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**STYLE, INTERPRETATION AND COMPOSITION
PERSPECTIVES ON CONTEMPORARY LEBANESE MUSIC,
FROM CHAMBER REPERTORY FOR BASSON**

SUMMARY

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Introduction - Argument

Each epoch in the history of music will bring with it a vast store of information from previous eras, which in turn will be constantly enriched with creations and visions that belong to the contemporary. Musical art transcends temporality, it can classify historical periods of humankind, it can delimit, imprint and revive centuries. In conclusion, music projects the vivid perception of a journey through time and space, gives soul to the universe, wings to the mind, flight to the imagination, charm and joy to the lives of all.

The generations of contemporary composers can be clearly divided into two broad categories: those who have continued the musical practice of their predecessors and those who have tried to go far beyond the usual pattern, trying their own methods of composition, reformulating the vocabulary of musical language, developing specific elements of musical gnoseology with the aim of involving the psychic side of contemporaneity. The last decades have witnessed more transformations in the evolution of humanity than in its entire existence, which is definitely reflected in the cultural fields.

Having the great privilege to meet and collaborate with contemporary composers in the artistic branch, we have the chance to discover the complexity of the compositional concept, the composer's revelations from a psychological perspective, during the conception of a musical work. I feel honored beyond measure to find myself in my artistic career among the musicians who have had this opportunity to shape musical ideas alongside contemporary Lebanese composers, an oriental region so different from our own culture. The respect and admiration I have for Lebanese composers has been built up over time and bears the stamp of the many musical experiences gathered. If at the beginning I considered myself a small part of the creative process, receiving as a gift the compositions dedicated to the bassoon, this experience has turned over time into a personal and especially professional challenge and evolution, which gives me the opportunity to express my gratitude and admiration to all these composers who have had the audacity to tackle such a wide and stylistically varied range of works.

The purpose of this thesis is the foundation of my appreciation and admiration for oriental music, which in the course of the following research I am confident will demonstrate variety, subtlety, refinement and not least a fine approach to artistic expression. The musical

compositions chosen will succeed in seducing the ear and easily projecting the images of the oriental lands from which they originate.

CHAPTER I

I. HISTORICAL AND SOCIAL PERSPECTIVES OF LEBANON SINCE THE BEGINNINGS OF CHRISTIANITY

Lebanon is a country in the Middle East that enjoys a mild Mediterranean climate, an island terrain that is attractive to tourists and a highly cosmopolitan social life. It is bordered by Syria (a predominantly Muslim country) to the north and east, surrounded by the Mediterranean Sea to the west and Israel to the south, a position which is not at all comfortable given the fact that the borders are closed and are constantly in conflict over political interests.

I.1. Historical background

The Lebanese are originally a Phoenician people, mentioned in the Old Testament, Canaanites with a developed civilization, a Semitic people belonging to the Arab ethnic group. The Lebanese dialect is derived from Aramaic and Syriac.

The country covers an area of about 10,000 km and boasts an impressive variety of UNESCO World Heritage sites: Baalbek - Temple of Bachus, Byblos, Jeita cave, the Arz el Rab cedar grottoes, considered to be the oldest trees in the world. Lebanon, unlike Arab countries, is home to an unexpected religious variety (some 17 religions), resulting in ethnic diversity, a variety of popular practices with specific traditions, but especially liturgical.

Over time, Lebanon, which was under Ottoman domination and later became a French colony, went through various stages of musical development, starting with the folkloric popular style, a musical heritage which evolved over time and which was to form the basis of its improvisatory character. Traditional Lebanese song is divided into three categories: melismatic song (one syllable can be sung on many different notes), syllabic song (each

syllable corresponds to a different note) and mixed song, which blends the two previous forms.¹

Lebanon gained independence and emerged from French colonial rule in 1943. Since that year its own institutions in the musical arts have emerged, and composers and performers have contributed substantially to an artistic life of their own: Baidaphon the first locally owned record label in the Middle East, established by the Baida Family in Beirut, Radio al-Sharq (Radio of the East) opened in 1946 was an important step in promoting a large number of Lebanese actors, writers but especially performing musicians.

I.2. Religious groups and traditions

Lebanese Christians number quite a large percentage for an Arab country, and are divided into several distinct confessional categories: the Maronite Christians, the Greek Catholics (also known as Melkites, who retain certain liturgical links with the Antiochian Orthodox Church), and other smaller groups such as Syrian Catholics, Armenian Catholics, etc..

The liturgical tradition of the Orthodox Church similarly derives from earlier religious practices. In Lebanon, the deacon, composer and scholar Miṭrī al-Murr (1880-1969) provided a systematic compilation of older chants which were translated from Greek into Arabic, becoming the official language of the local liturgy, accompanied by his own corrections and compositions.

The Orthodox Church maintained the system based on the non-numatic notation, which was to undergo modifications over several centuries. The notation became more accessible thanks to the work of Chrysanthos, dating from the first decade of the 19th century and elucidated in Lebanon by the Byzantine archimandrite and theorist Antūn Hibbī, who explained that in the liturgical system, the octave is divided into 68 small units, which form the various untempered intervals. In addition, the melo-dic material is based on a system of eight modes or oktōēchos 'melodies', at least some of which are directly equated with maqāmāt (Eastern modes).

¹ Père Badī 'Hage, *Le Chant traditionnel au Liban, dans Mélanges offerts au Père Louis Hage*, PUSEK, Kaslik, 2008, pp. 277-283.

The Muslim community in Lebanon is represented by the two main branches of Islam, namely the Sunnis and the Shi'ites; the most widespread being in the southern regions of Lebanon and the Bekaa Valley. Both sects respect the fundamental tenets of Islam. Islamic devotion places great emphasis on Qur'anic chanting.

1.3. A brief journey through the musical history of Lebanon, from ancient times to the 20th century

The earliest historical sources of Lebanon, a people of Phoenician origin, mention the mourners of Adonis and the songs of Achtarut², and the musical instruments that already existed - the harp and the lute. The Bible itself alludes to the role played by music in Phoenician cults.

Sacred music developed from the earliest centuries of Christianity, thought to be a mixture of Phoenician and Jewish music. This sacred, Syriac and Byzantine music, together with Egyptian and Bedouin music, enhances and creates the fusion of artistic inspirations that underlie Lebanese music.

The musical practices of the tribal nomads of the Middle Eastern desert were directly linked to those of the rural villages of the Bekaa Valley in the Baalbek region. Lebanese music is certainly initially dependent on many foreign influences, but the influence of religious music is evident.

1.3.1. Contribution of the precursor Mikhâ'il Michâqa

Lebanese music began to be theorized only in the 19th century by **Mikha'îl Michâqa** born in 1800 in the village of Rechmâya (Lebanon), the so-called father of the cultured musical arts in Lebanon, Greek by origin. The document written in 1848, entitled *Lettre sur l'art musical dédiée à l'Émir Bachîr* - Letter on the art of music dedicated to Emir Bachîr, proposes a division of the octave into twenty-four equal intervals and has become a milestone in the analysis of modern Arabic music. Published in 1899, this Letter proved to be the first

² Marc-Henri Mainguy, *Les Compositeurs libanais. Courants et influences*, Deutsches Kulturinstitut, Tripoli, Liban, 1967.

attempt at musical theorization and also a real starting point that triggered an avalanche of musical polemics in the East.³

Lebanon's modern Lebanese musical culture has embraced many indigenous features, manifesting extensive Western influence. Traditional characteristics include melodic complexity and excessive use of ornamentation, a certain emphasis on vocal music, a preference for monophonic and heterophonic textures, the use of improvisation, microtonal and diatonic melodic intervals, melodies based on an established system of melodic modes (maqāmāt), and rhythms following a system of metrical modes (īqā'āt).

1.3.2. Reference names in religious music

Lebanon is the corner of the Middle East where no less than seventeen different religious communities merge. Each religion has its own musical traditions that have been handed down orally. If we open our curiosity to examine Christian religious music, we might note Maronite and Byzantine music, to which we would add the religious music of Islam.

In the 8th century, after the Patriarch of Antioch, Yuhanna Mârûn, came into conflict with the Emperor Justinian, the population of Maronite origin retreated to Lebanon, and has remained to this day a majority Christian population.

The languages spoken by Christians before the Arab conquest were Aramaic and Syriac. The Lebanese dialect was born from these two languages. However, the songs and liturgy remained exclusively in Syriac until the 16th century when Arabic began to be used during liturgy.

In 1695, a reform of the Maronite liturgy changed and restructured the work carried out in the monasteries of Lebanon. Fr. **Badî 'Hage**, one of the great scholars of Maronite music, explains the correlation between traditional Lebanese chant and Syriano-Maronite chant from a linguistic, poetic and musical point of view - Père Badî 'Hage - *Le chant traditionnel au Liban*⁴ - Traditional chant in Lebanon.

³ Christian Poché, *Vers une musique libanaise, Les Cahiers de l'Oronte*, Beirut, mai 1965, Article, idee conclusive.

⁴ Père Badî 'Hage, *Le chant traditionnel au Liban, dans Mélanges offerts au Prof. P. Louis Hage*, Edit. PUSEK, 2008, pp. 275-284.

At the turn of the 20th century, two members of the priesthood, Father **Paul Achqar** (1881-1962) and Father **Louis Hage** (1938-2010) revolutionized this music through their compositional mastery, giving Maronite music well-deserved scientific credentials.

Paul Achqar will completely reorganize Maronite music, harmonize it, transcribe it, add instrumental accompaniments, in short, give it a new shape, like **Wadia Sabra** who will import Western music for his country Lebanon and promote Eastern music in the West.

I.3.3. Mitri al-Murr and Byzantine melody

Byzantine music containing eight modes - octoechos⁵ - was sung by **Mitri al-Murr** in the Orthodox church in the al-Mina neighborhood of Tripoli, a city in northern Lebanon.

The contribution of **Mitri al-Murr** (1880-1969) to the musical life of Lebanon is essential because, in the time of his predecessors, the hymns sung in Orthodox churches were roughly translated from Greek into Arabic, and the main difficulty was in the prosody: adapting the melody to Arabic.

