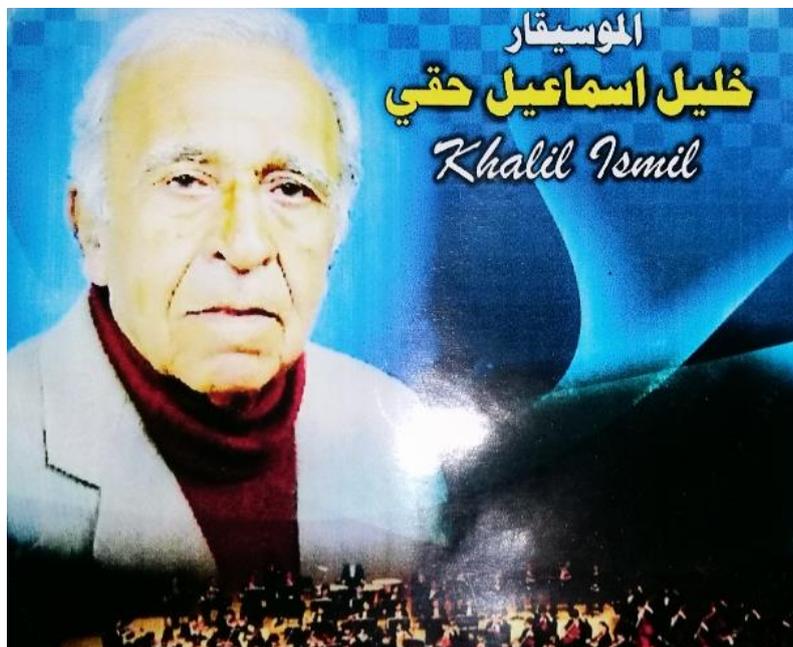


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The European-stylistic orchestral music in Iraq by focusing upon musical career and major works by the Iraqi composer Khalil Ismail Hakki

Master's thesis in Musicology

Trondheim, November 2017



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Supervisor: Professor Ståle Kleiberg

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Abstract:

My thesis, *The European-stylistic orchestral music in Iraq by focusing upon musical career and major works by the Iraqi composer Khalil Ismail Hakki*, is a study about a trend of some Iraqi musicians to perform Western Art Music, and to arrange and compose Iraqi music, which is based on the European-stylistic orchestral music. Mr. Khalil Ismail Hakki is one of these Iraqi musicians who seeks in his compositions and arrangement for new horizon for the Iraqi music. Iraqi music enriched with the elements of the European-stylistic orchestral music like, harmony, counterpoints and orchestration. I followed the analytical descriptive methodology in my research.

To the souls of:

- My father
- Saleh Khalil, my uncle and my first music teacher
- Khalil Ismail Hakki, the Iraqi composer, who inspired me with his passion to music

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- Khalil Hakki's sons, Mr. Imad Hakki, and Mr. Ibrahim Hakki, for their support.
- My brothers and sisters and all my nephews and nieces, who, despite of their suffering under the aggressive regime of IS in Mosul or during the liberation of Mosul for the period 2014-2017, as well as the others still living in the diaspora, who kept supporting me and encouraging me to finish my thesis.
- My wife, Nada Yousif, and my lovely kids, Heya Teim, and Ias, for their love and support.

Preface:

I am originally from Iraq; I grew up in Mosul, located 400 km north of Baghdad. Mosul is the second largest city in Iraq with a population of about 2 million people. The European-stylistic orchestral music was like a discovery for me, when I was about 6 years old. I was standing in the street on our national day in Iraq (probably in 1972), and the Iraq Military Corps started playing the Iraqi National Anthem, followed by some musical pieces and marches. I was taken by the sound of the band; it was my first experience to the orchestral music. I had never heard or payed attention to such music before. My only experience with music until that day was, like most Iraqis, the Iraqi and Arabic songs played on the radio or in the celebrations. Since that day I realized that there are other kinds of music too, that I must know and study.

I had the chance to have some informal music lessons and the skill to play music to some degree during the end of the 1970s. However, my academic studies started during the first decade of the 21st. century. I was exposed to western art music and I became fond of it, not least because I was playing the clarinet. I was also aware of some trails of Iraq musicians who tried to compose and arrange orchestral works based on The European-stylistic orchestral music. Those trails were almost ignored by the authorities in Iraq. A major motivation for doing this research is to focus upon those Iraqi musicians who composed or arranged their music based on classical European style. They, in fact, served the music in Iraq during the second half of the 20th century, but their services were marginalized for many reasons: political, social, lack of cultural consciousness, and some other reasons. Mr. Khalil Ismail Hakki was one of those musicians. He composed 41 musical works, and arranged more than 70 Iraqi and Arabic traditional works through his career. He was marginalized for many years by the authorities, although he worked hard to promote his musical works and sought every opportunity to improve his composing and arranging skills. Studying the Iraqi composed music which is based on The European-stylistic orchestral music, a question may arise. Is the Iraqi composer searching in his work for a kind of Iraqi music being framed in The European-stylistic orchestral music? Or is he searching for a European-stylistic orchestral music being framed in Iraqi music? My aim in this research is to study the

environments that lead some Iraqi musicians to enter this field, as well as the challenges they have faced. I will do so by focusing upon Mr. Khalil Ismail Hakki, his career, and some of his works.

The structure of the thesis

The thesis falls in five chapters. The first chapter contains the thesis question, the thesis goal, the importance of the research, definition of some terms used in the thesis, and geographical and historical background of Iraq. The second chapter is the historical and theoretical framework, divided in four sections. Section one is a biography of Mr. Khalil Ismail Hakki. Section two is concerning the Iraqi music, including a historical introduction, the vocal and instrumental genres, the Arabic maqams and rhythms. Section three is dealing with The European-stylistic Orchestral music in Iraq and Iraqi composers. Section four has some information concerning the main institutions that contributed to the evolution of music in Iraq. Chapter four is describing the research procedures, like the research community, research samples, the research tools, and the research methodology. Chapter four is the musical analysis of the samples. Chapter five contains the discussion of the results and conclusions. Finally, I have attached an appendix with the music scores and the texts of the interviews that I have made while doing my thesis.

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1. Chapter 1: the introduction

1.1 Thesis question:

What aspires the Iraqi composer Khalil Ismail Hakki in his music? Does he try to put Iraqi music into a stylistic framework of European orchestral music? Or quite the contrary: does he want to put a European orchestral music into an Iraqi framework?

1.2 Thesis goal:

To highlight the European-stylistic orchestral music in Iraq by focusing upon musical career and major works by the Iraqi composer Khalil Ismail Hakki.

1.3 The importance of the research:

To add a new musical source to the global library.

1.4 The limits of the research:

- Temporal limit: the second half of the 20th century, to be more specific, the period between 1950 and 1980.
- Spatial limit: Iraq and specifically Baghdad.
- The human limit (the subjective) limit: career and works of Khalil Ismail Hakki.

1.5 The samples used in the research:

1. *Sunset*, a musical composition by Khalil Ismail Hakki.
2. *Baghdad*, a musical composition by Khalil Ismail Hakki.
3. *Fog Al-Nakhal* (Over the Pam Tree), a musical arrangement made by Khalil Ismail Hakki of an Iraqi folk song.
4. *Lamma Bada Yatathanna* (When She Started Swinging), an arrangement of popular Arabic Muwashah (one of the musical lyrical genre) made by Khalil Ismail Hakki.

1.6 Definition of terms and terminology:

1.6.1 The European-stylistic Orchestral music: the orchestral music or the art music which was first developed, documented, and theorized into templates and forms in the European countries.

1.6.2 The European-stylistic orchestral music in Iraq: composed and arranged music in Iraq that started in the 1950s by Iraqi musicians, music which construction is being based on the theories of tonal music, and methodologies of Western Art music.

1.6.3 Iraqi music: the Iraqi music is here defined as the authentic, traditional, and national music with predominant of lyrical character, that is special for the Iraqi areas. The structure of this music is primarily based on Arabic modes. (Hafez, 1978, p. 136)

1.7 Geographical and historical background of Iraq:

The region that comprises Iraq of today was known in the ancient times as Mesopotamia, which means “Land Between the Rivers”. The region is regarded as the cradle of civilizations where the first ancient civilizations on earth were established, including Sumerian, Akkadian, Babylonian, and Assyrian civilizations (Richard L. Chambers, 2017). This region was very valuable and subject for the ambitions of the Great Powers of the Persian, Greek, and Roman dynasties.

During the 7th century up to the 13th century, it became a central and integral part of the Islamic world. Baghdad the Capital of Iraq was the capital of the Abbasid Empire in the 8th century.

(Majid Khadduri, 2016) However, the Abbasid Empire was destroyed by The Mongols.

Baghdad, which used to be called Dar Alsalam (the House of Peace), was totally damaged and hundreds of thousands of people were killed. The Abbasid Empire ended in 1258. (Abbasid Caliphate, 2017) Since the collapse of the Abbasid Empire, Iraq went through successive periods of domination by Mongols, Persians and by the Ottoman Empire. (Abbasid Caliphate, 2017)

However, the modern state of Iraq was founded in the wake of World War I (1914–18), when the Ottoman Empire was divided by the Treaty of Sèvres. The Iraqi monarchy was established by uniting three Ottoman provinces (Baghdad, Al-Basra, and Mosul) in 1921 under the mandate of the British. Iraq gained its independence from Britain in 1932. (Majid Khadduri, 2016) The monarchy was ended by the 14th of July revolution in 1958, to become a republic, which was broken by a series of coups that finally ended with the coup of 17th of July in 1968. This led to

the usurpation of power by the Baath party. After horrible bloodbaths, Saddam Hussein jumped to the power of a dictatorship in 1979. He controlled Iraq and involved Iraq in a series of wars and disasters. Saddam's regime has been ended in 2003 by the invasion of American forces and its allies to Iraq. Then the power was transferred to some Iraqi parties and movements in June 2004. The political and security situation in Iraq has remained unstable since that time until now, except for the Kurdistan region in the northern Iraq, where the security situation is relatively stable. (Majid Khadduri, 2016) The area of Iraq is variously cited as between 433,970 and 437,393 square kilometers. (Metz, 2017) Iraqi population is about 38 600 000 in 2017 and was about 13 600 000 in 1980. (Iraq Population, 2017)

1.8 Mosul City:

Mosul is the third largest city in Iraq. Located about 400 km north of Baghdad. It was built on the west bank of the Tigris, opposite to the monuments of Nineveh, the ancient Assyrian city, which is located on the eastern side of the river. (Mosul Encyclopedia of the Modern Middle East and North Africa, 2017)

In the past 100 years, the city has expanded to stretch several kilometers on both sides of the river; its population has grown from 70,000 in the 1910s to become 1, 846 000 in 2004. (Mosul Encyclopedia of the Modern Middle East and North Africa, 2017) Its important products include Mosul marble and oil. At the start of the 21st century, Mosul and its surrounding area had diverse population. Ethnically and religiously, most of Mosul's population were Arabs, with diverse minorities of Assyrians, Turkmens, Kurds, Yazidis, Shabakis, Kawliya, and other smaller ethnic minorities. (the provence of Ninavah, Mosul2017, (محافظة نينوى, الموصل))

At the end of World War I, in October 1918, British forces occupied Mosul. After the war, the city and the surrounding area became part of the Occupied Territory Administration (1918–20), and shortly the whole Iraq including Mosul came under British mandatory (1920–32). The former Ottoman Mosul province (Vilayet) eventually became Nineveh Province of Iraq, but Mosul remained the provincial capital. Mosul's fortunes revived with the discovery of oil in the area, from the late 1920s onward. Mosul has a long history as trade center, being located between the rest of Iraq, Turkey and Aleppo (Syria). (the provence of Ninavah, Mosul محافظة نينوى, الموصل) 2017

The city of Mosul is home to the University of Mosul and its renowned Medical College, it was one of the largest educational and research centers in Iraq and the Middle East. The opening of the University of Mosul in 1967 enabled the education of many in the city and surrounding areas. (Mosul, 2017)

The Mosul Fine Arts Institute was established in 1978, with five years of study years after intermediate school. (Alatraqchi, 2017)

1.9 Baghdad:

Baghdad is the center of the governorate of Baghdad, and it is the capital of Iraq. According to the statistic in 2011, the population of Baghdad was 7,216,040 people. It is the largest city in Iraq and the second largest city in the Arab world after Cairo. Baghdad was known for a long time with its cultural life as a haven for poets, writers and artists. During the 20th century the cultural movement began to emerge making the city one of the most influential capitals among the Arab world. (History of Baghdad , 2017)

Abbasid caliph, Al-Mansur, built Baghdad in the sixth decade of the eighth century, which became the capital of the Abbasid Empire. It was one of the most important centers of knowledge and destination for scientists and scholars for several centuries. (History of Baghdad , 2017)

Baghdad fell under the Ottoman rule in 1534. In 1917, it was occupied by the British during World War I. In 1920, Baghdad came under the British Mandate until 1932. Iraq was given its formal independence in 1932, and Baghdad became the capital of the Kingdom of Iraq. (Bahry, 2014) In 1958, the monarchy was overthrown and the First Republic was established. In 1963, another coup d'état was carried out by the military elite. (Baghdad, 2017) In 1968, the Ba'ath party came to power by staging the last coup in Baghdad. During the 1970s, Baghdad experienced a relatively economic prosperity and became the most prosperous city in the Middle Eastern region. Saddam Hussein came into power in 1979 and remained in the position until 2003. The war with Iran from 1980 to 1988, and the First Gulf War in 1991 destroyed much of the city's infrastructure and military industrial capacity. International economic sanctions from the United Nations imposed on Iraq 1990 caused devastating consequences nationwide. The cultural life in Baghdad faced a crucial deterioration. In March 2003, the US invaded Iraq,

claiming that Saddam Hussein was manufacturing weapons of mass destruction (WMDs), which later proved false. In 2003, Iraq formally came under the United States occupation. Baghdad felled into crime and looting soon after the invasion, because of dissolving the Iraqi military and police forces. The US soon formed the Coalition Provisional Authority to fill the power vacuum that emerged after the invasion. Sovereignty was transferred to the Governing Council and Iraqi Interim Government in 2004. And since 2005, successive Iraqi governments have controlled the country with no improvement in the security and utility services or in re-building the devastative infrastructures. (20th-century history of Iraq, 2017)

There were some trails to evolve the cultural life in Baghdad after the invasion by giving some support to the cultural organizations like the Iraqi National Symphony Orchestra and other organizations. But the lack of security, and abhorrent sectarian political system plus the corruption made it difficult to make any improvement. In general, the cultural and artistic life in Baghdad is still suffering from the neglecting, but at the same time, intellectuals, artists, and musicians are fighting to do some change. (Alatraqchi, 2017)

2. Chapter 2: the historical and theoretical framework

2.1. Section one:

2.1.1 Khalil Ismail Hakki (1932-2017):

Most of the information in this section is taken from the three meetings that I made with Mr. Khalil which took place in his house in Mosul in April 2017 right after the liberation of Mosul from the Islamic State.

