

538 *p*

539 *p*

540 *p*

541 *p*

542 *p*

543 *p*

544 *p*

545 *p*

546 *p*

547 *p*

548 *p*

549 *p*

550 *p*

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582 *p*

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612 *p*

613 *p*

614 *p*

615 *p*

616 *p*

617 *p*

618 *p*

619 *p*

620 *p*

621 *p*

622 *p*

623 *p*

624 *p*

625 *p*

626 *p*

627 *p*

628 *p*

629 *p*

630 *p*

631 *p*

632 *p*

633 *p*

634 *p*

635 *p*

636 *p*

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660 *p*

661 *p*

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663 *p*

664 *p*

665 *p*

666 *p*

667 *p*

668 *p*

669 *p*

670 *p*

671 *p*

672 *p*

673 *p*

674 *p*

675 *p*

676 *p*

677 *p*

678 *p*

679 *p*

680 *p*

681 *p*

682 *p*

683 *p*

684 *p*

685 *p*

686 *p*

687 *p*

6

the big measure here is in **17/16**

13

16/16

5/16

mp

mf

p

pp

mf

mp

p

pp

④

① ②

③

⑤

16/16

5/16

16/16

mf

mp

p

pp

①

②

③

④

⑤

19

5 **16** *mf*

16 *p* **pp**

5 **16** *mf*

16 *p* **pp**

5

25

10:8

5 **16** *mf f*

16 *p*

5 **16** *mf f*

11:8

poco rubato **poco rit.** **a tempo** **poco rubato** **11:8**

kuenstliche flag.

29

poco rit. **a tempo** **poco rubato** **9:8**

16 *p*

16 *mf f*

poco rit.

16 *p* **④**

34

a tempo **poco rubato** **9:8**

16 *mf f*

16 *p* **④**

16 *mf f*

big measure in 12/16

16 *mf f*

9:8

38

poco rubato **9:8**

16 *p* **④**

16 *mf f*

16 *p*

16 *mf f*

10:8

42

poco rubato **10.8**

③

①

④ **③** **④**

④ **③** **④**

mf f

♪=140

accel.

45

③ **①**

④

③ **①**

④

molto accel.

47

①

③ **④**

③ **④**

Study no. 2

Nawa 'athar

sixth string tuned on E-flat, and fourth string tuned 30 cents higher than D

Guitar

Measure 1: $\text{quarter note} = 80$. 3:2 grace-note pattern over 3/8 time. Fingerings: (4), (6), (4). Dynamics: *mp*, *p*, *pp*.

Measure 5: 3:2 grace-note pattern over 3/8 time. Fingerings: (4), (6), (4). Dynamics: *mp*, *p*, *pp*.

Measure 9: Transition to 3/8 time. Fingerings: (5), (6), (4). Dynamics: *mp*, *p*, *pp*.

Measure 13: $\text{quarter note} = 100$. Sixteenth-note pattern. Fingerings: (2), (3), (5). Dynamics: *f*, *p*, *f*, *p*.

Measure 16: 3:2 grace-note pattern over 3/8 time. Fingerings: (4), (6), (4). Dynamics: *mp*, *p*, *pp*.

Measure 20: $\text{quarter note} = 100$. Sixteenth-note pattern. Fingerings: (2), (3), (5). Dynamics: *f*, *p*, *pp*.

=70

23

5

28

V

② or ③

32

①

⑤

② ⑤

⑤ ④

37

41

poco a poco ritardando

45

diminuendo

⑤ ③

⑤

⑥

pp

Study no. 3

Kurd

sixth string tuned on E-flat, and fourth string tuned 30 cents higher than D

$\text{♩} = 100$

Guitar

lascia vibrare sempre

6/8

p *mp* *mf*

4

f *p* *mp*

XI

7

mf *f*

5

9

$\text{♩} = 100$

mp

10

mp *= mf* *mf* *=*

12

mf

mp

f

14

mp

f

16

p

f

mp

f

mp

f

19

mp

ff

$\text{♪} = 100$

22

mf

p

rit.

pp

Study no. 4

Ajam

Guitar

$\text{♩} = 60$
rubato

in normal tuning

The musical score for 'Ajam' is composed of five staves of guitar notation. Staff 1 (measures 1-2) starts in 6/4 time with a key signature of one sharp. It includes dynamic markings *mp*, *pp*, *mf*, *pp*, *mp*, *pp*, *mf*, and *pp*. Staff 2 (measures 3-4) starts in 4/4 time with a key signature of one sharp. It features grace notes and dynamic markings *mp* and *mf*. Staff 3 (measures 5-6) starts in 2/4 time with a key signature of one sharp. It includes dynamic markings *p*, *pp*, *mp*, *pp*, *mp*, and *p*. Staff 4 (measures 7-8) starts in 3/4 time with a key signature of one sharp. It includes dynamic markings *mf* and *ff*. Staff 5 (measures 9-10) starts in 3/4 time with a key signature of one sharp. It includes dynamic markings *pp* and *pp*.