It was **Mitri al-Murr** who „arabized” byzantine music, playing a fundamental role in the evolution of Byzantine music throughout the Middle East. His contribution stands out for his in-depth studies of various Orthodox, Russian, Greek and Oriental liturgical music that resulted in the realization of a synthesis of music with a unique and original identity - Lebanese Orthodox liturgical music. The works and collections of hymns composed and written by him are today studied in Greece as absolute references in the field, and his creations have become "classics" being performed in all Orthodox churches in the Middle East.

I.3.4. Egypt in this period

Although we are in the midst of a debate exclusively on the Lebanese musical artistic field, one cannot ignore the involvement of craftsmen of Lebanese origin in the *Al Nahda* Renaissance cultural movement, the so-called *Arab Renaissance or Enlightenment*, a cultural movement in the second half of the 19th and early 20th centuries that flourished in Arabic-speaking regions: Egypt, Lebanon, Syria.

⁵ The eight-mode system used to compose religious chant in the Byzantine, Syrian, Armenian, Georgian, Latin, and Slavic churches since the Middle Ages. The Octoechos, in a modified form, is still considered the foundation of the monodic chant tradition in the Byzantine Rite today.

This literary, political, cultural and religious movement is linked to the beginning of the break-up of the Ottoman Empire and the realization of the identity of the Arab world, in particular through the revival of the Arabic language at a time when Turkish was predominant.

Iskandar Chalfûn, born in Cairo in 1881 into a very music-loving family, is the founder of *Raoudat al-balâbel - The Garden of Nightingales*. This title designates at first a music school - which would later inspire the Egyptian government to establish the Cairo Conservatory - as well as a literary and musical review of a completely new genre, where I. Chalfûn published his scores. The musician led a nomadic life between Egypt, Lebanon and Syria, where he gave numerous concerts with his instrumental ensemble.

Iskandar Chalfûn's contribution to the musical treasury is considerable, but unfortunately his works remain divided between Egypt, Lebanon and Syria. Since the notion of intellectual property did not exist in the East at the time, much of his work has been usurped.

I.4. Establishment of the first professional music institutions in Lebanon

Wadia Sabra, the founder of Lebanese scientific music and composer of the *Lebanese National Anthem*, is a prolific representative in the Lebanese musical field. He studied at the most prestigious music institution in Paris, the *Conservatoire National Supérieur*, with renowned professors of the French music world: Camille Saint-Saëns, Max d'Olonne, Paul Vidal, Alexandre Guilmant. He became a highly acclaimed pianist and prolific composer of chamber, symphonic and operatic works.



His artistic-musical creation is a blend of oriental style and western influences, masterfully fusing them, bringing back the strength and charm of two great pillars in the musical tradition. The first Arabic opera stands under his creative sign. He also introduced harmony into Lebanese music, which was to be modified through extensive research in *La musique arabe, base de l'art musical occidental - Arabic music, the basis of Western musical art*.

In 1910 he opened the first music school in Lebanon, *Dār al-Mūsīqā*, of which he was the director for the rest of his life, becoming known as the *National*

School of Music, and in 1929 it was elevated to the rank of a higher music institution.

Walid Georges Gholmieh (1938-2011) was a composer, conductor, doctor of musicology and founded the first official orchestras in Lebanon: the *Lebanese Oriental Orchestra* and the *Lebanese National Symphony Orchestra* in 2000. He manifested a particular ideological openness to composition and a musical artistic support of his country : *S'il n'y a pas d'orchestre la musique n'avance pas*⁶. (If there is no orchestra, music cannot progress).

I.5. Festivals of international stature in Lebanon's areas of historical importance

At the beginning of the 21st century, a number of Western trends and influences can be observed in the Lebanese musical artistic field, which are attracting an increase in national and international cultural ties, a „blurring” of geographical boundaries to the benefit of the artistic field.



Lebanese Philharmonic Orchestra - Baalbek International Festival, 2018 edition.

During the summer season, the Lebanese government regularly organized artistic projects in collaboration with outstanding solo artists and famous conductors from all over Europe. The festivals targeted areas of historical and touristic importance: *Baalbeck International Festival*, *Ehden Festival*, *Cedars International Festival*, *Byblos International Festival*, *Beiteddine Festival*.

⁶ Zeina Saleh Kayali - *Compositeur Libanais du XX et XXI siecles*, Ed. Segquier, Paris, 2011, p. 127.

The characteristics of the Lebanese musical school are very relevant and somewhat similar to the Romanian musical culture. In both cases, the experience of synthesizing and recovering musical values, as well as the need to appreciate the artistic side of music on an international scale, are evident.

In addition to the Western classical repertoire created by Lebanese composers, Lebanese music in general incorporates several versions that tend to overlap historical and stylistic perspectives. The voices of the Lebanese composers convey messages of encouragement, anxiety and sorrow, inner questions that are difficult to grasp with the mind and express in words; agony, the struggle with the self and the austere times of hardship, the all-encompassing human condition of infinite essences and feelings, heightened sensitivities that they have acquired by force, as participants in the times of war - a comprehensive whole that resonates artistically through the music of composers from the Lebanese heritage.

I.6. The importance of the works of Lebanese composers in the chamber repertoire for woodwind instruments

The profile of Lebanese composers is mirrored in the authentic oriental spirit from which they grow and develop under the aegis of vernacular traditionalism. Their ear is constantly being enriched by oriental music with its quarter-tones, melisms, rhythms, characteristic timbres and all that is characteristic of the Arab spirit, to which is added folklore at a totally opposite pole to that of the West. The novelty lies in the fact that they are born with oriental melodicism (almost impossible to be appropriated and absorbed at its authentic level), to which is added western compositional art and not the other way around.

This synthesis between national and European is also an ability to capitalize on the advantages of ethnicity; *You have to be prepared to understand the talent you are endowed with*⁷, said the great Lebanese artist and Oscar-winning Hollywood film composer Gabriel Yared.

By gene and tradition, the platform of Lebanese music and Lebanese composers, by gene and tradition, has melodic pluses, and oriental music is not yet valorized to its so offering quota. The intermingling of ethnicities will always yield exceptional results, and when applied at the creative level will generate effects in fabulous contours.

⁷ Zeina Saleh Kayali- *Compositeur Libanais du XX et XXI siecles*, Ed. Segquier, Paris, 10/2011, p. 305.

In Lebanon, names of international musical importance have grown, developed and flourished, even though the country did not seem to be a suitable or ideal place for classical music. Music education was not as accessible and comprehensive in the direction of the artistic field as it was in Western countries. But what proved to be an obstacle became the lever of the will of some generations, the germ from which blossomed the irresistible desire to broaden knowledge. If we judge from the perspective of the musical influences that have permeated Lebanese soil: Byzantine, Syrian, Persian, Ottoman, and taking into account that this *metesa* (mixed music, as Gabriel Yared calls it in his interviews) has come to be reflected in Lebanese music, we can practically consider Lebanese musical culture as a mirror of eclecticism.

In the hope not to attract prejudices regarding the conflictual political status, we want to outline the polar opposite side of this country - creativity, compositional quality and diversity, the interpretative artistic side, but also the experimentation of new expressive-artistic dimensions.

Being a cultural space less approached in Europe (especially in our country), I have chosen to exploit and capitalize on the contribution of Lebanese composers who have understood, through their specific national altruism, to integrate their creations into the concept of universal culture.

Over time, the Lebanese creative musical spirit has acquired the opportunity to find itself at the confluence between Orientalism with predominantly contemplative tendencies and the dynamism of the West, the classical vein being thoroughly theorized on an analytical level but diversely assimilated on a creative level. The repertoire approached is characterized by gentle innovations, a multitude of creative conceptions that are well individualized, by no means epigonic.

This opportunity, initiation and personal challenge fueled the desire to present and recommend to young colleagues in the field, exceptional musical works by Lebanese composers that can be introduced into the repertoire of solo instrumental and chamber music.

CHAPTER II

COMPOSERS, FORMS AND SYSTEMS OF INTONATION IN LEBANESE MUSIC OF THE 20th CENTURY

The general aim of the present work is to promote composers by discovering new frontiers of artistic expression and broadening the range of musical-interpretative deployment. Through direct contact with contemporary Lebanese composers, we are privileged to benefit from the originality of the research source, authentic personal interviews and ideas, authentic perspectives, and a wide range of personal perspectives. During the work, samples from a variety of variety of compositional styles that include Eastern *makam* modes as well as traditional regional rhythms *īqā'āt*.

II.1. Classification of renowned Lebanese composers

The sub-chapter provides a listing of Lebanese composers categorized according to the following characteristic compositional influences: Lebanese composers of classical influence, the group of oriental composers, composers belonging to the classical style with oriental influences, French-influenced composers with studies conducted in France, modern contemporary composers with oriental influences.

II.2. Creative portraits of renowned composers from the Lebanese heritage in the 20th century:

II.2.1. Gabriel Yared (1949) - film music composer who carried the country's flag on *Hollywood* movie platforms and won an Oscar.

II.2.2. Naji Hakim (1955) - composer and organist born in Beirut and based in Paris, a leading name in Northern Europe, where the organ tradition is very strong and where he is regularly invited to play and have his works performed. He was organist at the *Basilique du Sacré-Coeur* in Paris, then organist at the *Basilique Sainte-Trinité* in Paris (1993-2008), as successor to Olivier Messiaen.

II.2.3. Houtaf Khoury (1967) - was a member of the *Tchaikovsky National Music Academy* in Ukraine, where he studied composition with Yuri Ishchenko. His performances

outside Lebanon brought him international recognition in Europe, Asia and America. Known as a composer of symphonies and various genres of large-scale works, composer Houtaf Khoury seems to be the bearer of a fantastical, utopian consciousness that often manifests unrealizable testimonies, an ostentatious, slightly irreversible projection in the semiotics of his compositional language.

II.2.4. Iyad Kanaan (1971) - composer defines his own music as tonal, neo-romantic, in search of novelties in the most natural way and does not like „laboratory music”. His creation is in constant connection with Lebanon, its history and present „The sound of the bassoon has always fascinated me because of its transparent and silent role in the orchestra, like salt in food”⁸.

II.2.5. Makram Aboul Hosn (1986) - Beirut-based double bassist, composer and teacher, is a performer dedicated to several musical genres including: jazz, Arabic classical, European classical and experimental music.