- He was born in Mosul in 1932. (Hakki, 2017)
- He completed the primary and secondary school in Mosul. (Hakki, 2017)
- His father was an army officer, he moved to many Iraqi cities by virtue of his military career. Therefore, Mr. Khalil lived in many Iraqi cities in his childhood and experienced the nature and the different traditions of the people of Iraq since his childhood. (Hakki, 2017)
- He loved music since childhood; he taught himself to play the oud instrument, when he was young. (Hakki, 2017)
- He completed his musical studies at the Institute of Fine Arts in Baghdad in 1965. (evening studies) on the western violin section in the period 1959 to 1965. His violin teacher was the Romanian teacher Sandu Albu. (Hakki, 2017)
- He taught himself to play the piano during the 1950s and 1960s. (Hakki, 2017)
- He was a member of the Iraqi National Symphony Orchestra, but he then focused on composing music. (Hakki, 2017)
- In 1971, he was consulting Mr. Hans Gunther Mommer for some musical advice concerning his musical composition. Mr. Hans Gunther Mommer was a teacher at the Fine Arts Institute in Baghdad and the director of the Iraqi National Symphony Orchestra. (Hakki, 2017)
- He worked as a civilian official employee in the ministry of defense in Baghdad from the middle of the 1970s until 1984. (Hakki, 2017)

- He traveled to several countries in the Arab and Western world by virtue of his position within the staff of the Iraqi Embassy, including Egypt between 1966 to 1968. In Egypt, he used to do musical re-arrangements to many famous classical pieces to be played by senior Egyptian musicians. (Hakki, 2017)
- He traveled within the staff of the Iraqi Embassy to Belgium in the end of 1971 until 1972, where he took private lessons in composing and attended lectures on composition in the Brussels Conservatoire. (Hakki, 2017)
- The INSO performed his musical work, *Tambourines*, in 1976. (Hakki, 2017)
- The INSO performed his musical work, *Pictures*, in 1986. (Hakki, 2017)
- He returned to the city of Mosul in 1984, and tried to teach music in some popular organizations that deal with youth, and he taught music in the Institute of Fine Arts in Mosul between 1986 and 1989. (Hakki, 2017)
- Because of the Iran-Iraq war during the 1980s, his musical activities and works were marginalized by the government which was focusing on the national mobilization for the war. (Hakki, 2017)
- In 1996, he participated in forming the Nineveh Musical Ensemble, which he oversaw and provided it with musical works which were divided between re-arranging classical European works and Iraqi and Arabic traditional works until 2000. (Ahmed, About Khalil Ismail hakki and the Iraqi music, 2017)
- He worked as a musical instructor and piano teacher at the Institutes of fine arts of Dohuk and Mosul between 1997 and -2002. (Ahmed, About Khalil Ismail hakki and the Iraqi music, 2017)
- He worked as a musical instructor and piano teacher between 2006 and -2013 in the musical institutes in Dohuk, Erbil and Mosul. (Ahmed, About Khalil Ismail hakki and the Iraqi music, 2017)
- His musical arrangements were performed by some orchestras of the musical institutes in Kurdistan/Iraq after 2005 as part of their curriculum. (Ahmed, About Khalil Ismail hakki and the Iraqi music, 2017)

- He participated in the competition of creativity in musical composition, which was organized by the Iraqi Ministry of Culture in Baghdad/Iraq, and he won the first prize in 2011. (Hakki, 2017)

- He died because of age and the sufferings caused by the occupation of the Islamic State to Mosul that occurred in June of 1914. He died right after the liberation of Mosul on the 27th of April 2017.

Mr. Khalil informed me that he has 41 composed works, but I have not been able to find a list of all his works. However, I was able to get a list of some of his musical compositions. Mr. Khalil made this list himself, and was found after his death, by his son, Mr. Ibrahim:

No.	The title	Instrument	Scale or maqam	Date of composing
1	Arabic melody1	Piano	F minor	1968
2	Composition for piano and violin	Piano and violin	D minor	1968
3	Composition for piano and violin	Piano and violin	C major	1968
4	Canon	Piano and violin	G major	1968
5	Caprice*	piano	F minor	1968
6	Composition for piano	piano	E minor	1968
7	Waltz for piano	piano	G major	1968
8	Piano piece	piano	F minor	1968
9	Childhood	piano	E major	1968
10	Arabic melody2	piano	F minor	1968
11	Feelings	piano	F minor	1968
12	Piano piece	piano	Ab major	1968
13	Arabic melody	Piano	D minor	

* A capriccio or caprice (sometimes plural: caprices, in Italian, capricci), is a piece of music, usually free in form and of a lively character. The typical capriccio is one that is fast, intense, and often virtuosic in nature. (Caprice, 2017)

14	Sunset	Strings with piano**	D minor	1969
15	Arabic melody3	Piano	F minor	1969
16	Piano piece	piano	E major	1969
17	March	piano	C minor	1969
18	Introduction for piano	piano		1969
19	Duet for Oud	Two ouds	C minor	1969
20	Piano concerto no.1	Piano with strings, two flutes and oboe	C minor	1969
21	Duet qanoon	Two qanoons	F minor	1969
22	Beiyat***	Qanoon with the orchestra	F minor	
23	Farewell	Cello with orchestra	A minor	1969
24	Concerto for Oud or Violin	oud or violin with strings plus flute and oboe	F major	1970
25	Fantasia 1	Flute, violin, viola, and cello		1970
26	Arabic melody 4	Piano	F minor	1970
27	Fantasia 2	Fkute, violin, viola, and cello.		1971
28	Introduction for piano and violin *	There is another arrangement for oud or violin with the strings.	E minor	1971

** sunset was written also as a piece for piano and violin, but unfortunately, I couldn't find a transcript for it.

*** there is a written note on the list denote that the melody is completed but it need some treatment. He also mentioned that the fourth section is not orchestrated yet.

* a written note denoted that it was written also for oud or violin with the strings.

29	Melodies	Strings orchestra	F# major	1971
30	Dufuf (tambourines)	Piano with the orchestra	Maqam Saba Zamzam with other minor and major scales	1971
31	Baghdad	Piano with the orchestra	F major	1973
32	Jorjina	Piano with the orchestra	E minor	1977
33	Two etudes for oud	oud		

2.2 Section two:

2.2.1 The Iraqi music, vocal music and instrumental music:

2.2.1.1 Historic introduction to Iraqi music:

the music in Iraq is characterized by its richness and diversities of different styles. The reason for that is the uneven nature of the geographic areas (plains, mountains, desert) which is affecting people's way of living; add to that the differences of ethnic origin: Besides the Arabs, who represent the majority, there are Kurds, Turkmen and other minorities, who all have their distinct music with distinct melodies, instruments and ways of performing it. All the cultures of the region, no matter how different they are, were influenced and fused in the crucible of Arab-Islamic civilization and history ... despite all these differences they live within the unity and cultural geography. (Hassan S. Q., 1981, ss. 183-184)

Music can be regarded as one of the applied sciences that has its own rules and theories and practices. These theories and practice can help to improve the performance of this art which emerged, from all kinds of templates, and musical forms. We can classify the music in Iraq to three categories depending on how it is performed:

- A. Instrumental music: music performed by musical instrument or instruments.
- B. Vocal music: music performed by human voice or voices.
- C. A mixed of vocal and instrumental music: music where the musical instruments accompany the human voice when performed.

The meaning of the word “music” in Iraq is mostly related to songs performed by the human voice accompanied by musical instruments. Before 1930s, it was very rare to find Iraqi music performed by musical instruments only. Iraq is distinct from other Arabic countries by its own art musical form which is called Al- Maqam Al-Iraqi (Iraqi Maqam). Iraqi Maqam is a type of singing with its own restricted rules accompanied by traditional music instruments like oud, santoor (Iraqi dulcimer), juga, and tabla. However, the European musical instruments started to be used in Iraqi music during the 1920s. The violin, which is called Kaman or Kamanja, became officially used by the traditional Arabic orchestra (Al-Takht Al-Sharqi), when it was

approved by the Committee for musical instruments in the Music Conference in Cairo in 1932. (Arabic Music Conference in Cairo, p. 34)

The Iraqi Maqam is a collection of tunes associated with each other with strict rules. However, the word maqam is also used in all the Arab countries to identify the Arabic musical modes or the Arabic musical scales (Hafez, 1978, p. 135). The Iraqi Maqam is presented only in Iraq in the urban culture of the cities of Iraq. It has emerged and flourished significantly in the city of Baghdad, followed by Mosul and Kirkuk (Hassan S. Q., 1992, p. 38).

Iraq is a diverse spectrum of cultures and ethnic groups within the same country. Each ethnic group and region has its distinctive artistic character. This goes for, the art of singing as well as musical instruments.

Singing (Al-Ghinaa) is a broad term which includes everything sung and performed by the human voice, whether it is in the form of a songs which normally is accompanied with instrument/s or recitation of Al-Qur'an or Hymns which are most often performed vocally. There are many different vocal styles and singing in one way or another, constitute more than 90% of the music programs produced in Iraq or the Arab Iraq or the Arab countries. (Hassan S. Q., 1981, p. 119)

Iraqi music can also be classified as follows:

1. Urban Music, music which developed in major cities.
2. Rural music, a music of villages and the population outside of the cities.
3. Bedouin music, a music of the desert nomads.

We can classify the rural music and Bedouin music in one category as the Folklore music of Iraq, while urban can be divided into two main groups as art music and popular music. In this case, we come up with a new classification of Iraqi music as: art music, folklore music, and popular music. To this, we can add the religious music as a separate form of art music.

Musical forms in art as well as popular music including: Iraqi Maqam, Taqseem, Muwashah, Qasida (singing of lyrical poem), Taratil (religious chanting or recitations), Tajweed (recitation of the Kor'an), and Tanzila (song for praising the prophet).

Folk musical genres include: Abudiya, Ataba, Nile, Swehli, and Dabke dance, and Alsas dance (Touma, The Mutual relation between Art and Folklore Music in Iraq, 1978, p. 6).

The music instruments are mainly used for accompanying different forms of vocally performed music. Hence, they have a secondary role (Hassan S. Q., 1992, p. 221). However, there are some instrumentals forms or genres like Tqseem, longa, Basharf, and Samai'i.

2.2.1.2 Some Iraqi vocal (lyrical) genres:

2.2.1.2.1 The song (Al-Ughniya):

It may come as one of three main types:

- Rural folk song: It is also called the real folk song, which is the song that originates and lasts in peasant villages and remote rural areas. This type of song is considered as an artistic and social formula that exposes the characteristics and nature of the rural community, which differs from the nature of the groups living in the cities. Most of these types of songs have been aurally transferred from generation to generation and have no specific writer or composer. (Ali, (في اصول الموسيقى الفلكلورية)The origin of folk music, 1976, pp. 12-13)
- Popular folk song: This type can be called a composed folk song. It is melted on the style of the rural folk song, but it is composed by people living in the city. Normally, these types of songs are very simply constructed, melodically and lyrically. They have no expiration date, and become part of the traditional music. (Ali, (في اصول الموسيقى الفلكلورية)The origin of folk music, 1976, p. 13)
- The composed songs: This song is the urban song, where the composer is from the city of Baghdad or one of the big cities, and has artistic musical background. However, this type of song has a limited duration. It can be spread among people for a certain period of time and can be forgotten after that, unlike the real folk song that will not be forgotten even if it is not heard for a lengthy period. (Ali, (في اصول الموسيقى الفلكلورية)The origin of folk music, 1976, p. 14)

2.2.1.2.2 Al-Muwashah:

Al-Muwashah is a secular strophic singing genre that originated in Al-Andalus, after the Arabs conquered Andalusia in 711 AD. The word "Muwashah" came from the word "Wishah" which

means a scarf that the women adorn. Al-Muwashah is a vocal musical genre formed by a variety of poetic patterns that give it its special melodic and rhythmic form. The lyrical system in Al-Muwashah does not follow the traditional poetic approach, which adheres to the unity of poetic meter and monotonous rhyme, so that the rhythmic structure changes and the rhymes are varied with a commitment to meet in similar parts. It is performed by a chorus alternating with a soloist who is accompanied by a takht (the traditional Arabic orchestra). Al-Muwashah uses complex rhythmic modes, or iqaa like: Samai Thaqeel, Samai, Alasqak, etc. (Al-Abbas, 2012, s. 260)

Al-Muwashah usually consists of three sections:

a. Al-Badan: The body of the Muwashah.

B. The Khana which composed on the higher notes of the maqam to show the skill of the solo singer or the ensemble singers.

C. The Khatima: is made of the same melody of the Badan but with different words.

2.2.1.2.3 Iraqi Maqam:

The Iraqi Maqam is a type of art music in Iraq that has a variety of template and forms with different names. The Iraqi Maqam has a rich musical repertoire, which qualify it to be one of the most important music genres that characterizes Iraq, and most important, it unites the diversities of Iraqi ethnic groups into one Iraqi culture. There are those who say there are 53 different Iraqi maqams (Hassan S. , July, 2008, p. 116). However, the title consists mostly of beginnings which is called Al-Tahreer and endings which is called Al-Tasleem. Between these outer sections, parts and bridges that differ from one type to another type of maqam will be found. (Al-Rijab, 1983, p. 64)

2.2.1.2.4 Al-Pasta:

Pasta is an important melodic source for Iraqi music. It is a kind of a light and simple song performed after the completion of the Iraqi Maqam or right before its completion. The people who sing the pasta are, most likely, the band members who accompany the reciter of the Iraqi Maqam. The Iraqi Maqam reciter may sing the pasta occasionally. It is generally used to comfort the Iraqi Maqam reciter, to add an atmosphere of fun, and to release the tension after the continuous focus on Iraqi Maqam which contains many rules and restrictions. Therefore, it has a simple melody and simple lyric in vernacular language. Many of the pastas have become, over

time, independent songs used within the repertoire of the Iraqi music. And many of the pastas originated from religious Tanzila (religious songs) or traditional melodies after they have been modified (adding different lyrics) to fit the pasta and its status as songs that are fun and easy to memorize. (Al-Hanafi, 2017)

2.2.1.2.5 Al-Tanzila:

Al-Tanzila (plural Tanzilat) is a religious vocal genre dedicated to the city of Mosul. The Tanzila used to be performed by the Sufis to praise the prophet Muhammed. Mullah Othman Almausilli was one of the most important Sufi poets and Sufi musicians of the Tanzila. He had more than 50 of them, all of which are well known. (Al-Allaf, 2017)

2.2.1.3 Some Iraqi instrumental genres:

The structure of the Arabic instrumental forms in general mainly consists of Khanat, which means sections, and Taslim which means refrain. Al-Khana is a Persian word which means a part of a topic or a place. Al-Taslim, sometimes called Al-Qafla, is a specific repeated section which works as a refrain. Here is a list of some musical genres in Iraq (Arabic Musical Forms, 2007):

2.2.1.3.1 The Sama'i (plural Sama'iyat)

The Sama'i is a composed genre which consists of four Khanat (sections), each one followed by the Taslim (the refrain). The rhythmic mode used in the first three Khanat and the Taslim is in 10/8 meter, while the fourth Khana can be in any other rhythmic meter like: 3/4 or 6/4 or 5/8, 7/8 or 9/8 meter. Each Khana consists of 4 - 6 measures, but the fourth khana consists of 6 to 24 measures. The first khana presents the selected maqam (the Arabic mode), normally it uses the first tetrachord of the maqam (first jins). The second khana is a modulation to that maqam. The Third khana uses an expanded range melody that includes the higher tetrachord of the maqam. (Arabic Musical Forms, 2007)

2.2.1.3.2 The Longa:

Longa is a light and lively form, normally in simple 2/4 meter. The Longa form is originally a Turkish and Eastern European style that made it into Arabic music during the Othman's rule. It normally consists of two to four khanat (sections), with a recurring refrain (taslim). Generally, each khana and taslim consists of 8-16 measures, mainly in 2/4, however the last khana may occasionally follows the 3/4 meter. (Research about the Longa, 2008)

2.2.1.3.3 The Taqsim (plural Taqasim):

The Taqsim is an improvisation for one instrument, that may follow a rhythmic meter or not. The instrumentalist can play the solo alone or can be accompanied by a percussionist or and instrumentalist who play only a drone or the root of the maqam. The taqsim is an improvisation on one maqam, but it includes modulations to other related maqams. (Arabic Musical Forms, 2007)

2.2.1.4 The maqams (Arabic modes) used in Iraqi music:

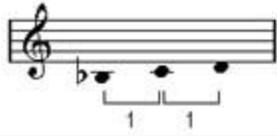
2.2.1.4.1 Arabic maqams used in European- style orchestral music in Iraq:

Arabic music and the Iraqi music are based on maqamat (Arabic modes). Each maqam is made up of smaller sets of consecutive notes called ajnas (singular jins). The jins may come with four consecutive notes (tetrachord), or three consecutive notes (trichord) or five consecutive notes (pentachord). Ajnas are the building blocks for the maqam. Each maqam has two Main ajnas, a lower jins and an upper jins. Normally, the name of the maqam, or its branches, is based on the name of the lower jins. The upper jins may start on the ending note of the lower jins or on the note following that note. The maqam may be formed from two connected ajnas (the end of the first jins is the beginning of the second jins) or may be formed from two separated ajnas. The first note of the maqam is the tonic and the starting note of the second jins is called the dominant. The dominant is the second important note in the maqam after the tonic. In some cases, the upper and lower ajnas may overlap. maqam may include secondary ajnas that start on notes other than the tonic or the dominant. Secondary ajnas play a significant role during modulation from one maqam to other. Arabic maqams are characterized by its use of quarter tones. However, I will illustrate some maqams related to my thesis (The European-stylistic orchestral music in Iraq), maqams that have no quarter tones. (The Arabic Maqam, 2007)

2.2.1.4 .2 List of most of the ajnas that form the Arabic maqams that have no quarter tones: (

Ajnas (sets): Trichords, Tetrachords and Pentachords, 2004)

1.Ajam trichord starts on Bb:



Note it is very like the first 3 notes in a major scale.