Study no. 5

Nahawand

Guitar

♪=110

Measures 1-2: 5/8 time. The first measure starts with a bass note followed by six eighth-note chords. Measure 2 begins with a bass note followed by six eighth-note chords. Measure 2 ends with a dynamic *mp*.

Measures 3-4: 4/4 time. Measure 3 starts with a bass note followed by six eighth-note chords. Measure 4 starts with a bass note followed by six eighth-note chords. Measure 4 ends with a dynamic *mf*.

(glissando by changing the tuning of the bass string E to E-flat)

Measures 5-6: 3/8 time. Measure 5 starts with a bass note followed by six eighth-note chords. Measure 6 starts with a bass note followed by six eighth-note chords. Measure 6 ends with a dynamic *mf*.

♪=110

Measures 7-8: 5/8 time. Measure 7 starts with a bass note followed by six eighth-note chords. Measure 8 starts with a bass note followed by six eighth-note chords. Measure 8 ends with a dynamic *p*.

Measures 9-10: 5/8 time. Measure 9 starts with a bass note followed by six eighth-note chords. Measure 10 starts with a bass note followed by six eighth-note chords. Measure 10 ends with a dynamic *pp*.

(⑤ ③ ⑤ ① ⑤ ③ ⑤ ① ⑤ ③)

15

p

5 8#

3 8

mp

③ ①

⑥ ④

17

p

pp

②

3 3

gloss.

Detailed description: The musical score is for a string instrument, likely violin or cello. It features two staves. The top staff begins at measure 15 in 5/8 time with 8 sharps. The dynamic is pp. The melody consists of eighth-note pairs followed by sixteenth-note grace notes. At measure 16, the time signature changes to 3/8. The bottom staff begins at measure 17 in 5/8 time with 8 sharps. The dynamic is p. The melody continues with eighth-note pairs and grace notes. At measure 18, the time signature changes to 3/8. Various performance markings are present, including measure numbers (15, 16, 17, 18), time signatures (5/8, 3/8), dynamics (pp, p), and grace note patterns. Measure 18 includes a 'gloss.' instruction above the staff.

Study no. 6
Saba zamzama
(for 2 guitars)

$\text{♩} = 80$

2 Guitars

mp sempre

The musical score is divided into four systems, each consisting of two staves representing two guitars. The top staff uses a treble clef and 4/4 time, while the bottom staff uses a bass clef and 3/4 time. The tempo is marked as $\text{♩} = 80$. The score begins with eighth-note patterns in measure 1. In measure 2, the top guitar has dynamic markings *mp* and *v*, and the bottom guitar has *v*. In measure 3, the top guitar has *v* and *ffv*, and the bottom guitar has *ffv*. System 2 (measures 4-6) continues this pattern with eighth-note patterns in measure 4, dynamic markings *v* and *ffv* in measure 5, and *ffv* in measure 6. Measures 5 and 6 include grace notes and slurs.

8

This musical score consists of two staves. The top staff is in treble clef and has a dynamic marking of *mf*. It contains a series of eighth-note chords. The bottom staff is also in treble clef and features a basso continuo line with sustained notes and vertical stems. Measure 8 ends with a key signature of one sharp (F#). Measure 9 begins with a key signature of three sharps (G major) and ends with a key signature of one sharp (F#).

10

This section of the score continues on the same two staves. The top staff shows a sequence of eighth-note chords in G major. The bottom staff shows a basso continuo line with sustained notes and vertical stems. Measure 10 ends with a key signature of one sharp (F#). Measure 11 begins with a key signature of one sharp (F#).

11

This section of the score continues on the same two staves. The top staff shows a sequence of eighth-note chords in G major. The bottom staff shows a basso continuo line with sustained notes and vertical stems. Measure 11 ends with a key signature of one sharp (F#). Measure 12 begins with a key signature of one sharp (F#).

12

This section of the score continues on the same two staves. The top staff shows a sequence of eighth-note chords in G major. The bottom staff shows a basso continuo line with sustained notes and vertical stems. Measure 12 ends with a key signature of one sharp (F#). Measure 13 begins with a key signature of one sharp (F#).

13

f
(Bartok pizz)
ff

(ord.)

14

ff

15

ff

16

mf

f

17

mf

molto rall.

18

mp

19

ppp