II.2.6. Wajdi Samir Abou Diab (1991) - composer, musicologist and music teacher, draws inspiration from the duality of his cultural background: Arabic (Levantine) and Western classical music. „My work is deeply rooted in musicology, which allows me to bring a unique perspective to each composition. But more than just creating beautiful pieces, I believe music has the power to shape our cultural landscape and connect us to our history.”⁹

II.3. THE THEORETICAL MUSICAL SYSTEM IN MIDDLE EAST MUSIC - General considerations

In the 18th century, the main components of the Eastern cultural conglomerate differed in modal scales, rhythm, forms and instrumentation. Between the eighteenth and nineteenth centuries, in the Middle Eastern theoretical system, Arab theorists classify the intervals of seconds into two categories: *bu'd kabīr* (large interval), the quotient of four quarter tones = two semitones, and *bu'd s aġīr* (small interval), consisting of three quarter tones = one semitone and one quarter tone.

Modern Arabic-Islamic theory operates on a fixed tempered system with a division of the octave into 24 equal subdivisions, the quarter-tone being identified as the unit of measure.

⁸ [trans.n.], from interviews and free conversations with the composer Iyad Kanaan.

⁹ [trad.n.], <https://wajdiaboudiab.com/>






This yields a number of 49 sounds (24 + 24 + doubling of the octave) within the general bioctavian system that Arabic theoretical writings use in music, from the *Epistle of Mikha'il Michâqa*¹⁰ to the present. This notational pattern provides freedom at the intonational level, deployed within an indicative semiographic framework that contains its own micro-subdivisions.

Arabic theorists adopted an alphabetical system of quantification based on Persian notation. The name of each fundamental degree being formed by a prefix and the suffix *kāh*, in translation - degree. Thus, *yekkā* means the first degree, *dūkā* - the second degree, *sīkā* - the third degree, *jahārkā* - the fourth degree, and so on.

II.3.1. THE MELODIC MODAL SYSTEM - criteria of organization and recognition of the oriental theoretical musical system

Each *maqam* mode possesses a single **tonic**, which functions as the center and is identified with the final note of the musical work, but unlike the Western tempered tonal system, each *maqam* mode may possess several **dominants**, used to serve temporary stops within a piece.

Types of Seconds used in the eastern modal theory system:

<i>bb</i> 	SECUNDĂ AUGMENTATĂ (1+1/4 Ton)	<i>x</i> 
<i>bb</i>	SECUNDĂ MARE 2 M (1 Ton)	<i>x</i>
<i>b</i> 	SECUNDĂ MEDIE (3/4 Ton)	<i>##</i>
<i>b</i>	SECUNDĂ MICĂ 2 m (1/2 Ton)	<i>#</i>
<i>Nim</i> (نیم) 	(1/4 Ton)	<i>Tik</i> (تیک) 

A defining criterion of the Arabic modal system is the tetrachord structure which refers to the ordering of intervals within the scale. Within the modern Arabic-Islamic theoretical system, tetrachords are divided into three types: **Diatonic Tetrachord** (large seconds + small

¹⁰ *Lettre sur l'art musical dédiée à l'Émir Bachîr* - Letter about musical art dedicated to Emir Bachîr, published in 1899.

seconds), **Zalzalian Teracord**¹¹ large seconds + medium seconds, **Chromatic Tetrachord** (large seconds + small seconds + medium seconds + augmented seconds

II.3.1.1. Oriental Modes MAQAM (مقام) overview

A *maqam* mode can be studied through the prism of four aspects: the structures encountered in the unfolding of the scale, with specific intervals determine a particular *maqam* mode; the second criterion would be the chaining of primary and secondary degree steps: tonic and dominant; the presence of phrases and/or melodic lines with reference to a particular musical tradition, define the specific principles and rules of interpretative rendering of the *maqam*; the melodic awareness of the *maqam* in terms of musical contour: the perception of tension and relaxation.

The *maqam*¹² modes can be identified through the study of two octaves in the bi-octavian system, as intervallic differences can be encountered between the first and second octave, in ascending or descending motion. Each *maqam* can have ascending - related modes:

- „main” *maqam* establishes the name of a family;
- the „relative” *maqam* is part of the main *maqam* family because they share the same first tetrachord;
- *maqam* „similar” mode that is part of a main *maqam* family, but its first tetrachord may differ by half or quarter tones.

II.3.1.2. Maqamat (مقامات): main, relative and similar

Names of the 9 *maqamat*¹³ main: Rast, Nahawand, Nawatar, Bayyati, Kord, 13 Hijaz, Sikah, Saba, Ajam.

II.3.2. METRO- RHYTHMICAL SYSTEMS used in Lebanese oriental music

In this sub-chapter we will find presentation and example tables for: binary meter 2/2, ternary meter 3/4, binary meter with quadruple accents 4/2, compound measures 5/4,

¹¹ Sala el Mahdi, *La musique arabe*, Alphonse Leduc, Paris, 1 july 1983, p. 34.

¹² Johny Faraj and Sami Abu shumays, *Inside Arabic Music*, Oxford University Press 2019, p. 286.

¹³ *maqam* = the plural form for the term *maqam*.

compound ternary meter 6/4, compound measures 7/4, 7/8, compound ternary measures 9/8, heterogeneous compound mixed measures 10/8, 11/8, 12/8, 13/8, 14/8

II.4. MUSICAL FORMS BELONGING TO THE ORIENTAL TRADITION

II.4.1. Traditional oriental shapes

Traditional and classical Arabic music, whether composed or improvised, follows a well-established structure called *qawalib* (قوالب), this template guides both the composer and the improviser and is used in both vocal and instrumental music.

The *qawalib* form can be classified according to two aspects: vocal compositions/instrumental compositions and composed works/improvised works. In performing a concert of typical traditional Arabic music, the performance is divided into 3 to 4 *Al Waslah*¹⁴ (الوصلة) - suites.

II.4.2. Compound vowel forms are found in number of eight with explanations and examples: **Muwashahah** (الموشح), **Qadd** (القد), **Dawr** (الدور), **Dawr** (الدور), **Taqtuqua** (الطقطوق), **Ughniya** (الأغني), **Qasida** (القصيدة), **Monologue** (المونولوج), **Duet** (الثنائي).

II.4.3 Composed instrumental forms are listed and exemplified as follows: **Maqtu'a** (المقطوع), **Muqaddima** (المقدم), **Doulab** (الدولاب), **Tahmila** (التحميل), **Darij** (الدارج), **Sama'i**¹⁵ (السماعي), **Longa** (لونغا), **Bashraf** (البشراف).

*We have attached the explanation of the form Sama'i in footnote 16 because it is a compound instrumental form that we will find in an analysis with elements of modal semiotics in subchapter III.1.3

¹⁴ *Waslah* symbolizes a sequence of instrumental songs that share the same *maqam*.

¹⁵ Instrumental compound form of turkish origin consisting of four *khanas* (خانة), each followed by the same *taslim* (تسليم). Structure of a *sama'i* is K1, T, K2, T, K3, T, K4, T (similar to the form of Rondo, structured on chorus-couplet alternation; the refrain in the case of *sama'i*, being *taslim* and the couplets = *khana1*, *khana2*, etc.). All sections are composed in the rhythm of *sama'i thaqil* except number 4, which is usually composed of a short odd rhythmic cycle.

CHAPTER III

MORPHOLOGICAL-SYNTACTIC AND STYLISTIC ANALYSIS

III.1. The works of contemporary Lebanese composers dedicated to this musical research - includes the portfolio of 7 works belonging to the 5 composers.

III 1.1. Naji Hakim - *Pastorale* pentru fagot solo

The originality of the work is ensured by the modal intimacy, the original architecture, but also the cyclical organizational conception of the sound material, contained together in a monopartite form. From a morphological-syntactic point of view, *Pastorale* is organized on the structure of thesis-antithesis and synthesis in which it combines the features of rhapsodic forms developed in dancing ternary meter in a continuous tonal polarity. The rhapsodic, multi-thematic material is covered by expositions and recapitulation of the theme.

The influence of the french school is noticeable through the relief of the melodic lines, through the use of large leaps, which test the technical-instrumental perfection of any bassoonist, the melodic expansiveness built on formulas of exceptional divisions. We find compositional characteristics similar to prestigious works from the bassoon repertoire belonging to the composers: Jean Françaix, Andre Jolivet, Marcel Bich.

The piece fits into the typology of serialist aesthetics by the presence of Olivier Messiaen's Mode II with limited transposition within the synthesis; N. Hakim was his disciple during his studies at the *Conservatoire National Supérieur de Musique* in Paris. Here N. Hakim belongs to the Western-influenced compositional movement, and has been successfully active in French-speaking countries.



Naji Hakim: *Pastorale* for bassoon solo, fragment from the composer's original sketches¹⁶

¹⁶ <https://www.najihakim.com/oeuvres/musique-de-chambre/pastorale-for-bassoon-solo/>

Composer N. Hakim, with his solo work dedicated to the bassoon, has demonstrated his appreciation and full confidence in the technical and expressive qualities of the instrument, which has been put to the test in soloistic settings by only a few composers.

III.1.2. Naji Hakim *Gavotte* for bassoon and piano (also exists in a version for bassoon and harp)

Gavotte possesses baroque influences, but the musical discourse is based on Olivier Messiaen's modalism, on a *B major* tonal framework, similar characteristics to the previous analysis of his work. Structurally the work is articulated on a tripartite lied form composed with elements of *rondo* (A-B-A), characteristic rhythm, graceful character, extended tonal style on chords with added notes and modulations to distant keys.



Naji Hakim : GAVOTTE for bassoon and piano, fragment from the composer's sketches.¹⁷

The augmented restatement of the first musical phrase - acting as the final architectural „frame” - *Tempo I*, is another compositional element characteristic of composer N. Hakim. The melodic chromatic descending melodic profile is extended over 12 measures and presented by the bassoon, the piano having the role of *acompaniato*.