Some resources show this trichord as a tetrachord because it always followed with a 4th note that half tone above the last note (in this case E).

2.Kurd tetrachord starts on D:



Note it is like the first 4 notes in the Phrygian mode in Western classical music.

3.Nahawand tetrachord starts on C:



Note it is very like the first 4 notes of a minor scale.

4.Hijaz tetrachord starts on D:

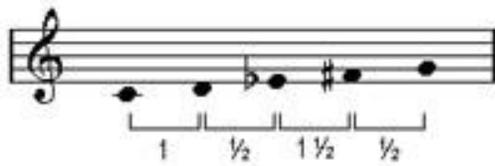
One of the most common sounds in Arabic music.



5.Zamzama tetrachord starts on D:

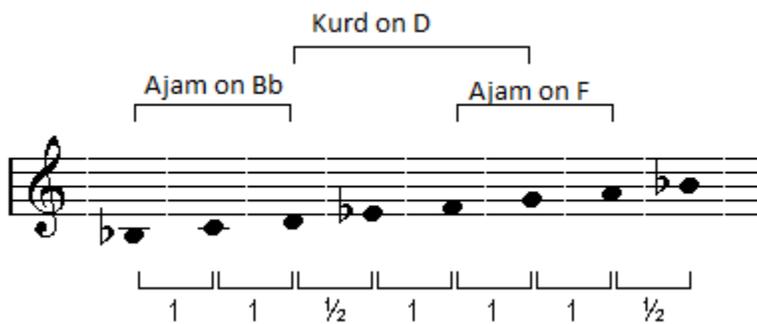


6. Nikriz pentachord starts on C:

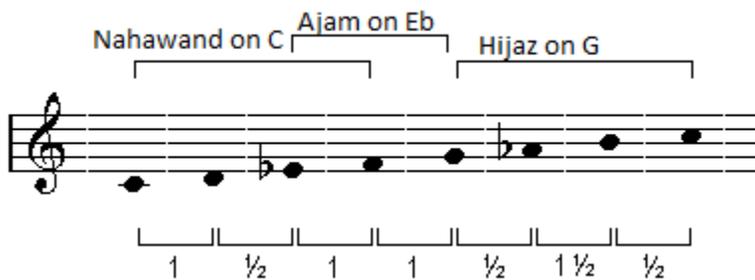


2.2.1.4 .3 Some maqams that have no quarter tones:

Maqam Ajam starts with a Ajam trichord on the first note, and another Ajam trichord on the 5th note (the dominant). The secondary jins is the Kurd tetrachord on the 3rd note, often used in modulation (Maqam Ajam, 2005) :



Maqam Nahawand has two versions. In general, the first version (Nahawand-Hijaz) is being used on the way up, and the second version (Nahawand-Kurd) is used on the way down. The secondary jins is the Ajam trichord on the 3rd note, often used in modulation (Maqam Nahawand, 2005) :



Maqam Farahfaza has the same tonal intervals as maqam Nahawand transposed on G. However, its melodic development is different, and makes much use of the Ajam trichord on the third Bb

(Maqam Farahfaza, 2005):

Maqam Saba Zamzam: in practice, this maqam is rarely used by itself, it is usually used as a modulation from maqam Kurd (Maqam Saba Zamzam, 2005):

Maqam Hijaz (Hijaz-Nahawand): (Maqam Hijaz Family, 2005)

It is the equivalent to Phrygian dominant scale.

Maqam Hijaz Kar (Maqam Hijaz kar, 2005) :

Maqam Zanjaran is a very popular modulation from maqam Hijaz (Maqam Zanjaran, 2005):

2.2.1.5 Arabic rhythms (Iqa'at) used by Iraqi music:

Normally, the Arabic rhythm can be analyzed by the rhythmic patterns or cycles (awzan; wazn for singular). The rhythmic pattern or cycle (wazen) will be repeated with every measure performed by the rhythmic instruments like the Goblet Drum (Tarabuka), Frame Drum (Riqq or Tar), and Kettle Drums (Naqqarat). A wazn consists of two or more regularly recurring time segments, each time segment consists of at least two beats (naqrat, plural of naqrah). There are approximately one hundred different cycles used in the repertoire of Arab music. Iqaa' (plural Iqa'at) is the rhythmic mode in Arabic music. There are great varieties of rhythmic modes

ranging from two beats to 48 beats for measure used in Al-Muwashihat music genre. (Touma, The Music of the Arabs, 1996, pp. 47-49).

The sounding beats have different timbre and are identified by onomatopoeic syllables. The strong beat (naqra) is identified by the word “dum” in order to imitate the sound that comes from hitting the center of the drum or tabla, and is notated with upward-stem note like:  or  or .

The weak beat is identified by the word "tek" for the high-pitched sound that is created by hitting the edge or side of the drum, and is notated with downward-stem note like:  or  or .

Here are some types of rhythm patterns used in Iraqi music and Arabic music (Al-Metni, pp. 37, 38, 39, and 66):

Fox (Al-Metni, p. 37): 2/8 |  |

Haja' (Al-Metni, p. 38): 2/4 |  |

Vals (Al-Metni, p. 38): 3/4 |  |

Darij (Al-Metni, p. 38): 3/8 |  |

Dobak (Al-Metni, p. 38): 4/4 |  |

Sufiyat (Al-Metni, p. 39): 4/4 |  |

Al-Wahda Al-ruba'iyā (Al-Metni, p. 39): 4/4 |  |

performed traditional forms such as Basharf, Samaii and Longa. Then by time, each one of them formed his own special technique, and his own style.

As for the first generation in the Western music branch, the students studied under the Roman teacher Sandro Albo, and then some of them traveled to Europe, in order to complete their studies (Ali, Introduction to the Iraqi Music 1974, (مدخل الى الموسيقى العراقية), p. 10). These students had to face serious challenges with performing Art music for two reasons: they were the first to start studying this art, and the second reason is that they were living in a very restricted environment. Their families and their society were not yet experienced to the depth of this art, which had a negative effect on their artistic development. But despite this, they continued their studies to become music teachers in the Institute, and they attracted many students, especially in the early 1950s (Ali, Introduction to the Iraqi Music 1974, (مدخل الى الموسيقى العراقية), p. 10). Those new students formed the second generation.

The gradulators from Fine Arts Institute have gradually become acquainted with the means of musical expression and its technical fields. Their intermingling with foreign artists who worked in Baghdad and who performed concerts from time to time in Baghdad inspired them to form small musical groups, such as quartets and trios. These groups consisted of teachers from the Institute and some of the students from both the Arabic and western branches. The lack of support from the state or the public sector forced them to quit after a while.

Although the period of 1960s was a turbulent period in Iraq, due to the multiple political coups which started in 1958, other musical groups were formed. They were more organized and more active. But they also could not continue, and stopped some years later. Of those groups were: a string quartet formed by the Institute teachers, Baghdad String Quartet, Hayden Quartet, and some quartets and trios which did not take names, in addition to the Oud Quintet in the mid-1960s. (Ali, Introduction to the Iraqi Music 1974, (مدخل الى الموسيقى العراقية), p. 11)

The presence of these instrumentalists and teachers was essential for the dissemination of the art music concepts among the people. They held concerts, introduced radio and television programs, participated in artistic seminars, and explained the artistic viewpoint. They invited the people to listen to the art music, discovering their horizons of new musical genres and musical instruments not known before.

When the Iraqi National Symphony Orchestra was officially formed in 1962, the musicians took great interest in it. They joined it as they found a better environment to practice their specialties and to produce more music for the public. (Alansari, 2012, p. 66)

The chamber groups, the symphony orchestra, and some Arabic groups formed by Hussam Chalabi, played a significant role, which gradually led to raising the level of collective playing among the musicians. They formed an artistic interface which caught the attention of the public, and the educational and foreign cultural institutes, as well as radio and television. (Ali, Introduction to the Iraqi Music 1974, (مدخل الى الموسيقى العراقية), p. 12) Beatrice Ohanessian, an Iraqi pianist, was a distinguished figure in the field of performance, and was the only one who performed regularly on the piano, both in Baghdad and outside of Iraq. She performed many classical works and showed unique artistic abilities comparing to others. This activity attracted a wider audience than during the first period. This interaction between the new and early performers and the presence of foreign musicians, encouraged some Iraqi musicians to enter the field of musical arranging of Iraqi traditional music and the art of composing music based on The European-stylistic orchestral music. As for musical composition, except for the Mansurian symphonic poem of Farid Allah Werdi during the 1950s, there was no identifiable beginning. There were mainly two types of attempts: the first type during the 1940s and 1950s which used to be called " silent music "(meaning music without singing) the form for such pieces were mainly A-B-A form with sometimes an intersect (improvisation) on oud or qanoon or violin. The piece was normally three or four minutes long. The composers used to give romantic names to their pieces. (Ali, Introduction to the Iraqi Music 1974, (مدخل الى الموسيقى العراقية), p. 13) The second type of such attempt emerged in the late 1960s, where some young musicians from the second generation and beyond presented pieces that were marked as more serious music compared to the first attempts. All of them have received their music lessons from the first generation of the Institute teachers, followed by theoretical and practical studies in Europe for some of them. These works can be considered as practical attempts in composing that should have been exposed to fundamental analysis and criticism. The lack of such analysis and studies, and the loss of most of these works prevent us from evaluating the attempts. This stage can be referred to as a technical phenomenon coupled with personal perseverance and diligence.

One of the most crucial factor that motivated some musicians to write music in addition to their personal motivation was the activities of the Iraqi National Symphony Orchestra in the 1960s, especially when they performed an Iraqi folk song (Over the Palm Trees) arranged by their conductor, Hans G. Mommer. The arrangement of the song has met with great applause from the Iraqi audience and the musicians. (Ali, Introduction to the Iraqi Music (مدخل الى الموسيقى العراقية), 1974, pp. 14-15) It was the first time for the Iraqis to hear their traditional music, which normally plays in unison in addition to the rhythm set, to hear it as a fully orchestrated music with harmony and counterpoint. It was a new phenomenon and it arose out of the very need for it, regardless of its artistic direction, it paved the way to the beginning in arranging and composing in Iraq. These attempts by the Iraqi musicians in arranging and composing were undoubtedly based on the European orchestral style with its use of harmony and counterpoints. However, the arranging of popular songs, such as Over the Palm Trees, Morru Bina Min Timshoon, and Che Mali Wali would have been more profound if such attempts were followed by more attempts, if more musicians had participated, and more musical ensembles had performed this kind of music. The Iraq National Symphony Orchestra which was established 1959 was suddenly stopped in 1966 by a vague official order which had a negative influence on the musical movement that had just started to grow. (Alansari, 2012, p. 72) Despite these obstacles, re-arranging the folk songs had some positive results by drawing the attention of some of the intellectuals and artists to the importance of dealing with the popular folklore as a rich material, if it can be used in innovative ways, expressing the ability to understand and absorb the original and maintain its spirit and its character. The few initiatives in re-arranging traditional Iraqi music and composing, couldn't help to present the artistic characteristics of the Iraqi orchestral music, which was still lacked the theoretical and practical musical studies. Therefore, the musicians in that period (1960s) have been working within certain limitations, offering small orchestrated pieces or arranged folk songs from time to time, and without any continuity. This musical movement has almost lost its continuity. In addition to that, there were no critical or analytical studies that might have helped to correct some of the mistakes and fill the gaps.

The Iraqi musicians have made valuable efforts on forming the elite and small groups of the population through the way they have performed their concerts and programs. They have worked long to disseminate and teach the art of performance, which is a cornerstone of the construction of music. These artists went through anomalous conditions that adversely affected their work for

certain periods, especially in the mid-sixties. But their sincere desires and their motivation and abilities were sufficient to make them return to exercising their competence and providing various serious concerts and classical programs in the belief of the absolute necessity for the society. After many years of work and perseverance, and because of the gradual understanding of the importance of music and art, finally, during the 1970s, there were some signs of interest that prompted some old entities to work better and set up some new entities. The government paid attention to support the old organizations and built additional ones.

Table of Iraqi composers who composed to the INSO*:

	Name of composer	City and date of birth	Number of known works		Work name	Notes
1	Farid Alla Werdi	1923-2007 Kirkuk	2	1	Rondo for Piano and Clarinet	
				2	Al- Mansouriya	National Anthem
2	Munthir Jamil Hafedh	1931-	9	1	Serenade	Serenade for strings
				2	Shawati Dijla Tigris banks	Serenade
				3	Iha'at Sharqiya (Arabic Inspirations)	
				4	Concerto for Oud and Strings	Concerto
				5	Kheit Almighzal (Spindle Thread)	
				6	Trio for Oud, Violin, and Cello	Trio
				7	Alhayat (Life)	Overture
				8	Albinaa' (The Construction)	Overture
				9	Peace advocates	
3	Abdul-Ameer Al-Sarraf	1935 Karbala	3	1	Al-Ajniha Al-Mutakasira	Ballet

* With the exception of Farid Alla Werdi's musical works, all the other works which mentioned in the table were submitted to the INSO during the 1970s and up.

	(Alansari, 2012, p. 360)				(Brocken Wings)	
				2	Du'aa Al-Salam (A Prayer for Peace)	Symphony
				3	Nidaa' Alwatan (Home Call)	
4	Khalil Ismail Hakki	1932-2017	41	1	Dufuf (Tambourines)	
				2	Nineveh	
				3	Ghurub (sunset)	
				4	Baghdad	
				5	Fog Al-Nakhal (Over the Palm Tree)	
				6	Shuruq (sunrise)	
				7	Jorjina	
				8	Baghdad	
				9	Suwar (Pictures)	
5	Abdul-Razzaq Al-Azzawi	Babil 1992	9	1	Tauq Al-Hanan (The Collar of the Dove)	
				2	Hub Babil (Love of Babil)	
				3	Vals (Waltz)	
				4	To The United Nation	
				5	Serenade for Strings	
				6	Aswat Fi Albarriya (Sounds in the Wilderness)	Waltz
					Dhajar (Restlessness)	
					Tubool Al-Haq (Drums of the Right))	Overture

6	Beatrice Ohanessian	Baghdad 1927-2008	3	1	Risala Ila Batal (A Letter to a Hero)	Varieties
				2	Hammurabi	Overture
				3	Hikaya Min Babil (Story From Babil)	
7	Hussein Qadduri	Babil 1934-2005		1	Al-Ardh Al-Tayiba (The Good Land)	
				2	Tarnimat (Hymns)	
8	Salim Abdulkareem	Baghdad 1953	2	1	My Homeland	Oud with orchestra
				2	Story of a Hero	Oud Concerto
9	Agnes Bashir	Georgia	5	1	Iraq	Symphony
				2	Sindbad	Ballet
				3	Al-Bayariq (The Swords)	Symphonic Poem
				4	Ishtar	
				5	Tawasel (Communications)	Overture
10	Muhammed Ameen Izzat	Baghdad 1961	4	1	Tarnimat Al-Wafa (Hymns of Fulfilment)	
				2	Ru'ya Min Al-Turath (A Vision of the Heritage)	
				3	Three Music Sections	
				4	Cello and Orchestra	Mass
11	Abdulla Jamal	Sulaymaniyah 1968	4	1	Nafha Min Alwatan (A whiff of the homeland)	
				2	Shatharat Min Shimal Al-Iraq (Nuggets from northern Iraq)	Santur with Orchestra
				3	Symphonic Poem	
				4	From the Kurdish Heritage	

1 2	Ali Khassaf	Baghdad 1957	9	1	Iraq Al-Majd (Iraq the Glory)	
				2	Angham Min Al-Turath (Melodies from our Heritage)	
				3	Homeland	
				4	Thikrayat Min Altofula (Memories of the Childhood)	Clarinet with the orchestr a
				5	Liqaa' (meeting)	
				6	Concerto	Santur with orchestr a
				7	Concerto	Juza with Orchest ra
				8	Tanwiaat Iraqiya (Iraqi varieties)	
				9	Lahdhat Samt (A Moment of Silence)	
1 3	John Bashir	Mosul 1945	2	1	Salam Ya Iraq (Pease upon Iraq)	
				2	Musiqa Al- Salam (Music of Peace)	
1 4	Zaid Uthman	Baghdad 1972	3	1	Clarinet with Orchestra	Concert o
				2	Hope	

				3	Salimta Ya Iraq (Peace Upon You Iraq)	
1 5	Hisham Yushe' Sharaf		1	1	Aleika Mini Alsalam (Peace be upon you)	
1 6	Husam Aldeen Alansari	Baghdad 1942	14	1	Violin Concerto	
				2	Cabriso	Oboe with Strings
				3	Quartet for Flute, Piano, and two Violins	
				4	Cello with Piano	Sonata
				5	The Good Land	Oboe with strings
				6	Cello with strings	Serenad e
				7	Firaq Alahibba (Parting loved ones)	Sonata Violin and Piano
				8	Alqalb Almuathab (Turmoiled Heart)	Serenad e , Strings
				9	My beautiful School	
				1 0	quintet for Cello, Flute, Oboe, and French Horn	
				1 1	Tharthara fi Maqha (Gossip in a cafe	Serenad e

				1 2	Thikrayat (memories)	Serenade	
				1 3	New Day	Trio	
				1 4	Muthakrat Ala Alraml (Memories on the Sand)	Serenade	
1 7	Muhannad Fuaad Abdulhadi Almashta	Baghdad 1972		1	Almasira (The march)		
1 8	Qeid Hadher Sharhan	1966	3	1	Alasala (Originality)		
				2	Alamal Wlahayat (Life and Hope)		
				3	Salvation		
1 9	Hasan Abed Ilewi	1962		1	Life		Overture
2 0	Lans Conwey Lanslo	Baghdad 1974			Nabdh Baghdad (Baghdad Beat)		

2.4 Section four: The Institutions that contributed to the evolution of music in Iraq

2.4.1 The Iraqi National Symphony Orchestra (INSO): When we want to review the beginnings of INSO, we can say that it started with the formation of the first music institute in 1936, which was later known as the Institute of Fine Arts (Al-Abbas, 2012, p. 468).

INSO has passed through many stages:

- The stage of Baghdad Orchestral Group 1939, which was the first formation stage that embraced small musical groups. (Al-Abbas, 2012, p. 469)
- The stage of the Baghdad Philharmonic Society in 1948, which was a strings quartet consisting of teachers and students from the Institute of Fine Arts. And the formation of Hayden Quartet in 1954. (Al-Abbas, 2012, p. 469)
- The official stage, which began in 1959, in which the symphony orchestra gained official status after being connected to the Ministry of Education and then to the Ministry of Culture and Guidance. INSO was led by Siegfried Stolte (1925 - 1991) who was a German composer, music educator, conductor and bassoonist. (Siegfried Stolte, 2017) He led the INSO from 1960 to 1961, then the German conductor Hans Gunther Mommer led the INSO for the periods 1963- 1965 and 1971- 1972 successively. (Al-Abbas, 2012, p. 469)

This stage showed the formation of Baghdad String Quartet in 1961 and was the most influential in the cultural society because it exceeded the boundaries of the Institute to theaters and halls, radio, and television. (Al-Abbas, 2012, p. 470)

- Stagnation stage: When the Ministry of Culture and Guidance terminated the contracts of the foreign musicians, including Hans Mommer, and stopped the activities of the INSO in 1966. (Alansari, 2012, p. 107)

- Stability stage: The new government, which came to power in 1968, started to pay attention to the cultural organizations including the INSO. In 1971 The Ministry of Culture and Media re-established the INSO, and contacted Hans Mommer to lead the Orchestra again. (Alansari, 2012, p. 122)

In 1973, the INSO was associated with the Music Arts Department of the Ministry of Culture and Information. This connection provided some technical requirements that facilitate the implementation of its work by adding new foreign members to its staff including the Russian teachers who were teaching music at the School of Music and Ballet. The Symphony Orchestra performed outstanding artistic activities in the halls of Baghdad and in most of Iraq's provinces. The symphony continued its successful activity in the 1970s. (Al-Abbas, 2012, pp. 470-471) Due to the eight-years of the Iran-Iraq war (1980-1988), its activities reduced effectively during the 1980s. (Alansari, 2012, p. 311)

During the 1990s, many of its musicians had to emigrate outside of Iraq because of the economic sanctions which was implemented against Iraq by the United Nations. (Alansari, 2012, p. 396)

After the US invasion of Iraq, the Iraqi symphony began its activities again, taking its strength from the ambitions of its members and the cultural society in Iraq, who found the INSO as a means to evolve the music and the culture in Iraq. It is one of the havens for cultural defense against the political turmoil that Iraq faced after the invasion of the USA and its allies until now.

2.4.2 Military Music Corps and Military School for Music:

In 1921, the Iraqi Army was established with the formation of the Kingdom of Iraq. In 1922, S. A. Corfield, a retired British warrant officer, was brought to Iraq to form a music military corps. The military corps was established in Mosul because of the presence of the most retired military musicians from the dissolved Ottoman army. These musicians were contacted to form the military corps. The Iraqi Army recruited 17 literate young men between the age of 14-20 years old to join the corps and a music training course. The military corps then moved to Baghdad in 1923. The first Military School for Music was opened under the command of Corfield, and an Indian army officer who was brought to train the soldiers. In 1936, a second military corps was established to be stationed in Mosul. The military corps used to perform free weekly concerts in public areas. It also used to perform for a certain fee in the private special occasions. The military corps expanded and multiplied by time to be stationed in many provinces all over Iraq. The Iraqi Symphony Orchestra has benefited from the skills of the military musicians to fill the gap in the wind and brass instruments, because fine arts institutes in Iraq were not specialized in teaching these instruments, and because of the frequent travel of the foreign musicians. (Al-Abbas, 2012, pp. 379-382)

It is noteworthy to mention that Abdul Razzaq al-Azzawi and Ali Khassaf who worked as INSO's conductors during the 1990s and up were officers at the Iraqi Military School for Music. (Al-Abbas, 2012, p. 473)

2.4.3 Institute of Fine Arts:

At the beginning of 1936, the artistic renaissance in Iraq was growing, prompting officials to seriously consider sponsoring it. The Ministry of Education, considered opening a music institute. On January 1, 1936, the Music Institute was officially opened in Baghdad. The Iraqi government appointed a Turkish musician and scholar, Muhiuddin Haider, as Dean and Hanna Boutros to be his assistant (Al-Amir, 2017). In the beginning, the Institute had two musical branches, one for Arabic music and the other for Western music. In 1940, the name was changed to the Institute of Fine Arts, as it extended to have more departments, like Painting, Sculpture, Acting, and Theater (Al-Amir, 2017).

The studies at the Institute of Fine Arts was for six years of, evening studies. Many students had jobs in the state or free business, or they were studying in colleges and other schools during the day. The teachers in the institute were a mix of Arabic and foreigners. In 1946, the institute moved to a modern building that had a large theater and large study halls. Small orchestras, ensembles and groups were formed and many concerts were held. Many officials attended the concerts, including the King and the Custodian of Iraq, the heads of ministries and ministers and many intellectuals and music lovers. The concerts were often performed on the radio. There were concerts of foreign musical groups, foreign singers, Arab and foreign musical bands, which arrived Baghdad on the invitation of the Iraqi government to perform their music at the theater of the Institute of Fine Arts (Al-Abbas, 2012, pp. 422, 423).

The lessons taught in the music branches were (Al-Amir, 2017):

Arabic music section (Practical) - oud, qanoon, and nay.

The Western music section (practical) - violin, piano, violoncello, clarinet, flute, trumpet, trombone and oboe. There were also theoretical courses dealing with music theory, solfeggio, music history, and Arabic and English languages. The teaching staff at the Institute were assigned to the following professors:

Oud and cello - Sharif Muhiddin Haider.

Qanoon - Nubar Melhasian.

Flute - Ali Darwish.

Violin - Sando Albo and Jamil Said.

Piano - Julian Hertz and Muazaz Ziyade as an assistant.

Wind Instruments - Hanna Boutros.

The institute continued its development by increasing the number of its students and sending the distinguished graduates for further studies in Europe, and improve its teaching staff by assigning new teachers from inside Iraq and abroad. Some of the new teachers were graduated students from the institute.

In 1952, a morning section was opened for the preparation of teachers for art class in elementary schools. The duration of the studies became five years after the middle school. The graduate student was required to become a school teacher in the Ministry of Education for arts lessons such as music, school anthems, theater, painting, sculpture, decoration, ceramics and calligraphy. And with the opening of the morning section more branches were opened including cinema, photography, and more instruments were added like guitar, accordion, flute, contrabass, sintur, accordion, juza (spike fiddle or rebab), and rhythm instruments (Al-Abbas, 2012, pp. 431, 432).

The interest in the morning section was great, while the interest in the evening section decreased. The evening study has repeatedly been canceled, but every time it has returned to resume its work. The graduated students from the morning section were used to be appointed as elementary school teachers and some of the graduated students were sent abroad for further studies. The institute kept feeding the INSO with instrumentalists. Many worked as directors, writers, actors and participants in the radio and television programs and teams, or as teachers in the Music and Ballet School (Al-Amir, 2017).

2.4.4 Directorate of school activity:

The school activities and the school songs started since the early days of establishing the kingdom of Iraq. During the early 1960s, the Ministry of Education introduced a directorate for school activities in the name of "the Directorate of Fine Arts". Many teachers and educators had a great impact on composing school songs and teach musical instruments to the interested

students. The directorate encouraged the students to learn and practice the fine arts and support the schools with the drawing tools and instruments. The name was changed to the Directorate of School Activity during the end of the 1960s. It was very influential during the 1970s and even in the 1980s. (Al-Abbas, 2012, p. 411).

2.4.5 School of Music and Ballet:

In September 1968, the first school that teaches music to the children was opened in Baghdad. It was called the Children Musical School. In 1969, the first ballet school was opened. In 1970, the two schools were merged under the title " Music and Ballet school" to spread the art of music and ballet. It was supported by the Ministry of Education, so it was an educational school in the morning class. In the evening class, music and ballet were taught to the students, sponsored by the Ministry of Culture and Information. The school system starts with elementary school and extends to intermediate and secondary school (12 years total). (Al-Abbas, 2012, pp. 439-440)

2.4.6 Institute of Musical Studies:

In 1969, The Iraqi Institute of Musical Studies was established to teach Iraqi Maqam and Arabic traditional music. However, the desired goal was not achieved. A year later, the name was changed to the Iraqi Institute for Music Studies and became affiliated with the Ministry of Culture and Information. The Iraqi Institute for Music Studies aimed to teach Iraqi singing including Iraqi Maqam on a scientific basis. The duration of the studies in the institute was extended to 6 years of evening classes. The institute teaches traditional instruments like: qanoon, santur (a hammered dulcimer), juza (Iraqi fiddle), oud, nay (Arabic flute), and violin, and teaches the theories of Arabic and Western music, solfeggio, rhythm, history of music, Arabic language, Arabic poetry, and English language. The name of the institute was changed in 1987 to the Institute of Musical Studies and was divided into different departments: Department of Musical Instruments, Department of Musical Studies and Research, Department of Teachers Preparation, Department of Sounds Studies. (Al-Abbas, 2012, pp. 444-445)

2.4.7 Department of Musical Arts/ College of Fine Arts, University of Baghdad:

The department was opened in 1987 to provide academic graduators with a bachelor's degree in musical arts. The first batch of students graduated in 1990-1991. In 1995, an evening class department was opened. The students in the college studies diverse topics from the theories of music, history, the musical instrument, singing, choir, and criticism. There are conditions for

admission. The student must have a high school degree or be a graduate from one of the fine arts institutes/ music branch. In addition to that, the student is subject to testing in accordance with the technical standards including musical skill qualifications organized by the staff in the department. (Al-Abbas, 2012, pp. 449-451)

Later, a program was opened for graduate studies to earn a master's degree in musical arts. And in 2011 another program was opened for graduate studies to earn a doctorate. (Ahmed, About Khalil Ismail hakki and the Iraqi music, 2017)

2.4.8 Office of Musical Arts:

The Office of Arts Counselor was opened in 1973, and later the name was changed to the Office of Musical Arts. The head of the office was Mr. Munir Bashir. The office was affiliated to the Ministry of Culture and Information. It was a powerful office that controlled all the musical institutions in Iraq, mobilized to serve the Baathist regime. The office adopted a policy that encouraged the teaching of traditional Arabic music and its traditional instruments. It canceled teaching the violin and the presence of piano in the solfeggio class, and added Arabic Music Department in Music and Ballet school. The office established: oud Workshop, International Center for the Study of Traditional Music, Iraqi Maqam House, and the Iraqi Heritage Ensemble. (Al-Abbas, 2012, ss. 453-55)

2.4.9 The Iraqi National Committee for Traditional Music Studies:

In 1968 The Iraqi National Music Council was established as a supreme advisory body for general musical planning, represented by some musicians (Salman Shukr, Abdel Wahab Bilal, Hamoudi Al Wardi, Aram Panjian and Ala Kamel). Two years later, on July 25, 1971, the name was changed to the National Music Committee. (Al-Abbas, 2012, ss. 457-457)

3. Chapter 3: Research procedures

3.1 The research community.

I have encountered very difficult circumstances in collecting information related to my research, and my research society. The difficulties have to do with mobility and the lack of adequate security traveling to Iraq and inside Iraq. I had to make two trips to Iraq. The first trip was to Erbil in December 2016. The second to Mosul on April 2017 after the liberation of Mosul from ISIS to meet Mr. Khalil Ismail Hakki in his very last days. Unfortunately, he died because of his age and his sufferings from captivity and the terror rule for two and a half years during the period of occupation of Mosul by the Islamic State (from 09.06.2014 until the end of 2016).

Other challenge I had to deal with was the lack of resources about my research: there were no serious studies on the orchestral music and its composers in Iraq. However, these obstacles and others, have increased my determination to complete this research. To overcome these difficulties, I had to make multiple contacts and calls to the researchers, Iraqi intellectuals, and Iraqi musicians to collect information, books, and manuscripts related to my research, and information about the orchestral music generally and Mr. Khalil Hakki especially.