III.1.3. Wajdi Samir Abou Diab - *SAMA'I WAJDI* for bassoon and piano

The following short paragraphs represent the analysis of the work *Sama'i Wajdi* of oriental modal origin, which contains microintervals in its compositional structure. This type of analysis is related to the theory called Elements of Modal Semiotics - Nidaa Abou Mrad¹⁸, in which the steps are divided into alpha (stable steps I-III-V-V-VII) and betta (considered

¹⁷ <https://www.najihakim.com/oeuvres/musique-de-chambre/pastorale-for-bassoon-solo/>

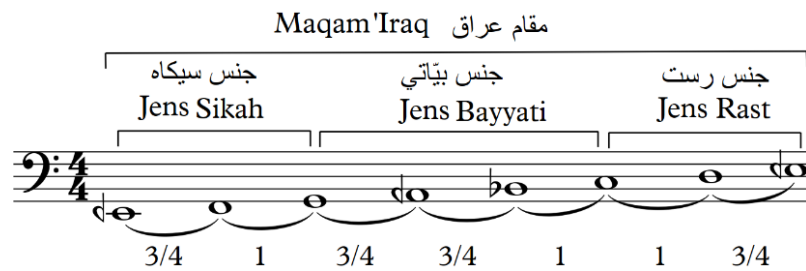
¹⁸ Abou Mrad, Nidaa. (2016), *Eléments de sémiotique modale*, Hadath-Baabda, Liban: Les Éditions de l'Université Antonine.

unstable steps II-IV-VI-VIII). The analytical pattern can be considered a correspondent of the Schenkerian Theory of music analysis.

Sama'i possesses a compound instrumental structure consisting of four *khana* (خانة), each followed by the same *taslim* (تسليم). The structure of the *Sama'i* genre is K1, T, K2, T, K3, T, K4, T¹⁹ (similar to the rondo form: alternation of chorus - couplet), with the difference that in this structure the main building blocks (chorus - couplet) are reversed. All K sections (couplets) are composed in the *Sama'i Thaqil* rhythm (إيقاع السيماعي الثقيل), except for the 4th *khana*. The latter is composed of the rhythm *Aqsaq* 7/8 (from the rhythm cycle - *Dawr Hendi*).



The *maqam* mode underlying the composition is *Irak* on *E* and *A half b*.²⁰



Knowing and interpreting a varied number of chamber works by the composer Wajdi Samir Abou Diab, we certify a diverse and authentic artistic expressivity, with challenging moments (melodic structures) for the soloist, given that the instrument originally belongs to the class of semi-temporized classical instruments. Thus we find melodic structures with quarter-tone content, microintervals specific to oriental music that require research into technical solutions of execution, new sound possibilities, experimental griffes, and a free cadenza, unwritten by the composer, leaving the bassoonist to show his interpretive and especially compositional mastery, while maintaining the characteristic style of the work.

¹⁹ Explanation of terms: K = *khana* (خانة) = couplet, T = *taslim* (تسليم) = chorus.

²⁰ For a detailed correlation and understanding of the *maqam* rhythms and modes found in the present analysis, research under chapters II.3.1.2. respectively II.3.2..

III.1.4. Makram Aboul Hosn - Nepal New Year Prayer - Trio - oboe, bassoon and piano

The Trio *Nepal New Year Prayer*, composed by Makram Aboul Hosn, is an Indo-European chant, based on Hindu music modes (called *raga*). From a compositional point of view, there are elements of heterophony derived from traditional Indian music. Structurally, the entire work is articulated in a tripartite form with a reprise (**A-B-A**).

All musical segments (periods or musical phrases) end with one or two measures of rest. The thematic pattern is stylistically characterized by percussive, saccadic isorhythm, musical discourse in octaves, anhemitonic tetrachordal musical scales, polyphonic imitations, isorhythmic and superpositional²¹ counterpoint combined with heterophony, dynamic accents, dactylic rhythm²² (and its derivations), dynamic fluctuations and moments of silence at the end of each musical phrase suggesting the pauses in this „prayer”.

III.1.5. Makram Aboul Hosn - *Dance of the Salamander* - Trio for oboe, bassoon and piano

The work *Dance of the Salamander*, composed by Makram Aboul Hosn, has a dancing character (as its name indicates) based on binary - ternary rhythmic alternation, emphasized both by the sequence of measures (6/4 - 7/4 - 11/8) and by the asymmetrical accents with *jazz* style connotations. From a structural perspective the composition has the form of a composed tripartite lied (**A-B-A**).

From a stylistic point of view we note the modal chordal writing, *semitone - tone - semitone* sequence, which comes from the junction of O. Messiaen's mode 2 (semitone - tone) with the frigid tetrachord (semitone - tone - tone):



The characteristic interval of augmented quartet resulting from the superimposition of the major tris major on *C* - rhythmic ostinato in the low register of the piano, with the ascending chromatic climax of the quintet - piano soprano and winds, places the musical

²¹ Overlay of three melodic lines derived from a single pattern (oboe – soprano melodic line).

²² Long stressed syllable followed by two short syllables.

discourse in the stylistic zone of Bela Bartok (the poly-antipoly system used and theorized by the Hungarian composer).

The middle section of the tripartite form, the **B**, appears at measure 45 and brings an agogic and musical writing contrast: (♩ = 105, *Allegretto*). This begins with a pedal on the *A* sound (the low register of piano and bassoon). Over this *orgelpunkt*²³ the composer superimposes, on the piano, a chromatic melodic tetrachord: *d - e - f# - bb*.



Mus. ex. - Makram Aboul Hosn - *Dance of the Salamander*, mäs. 53-60 - *orgelpunkt*.

III.1.6. Iyad Kanaan - *Bassoon quartet*, op.33, for bassoon and string trio

Aesthetically, the work is conceived from the composer's own experience of oriental music, whereby he aims to push his knowledge in the direction of western classical music without neglecting his native oriental-dominant side. This can be particularly noticeable in the first, second and last movements (*Moderato*, *Scherzo*, *Rondo*); the contrasting third movement - *Rêverie* - being Western in style and mood.

From a melodic structural point of view the work presents two different stylistic influences, a dichotomous perspective through the fusion of classical music with oriental modes. The inserted oriental tetrachords enhance the musical message and expression, excluding extravagant compositional techniques and avant-garde approach.

III.1.6.1. *Bassoon quartet*, op. 33, is a quadripartite work (specific to the genre of the classical-romantic quartet) with bassoon, violin, viola and cello. The not at all accidental choice of bassoon in this ensemble makes for an interesting timbral combination: the

²³ The melodic or harmonic pedal appears for the first time on the organ. Hence the name, in German, of *orgelpunkt* ("organ point").

bassoon's timbre conveys - perhaps best - the harsh, harsh, harsh and threatening character (low register), but also the languorous, singable or playful character (medium-high register).

The first part, *Moderato*, appears in the key of *A minor* and is structured in the free form of a bipartite lied with a short reprise - **ABa**. The sound entities are built on the antecedent-consequent principle (square musical phrases), interpreted by a single voice, which are taken from one voice to another, aiming at acoustic-timbral diversity. From a stylistic perspective we also note the rhythmic-melodic dialog between the bassoon soloist and the string and bow instruments.

The musical ornaments present: simple ascending and descending appoggiaturas, both ascending and descending, superior mordents, accents on weak beats or half beats, are melismatic elements that enhance the musical expression. In this movement we can notice the predilection for the interval of the augmented second (specific to oriental musical stylistics) - measures 4, 6, 8 and the two motivic cells that are the basis of the musical thematic of the whole part, the conglomeration of *appoggiato* formulas that mirror the insistence of the interrogative meaning;



Mus. ex. - Iyad Kanaan - Bassoon Quartet, op 33, part I, measures 4, 6, 8.

a latent polyphony of eighths (an ascending melodic passage with a figured pedal on the dominant - the sound *E*) and a descending passage of six-sixteenths, a melodic passage on an anacrusic dactylic rhythm.

On the harmonic level we note the harmonic progression *A - D - A - E*, authentic and composed cadences in the key of *E minor*: *I - IV - VII - I* and *I - II - V - I* and the tonal course *E - G - E*.

III.1.6.2. The second part, Scherzo, in the key of *D minor* and - as the name indicates - has a dancing, jovial, extroverted character and is structured in a tripartite *lied* form with the line: **A - B - A**, (***A** = **a1** + **a2**).

Stylistically, we note the presence of imitative polyphonic writing, modulatory inflections, the tonal course *G major - E minor - A minor - A minor - C major - A minor - D*

minor, thematic processing by elimination (hence the asymmetrical musical periods), contrasting attack manners on string instruments (*pizzicato* - *arco*), rhythmic ostinato and the dynamic-agogic ascent that prepares the appearance of the next section.

The **B**, *Più mosso* - measure 64, presents a melodic line with oriental specificity, intoned by the violin to the obstinate rhythmic accompaniment of the viola and cello. The harmonic framework changes: from the harmonic-tonal writing, typical of the previous section, to modal writing.

Thus, we notice the intonation untempered with quarter-tones, the short apogiat, the dynamic accents that ornament the musical discourse and the rhythmic *ostinato* in the low register (figurative pedal of six-sixteenths in the viola and cello on the tonic of the mode - the sound *D*).

Più mosso ♩=140

Mus. ex. - Iyad Kanaan - *Bassoon Quartet* op. 33, part II, *Piu mosso* - measures 64 - 69.

Reprise of **A**, measure. 96 with *aufтакт*, is presented concentrated and varied. The composer elides the musical segment **a2** so this reprise presents only the musical segment **a1**. The *scherzo* of this quartet ends in the key of *G minor* (the subdominant of the movement's basic key) in a resolute and tense atmosphere.

III.1.6.3. The third part, *Rêverie*, is a slow movement (*Lento*) with a lyrical, meditative character that explores melodic-harmonic diversity. The composer has imprinted this movement with new musical areas both expressively and in terms of its general character, which is very contrasting to the other parts of the quartet. The main representative elements of language are the harmonic progressions with an impressionist touch.

From a structural point of view, it is organized in a quadripartite form with an **A-B-C-A** type of reprise. From a stylistic point of view we note: the expressivity of the bassoon's

melodic line, the rhythmic-harmonic accompaniment of the strings on iamb rhythm, the obstinate rhythm of the accompanying voices in very different dynamic fluctuations (*p*, *crescendo*, *mf*, *diminuendo*, *p*), prolongations at the phrasal level that exploit the bassoon's sound registers from the high to the low register in which this movement ends.

The musical interval is realized in the key of *A minor* followed by modulations and harmonic progressions in the keys: *A minor*, *Reb major*, *F major*.

„The compositional process of the Bassoon and Strings Quartet was rather slow in terms of maturing ideas and melodic lines, but somewhat rapid towards the end of the composition. And what was originally intended to be a one-movement piece for bassoon with piano accompaniment turned into a four-part quartet work.”

III.1.6.4. Part IV, Moderato, thematically develops the musical discourse of the quartet's first movement on a tonal center in D minor structured on a bipartite double exposed form (**A-B-A-B**)²⁴, followed by a coda.

Section A - we find sonorous discourse with a dancing character (contrasts in the manner of articulation: *staccato* - *legato*, accents, lower embroidery, *pizzicato* accompaniment of the strings on complementary rhythm), tonal center of *D minor* - modulation in *A minor*.

Section B - takes place in the key of the dominant *A minor*; structurally - bipartite form; stylistically it is characterized by: the timbral dialogue bassoon - violin, punctuated rhythm respectively counter-timbre, motivic sequencing, **b2** - măs. 94, represents a conclusion of the whole **B**: figurative pedal on the tonic of *A minor* in cello.

The reprise of the A - Tempo primo - measure 128 with *aufakt*, modifies the form of the A into a tripartite form with reprise (**a1-a2-a1'**, as opposed to the bipartite form of the first A), the thematic development through sequencing, the tonal course *D - F - Eb - Reb - Bb - A* and the agogic fluctuation at the end (*accelerando*, *Tempo primo*, *ritenuto*).

Secțiunea B - *Meno mosso* – măs. 214 cu *aufakt*, este prezentat concentrat și variat, compozitorul păstrează, doar primul segment al secțiunii (**b1**).

Coda, in the key of *A minor* - role of thematic epilogue, the graded agogic ascent at the end (*accelerando*, *Più mosso*), the harmonic figurations of six-sixteenths from the bassoon, the chain of symmetrical syncopations in half time.

²⁴ ***a1+a2 – b1+b2 – a1+a2+a1'** (tripartite form with interval) – **b1 – coda**.

Conclusions - The unity, fluidity and consistency of the work is ensured by the composer's technique of distributing the themes to all the instrumentalists. The work is based on melodic structures from the classical pattern as well as folk-inspired melodic structures from various Arabic areas. The inserted oriental tetrachords enhance the musical message and expression, excluding extravagant compositional techniques and avant-garde approach.

III.1.7. Houtaf Khoury - *Time of hope* - Septet for two violins, viol, double bass, bassoon, oboe and English horn

The work is built on a free monopartite form, with small changes and deviations of tempo throughout the piece, a combination of modalism (folk-inspired, observable in the themes of the solo voices) and harmonic unfoldings in a European manner (in the group of accompanying strings that support the harmonic support), in short a pendulum and a fusion of Eastern and Western music.

If we were to summarize the entire work in a single phrase, it would be „enlightenment, uplifting and ever-living hope”. The interweaving of the telluric with the celestial, the sense of uplift suggested by the ascending harmonic structures transpose us to the state of prayer - the threshold of revelatory consciousness.

The lyricism of composer Houtaf Khoury's musical language is inspired by Eastern melodies blended with Western contrapuntal texture and harmony. His works bear a title that is tantalizing to the listener, with programmatic connotations and semantic clues concordant to the musical context that depict scenes of desolation, tense states, trembling and restlessness in search of inner peace.

Time of hope possesses the mystery specific to contemporary free-form works, in which the modernity created by the composer through the architectural construction itself stands out. „The work of art reflects the deepest layer of personality”²⁵, the consequences of the work of art being a vivid demonstration that chosen people imprint their existence with deeds beyond themselves.

²⁵ Petruța Maria Coroiu, *Estetică muzicală*, Editura Universitaria, Craiova, pag. 99.

III.2. INTERPRETATIVE LANDMARKS FROM A TECHNICAL-INSTRUMENTAL PERSPECTIVE

The interpretation of a musical work by a contemporary composer consists in applying a set of technical and expressive rules that contextualize the musical work in a vast analytical typology. In this sense, the interpretative analysis and the related study must encompass under a versatile dome the totality of technical and expressive possibilities of rendering the sonorities suggested in the score.

II.2.1. *Pastorale* - Naji Hakim

Pastorale, dedicated to the solo bassoon, utilizes aesthetic and compositional elements that succeed in exploring the technical and interpretative potential of the instrument. The modal intimacy, the architectural novelty, as well as the particular organizational conception of the sound material are characteristics that demonstrate compositional unity and diversity. In a single part we find agogic and stylistic shifts, so that the soloist interpreter takes on various plasticized characters; starting from the introductory lyrical followed by the tragic and alert tumult, and the bouncy dancing style.

This work dedicated to the bassoon was a moment crowned with feelings of joy but also a responsibility that gives the soloist the opportunity to help shape an ideal first performance.

Belonging to the title of a solo piece for bassoon, it accesses an approach worthy of a consummate mastery of bassoon technically: qualitative timbral sound, varied dynamic palette from the introductory nuance related in *pp*, to the dynamic plane *f*, mastery of all registers which implies intonational accuracy, precision of attacks especially in the low register to which the performer is exposed from the very beginning of the work, diversity of articulations and passages with increased technical relief distributed on exceptional divisions of the most varied.

The work is strongly marked by the influence of the French school through the structure of the melodic lines: in particular the large leaps, the sudden changes of registers extended over three octaves, the rigorous rhythmic character predominant in certain sections, similarities found in the numerous works dedicated to the bassoon by the composer Jean Françaix.

The semantic contribution that a performer can offer, in addition to the genius of any composer who brings the sound material to the page, is the personal interpretative imprint captured at the moment of the artistic act, in which, in addition to the technical-instrumental preparation, the interpretative perception will always remain subjective and strongly influenced by the temperament of the performing musician, by his inner feelings accumulated and experienced in his personal life up to that moment, the so-called maturity of expression.

III.2.2. *Gavotte* – Naji Hakim

By the definition of the title we are led to the area of baroque influences, but le „*poin du départ*” (as the composer prefers to call the melodic line), the starting point of the work is based on the modalism of Olivier Messiaen, on a tonal framework of *B major*.

The musical discourse is based on the French folk dance of the *Gavot*, originally from south-eastern France. From a technical-instrumental point of view, the work can be considered medium in technical-instrumental difficulty, although the composer appeals to intervallic distances between registers, sudden modulations, alteration changes, expressive accents on parts of weak timbres, the existing technical passages are developed in an accessible *tempo* (♩ = 100).

An aspect that emphasizes the degree of technical difficulty would be the key of *B major*, since the keys with sharps by the nature of the instrument's sonority expose problems of accuracy and timbral homogeneity. Specifically sounds such as *F#*, *C#*, *G#* in the middle and treble registers quite often become unstable, with upward intonational tendencies. *D#*, the opening sound of the work (in the middle register) can acquire a homogeneous timbrality by using a few additional ticks in addition to the standard position to realize the dynamic requirement provided by the composer *mf espressivo*.

The middle-register *D#* sound signature that can help timbrally and intonationally on cantabile passages (but less recommended in virtuosity passages) is as follows: the *E-C#* holes with the left-hand *piano* clef, to which we add the *Bb* clef with the *B* or *A* hole, depending on the construction or make of the bassoon. Please note that the additional positions to the standard ones cannot work without perfect control of the air column and mobility of the embouchure, allowing us to adjust the intonation or timbrality.

Accuracy of intonation can be resolved by rare study, with careful attention to the intervallic relationship of the sounds, timbral equalization, and tonal homogeneity especially on legato passages. *Legato* technique is more difficult and more tiring from an interpretive point of view than the articulation technique, in that the sustain must be constant, the finger positions in very good synchronization so that there are no interruptions or unwanted intermediate sounds.

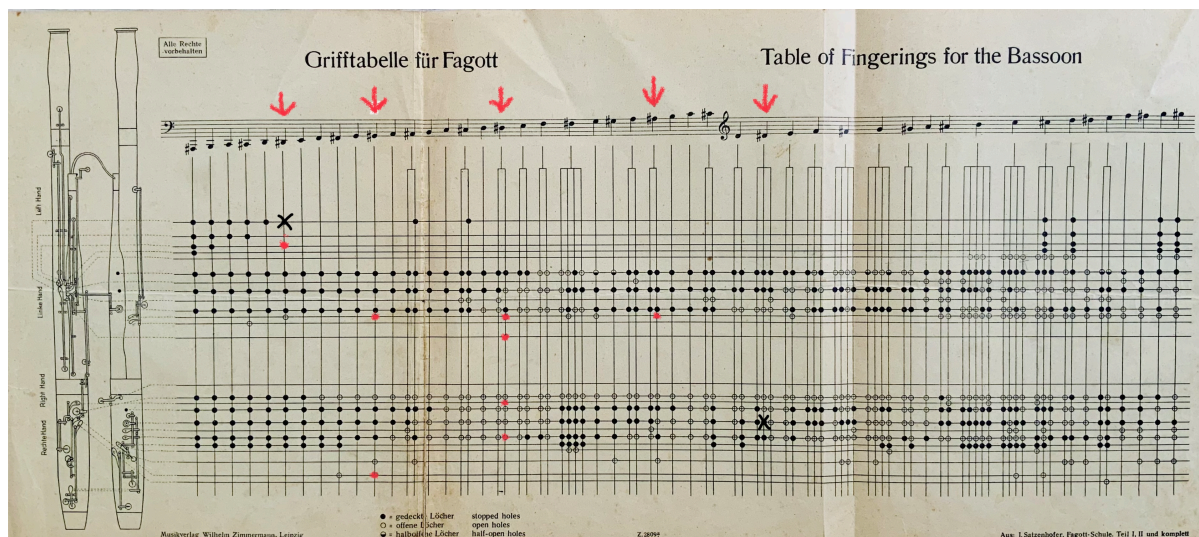
III.2.3. *Sama'i Wajdi* - Wajdi Samir Abou Diab

A particular aspect that we find in W. S. A. Diab is the quarter-tone tuning. The bassoon belongs to the category of woodwind instruments that cannot constantly reproduce intonational accuracy like a keyboard instrument, but neither does it have the freedom to juggle pitches like a stringed and bowed instrument. Thus, the bassoon in the intermediate zone between the two groups can be considered a semi-temporized instrument.

Playing the micro-intervals on the bassoon involved a long research using the adjustment respectively the addition of new bassoonic griffes in order to validate the compositional requirements. The present research presents exactly one step in this direction: the presentation of the griffes with orifices and flaps added in order to obtain the sounds envisaged in Wajdi's work.

Although each fingering corresponds to a particular sound on the bassoon, along with the modified griffes, the realization of the micro-intervals can be carried out with the help of the following factors: air column, change of embouchures (a flexible embouchure permissible increases control of intonation, dynamics, etc.) and vocalization of the sounds can change the pitch of the sounds. Such a technique is applied by singers in the technique of sound emission.