I traveled to Iraq to contact some musicians and Mr. Khalil Hakki: I conducted some interviews with Mr. Khalil Hakki in his last days of his life. For those who I could not interview them directly because of the spatial and temporal circumstance I called them by mobile phone. I contacted Abdul Razzaq Al-Azzawi, Lance Conwey, Abdulla Jamal (Iraqi composers). I also had multiple meetings with Mr. Basim Ahmed (an Iraqi musician and researcher) who helped me to find valuable references and gave valuable information about the career of Mr. Khalil Hakki as he was a friend and colleague to him for more than 30 years.

3.2 Research samples:

I asked for advice concerning my samples of study, and I chose my study samples, which are some the works and arrangements by Mr. Hakki, depending on these factors:

- 1 - I got the music scores for the samples, and sound files for the works.
- 2- They were recommended by some Iraqi musicians who admired Khalil Ismail Hakki's works.
- 3- They contain elements from both, Iraqi music and Western Art music.

4- The samples were played by the INSO or other ensembles.

The samples used in the research:

- *Sunset*, a musical composition by Khalil Ismail Hakki.
- *Baghdad*, a musical composition by Khalil Ismail Hakki.
- *Fog Al-Nakhal* (Over the Pam Tree), a musical arrangement made by Khalil Ismail Hakki of an Iraqi folk song.
- *Lamma Bada Yatathanna* (When She Started Swinging), an arrangement of popular Arabic Muwashah (one of the musical lyrical genre) made by Khalil Ismail Hakki.

3.3 The tools.

After having studied various methodologies for musical analysis, I prepared some special analytical criteria for each musical work that suits my research objectives. These criteria include the following indicators:

- 1- The title of the musical work.
2. Name of the composer.
3. Date of completion of the work.
4. The form.
5. The main scale or maqam of the work.
- 6- The acoustic range of the music.
- 7- Time signature.
- 8- Number of measures.
- 9- Relative speed.
- 10- Melodic construction and its connection to the Arabic maqam.
- 11- Harmonic analysis.

3.4 methodology of the research:

I followed the analytical descriptive methodology.

4. Chapter 4: Musical analysis of the samples

4.1 The Sunset

1- Why the name, Sunset? Sunset as a phenomenon occurs daily when the sun disappears below the horizon because of the rotation of the Earth. The scene of Sunset has inspired many poets, painters, and writers with its romantic aesthetic connotations that are created from visual scene of the unique atmospheric colors of the sun and the sky. But it may also have pessimistic connotations that express sorrow, the end of the road, the fall of wishes, the burden of life, and even death.

2- Name of composer: Khalil Ismail Hakki (Op.15).

3- Performed by the INSO in 25.05.2017.

4- Approximate time duration: 6 minutes and 18 seconds.

4- The date of completion of the work: 1968.

5- Number of measures: 139 including the repetitions.

6-Time signature: 4/4.

7- Relative speed: Andante 88 beats per minute.

8- Texture and instrumentation: strings orchestra with piano.

9- The main scale or Arabic maqam: D minor which is the equivalent of the Arab maqam Farah Faza on D.

10- Form: AABCA form.

Section A: measure no.1 -26.

Section B: measure no. 27 -52.

Section C: measure no. 53 -88.

11- Melodic construction and its connection to the Arabic maqam:

After a rhythmic introduction of four measures, starting with the strings in the first two measures and accompanied by with the piano in the following two measures, the melodic theme starts by the violas from measure no. 5 to end with the first beat of measure no. 15. The rest of measure no. 15 is a homophonic melodic bridge on D minor going back to the same rhythmic introduction on measure 16. The same melodic line will start again this time by the first violins but only for 4 measures. Then the melodic theme stops in measure 24, presenting a new motif which starts in the last beat of measure 24 and end with the first half not on measure 26 to end the section A.

The main melody in section A performed by the violas:

The image shows a musical score for violas, measures 5 to 15. The score is written in bass clef with a key signature of one flat (B-flat). Measure 5 begins with a half note G2, marked 'arco' and 'ff'. The melody continues with quarter notes: A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5. Measure 9 is marked 'pizz' and contains a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B-flat3, A3, G3, F3, E3, D3, C3, B-flat2, A2. Measure 13 features a trill on G4, marked 'tr' and 'mp'. Measure 15 ends with a half note G2, marked 'p'.

The melodic bridge in measure no. 15:

The image shows a musical score for piano, measure 15. The score is written in treble and bass clefs with a key signature of one flat (B-flat). The right hand (treble clef) plays a melodic bridge consisting of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4, C4, B-flat3, A3, G3, F3, E3, D3, C3, B-flat2, A2. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G2, A2, B-flat2, C3, B-flat2, A2, G2, F2, E2, D2, C2, B-flat1, A1, G1, F1, E1, D1, C1, B-flat0, A0.

When the first violins start to repeat the first melodic line again, a contrapuntal and harmonic accompaniment starts in the second violins in the first two measures and the same

accompaniment figure is being repeated by the cellos and double basses in the next measure, in order to add a new variety of the theme.

The accompaniment with the melody:

A musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc.). The score is in 3/4 time and features a key signature of one flat. The Violin I part begins with a dynamic marking of *p* and includes an *arco* instruction. The Violin II part features a rapid sixteenth-note passage in the first measure. The Viola part provides harmonic support with chords and rests. The Cello/Double Bass part features a rhythmic accompaniment of chords and a melodic line in the final measure.

The section A ends with a new motif starting from the last beat of measure no. 24. This also functions as the coda, in order to end the piece when section A is repeated after section C.

A musical score for measure 24, starting with the number '24' above the staff. The score is in 3/4 time and features a key signature of one flat. The dynamic marking is *mf*, followed by *cresc.* and *f*. The measure contains a triplet of eighth notes and a final note with a fermata. The score ends with a double bar line and repeat dots.

The melodic lines in section B are mainly played by the first and second violins as well as the piano. There is no repetition of the melodic ideas. However, they are treated more harmonically and contrapuntally than the main theme of section A.

Here is the first 10 measures of section B for the piano and the violins parts:

27

Pno.

Vln. I
dolce

Vln. II
dolce

29

Pno.

Vln. I

Vln. II

33

Pno.

Vln. I

Vln. II

The section C can be regarded as the development section. It starts on measure no. 53. The first four measures contain a melodic sentence played by the strings and the piano.

While all the instruments stop on the first beat of the fifth measure of the section (measure No.57) the cellos continue with melodic sequences going upwards and then descending for another four measures accompanied by the double basses on the down beats:

The second violins and violas follow the cellos by playing a variation to the slightly same sequence for the next three measures:

61

Vln. II *mf con brio* *cresc.* *f*

Vla. *mf con brio* *cresc.* *f*

In measure no. 64, the first violins take the sequence to an even more developing trend, playing on the high register of the instruments:

64

Vln. I

Vln. II *f*

The first violins continue turning the stepwise sequence to arpeggios or other variations for the next four measures, while the piano is supporting with chords and the strings with harmonic

accompaniment:

Musical score for measures 65-68. The score includes five staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part starts with a chordal accompaniment and ends in measure 68. The violin I part plays a continuous sixteenth-note sequence. The violin II part plays a homophonic accompaniment. The viola part plays a sequence of notes. The cello part plays a homophonic accompaniment. Dynamics include *mf* and *dim.*.

The violins continue while the piano stops, but the second violins and the violas join the first violins to play homophonic with them.

Musical score for measures 69-72. The score includes three staves: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The violin I part plays a continuous sixteenth-note sequence. The violin II part plays a homophonic accompaniment. The viola part plays a sequence of notes. Trills (*tr*) are indicated in measures 71 and 72. Dynamics include *mf* and *dim.*.

In measure 72, the violas continue with the sequence for two more measures while the first and second violins keep playing trills. The piano on measure 74 takes the sequence again for another two measures to be accompanied by the first and second violins. Both violins parts will continue the sequence together homophonic for another two measures:

In measure 77, the violas and the first violins play together the D minor harmonic scale downwards for the first two beats and the second half of the A minor harmonic scale upwards for the next half of the measure. All of the instruments join together in the last beat of the measure and play together on the last chord in measure 78:

12-Rhythmic aspects: Time signature for the whole piece is 4/4 and the tempo is 88 beats per minute. However, the rhythmic pattern keeps changing from section to section or in the same section, when new melodic phrase start. In section A, Khalil invented a rhythmic pattern that is being played by the strings on the first two beat of the bar. He compounds it even more when the piano starts another rhythmic pattern over the first one. This rhythmic pattern will continue until measure no.11. Then the rhythm stops for four measures, in order to start again on measure no. 16, now with some variation, until it stops in the last two measures of the section. The melody, in this section is floating smoothly over the rhythmic pattern that loaded is with harmonic power:

The image shows a musical score for measures 1 through 4 of Section A. The score is written for six instruments: Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The time signature is 4/4. The Piano part starts with a rest in the first two measures, then plays a rhythmic pattern of quarter notes in the right hand and eighth notes in the left hand, marked with 'pizz' (pizzicato) and 'p' (piano). The Violin I and II parts play a similar rhythmic pattern, also marked with 'pizz' and 'p'. The Viola part plays a similar rhythmic pattern, marked with 'p'. The Cello part plays a melodic line with a 'Kurd-E' marking, marked with 'p'. The Double Bass part plays a simple rhythmic pattern of quarter notes, marked with 'p'.

The rhythm in the other sections keeps changing all the time depending on the melodic phrases, the piano part and the beats of the double basses. However, the piano plays an important role on giving us the sense of the rhythm when it accompanies the melody that is being played by the violins from the beginning of section B on measure no. 27 until measure no. 38:

The image shows a musical score for measures 27 through 38 of Section B. The score is written for the Piano. The time signature is 4/4. The Piano part starts with a rest in the first two measures, then plays a rhythmic pattern of quarter notes in the right hand and eighth notes in the left hand. The melody is marked with 'p' (piano).

From measure no. 39, the piano follows the strings rhythmically by playing triplets almost every beat for four measures. Then the rhythmic effect for the rest of the section will be accented on almost every down beat. The tempo slows down gradually in the last two measures of the section until the instruments gather in last chord of the section:

In section C, the rhythmic effect of the motif and its variations that was played in the first three measures, and the motif which played on the upbeat before measure no. 56 are obvious:

Then for the rest of the section the rhythmic effect comes from the sequence of the four 16th notes which are played within almost every down beat, until the tempo slows down in the penultimate measure:

The image shows a musical score for Piano (Pno.) and Violin I (Vln. I) starting at measure 77. The piano part is marked *rit.* and features a sequence of chords in the right hand and a melodic line in the left hand. The final measure of the section is marked *p* and includes the instruction "D.C. al Coda". The violin part is marked *p* and features a melodic line with a dynamic marking of *p*.

The section A will be repeated to go back to the harmonic rhythmic pattern that Mr. Khalil carved as I mentioned before.

13- Harmonic construction:

The harmonic construction in section A is based on D minor scale. It starts and ends with a D minor triad. The piano accompaniment and most of the instruments which were building the rhythmic pattern are forming a sort of harmonic background that the melody floats over smoothly. The first 9 measures, including the introduction and most of the melodic theme, were supported by only one chord which is D minor. The composer used the dominant triad A major in measure no. 9 to return to D minor in the next measure. However, the harmonic construction for the whole section is simple: for the 26 measures, he uses the major dominant triad four times, and the rest of the piece was mainly depending on the tonic. Only in measure no. 12 there is some change in the structure and some dissonant notes. Here it starts with the tonic D minor. Then, in the second and the third beat, it goes to a subdominant major seventh (G maj7) in its first inversion. The dominant seventh of the major dominant chord of the scale is being played by the piano without the fifth (E7 without B) on the last beat of the measure. The violas play a dissonant note (D sharp) as 8th note that resolved to E, on the same last beat of the measure, while the double basses play C followed by Bb. However, if we focus on what the piano plays, it

will be logical that the next measure will be on the dominant followed by the tonic in the following measure:

The musical score consists of six staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat). Measure 12 starts with a piano (p) dynamic. Measure 13 features a *mf* dynamic, with a *dim.* marking in the final half. Measure 14 features a *mp* dynamic and includes trills (*tr*) in the Viola, Violoncello, and Double Bass parts.

There are much more harmonic changes in section B and the harmony is more related to the melody. The first measure starts with the D minor triads (the tonic), in its inversions. In the second measure, although the harmony continues with D minor triads, the piano plays F and E, at the same time, and goes down with 8th notes to D, C \sharp , and Bb. And in the second half of the measure, the piano plays A and G, and goes down to F, E, and D. In the next measure, the first chord can be regarded as a dominant 9th of the dominant scale of D minor scale, but without its root (E9 without the note E). This will be less dissonant, when the F resolves to E to form the dominant 7 of the dominant. And then the harmony resolves to the dominant chord of the D minor scale, which is A major:

27

Pno.

Vln. I

mf dolce

Nahawand-D

Vln. II

mf dolce

Vla.

mf dolce

Vc.

mf dolce

D.B.

mf dolce

Kurd-A

The section B has more chord progressions than the first section of the piece and the section will end on the dominant key (A major).

Section C starts on measure no. 53 on D minor scale. The piano in the first measure and half of the second plays arpeggio on D minor triads while the seconds violins and the violas play a homophonic melody. The melody continues for four measures, while the piano accompanies it, and the other instruments support with melodic bridges:

53

Pno.

Vln. I

mf dolce

Vln. II

mf dolce

Vla.

mf dolce

On measure no. 57, the melody stops along with the piano accompaniment. The cellos start a series of sequences. The sequence of the cellos ends after four measures. Another sequence starts on measure no. 61 by the violas and the second violins, to continue for three measures. On

measure no. 64, the first violins start a new sequence. After one measure, the strings and the piano start sporting the first violins harmonically. Then, the violas start a two measures sequence on measure no. 72. The piano starts another sequence for two measures on measure 74. The first violins start another sequence on the end of measure 74, to continue until the end of the section. The second violins play homophonic with the first violin, to stop after two measures. The violas join the first violins monophonic in the penultimate measure. These sequences are started with D minor scale but they modulate to other scales through the section, until the section ends on the dominant triads (A major):

The musical score is divided into two systems. The first system covers measures 61 to 74. It includes parts for Violoncello (Vc.), Double Bass (D.B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Piano (Pno.). The Vln. I part begins at measure 61 with a *mf con brio* dynamic. The Vln. II and Vla. parts also start at measure 61 with *mf con brio*. The Pno. part starts at measure 65. The Vln. I part has a *cresc.* marking at measure 72 and reaches *f* by measure 74. The Vln. II and Vla. parts have *cresc.* markings at measure 72 and reach *f* by measure 74. The Pno. part has a *mf* marking at measure 74. The second system covers measures 65 to 74. It includes parts for Pno., Vln. I, Vln. II, Vla., and Vc. The Pno. part starts at measure 65 with a *mf* dynamic. The Vln. I part starts at measure 65 with a *mf* dynamic. The Vln. II part starts at measure 65 with a *mf* dynamic. The Vla. part starts at measure 65 with a *mf* dynamic. The Vc. part starts at measure 65 with a *mf* dynamic. The Vln. I part has a *dim.* marking at measure 72 and reaches *mf* by measure 74. The Vln. II part has a *dim.* marking at measure 72 and reaches *mf* by measure 74. The Vla. part has a *dim.* marking at measure 72 and reaches *mf* by measure 74. The Vc. part has a *dim.* marking at measure 72 and reaches *mf* by measure 74.

69

Vln. I

Vln. II

Vla.

73

Pno.

Vln. I

Vln. II

Vla.

77

rit.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Nahawand-D

Hijaz-A

D.C. al Coda

p

Section A will be repeated to go back to the main key of the piece (D minor), and end with it.

14- Aspects of texture and orchestration: The piece is for strings and piano. Mr. Khalil didn't use any Iraqi or Arabic instrument. The piano, in some cases, accompanies the strings to support the rhythm and/or the harmony, but sometimes participate in performing the melody. However, in section A

The piano plays 113 measures from the total number of 130 measures.

The first violins 115 measures.

The second violins 124 measures.

The violas 127.

The cellos 121.

The double bass 121.

The first violins played in very high register in somewhat can be red zone in 4 measures (measure no. 65, 66, 74, and 75).

15- The approach to the Arabic and Iraqi music:

Mr. Khalil's approach to Arabic music has to do with his melodic lines and the rhythms.

Although he didn't use traditional Arabic musical instruments and no percussion instruments, we can still hear the Arabic maqams and Arabic rhythms in his music, especially in the first section.

In the first four measures, he set up the orchestra to play a rhythmic pattern, that he coined to be the foundation that the melody will float on it. The rhythmic pattern was close or a variation of such a pattern:

4/4 | ♩ ♪ ♪ ♩ ♩ ♩ ♩ | or 4/4 | ♩ ♪ ♪ ♩ ♩ ♩ ♩ ♩ |

The intervals between the melodic notes in his main melodic theme are close to many Arabic ajnas and maqams. The scale he used was mainly D harmonic minor, but he used the notes E flat, and G # very much in his melody. In the melodic lines, he took advantage from the one and half

tone leap that is essential in many Arabic maqams. The notes he used are:

D, E- E flat, F, G-G #, A, B flat, C-C#.

He used the articulation and ornamentations to make his melodies closer to Arabic melodies. He used the technique to emphasize appoggiatura, trills, legato, pizzicato, in order to emphasize his melodic ideas. In addition to the dynamic signs he used, like the crescendo or diminuendo, piano, and fortissimo:

The image shows a musical score for a piece, likely for a string instrument. It consists of three staves of music. The first staff begins at measure 5 with the instruction 'arco' and a fortissimo 'ff' dynamic. It features a melodic line with a long slur over measures 5-7. The second staff starts at measure 9 with a 'pizz.' (pizzicato) instruction. It continues the melodic line with various articulations. The third staff begins at measure 13 with a mezzo-piano 'mp' dynamic, followed by a piano 'p' dynamic. It includes trills ('tr') and a final measure at 15.

4.2 Baghdad

1- Why the name, Baghdad?

I had the chance to meet Mr. Khalil in Mosul during his last days. I had a discussion with him about his work, *Baghdad*, and he described his work and what he was thinking during the time he was writing the piece. I have put this description in my own words to make it clear:

Baghdad, as in the eyes of the Arab and the Iraqis, is the city of beauty, art, glory, heritage, originality, pride, and wisdom. He presents all these features in the first section (section A). He continues presenting Baghdad in the second section (section B) which is the main section as it is the refrain (Tasleem). We will hear this section 6 times through the piece. He expresses his love and devotion for the city as it is the destination of the poets, artists, and intellectuals. He expresses the beauty of the nights of Baghdad with a graceful melodic phrase that is repeated in different variation to show the rejuvenation of Baghdad. In section C, he moves to show some other periods of the history of Baghdad through the ages, and the exposure of difficult periods in

its history. The city was destroyed and art was killed during the Mongol rule. He returns of course to remind us, by section B (the refrain), that Baghdad is the city of beauty and Art. Then he continues in section D to narrate the story of Baghdad, when Baghdad was under Ottoman period and it was still not able to liberate itself from captivity. Other people ruled the city, rather than its own people, but the city couldn't accept its destiny, other than to be the city of beauty, and art. He goes back to section B (the refrain). The section E is the current situation of Baghdad (Baghdad in the 60s and 70s), it is a developing section that presents the undergoing struggle for revival Baghdad heritage. The period where Baghdad began with new intellectual movements, and evolution revolution, and rebirth. At the end, he returns to remind us (section B), that Baghdad is always a living city, a city of beauty and art, the destination of all the poets, and artists; the city of love and peace.

2- Name of composer: Khalil Ismail Hakki (Op. 32).

3-. Unfortunately, it is never played by INSO publicly.

4- Approximate time duration: 8 minutes and 40 seconds.

4- The date of completion of the work: the period between 1973.

5- Number of measures: 140 including the repetitions.

6-Time signature: 10/8 with exception section (Khana no.3) which is in 3/4.

7- Relative speed: Andante (♩=104) beats per minute, with exception of section E which the tempo become moderato (♩= 112).

8- Texture and instrumentation: strings orchestra with piano.

9- The main scale or Arabic mode: F major (maqam Ajam on F)

10- Form: Sama'i form that follow this format (ABBCBDBEB).

Section A (known in Arabic as the first Khana): measure no.1 -8.

Section B (Al-Tasleem which close to the meaning of refrain): measure no. 9 -16.

Section C (the second Khana): measure no. 17 -24.

Section D (the third Khana): measure no. 25- 32.

Section E (the fourth Khana): measure no.1 -70 (new numbering).

11- the approximate duration of the piece: 8 minutes and 38 seconds.

12- Melodic and Harmonic construction and its connection to the Arabic maqam:

Mr. Khalil used an Arabic music form called Sama'i writing this piece. The Piece consists of four Khanat (sections), in addition to the Tasleem (the refrain or section B). The Tasleem (refrain) will be performed twice after the first Khana, and after the second Khana, and will be played again after each of the third and the fourth ones. So, the formula will be as

ABBCBDBEB. It is worth saying that the melody follows strictly the Arabic rhythmic pattern

which is called Sama'i Thaqeel | |. The signs with the stem upwards represent

the heavy beat (Dom on the Arabic percussion instrument called tabla), and the signs with the stem downwards is the light beat (Tak on tabla).

In section A (first Khana), he uses the F major scale or maqam Ajam on F. The section has one long melodic phrase that consists of smaller segments (six segments). These segments were sewed together to form the melodic phrase that is mainly performed by the first violins and the piano with a homophonic accompaniment by the other instruments. To connect this section with the B section (the refrain), the piano plays 12 notes in form of arpeggio, scale steps, and chromatic notes for the last three beats of the last measure:



The harmonic construction of section A:

Measure no.1	The melody and the harmony in the F major area the harmony starts with the Tonic (F major) then it moves to the subdominant (B flat major) on beat 6 and 7, and it moves to the dominant C major on beat 8 and 9.
2	F major (tonic). F sus2-F-Fsus2-F Then G minor7 (supertonic chord ii) on beat 8 and 9
3	F major on beat 1 and 2. C on 3 and. Then F for the rest.
4	On beat no. 4 and 5, the melody and the harmony move to C harmonic minor key. F major again on beat 6. C seventh on beat 7. F on 8. E dim which can be regarded as dominant without its root C -9 without c. the last chord is F seventh.
5	F major
6	Beat 1,2 3, and 4. A seventh on beat 5 (dominant of D minor scale the relative minor of F major). D minor on beat 6. E dim (which may work as dominant A major key). A major which dominant to D minor. To end with D minor.
7	G minor (subdominant of D minor scale). B flat minor on beat 4,5. F major on beat 6. C seventh the rest of the measure.
8	C seventh. To end the section with F major on beat 8.

Section B is the refrain or Tasleem section; it will be played 6 times, two time as repeated section after A and C sections and once after each of the D and E sections. The section is also

rich with polyphonic melodic ideas that form the long melodic phrase of four measures. The phrase will be repeated in the next four measures with some variation and different orchestration. In the first four measures, the violas play the solo together with the piano while the other instruments play the homophonic accompaniment and/or the counter melodies:

The image displays four systems of handwritten musical notation, numbered 9 through 12. Each system consists of two staves: the upper staff is for Viola (labeled 'v. a.' or 'v. a.') and the lower staff is for Piano (labeled 'Piano').

- System 9:** Both staves begin with a dynamic marking of *mp* (mezzo-piano). The Viola part features a melodic line with some slurs, while the Piano part provides accompaniment with chords and moving lines.
- System 10:** The Viola part starts with *cresc.* (crescendo) and ends with *dim.* (diminuendo). The Piano part also has *cresc.* markings.
- System 11:** The Viola part starts with *mf* (mezzo-forte) and ends with *dim.*. The Piano part also has *mf* and *dim.* markings.
- System 12:** The Viola part starts with *p* (piano) and has *cresc.* markings. The Piano part also starts with *p* and has *cresc.* markings.

The next four measures will be played mainly by the first and the second violins in octave unison in the first two measures. Then the first violins continue the solo along with the piano while the other instruments play the homophonic and/or polyphonic accompaniment:

13

I
V

II
V

Piano

14

15

mf dolce

mf dolce

Piano in dolce

16

I
V

II
V

Piano

The harmonic construction of section B:

	Beat no. 1	2	3	4	5	6	7	8	9	10
Measure no. 9	F	F 7 (come E flat)	F add +11 (Come B natural)	F add +11 (with B natural)	F (come D flat as passing note)	F (come B natural passing note)	F, Bb	F, C7	F, Bb.	F, G# dim
10	F	F add B natural	F	F7	F7	F 7	B flat	F	G min	F
11	D min	D min	D min	D (F#)	G min-G	C7, F	C, F	F	D min	F, Bb
12	C 7	F	C 7	C	F	C (G and then E in the bass)	F	F	F	F
13	F	F 7	F7	F 7	F	F 7	F	F7	F7	F, C7, F, and G# full diminished
14	F7	F7	F7	C minor	C minor	F 7	Bb	F	D min, C, F, and G min.	G# dim
15	F	F	F	C7, Cmin7,	C7, D7	G min/Bb, D	C7	F/C	C	F
16	F	F	Bb/D, Db augmented	C	F	F	C7	F	F	rest

Section C (the second khana) starts with an F minor chord. It is a sudden change from the F major of section B to F minor in section C immediately. The section consists of 8 measures. He

uses the harmonic minor scale to build the melodic ideas and the harmony. The piano plays a significant role in playing the melodic idea, the second violins play different melody, supported by the other strings. The melody in the third measure turns to be taken by the first violins and the second. The piano stops in the fourth bar and come again in the fifth bar to support the strings and to play the melodic bridge (play the C harmonic minor scale) for the last three beats of the measure to move to a new melodic phrase on measure no. 6. He ends the melodic phrase in measure no.5 with a C minor chord. The melodic phrase is a very energetic phrase, played mainly by the piano and the first violins, with homophonic support by the other instruments. The section will end with C minor, to be connected to section B (the refrain):

The image displays three systems of handwritten musical notation for measures 17, 18, and 19. Each system includes staves for Violin I (I V), Violin II (II V), and Piano (Piano).
- **Measure 17:** The Violin I part features a melodic line with a triplet of eighth notes. The Piano part provides harmonic support with chords and a melodic bridge in the final three beats. Dynamics include *p* and *cresc*.
- **Measure 18:** The Violin I part continues with a triplet. The Piano part features a melodic line with a triplet. Dynamics include *dim*.
- **Measure 19:** The Violin I part features a melodic line with a triplet. The Piano part provides harmonic support. Dynamics include *mf dolce*.

22

23

24

Section C (the third Khana):

	Beat no. 1	2	3	4	5	6	7	8	9	10
Measure no. 17	F min	F min	F min+11(G and B)	F min+11(G and B)	F min	F min	F min	F min	F min	F min
18	Db add B	F min	G7/B	G7/B	G7/B	C min	G7	C min	C min	G7
19	C min	C min	C min	C min	C min	C min	C min	C min	C min	C min
20	C min	C min	C min	C min	C min	C min	C min	C min	C min	C min
21	C min	C min	C min	C min	C min	C min	C min	C min	C min	C min
22	C min	C min	C min	C min	C min	C min	C min	C min	C min	C min
23	C min	C min	C min	G	C min	F min, C min	C min	C min	C min	C min
24	F min	F min, C min	C min	C min, F min	F min	C min	G7	C min	C min	rest

Section D (the third khana) is 8 measures long with two main melodic phrases. The first one is three measures long starting in the F minor key. The melody is being played by the first and second violins in octave unison, while the violas play homophonic. The piano does accompaniment, while the cellos and the double basses support the harmony:

The image shows a handwritten musical score for measures 25 through 28. It consists of three staves: Violin II (labeled 'II V'), Viola (labeled 'via'), and Piano (labeled 'piano').

- Measure 25:** The Violin II staff begins with a melodic line marked *mf dolce*. The Viola staff plays a similar line, also marked *mf dolce*. The Piano staff provides accompaniment, marked *mf dolce*.
- Measure 27:** The Violin II staff ends with a melodic line. The Viola staff continues the melodic line. The Piano staff continues its accompaniment.
- Measure 28:** A new melodic line begins in the Violin II staff, marked *mp cantabile*. The Viola staff continues the melodic line. The Piano staff continues its accompaniment, marked *mp*.

While the first melodic line ends on F major on the ninth and eighth beats of measure no. 27, the new melodic line starts on A flat major in the next measure. The two violin sets play the melodic line accompanied by the piano, which started on the tenth beat of measure no. 26 to connect the two melodies. The other strings support the melody and the violas play in second voice with the melody in the middle of measure 31 and the last measure of the section. The section ends in F major:

Handwritten musical score for measures 29-32. The score is arranged in three systems, each containing three staves: Violin II (top), Violin I (middle), and Piano (bottom). Measure numbers 29, 30, 31, and 32 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'cresc' (crescendo) and 'mf' (mezzo-forte). The Piano part shows complex chordal textures with many accidentals.

The harmonic construction of section D:

	Beat no. 1	2	3	4	5	6	7	8	9	10
Measure no. 25	F min	F min	F min	Bb min	Bb min	Bb min	F min	Ab	Ab	Ab
26	Db	Db	Db	Ab	Ab	Ab	Eb	Bb min/f	Bb min	F min
27	F min	F min	F min	F min	F min	F min	C7	F min	F min	F min
28	Ab	Ab	Db	Eb7	Ab	Ab	Ab	Ab	Ab	Ab
29	Ab	Ab	F min	F min	F min	F min	F min	F min	F min	F min

30	F min	F min	F min	F min7	F min7	Eb	Bb7	Bb7	Eb	Eb7
31	C min/Eb	Ab	Ab	Ab	Db	Db	Db	C	G min	Eb
32	Bb					F min	C7	F min		

In section E the tempo and the time signature were changed to be faster and more flexible ($\frac{3}{4}$ with $\text{♩} = 112$). Mr. Khalil wanted to describe Baghdad of his time as a changing city going faster to reach its goal. Movements are generating and seeking for their goal. It is a sort of developing movement that has no specific melodic phrase rather than multiple sequences of notes go one by one, playing by one instrument or more to be played again by other/s. Everything is moving toward something. The section starts by the double basses a sequence of notes grouped in triplets going mostly stepwise for five measures, then the cellos take the sequence of triplets with different grouping of notes to go gradually upwards for four measures. The double basses were supporting the triplets by playing the first note of each one. However, the double basses and the cellos start playing together in unison for the next three measures also with triplets, but going by arpeggios or leaps or steps jumping up and down with no specific direction:

The image shows a handwritten musical score for three instruments: Bass, Violoncello (Vcl), and Bass. The score is written in 3/4 time and features a sequence of triplets (marked with a '3' over the notes) across several measures. The first instrument (Bass) starts with a sequence of notes grouped in triplets, moving mostly stepwise upwards. The second instrument (Vcl) enters in measure 6 with a similar sequence of triplets, moving upwards. The third instrument (Bass) then plays in unison with the Vcl for three measures, also with triplets, but going by arpeggios or leaps or steps jumping up and down with no specific direction. Dynamics include *mf*, *cresc*, *F*, *dim*, and *p*.