*tabel bassoon griffes required for realization of the notes provided with half b in the work *Sama'i Wajdi* shown on the next page.



III.2.4. *Nepal New Year Prayer* – Makram Aboul Hosn

The piece broadly encompasses the unison of the three leading members of the trio, gradually using harmonic enrichments and melodic-rhythmic variations. Thus the plurivalences of an original musical motif are exposed through various compositional procedures: melodic leaps, tonal mobility, rhythmic diminution and augmentation, inversion, recurrence, transposition, amplification. On the compositional principle from simple to complex, the author uses various elements with sound effects: unison, isorhythm, intervalic randomization, metro-rhythmic accents, up to heterophony²⁶ deriving from traditional Indian music.

Inspired by a trip to the Indo-European area, the contemporary Lebanese composer Makram Aboul Hosn has realized this incantation based on modes specific to Hindustani music called *rāga*²⁷. In *rāga* modes, as in Persian-Arabic music, we find a central sound treated by accents, melodic-ornamental flourishes that gravitate and emphasize the importance of the main sound.

In both Indian and Arabo-Persian music melodic ornaments are not mere aesthetic elements but rather an incorporated part of the interpretative conception with an organic role. The performer bears a real sense of responsibility in the mastery of the use of ornaments; climaxes, trills, embroidery are just some of the ornamental

²⁶ Heterophony = musical writing that consists of alternating unison - plurivocality.

²⁷ *rāga* or *raag* represents a melodic framework of improvisation in Indian classical music similar to a melodic mode. *Rāga* is a feature of the Indian classical music tradition, therefore it does not have a direct translation of concepts from European classical music.

elements that are constantly found in oriental and Indo-European musical texts, to which are added the most varied microtones.

III.2.5. *Dance of Salamander* - Makram Aboul Hosn - is a work based on major phrasal triads, where the composer has reiterated chromatic chaining combined with jazz-style meter-rhythmic accents on the rhythmic background underlying a popular dance from Arabic music *maksoum*²⁸:



In the oboe-bassoon-piano trio, the presentation of the variants of the themes is realized by distributing from one voice to the other the intervallic structures, the metro-rhythmic and phrasal structures like a relay, with the aim of timbral diversification, of valorizing the potential of artistic expression as well as its functional load. All these compositional procedures require the protagonists of the chamber ensemble to collaborate in permanent communication during the performance.



Music ex. - Iyad Kanaan - Bassoon Quartet: p. II, measure: 51; p. I, measure: 7-8; p.II, measure: 93-95; p. I, measure: 54-56.

²⁸ See chapter II.3.2. - METRO-RHYTHM SYSTEMS used in Lebanese oriental music, page 59.

The composer's boldness in combining a *jazz*-style musical side with an oriental rhythm in his work has resulted in surprising sound effects. Unison, isorhythms, accents that develop a different inner meter, together with abrupt shifts from 6/8 to heterogeneously composed 7/8, 11/8 bars, enhance the improvisatory effect of the „salamander dance”²⁹.

III.2.6. *Bassoon Quartet*, op. 33 – Iyad Kanaan

The musical syntax of the work brings to the foreground several aspects that highlight: both the romantic genre of instrumental chamber quartet with a multipartite structure, where the bassoon replaces the violin but at the same time it is given soloistic valences (as the title of the composition indicates); and oriental folkloric influences in a logical, easy to listen to modeling with captivating melodic-rhythmic themes, pleasant to the ear, realized through ornamental procedures such as: Oriental flourishes, repeated climaxes and embroidery specific to the Oriental music style. On a technical level, the work requires the performer to fit in the measure of the multitude of ornaments in various more or less comfortable positions, in different registers of the bassoon, as well as phrasing in long passages involving a dosage of air capacity, a constant support of the air column in the dynamics and agogica provided in the sax) or the use of circular breathing as appropriate.

Part III, *Scherzo*, measures 35-38 repetitive articulations in ascending motion up to the *C* sound in the high register, in fast *tempo* (♩=126), (it requires a short *staccato* articulation training exercise on the whole bassoon ambitus, a gradual exercise of realizing the passage starting from the seated *tempo* until exceeding by a few steps the movement indicated by the composer, in order to gain the necessary lightness and comfort for public performance). Developments in the construction of wind instruments and the advanced technique acquired in contemporary interpretations apply new techniques of emission and articulation, so that double

²⁹ In ancient religions every living thing was the bearer of a name among the mythical creatures. The salamander was the representative of the soul of fire, fire being the source of life and energy the sun; hence the origin of the title which exposes the energetic dancing atmosphere of the work.

articulation can be used on fast passages, as in this example, to supplement the energetic effect.



Mus. ex. - Iyad Kanaan - Bassoon Quartet: p. II, measures 33-36.

In Part III *Rêverie*, the phrases unfold over long stretches in slow pulsation ($\text{♩} = 66$). The dosage of air pressure, the expressiveness and the construction of the phrases have to be very well worked out in order to obtain an ideal comfort of the ambitus throughout the performance, bearing in mind that the whole ambitus of the bassoon is exploited. If in the opening it reaches the supra treble register in just a few phrases, the movement ends in the opposite register, crowning on the *F* sound of the bass, with *ritenuto* and *diminuendo*. The bass register of the bassoon is sonorous through the construction of the instrument, due to the increasing number of closed holes, the instrument's tubes through its length of about 2.5 meters, becoming a generous sound box. Thus, obtaining a low *p* - dynamic respectively *diminuendo* in the bassoon's low register entails difficulties in the direction of rendering a just intonation; this deficiency often tends to tip the balance towards a slightly ascended intonation.



Music ex. - Iyad Kanaan - Bassoon Quartet: p. III, measures 15-20, 154-16.

III.2.7. *Time of hope* - Houtaf Khoury

In the direction of the concertant style, which is based on the principle of dialogue, the work presents the particularities of the *concerto grosso* genre with great differences in orchestration, which reduces the number of *tutti* members, keeping a representative for each voice, and elaborating the *ripieno* orchestral ensemble through individualization.

Houtaf Khoury follows the idea of compositional principles, where the story takes precedence and around the narrative, harmonic pilasters rise up, giving forms and structures to the musical entities, in an interdependent whole, and never the other way around. Moreover, in various conversations about the details of interpretative realization, master Houtaf Khoury has stated that he does not fit into the typology of composers concerned with the structure of a work as of primary importance. Thus freedom in harmony and compositional means, will yield surprising results even for the composer, allowing himself to be carried beyond the smallest form of aesthetic expression proposed as a starting point. This idea resides in his profound conception of the musician's condition, in which he has the privilege of being the chosen one of art, and the creations of composers are nothing other than inspirations that surface from the subconscious through the force of the artistic message.

CHAPTER IV

COMPARATIVE RESEARCH BETWEEN THE WORKS OF LEBANESE AND FRENCH COMPOSERS IN THE BASSOON CHAMBER REPERTOIRE, FROM MODERN TO CONTEMPORARY

It contains a brief presentation covering the stages of the evolution of the artistic field on the Lebanese territory, some historical data as well as statistics of the political-economic relations and situations, through which we can conclude and validate the close link and the factors of cultural influence exerted by France on the Lebanese territory.

IV.1. Franco-Lebanese political relations

Over the years, France has been an important colonial power for Lebanon, with which it has enjoyed relations of friendship and repeated political support. The French language was institutionalized in the state education system alongside literary Arabic joining the French-speaking states.

After the end of the First World War (1914-1918) Lebanon became an official member of the French colonial empire. During the Second World War (1939-1945), France ruled and administered the country's territory as it did during the Lebanese Civil War (1975-1990).

IV.2. Historical dates, institutions and reference names in the field of art in FRANCE and LEBANON.

The sub-chapter presents a table with historical data, institutions and reference names in the field of artistic music in chronological order.

IV.3. THE BASSOON IN LEBANESE MUSIC

The evolution of the instrument represents a congruence of compositional requirements, in which instrumentalists have tried to mold themselves to the requirements found in the scores of composers. Being an accumulation of factors in the direction of evolution and revolutionaries of this instrument with its possibilities, we can notice and list some innovative techniques and sound effects that can be found and performed on the bassoon today: *multiphonics*, *frulato*, double and triple *staccato*, circular breathing, harmonics of sounds intoned simultaneously with the emission of a sound, as well as microtones and microintervals specific to oriental music found in a paper of this doctoral research (achievable by using alternative fingerings to standard positions, ambushes position, vocalization of sounds, various techniques of aiding emission).

Following the approach of such an experimental work³⁰ given the fact that the sounds provided with half *b* or *#* are rarely or not at all encountered in a score dedicated to the bassoon, I could mention that in some situations the frets remain at the bassoonist's discretion

³⁰ See chap. III.1.3, work *Sama'i Wajdi* by Wajdi Samir Abou Diab, for bassoon and piano.

in particular cases on certain passages, also alternative grifis can prove experimental for an optimal quality of sounds or even new technical-instrumental solutions.

The small incursion into the history of the bassoon, taking into account the duality of the evolution of the two systems German and French, has shown, despite the belonging to the French-speaking cultural traditions and influences, that the practice of the bassoon in the French system has not been preserved, given that the first state orchestra was founded at the beginning of the 21st century.

IV.4. ANALYSIS OF CHAMBER WORKS WITH BASSOON BY FRENCH COMPOSERS

V.4.1. Introduction to the French cultural and musical space

The sub-chapter includes a brief presentation of the founding of the national musical society *Ars Gallica*, an organization of French-speaking composers which aimed to encourage and promote national musical creations, to promote musical-artistic activities and to form an informed public in society.

In the French national musical culture of the first half of the 20th century, one can at the same time observe and admire a great stylistic variety: from performances drawn from the background of traditions, conventions and **classical-romantic** principles, to the **progressive** spirit and innovative approaches, true gems of 20th century **modern** music.

The French composers have always developed a fascination for the inexhaustible resources of the characters that the bassoon can interpret, as is shown by the impressive number of works in the bassoon repertoire.

IV.4.2. Brief biographical sketch of the composer Francis Poulenc

Francis Poulenc (January 7, 1899 - January 30, 1963) was a French-born composer and pianist whose creative portfolio covers a wide variety of genres and styles. In 1924, the 25-year-old Francis Poulenc established himself as a rising young composer and made a name for himself in France as a member of the group *Les Six*.