While the cellos and the double basses stop on measure 13, the first violins start their sequence supported by the piano, the second violins and the violas. They all stop in the third measure (measure no.15) letting the piano continues for two more measures by itself. It stops in measure 17, while the first violins and the violas take the solo. The First violins and the violas may play together in unison or in different intervals, the violas may stretch one note while the violins continue with the triplets. The piano starts again, in measure no. 18, while the violas and the violins play long notes. Then they all play together for until measure 24, while the other instruments support them harmonically. The piano will play by itself for four measures, the second violins will join the piano on measure no.29 and it continue along with the violas in measure 31 while the piano stops. However, the section is based on taking the triplets in different formations to go up and down with steps, chromatic sliding, and leaps hitting scale notes of F minor, A major, C major, and to end with F major through the sequences. The last page of section E shows the last 10 measures of the section. It shows the sequence played by the first and second violins in octave unison with some support from the other strings instrument harmonically. They finish the sequence on measure 27, where all the instruments play the coda of three measures. The section ends with F major in the second beat of measure 70, while the piano continues to play the scale notes of F major upward to work as a bridge that connects section E with section B (the refrain):

The approach to the Arabic music in Baghdad:

The approach to the Arabic music in Baghdad come from

First, the use of the Arabic musical form, Al-Sama'i form which has the formula, **ABBCBDBEB**.

Second, the use of the familiar Arabic time signature 10/8 and the use of the Arabic rhythmic pattern called, Sama'i thaqeel, in all the sections except the last one.

Third, the use of the Arabic maqams though the whole piece in the melodies and the melodic sequences. He used the Ajam maqam on F (which has the same notes of the F major scale) in section A. Nahawand maqam on C (which has the same scale notes of C harmonic minor scale), was used in the first measure of section B, and then the melody goes back to Ajam maqam. The whole section C depends on Nahawand magma on C. On section D, he used the Hijaz maqam on F (close to F minor scale). Section E was melodic modulation section of all those maqams to end with Ajam maqam (F major).

4.3 Fog A-Nakhal (Above the Palm Tree)

1-Why *Over the Palm Tree? Over the Palm Tree* (Fog Al-Nakhal), is a very popular Iraqi song. It is originally a religious or liturgical song (Tanzila genre) made by the Sufi musician and Iraqi Maqam and Quran reciter, Mulla Uthman Al-Mausilli (died in 1923) with different name and lyrics to praise the prophet Mohammed. Because of its beautiful melody, the musicians during the thirties changed its lyrics to suit the vernacular folk song, the Pasta (which is a type of simple folk song that follow the Iraqi Maqam). Then it became even more popular in the Arabic countries, when a record company (Chaqmaqchy record company) released a vinyl record of the song by the very popular Iraqi singer Nazem Al-Ghazali (1921-1963) during the 1950s. (what is the story of Fog Al-Nakhal song?/ 2016 اغنية فوق النخل ماهي هي قصتها؟)

2- Name of composer: Mulla uthman Al-Mausilli (died in 1923).

3- Name of arranger: Khalil Ismail Hakki.

4- Performed by Nineveh Group for Classical Music during the 1990s in many occasions in Mosul/Iraq, and by other orchestras in Kurdistan/Iraq. (Ahmed, About Khalil Ismail hakki and the Iraqi music, 2017)

4- Approximate time duration: 3 minutes and 30 seconds.

4- The date of completion of the work: During the 1990s.

5- Number of measures: 160 including the repetitions.

6-Time signature: 2/4.

7- Relative speed: 90 BPM

8- Texture and instrumentation: first and second clarinet sets, first and second violin sets, violoncello set, and piano

9- The main scale or Arabic mode: maqam Hijaz on G (D Phrygian dominant scale).

10- Form: ABBC[́]B[́]C[́]DDEEBBC[́]B[́]C[́].

Section A: measure no. 1-8.

Section B: measure no. 9-16.

Section C: measure no. 17-24

Section B[́]: measure no. 25-32.

Section C[́]: measure no. 33-40.

Section D: measure no. 41-52.

Section E: measure no. 53-68.

11- Rhythmic aspects: the original rhythm for the song is the Arabic rhythmic pattern called Al-

Wahda that has this formula: |  |. However, Mr. Khalil used his own rhythmic pattern of

four measures long that played by the instruments in sections AB[́]B[́]:



12-The melodic and harmonic construction:

Section A is the introduction of the piece which consists of 8 measures. It is a sort of rhythmic foundation that the melody of the melody of sections B, and B[́] will be built on it. The rhythmic pattern is four measures long played by the strings (using the pizzicato technic) and the piano in the intro. It has also a harmonic function because it is made of the tonic chord (G min) in the

first, second and fourth measures, and of the dominant seventh (D7) in the third measure of the pattern:

Section A is also 8 measures long that form one melodic phrase that start from the second beat of the first measure (measure no. 9). The melody will be performed by the first and second violins while the clarinets will take the violin part played in the introduction. The melody is basically built on Hijaz maqam on D, which is the equivalent to D Phrygian dominant scale:

Section C is also another 8 measures long that work as a bridge to come to section Ḃ. The first violins play the 8 measures melodic phrase supported by the homophonic harmony by the second violins and the violas, while the other instruments play the harmonic support. The melody is still based on Hijaz maqam on D while the chords progression is based on G minor scale, using the tonic, subdominant and the dominant or dominant seventh with its fifth (F# dim7).

The section \hat{B} has the same melody as section B, and the same chord progression but with a different arrangement, concerning the instrumentation role. The first clarinets will play with the first violins the melody an octave higher than section B. The second clarinets and the second violins play homophonic with the melody. The cellos and the piano supports the melody by playing almost the same rhythmic pattern as used in section B.

The section \hat{C} has the same melody as section C, and also the same chord progression, but he uses different instrumentation, especially by using the clarinets effectively in the melody.

Section D (measure no. 41-52) has a melody very close to the instrumental melody of the original song. However, Mr. Khalil prolonged the original melody and put it in a form of call and response between two groups of instruments (the clarinets, and the violins) for two bars each in the first eight measures. However, they play homophonic together with the violas in the last 4 measures of the section. The chord progression was very simple rolled between the tonic dominant or dominant seventh and in some occasions the subdominant, with exception of measure no. 46 and measure 48 when the note A was added to the subdominant (C min) and in measure no. 48 when Mr. Khalil used $F\sharp$ dim7 which can be regarded as the dominant seventh without the its root:

41

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

Vln. I *mf*

Vln. II *mf*

45

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

Vln. I *mf*

Vln. II *mf*

Section E is 16 measures long (53-68); it is a sort of a developing section that has no relation to the original song. First 12 measures of the section are constructed of chord progression (one chord in every measure) with no specific melody. However, the half note of each measure was changed to fourth or 8th notes with more rhythmic function starting from the 8th measure of the section. The chord progression is very logic, concerning the harmonic function starting from the tonic (tonic G min) to German augmented sixth (Eb with C \sharp which function as a dominant) to tonic in its second inversion, and then to the subdominant. This circle will be repeated for the next four measures and then proceed to F \sharp dim7 (which also function as the dominant and regarded as a dominant seventh without the root), then to the dominant of the dominant (A) to resolve to the dominant (D) and then to the tonic:

53
Pno. *pp*

57
Pno. *p*

61
Pno. *mf*

The last four measures of the section E have a melody that works as a bridge to start section B, which is the original melody of the song. The violins and the viola play the melody homophonic while the other instruments are supporting them with the harmony. The chord progression starts with the German Augmented sixth for two measures to resolve to the tonic in its second inversion, and the last measure with a dominant seventh and ending with a tonic:

65
Pno. *p* D.S. al Fine

65
Vln. I *p* D.S. al Fine

Vln. II

Vla.

Vc.

4.4 Lamma Bada Yatathanna (When She Starts Swinging)

1-Why *Lamma Bada Yatathanna*? *Lamma Bada Yatathanna* is well known muwashah (Arabic vocal genre). Many famous Arabic singers sang it.

2- Name of composer: the historians differ about the original composer of *Lamma Bada Yatathanna*. Some historians believe that he is Lisan Alldin ibn Alkhateeb (1313 -1374), some believe that he is Sheikh Muhammad Abdul Rahim Almaslub (1793-1828), while others attribute it to Salim Al-Masri. (Alqal'a, 2017)

3- Name of arranger: Khalil Ismail Hakki.

4- Performed by Nineveh Group for Classical Music during the 1990s in many occasions in Mosul/Iraq, and by other orchestras in Kurdistan/Iraq. (Ahmed, About Khalil Ismail hakki and the Iraqi music, 2017)

4- Approximate time duration: 2 minutes and 30 seconds.

4- The date of completion of the work: During the 1990s.

5- Number of measures: 58.

6-Time signature: 5/8.

7- Relative speed: 70 BPM

8- Texture and instrumentation: clarinet set, first and second violin sets, viola set, and piano

9- The main scale or Arabic mode: maqam Nahawand on G (close to G harmonic minor scale).

10- Form: AB \acute{B} CC \acute{D} .

11- The melodic construction:

The piece is based on a lyrical genre arranged for instruments. In this case, it is hard to recognize the lyrical sections from the instrumental sections, because of the similarity of the melody between the different sections. However, Mr. Khalil dealt with the melodies with his own instinct, changing the instruments from one section to another, and putting his own rhythmic introduction to the piece. Mr. Khalil took a song and arranged it in his own orchestral way. He

wanted the people to listen to the piece and recognize its relation to the original song or form. But this known song or form now has a different function, it is part of the new Iraqi art music that he wanted to achieve. The arranged piece won't work as the original song as a piece of Tarab or dance that used in wedding or other celebrations.

Section A is the rhythmic introduction which consists of four measures. The rhythmic pattern is played two times during the introduction (each rhythmic pattern is two measures long). The instruments play g minor triad homophonic while performing the introduction:

measure no. 1

The musical score for the first measure of Section A is presented in three staves. The top staff is for Clarinet in B \flat , the middle for Piano, and the bottom for Violin I. The time signature is 3/8 and the key signature is G minor. The Clarinet part begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The Piano part features a homophonic accompaniment with chords in the right hand and moving lines in the left hand. The Violin I part plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4.

The melodic construction of the piece is made of 6 melodic ideas, each of which is 10 beats long. Each melodic idea starts from the fifth beat of one measure and ends on the fourth beat of the other next measure. Then the new idea or the repeated idea will start on the fifth beat of the last measure, and so forth to the end of the piece. Each section may consist of one or more melodic ideas. The repeated ideas may defer the original one by being played with different instrument/s (different orchestration) and/or by adding a small melodic bridge to lead to the next idea. Here is a list of these 6 ideas:

Idea no. 1:

Measure 4

the melodic idea is repeated on the fifth beat by the clarinet

Clarinet in B \flat

Piano

the melodic idea starts on the fifth beat

melodic bridge

pizz.

Violin I

pizz.

Melodic idea no. 2 (by the clarinet):

8 melodic idea no. 2

B \flat Cl.

Pno.

8

Vln. I

Melodic ideas no. 3 and 4 (here are performed by the clarinet):

musical score for B♭ Cl., Pno., and Vln. I. The B♭ Cl. part features "melodic idea no. 3" and "melodic idea no. 4". The Pno. part includes a "ff" dynamic marking. The Vln. I part includes an "ff" dynamic marking.

Melodic ideas no 5 and 6 (performed by the violin):

musical score for B♭ Cl., Pno., and Vln. I. The Vln. I part features "melodic idea no. 5" and "melodic idea no. 6". The Pno. part includes a "44" measure number.

Section B and B consist of 10 measure each (measure no. 5- 14, and measure 15-24 respectively). They are formed from four melodic ideas in this formation:

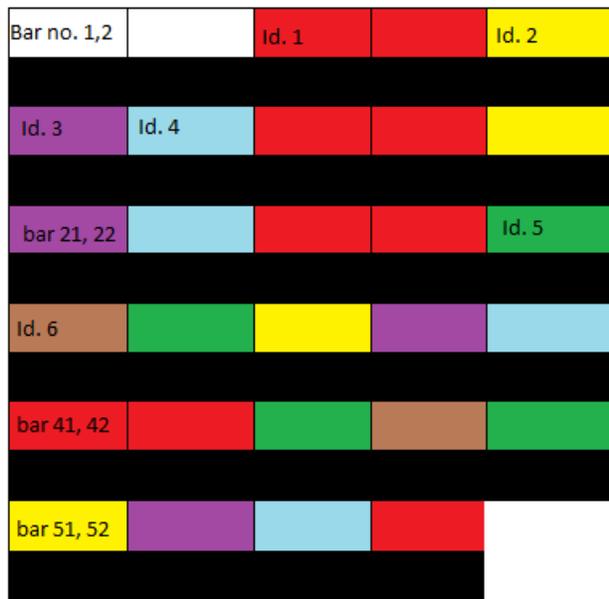
Id.1+id.1+id.2+id.3+id4.

Section C and Ć consist of 16 measures each (measure no. 25-40, and measure 41-56 respectively). They are formed from 6 melodic ideas in this formation:

Id1+id.1+id.5+id.6+id.5+id.2+id.3+id.4

Section D is consisted of idea no. 1., and to be played once.

Here is a figure that illustrate the melodic construction and the formation of the melodic ideas (each idea in different color):



13-The harmonic construction: The maqam used in the piece is Nahawand on G which is the equivalent to the G harmonic minor scale when it is used on the way up, and is equivalent to melodic minor on the way down. Therefore, the main harmonic construction is built on G minor scale:

- (1)
G min (the tonic)| G min | G min | G min | G min, C min (subdominant) | G min | G min, C min |
- (8)
G min, D7 (dominant), G min | D7, D, G min | G min | F# dim7 (Dominant median), C min | D, C min |
- (13)
C min, G min/Bb, G min | D7, G min, D | G min, F# dim, G min, A dim (Ss), G min, F# dim|
- (16)
A dim, G min, Eb augmented 6th (Ts augmented), D/A G min, D |
- (17)
G min, F# dim7, G min, A dim, G min, F# dim | D, G min, D, G min, Bb (Tm) | D7, D, G min |
- (20)
D, G min, D, G min | A dim, C min | C min | C min, G min/D | G min | G min | G min | G min, C min |
- (28)
G min | Bb | Bb, F7 (Dm), Bb, | C7 (D/Dm) | C7, F | Bb | Bb, F7, Bb | D7, G min | G sus to G min |
- (37)
F# dim7, A dim | C min | C min, G min/Bb, G min | G sus to G min, D |
- (41)
G min, F# dim, G min, A dim, G min, F# dim | A dim/Eb, G min, Bb dim7 (S dim7), D7/A, G min, G |
- (43)
G min, F# dim, G min, A dim, G min, F# dim | D7, G min | Bb | Bb, F7, Bb | C7 | C7, F# dim | Bb |
- (50)
Bb, F7, Bb, A dim, Bb/D | D7, G min | D7, G min | F# dim7 | C min | C min, G min |
- (56)
G sus2, D7, G min, D | G min | D7, G min ||

5. Chapter 5: discussion and conclusions

5.1 Iraqi Orchestral Music:

Iraq has its own traditional music, that consists of various genres, and its origin may extend to hundreds and perhaps thousands of years ago. Generally, traditional music in Iraq depends mainly on melody and rhythm, and the melody is usually performed vocally or by using traditional instruments such as qanoon, juza, nay etc. law, literature and literature. Some Western instruments, such as violin, have been included in the traditional Arabic or Iraqi orchestra (Al-Takht Alsharqi) instead of juza since the first half of the 20th century according to the decisions of the Music Conference in Cairo in 1932. However, Western instruments were treated in the traditional way of the Arabic Music. Therefore, it is difficult to distinguish them from other Arabic instruments. Even the tuning of the violin in the Arabic or Iraqi traditional music is different from the tuning of the violin in the western music.