In his early works, Fr. Poulenc established himself through his nonconformist spirit and characteristic irreverence. From 1930 onwards, a solemn side to his nature became visible, especially in the religious music he composed after 1936.

In the last years of his life, Fr. Poulenc had a reputation as a composer of humorous notes, especially in his native country, and in the 21st century his religious works were given their due attention in new productions around the world, both live and recorded performances of songs and choral music.

IV.4.3. Trio for oboe, bassoon and piano, FP 43 - Francis Poulenc

Francis Poulenc's *Trio for oboe, bassoon and piano*, FP 43³¹, is a well-known chamber work, premiered in 1926 at the *Salle des Agriculteurs* in Paris, with a positive impact among Parisians, featuring the composer himself at the piano.

The Trio is a tripartite work in the neoclassical area characterized by clarity and balance of musical ideas: similarities with Haydnian musical stylistics in the first and third parts, and deep Mozartian lyricism in the second part.

Like the composers whom he admired and who influenced his creation, Francis Poulenc was not attracted by the traditional sonata form with the exposition and development of themes, he preferred the „episodic” style, in which a theme is not presented with development, but is followed by a contrasting theme, treated in a similar way. Thus the first part, *Presto*, possesses resonances of the ceremonious French overture in a tripartite *lied* form with sonata elements³², preceded by a slow introduction³³.

The semantic atmosphere oscillates between the junction of a serious tone with an ironic, persiflage tone, on an introduction with connotations specific to a Stravinskian rigor. The introductory musical segment is stylistically characterized by harmonic polytonality (*A minor - Eb major - Bb major*), followed by the Presto section, in which structural balance predominates, the jovial musical character revealed by the clarity of the tonal discourse (*A major*).

³¹ FP stands for index in the catalog of Francis Poulenc's works, published by Carl B. Schmidt in 1995.

³² The musical idea of **B** appears, in the basic key, within the half of the **A** section.

³³ It represents the spirit of French opera music from the 19th century. XVII – XVIII (J. B. Lully and J. P. Rameau).

The second part, *Andante con moto* (♩= 84), begins with a melodic phrase vocalized by the piano in a refined manner in the key of *Bb major* with a lyrical, soft and melancholic character and is structured on a tripartite **ABA** *lied* form. In fact the most striking feature of the trio is the depth of the lush lyricism of this part requested by the composer through the agogic indications: *très chanté, très lié, très doux et mélancolique*.

The mood becomes less idyllic towards the end of this part, the *F major* pastorel becomes shaded by chromaticizations, and the final chord is in *F minor*.

The third part - *Rondo* (♩ . = 138-144) marked *très vif*, has a bright, bright, joyous character, full of verve with frenetic notes. The movement unfolds in the key of *Re major* and is structured - as the title itself indicates - on a classical rondo form (**ABACA**). The ternary and obstinate rhythmic pulse brings to mind the lively and playful atmosphere of the old English dance - the *giga*. From the very beginning of this part the piano plays without rest and the „ironic voice” of the oboe contrasts with the bassoon and this dynamic character is maintained until the end of the work, drawing instant applause from the audience.

IV.4.4. Brief biographical sketch of the composer n

Jean Françaix (1912 - 1997) was a prolific French neoclassical French composer, pianist and orchestrator with a creative portfolio of over 200 pieces in a wide variety of styles. Jean Françaix's main preoccupation was his career as a composer, and his curiosity was the main character trait that helped him to remain prolific and consistent in the compositional field throughout his life.

He was a virtuoso pianist, which is evident from his many works dedicated to the piano. He also composed chamber works for a wide variety of instruments. A skilled orchestrator, J. Françaix wrote works in most musical forms and genres: concertos, symphonies, opera, oratorio, theater, ballet, etc.. Jean Françaix identifies himself as a neoclassical composer who rejected atonal sonorities and formal wanderings, drawing his inspiration from great literature. Unlike the avant-gardists of his generation, for J. Françaix, traditions, customs and the impact of his music on the public were an important component.

IV.4.5. Quartet for flute, oboe, clarinet and bassoon - Jean Françaix

Jean Françaix's Quartet for woodwind instruments was composed in 1933 and is dedicated to the members of the Paris Woodwind Quintet, an ensemble that was very well known in the Parisian musical milieu in the 1930s and 1940s. The work is neoclassical in terms of compositional language: use of traditional classical-romantic musical forms, predominant use of functional tonality (modal or strongly chromitized moments are rare), balanced musical articulations (phrase, motive, period), sudden modulations in distant or enharmonic keys, new timbral registers and languages.

From a structural point of view, the quartet is quadripartite in the classical-romantic spirit of the genre: the first part - *Allegro* - is a form of a quadripartite lied with a reprise (**ABCA**); the second part - *Andante* - is stylistically characterized by contrapuntal musical writing, harmonic modalism, discrete dynamics (*ppp*, *pp*) and augmented rhythmic (long durations: fourths, twelfths, whole notes) tripartite structure: **A - B - A'**, plus a 6-bar concluding phrase; third part - *Scherzo* (dance movement) in the key of *G major* with a dancing, lively, humorous and bright character; structurally it follows the traditional tripartite form with a restart: *Scherzo - Trio - Scherzo da capo* (**ABA**); the fourth part - *Allegro vivo* is in the key of *C major*³⁴, it has a bright and exciting musical character, the *ostinato* and percussive rhythm being the defining stylistic element of this final movement of the quartet; structurally, the finale is articulated in two parts: **A** - 46 bars, a binary internal structure, **B** - 18 bars (slow step), the last bar, *Tempo I subito (Allegro vivo)*, is a thematic reminder of **A**, not a true structural reprise.

IV.5. ANALYSIS OF CHAMBER WORKS WITH BASSOON BY CONTEMPORARY LEBANESE COMPOSERS

IV.5.1. Suite française for quintet of wind instruments - Naji Hakim was composed in 2017 and pays homage to France in the 17th century - during the time of King Louis XIV (*le Grand Siècle*); the period of France's literary, philosophical and cultural influence on the whole of Europe.

³⁴ Key of the first part of the quartet – typical composition method of the classical quartet genre (the first and last movements appear in the basic key).

The composition consists of 12 dances, followed by a final movement in Rondeau form. The title of each movement represents a part of the old French dance suites called *branle*, in which each dance can have different forms, with different characteristics from one region to another depending on the geographical area. The *branle* name found in the suite titles refers to the circle-shaped group dances, usually in binary meter, of French origin that were popular during the Renaissance.

The first movement, *Allègrement - Branle coupé „Cassandre”*³⁵ unfolds in ABB-type tripartite form and has a modal language realized in Olivier Messiaen's mode number 3 with limited transposition, built on the sound of F, by Olivier Messiaen³⁶:



Olivier Messiaen's mode No. 3 with limited transposition: T - ST - ST - T.

The second movement of the suite, *Modéré – Branle de Village*³⁷, is pastoral, joyful, bright and luminous, unfolds in the key of *D major* and is articulated on a simple tripartite *lied* (ABA) form.

The third movement of the suite, *Branle d'Ecosse*³⁸, is influenced by the stylistics of the Scottish dance called ecossaise. Its form is tripartite with a slow introduction (*Grave*) and harmonically it unfolds in a *Dorian* mode transposed to the *G*. The lyrical and mournful character of the first section (*Chantant*) contrasts with the dancing and luminous character of the middle section (*Dansant*).

The fourth movement, *Fièrement - Branle „Dit le bourguignon”*³⁹, has the characteristics of a pre-classical gavotte (binary meter, alert tempo, accents on the main beats of the measure). From a structural point of view we note the ternary articulation of ABB type.

³⁵ Interrupted dance „Cassandre”, [trans. n.].

³⁶ Olivier Messiaen, in his book *La technique de mon langage musical*, develops the 7 modes with limited transposition, modes based on the tempered chromatic system: the first – the musical scale in tones (in major seconds, the hexatonic scale), the second: the semitone – tone sequence (2m – 2M), third: tone – semitone – semitone (2M-2m-2m), fourth: sequence semitone – semitone – minor third (2m-2m-3m), fifth – sequence semitone – major third – semitone (2m-3M-2m), the sixth mode: tone – tone- semitone-semitone (2M-2M-2m-2m) and the last mode: the sequence semitone- semitone- semitone- tone- semitone- semitone-semitone- semitone- tone - semiton.

³⁷ Folk/rustic dance, [our. trans.].

³⁸ Dance from Scotland, [our. trans.].

³⁹ „Said the Burgundian” [our trans.], with reference to the characteristics of the Bourgogne region, France.

The next movement, 5 - *Les lys répandent leur parfum*⁴⁰, is in the key of *Lab major* and has the stylistic characteristics of a minuet: dancing, elegant and graceful character, ternary meter, emphasis on the main time, expressive, broad-breathing melodic lines. Architecturally, the movement begins with a slow introduction (3 bars), followed by a tripartite **ABB** form. The second movement of the suite, *Modéré - Branle de Village*, is pastoral, cheerful, bright and bright, set in the key of *D major* and articulated in a simple tripartite lied form (**ABA**)

The sixth part of the suite, *Branle des chevaux*⁴¹, is written in a brisk tempo and has a playful, rhythmic and lively character - *Très vivement et bien rythmé*. The music derives from traditional dance stylistics called *galoppade*⁴². From a structural point of view we note the **ABB**-type tripartite articulation, the movement being double exposed (repetition marks at the end).

7. *Branle de Poitou*⁴³, the next part of the suite, has a graceful musical character and is based on the stylistics of a minuet. The musical ethos is specific to the region from which it comes (*Poitou-Charentes*, today *Nouvelle-Aquitaine*). From a structural point of view, we note the **ABB**-type tripartite articulation, preceded by a slow introduction (*Grave*) and followed by a concluding phrase of 4 bars.

8. *The Branle de Champagne*⁴⁴, the eighth movement of the suite, has a lively, dancing character closely related to the original dance played at the fairs of the region from which it comes⁴⁵. From a structural point of view, it unfolds in a bipartite form with coda, in a dorian mode transposed to *E*.

⁴⁰ *Lilies spread their fragrance*, [our trans.].

⁴¹ *Dance of horses - Galloping dance*, [our trans.].

⁴² Dance appeared at the beginning of the century. the XIXth in Parisian society, then in the capitals of Europe (Berlin, London, Prague), named after the horse's fastest gait - gallop; rustic, lively dance, consisting of a succession of large leaps.

⁴³ *Dance from Poitou*, [our trans.], a region of France.

⁴⁴ *Champagne dance*, [our trans.].

⁴⁵ Champagne, a region in northeastern France.

The next movement, **9....*Qui ne rendrait son amour?***⁴⁶, is in the style of the popular dance called *loure*⁴⁷. The character of the music is tender, graceful, noble and meditative. From a structural point of view, this movement is articulated in an exposed double monopartite (AA'), and harmonically we notice the unfolding on a transposed *Aeolian mode* (on F#).

The 10th movement of the suite, *Branle des sabots*⁴⁸, has a dancing character, closely related to the original Renaissance dance⁴⁹. The alert tempo (*Impérieusement*), the percussive rhythm, the rhythmic accents at the beginning of the musical idea and those in the ternary measures make up the stylistic landscape of this movement. From an architectural point of view, we note the strophic structure (3 stanzas) and the modal unfolding on a mixolydian transposed on F.

11. Les bouffons⁵⁰, the next movement of the suite, has a playful and playful character and has the stylistics of a bourrée (French court dance of the Baroque period). The musical structure is **ABB** tripartite, and harmonically the tonal center is *Eb major*.

The penultimate movement of the suite, **12. *En ce bon pais de France***⁵¹, has a dancing, playful character, based on the Renaissance dance called *Rigaudon*⁵². Structurally, the movement is bipartite (first section - 24 bars, second section - 17 bars), preceded and followed by two 4-bar musical phrases (dactylic rhythmic, quartet chord: F#-B-E). Note the title with programmatic notes reflecting the composer's adoration of France.

13. Final en Rondeau⁵³, the last movement - ***Très vivement***, unfolds in a rondo form (ABACA) in which the refrain (A) represents a new thematic idea (in A major, playful

⁴⁶ *Who wouldn't find their love?*, [our trans.].

⁴⁷ Old French medieval dance, originally from Normandy, characterized by melodic ornamentation, varied rhythm, moderate or rare tempo and 6/8 or 6/4 time signature.

⁴⁸ *Dance of the Clogs*, [our trans.].

⁴⁹ Dance in pairs characterized by the beginning accents (also asymmetric ones and simple rhythms).

⁵⁰ *Jesters*, [our trans.].

⁵¹ *In this good (beautiful) country called France*, [our trans.].

⁵² The name comes from the ballet master Rigaud, who presented this dance for the first time. It represents a baroque dance of French origin in binary measure, full of temperament and liveliness.

⁵³ *Rondeau* - the old name representing the medieval French dance in a circle, which later became the classical-romantic form of *rondo*.

character) and the two component couplets (**B** and **C**) represent stylized reprising of moments from the preceding movements.

IV.5.2. Wind quintet, no. 1 - Makram Aboul Hosn

This work by the Lebanese composer is dedicated to the instrumental group of woodwind players (flute, oboe, clarinet, horn and bassoon) and is in the tripartite form.

The first part, I - Prologue, represents a tri-penta-partite musical structure similar to a palindrome⁵⁴ (**ABCBA**), typical of 20th century music, and in terms of harmonic musical language we note the presence of modes resulting from quartet chords, and two diatonic modes: Phrygian (on *E*) and Aeolian (on *A*).

The second part has a lyrical, meditative, introverted character and unfolds on a tripartite lied musical structure (**ABA**), followed by a concluding phrase (5 bars). In terms of harmonic language, the second movement unfolds on a transposed *Aeolian mode* (on the sound of *C*), with numerous chromatic harmonic elements (seventh chords, chromatic chords with mobile steps).

The third part of the quintet, the Epilogue, unfolds in a moderate *tempo* (♩ = 90), has a modal harmonic language and is based on a tripartite lied form (**ABA**). The third part of the quintet ends with a triolet rhythm (fate motif) on a quartet chord (*A - D - G*), a harmonic characteristic found in the early works of the Lebanese composer Makram Aboul Hosn.

IV.6. Stylistic similarities and differences in the four works analyzed

The sub-chapter presents examples of technical-instrumental level and morphological-syntactic elements found in the analysis of musical works belonging to Lebanese, Franco-Lebanese and French composers through the prism of interpretative duality. Observations on the similarities and differences between the two types of compositional approach are exposed through elements belonging to their own artistic visions and perceptions.

⁵⁴ The term palindrome comes from the Greek words *palin* - back and *dromos* - road, direction and means a string of characters (words, phrases or even numbers) that when read from left to right or from right to left remains unchanged.

The proposed repertoire brings references to the compositional framing in certain representative stylistic patterns, given the fact that each composer has his own story, character, influences found together in the musical expression.

Musical neoclassicism is present, especially in the first two works analyzed: the *Trio* by Fr. Poulenc's Trio and J. Française's *Quartet* through the use of traditional classical-romantic forms. Modalism is present in all four works analyzed. The inclination for the technique of orchestration is specific to the composers Jean Françaix and Naji Hakim. Both of them show a predilection for exploring the timbrality of wind instruments both on a technical-expressive level and on the level of widening the ambitus and the optimal timbral-orchestral dosage within the ensemble.

The two compositions signed by Lebanese composers are proposed in order to bring a contrasting stylistic touch. The two compositions by Lebanese composers are proposed with the aim of providing a stylistic contrast. In their music we find a predilection for melismatic singing, resulting from the use of Arabic modes and major and minor modes with modified steps, and at the meter-rhythmic level we find heterogeneous polyrhythms, generated by a background of change and uncertainty, the daily rhythm of society. In this context, the composer Naji Hakim, of Lebanese origin settled in France, is a complementary symbol with his *Suite française*.

IV.7. Interpretive milestones from their own technical-instrumental perspectives

Browsing through this varied bouquet of compositions, we notice how the two composers of Lebanese origin imprint their works under the influence of the instruments studied: Naji Hakim organist by origin uses polyphonic abundances and heterofonia specific to organ music, which is based on old Gregorian melodies, imitations, the presence of typical bass lines in the opulence of the polyphonic canvas, chorales, ornaments and melodic arabesques; as for the composer Makram Abou Hosn, a double bassist by profession in both classical and *jazz* ensembles, we can note his predilection for the low registers of the accompanying instruments (especially in the bassoon, which he considers a suitable timbral substitute for the double bass).

The specificity of French chamber music is emphasized by refinement, airy sonorities, ambient melodic connotations, and even a leaning towards the street melody found in the *Quartet* by J. Francaix.

The French musical style can be described as colorful, transparent, clear, articulate, elegant and concise. It is also characterized as a style with the potential to project visual images, representative of the complexity of individual harmonies.

The French musical style can be described as colorful, transparent, clear, articulate, elegant and concise. It is also characterized as a style with the potential to project visual images, representative of the complexity of individual harmonies.

The helpful solutions in order to achieve genuine interpretations of French chamber music and the principles aimed at optimizing the study in the chamber ensemble formula should bear in mind that rhythm is subordinated to melodic, therefore the accompanying voices will follow the leading solo voices; thinking in phrases that comprise a minimum of 8 measures, even in the case of counter-rhythms, where the abundance of counter-rhythms, syncopations, hemiolas seem to dilute the metrical organization. The attention and concentration is not on counting but on listening, on the performer's ability to anticipate, actively collaborate and perform on long chains of phrases, thus accumulating energy and dynamism at the interpretive level.

Another important aspect in the performance of French music is the understanding of the semiography found in the scores: *parlando*, *tenuto* - these are not long sounds but "relaxed,, graceful attacks. The line above the notes is not executed by carried/held notes. If the composer wishes *tenuto* we will find *ten** notation above the note and not a line above the sound, due to the fact that French music since the Baroque has been much subordinated and associated with dance characteristics of courtly reverences.

From the perspective of the ensemble instrumentalist I would say that the true combinatory art is the sound mix, the timbral blending achieved by the dynamic dosing between voices and suggestion as a form of expressiveness.

Final conclusions / Original contributions

An accomplished performer will never try to amaze by his virtuosity and skills, because a performance is the equivocation of forging those means that can bring to the surface the virtues of the creator unclouded by the personality of the performer.

Each artist's cultural background will always play an important role in his or her professional development, in the projection of dreams and aspirations, in the journey towards success, in the choice of projects and, implicitly, of repertoire. Thanks to a long professional experience on the Lebanese territory with musicians as well as with important names among composers, we have tackled a varied number of works belonging to complex and diverse personalities in the artistic field. A majority of the works are scores for first performances, dedicated in particular to the bassoon and to various types of chamber ensembles. The works involve real challenges at the technical and interpretative level, a multitude of creative conceptions well individualized and not epigonic, which has led to the promotion and valorization of the oriental origins and influences present in classical music culture.

The link created between the contemporary composer and the performer to whom a work is dedicated in first performance implies a responsibility, an assumption of the primordial interpretation, a close collaboration that has guided the entire study process. Here it is that a country so distant and different from Romania has tackled such a vast and varied repertoire dedicated to the bassoon, resulting in an admirable cultural interweaving and collaboration.

The bassoon does not fit into the typology of instruments with an oriental tradition, but during this research the Lebanese composers have succeeded in placing the bassoon in new artistic positions, offering it freedoms of expression which put its versatility and versatility to the test.

What we have offered on the occasion of this research is a theoretical framework for the exposition and especially the exemplification of some very interesting but rarely studied phenomena of musical-sound perception, as well as an attempt to highlight and encourage the variety of the musical and artistic field in the Lebanese oriental space.

The usefulness of this research is aimed at presenting the elementary theoretical notions of oriental composition, the promotion and especially the collaboration with

contemporary Lebanese composers, a novel and necessary source of composition in order to expand and especially to diversify the chamber repertoire for bassoon.

The conclusive statements can be summarized as follows: the evolution and career of a Lebanese classical composer can only be a winding and seemingly daunting path, but the musical compositions chosen for research will certainly succeed in seducing the ear and projecting images of the oriental lands from which they come: perfumed autochthonous perfumed markets sprinkled with the most varied spices, eccentric-exotic Mediterranean sights, a world of unexpected contrasts, surprising and seductive at the same time; a bustle generated by the melting of nations and religions, against a street background provided by the musicality of the muezzin chants, and the rhythms of traditional oriental percussion.