Since the beginning of the formation of the Institute of Fine Arts there were two music sections: an Arabic Music section and a Western Art Music section. The Western section is the section that was interested in teaching the Western Art Music. It is from this section that the trend of performing the Western Art Music has been emerged by the teachers, students, and its graduates since the 1940s. The support mostly came from the administration of the institute by offering the building for practice, and organizing musical evenings. By inviting political and cultural figures and Western communities in Iraq, this support has grown by time. The main motivation for musicians to perform this type of music was their love and devotion for the Western Art Music, and the attempt to disseminate this type of music in Iraq. Of course, the monarchy in Iraq was supported by the British, and there were many western organizations working in Iraq at that time. With the advent of the gramophone, and the Iraqi Radio which started broadcasting since 1936 and which made it easy to listen to Arabic and Western music, many Iraqis began to listen to Western music. The Western culture became a concern for many Iraqi intellectuals, as well as many Iraqis from middle and aristocratic classes. Despite the existence of a kind of rejection from the Iraqi nationalists to the English colonialism and the domination of the British over the Iraqi wealth even after the independence of Iraq, many intellectuals including nationalists were

finding Western culture as a means to enhance the Iraqi culture and a means of advancement and upgrading. Therefore, it can be claimed that the trend of performing classical Western music is one of postcolonial secretions and cultural openness. On the whole, the enthusiasm was continued by the music students, teachers, and the graduates of the Institute of Fine Arts in the performance of Western musical music for the fifties and sixties of the last century and they formed many musical orchestras and ensembles such as, the Baghdad Philharmonic Group. As a matter of fact, Baghdad Philharmonic Group formed the basis of the National Iraqi Symphony Orchestra in its informal formation in 1959. The support continued for the INSO from the Institute of Fine Arts and some influential people from the government, but absence of official support from the government made it very difficult to survive and INSO almost disappeared after the departure of its German leader Hans Stolte to his homeland in 1962. With the efforts of some influential people and intellectuals, the INSO was officially established and Hans Mommer was appointed as its leader in addition to his work in teaching at the Institute of Fine Arts in 1962. The trend of performing Western Art Music had now gone through a real rebound. Not only did the INSO perform Western Art Music, but it played some of the Iraqi traditional songs with orchestral arrangement that were based on European orchestral style. This was a big event that inspired many Iraqi musicians to enter the field later. In 1966 with great surprise and shock, the symphony orchestra was shut down and the musicians' contracts were canceled by an official order from the Minister of Culture and Guidance in 1966. The foreign musicians left Iraq to their homelands.

Iraqi musicians began to form small ensembles again like the previous attempts to meet the needs of those who admire this kind of Art Music. After the stability of the political situation in Iraq (the Ba'at Party took control over Iraq in 1968), and with the efforts of some musicians, intellectuals and some influential people in the government administration, The INSO was re-established again in 1970. New contracts for Hans Mommer and many other foreign musicians have made to support the INSO, opening a new stage in orchestral music in Iraq. This new stage was characterized by the emergence of Iraqi composers and arrangers who benefited from past experiences, and from their direct association with the INSO and its performers. At this stage, the Symphony Orchestra, the member of the INSO, became a government employee and the INSO became an official institution with its seasonal program. The 1970s were the golden period for the INSO and for Iraqi musicians. The government supported the INSO, and established other

cultural institutions such as the School of Music and Ballet in the late sixties and the Institute of Music Studies, and the Department of Musical Affairs. INSO also benefited from the Military Corps and Military School for Music to complete the shortage of wind, brass, and percussion instrumentalists. There was a political interest for the Iraqi government with supporting the INSO at that time, in order to show Iraq and its new regime, led by the Baath Party, as a civilized country, and open to the world. The INSO was used as political propaganda for the government directed to the Western world. The invitations were sent to foreign embassies and consulates that were working in Iraq to attend the concerts of the INSO. As for the Iraqi musicians, they benefited from this support, and they started their attempts on composing and arranging music to prove their presence. But the government support was directed towards the propaganda and not necessarily towards the creation of Iraqi orchestral music. However, some musicians continued to work with composition and arranging, and some of them managed to convince the INSO officials to play their works*. As I mentioned, there was no real support for the Iraqi composers. Their works can be regarded as individual efforts and attempts to elevate Iraqi music towards a new wider horizon, in connection with Western musical theories and orchestral arranging. But there was another musical trend, calling for preserving the cultural identity of Iraq and Iraqi traditional heritage, that worked to minimize the influence of the Western music. This trend was supported by the Iraqi government and the Department of Musical Affairs, which was controlling the music policy in Iraq. Iraqi composers with a Western orientation have been marginalized and rarely encouraged to compose orchestral work. Iraqi composers and the musicians in general in the 1980s, suffered from marginalization after the Iraqi government's attention was focused on the military efforts during the bloody Iraqi-Iranian war. The role of Iraqi musicians and artists has become the mobilization for the war, and the singing and appraising for Saddam Hussein. However, the INSO managed to continue in the 1980s, the year of 1990s were not better for the orchestral music and its musicians in Iraq than that of the 1980s, after the invasion of Kuwait, and when Iraq became a subject to UN sanctions and the imposition of the economic embargo on it. Many musicians were forced to flee the country, including many members of INSO. However, many Iraqi composers continued their attempts, such as Abdullah Jamal, Mohammed Osman, Zaid Osman, Mohamed Amin Ezzat, Lance Cornier, Ali Khasaf, John Bashir, Salem Abdulkarim and others. Iraqi musicians are still working on their own to evolve Iraqi music, supported by

* See *Table of Iraqi composers who composed to the INSO* on page no. 26

their love and devotion for music, especially the Art Music of the West, and to evolve the music in Iraq.

5.2 Khalil Ismail Hakki:

Khalil Ismail Hakki is belonging to the second stage of the trend of performing and composing Orchestral music in Iraq. He was born in Mosul in 1932. He loved music since his childhood and taught himself to play the oud as he was a teenager. He traveled to Baghdad in the 1950s and worked as a government employee after taking the high school certificate. Because of his strong attachment to orchestral music, he taught himself the piano taking some lessons from some of the piano players. He wasn't satisfied with his knowledge of music. Therefore, he registered himself in the Institute of Fine Arts in 1959 as a student in the evening studies, to study music at the Western Music Section. He was motivated by his passion for music rather than to work as a musician. He was an official employee, married and had children. He graduated in 1965. He benefited from his work in the Iraqi Embassy in Egypt for the period between 1966 and 1968, taking advantage of the possibilities of contacting Egyptian professional musicians in arranging music for orchestras, especially string instruments. He studied the musical scores of the world's great musicians. He re-arranged some works originally written for two lines or for piano to be played by orchestra, and submitted his arrangements to orchestras of Egyptian musicians in order to be performed. He was financially secured, so he used to financially support the Egyptian musicians in order to play his arrangements. After returning to Iraq in 1968, he began to seriously enter the field of musical composing. He struggled with all his efforts to create an impressive collection of musical works, some of them were performed by the INSO in various events and under European conductors. His works were met with admiration by the musicians and the conductors for their musical construction which was based on Western theories in terms of harmony, counterpoints, and orchestration. However, his works did not only exceed its western limit, but also surpassed it by trying to create a new Arabic or Iraqi musical identity, when he used in his works the Arabic maqams, Arabic or Iraqi rhythms, and forms. In addition to his compositions, he arranged many Arabic and Iraqi traditional music. He also used his knowledge in harmony, counterpoints, and orchestration to evolve the Iraqi traditional music to be played by an orchestra, adding new horizon to the Iraqi and Arabic music. I have showed in this study how he used the Sama'i form in constructing his work, Baghdad. I also presented his use of the Arabic maqams in his works. He used the Arabic rhythmic patterns like Sama'i

Thaqeel in his compositions. One of his composition was based on the Iraqi rhythm called Jourjina, and he named the work, Jourjina.

5.3 Answering the thesis question:

To answer the thesis question “What aspires the Iraqi composer Khalil Ismail Hakki in his music? Does he try to put Iraqi music into a stylistic framework of European orchestral music? Or quite the contrary: does he want to put a European orchestral music into an Iraqi framework?”

The answer is twofold.

Mr. Khalil approached the Iraqi traditional music and put it into the framework of the European orchestral music, when he arranged the traditional music using the tools that were used in the European orchestral music, like harmony, counterpoints, and orchestration. In his trails, he worked hard to seek for new Iraqi music that has more features than melody and rhythm, He wanted to enrich the Iraqi music by adding the Western Art Music tools like, harmony counterpoints, and orchestral instruments.

He also regarded himself as a global composer, just like any composer of Western Art Music. But he imposes his national identity by taking the features of the Arabic and Iraqi music like, Arabic maqams, rhythm and forms in order to use them in his compositions. His music hence, is a hybrid music that can be regarded as European-stylistic orchestral music that was put into an Iraqi or Arabic framework.

5.4 The conclusions:

1. There was a trend to perform Western Art Music in Iraq, that started in the 1940s and continued through the 1960s.
2. During the 1970s and up, many Iraqi musical composers and arrangers, whose works were based on European-stylistic orchestral musical, have appeared in Iraq. Although they were marginalized by many reasons, but their works are there, and need to be exposed for further studies.
3. Khalil Ismail Hakki is one of those Iraqi composers and arrangers. He composed 41 works, and made many musical arrangements of Iraqi and Arabic traditional music. He seeks in his music to put Iraqi music into a stylistic framework of European orchestral music, at the same

time as he wants to put the European-stylistic orchestral music into an Iraqi or Arabic framework.

5.5 Suggestions that the researcher wishes:

- 1 – To pay more attention to the Iraqi Orchestral Music, by doing more studies on that field.
- 2 – To open an Iraqi or Arabic music studies section.

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Appendix 1: Interviews

1. Interview with Mr. Khalil Ismail Hakki

I had three meetings with Mr. Khalil Ismail Hakki in his house in Mosul/ Iraq in between 23rd and 25th of April 2017, right after the liberation of Mosul from the Islamic State:

Interviewer: Can you speak a little about yourself?

Mr. Khalil Hakki: I was born in Mosul in 1932. I completed the primary and secondary school in Mosul. My father was an army officer, he moved to many Iraqi cities by virtue of his military career. Therefore, I lived in many Iraqi cities in my childhood and experienced the nature and the different traditions of the people of Iraq since my childhood. I loved music since childhood; I taught myself to play the oud, it was a gift from my aunt, she bought it for 2 Iraqi Dinars when I was about 12 years old. I went to Baghdad in the 50s, I worked in an official job with the government. Baghdad during the 50s was a very promising city. I learned music and started practicing on piano.

Interviewer: Where and when did you finish your studies in music?

Mr. Khalil Hakki: I started my studies at the Institute of Fine Arts in Baghdad in 1959 and graduated in 1965. I took the evening studies on the western violin section. My violin teacher was the Romanian teacher Sandu Albu. However, I had some musical background, because I taught myself to play piano during the 1950s. I took musical lessons, but I mostly depended on myself. I took advantage of some musical books that were available at that time in English in Baghdad.

Interviewer: What about your connection with the Iraqi National Symphony Orchestra?

Mr. Khalil Hakki: I was a member of INSO, but I had another official job, which was more important. Therefore, I didn't continue as a player and I focused on composing music, but I kept my connection with INSO. I had a good relationship with Mr. Hans Gunther Mommer, who was the conductor for the INSO in 1970, he gave me musical advices concerning my composition. He was a teacher at the Fine Arts Institute in Baghdad also.

Interviewer: How was your start as an arranger and composer? When did you start composing?

Mr. Khalil Hakki: Well, I have traveled to several countries in the Arab and Western world by virtue of my job as a member within the staff of the Iraqi Embassy in several countries including Egypt between 1966 to 1968. In Egypt, I used to do musical re-arrangements to many famous classical pieces to be played by senior Egyptian musicians. When I returned to Iraq in 1968, I started composing. I was in Belgium in the end of 1971 until 1972, where I took private lessons in composing and attended lectures on composition in the Brussels Conservatoire.

Interviewer: Did the INSO performed some of your pieces? And how was the feedback?

Mr. Khalil Hakki: The INSO performed my work, Tambourines, in 1976. It was a remarkable success. The INSO performed my work, Pictures, in 1986. There were always promises, concerning performing my work by the INSO, and I submitted many works but they have been neglected, and I was marginalized. This happened since the 1970s until now. However, I participated in the competition of creativity in musical composition, which was organized by the Iraqi Ministry of Culture in Baghdad/Iraq, and I won the first prize in 2011.

Interviewer: How was the situation with orchestral music in Iraq during the 70s, 80s, and 90s in Iraq?

Mr. Khalil Hakki: During the 70s, the situation was good concerning performing, we started composing and arranging orchestral Iraqi music, but the government didn't want to support us as composers. However, we had some sort of freedom comparing to the 80s. Because of the Iran-Iraq war during the 1980s, the government was focusing on the national mobilization for the war. In the 90s the situation was even worse because of UN sanctions against Iraq. Because of the economical inflation in Iraq, our salary was equivalent to 5 American dollars or even less.

Interviewer: When did you return to Mosul? And what did you do since then?

Mr. Khalil Hakki: I worked as a civilian official employee in the ministry of defense in Baghdad from the middle of the 1970s until 1984. I returned to Mosul, when I retired from my job in 1984. I tried to teach music in some popular organizations that deal with youth in Mosul. I wanted to teach music to as many young people as possible so they can make change in the music culture in the city, that was my concern. I also became instructor in Mosul Institute of Fine Arts for the period 1986 -1989. I always believe that music has a noble message to the world. During the 90s, I formed a Nineveh Group for Classical Music. I worked on supervising them,

and they performed many of my arrangements for Iraqi traditional music and classical music between 1996-2001. I taught music in Mosul, Erbil, and Dohuk until 2014; I stopped when IS took control over Mosul. Through my career, I composed 41 works, and over 75 arrangements.

Interviewer: Can you speak a little about your work *Baghdad*?

Mr. Khalil Hakki: I loved Baghdad. It is the city of beauty, art, glory, and wisdom. I tried to present all these features in my work. I chose an Arabic musical form for my work, which is Samai'i form. It has five connected movements. In the first movement, I presented the beauty and the glory of Baghdad. The second movement is the Tasleem section, which will be performed after each movement. I expressed my love and devotion for Baghdad, as it was always the destination for poets, artists, and intellectuals. I described the beauty of the nights of Baghdad with a graceful melodic phrase that is repeated in different variations. The third movement was historical presenting of Baghdad through different periods of its history. You know, the city was destroyed and art was killed during the Mongol rule. I continued the fourth movement to tell the story of Baghdad when it was under Ottoman rule. It was still not able to liberate itself from captivity. Other people ruled the city, rather than its own people, but the city couldn't accept its destiny, other than to be the city of beauty, and art. The fifth movement is about the current situation of Baghdad (Baghdad in the 60s and 70s), it is a developing movement, that presents the struggle for revival Baghdad heritage. Baghdad witnessed new intellectual and evolution movement, that started from the 40s until the 70s, but unfortunately the wars destroyed everything.

Interviewer: Can you speak about your works in general?

Khalil Hakki: Well, in most my works, I tried to combine elements of both, Iraqi or Arabic music and classical music (Western Art Music), to create contemporary music. My music is in between the both styles. In my work, Jorjina, I used the Jorjina rhythm which is an Iraqi rhythm (the time signature is 5/8 but it played in distinctive unique way than in western music). In Arabic music, we have different Arabic maqams instead of scales. I tried to invest these maqams in my works. In my work, Dufuf, I used many Arabic maqams. You can say, in almost all my works, I used the maqams and the Arabic or Iraqi rhythms in addition to the harmony, counterpoint, and orchestration to create my own style in music.

Interviewer: Thank you very much Mr. Khalil Ismail Hakki. I wish you long life and all the best.

2. Interview with Mr. Basim Muhammed Ahmed in Erbil/Iraq

Mr. Basim Muhammed Ahmed is a music teacher and a clarinet player. I had two meetings with him concerning Iraqi orchestral music and Mr. Khalil in 15th and the 19th of April 2017:

Interviewer: Can you introduce yourself please?

Mr. Basim Ahmed: My name is Basim Muhammed Ahmed, I was born in Mosul in 1961. I have a Master Degree in musical arts from Department of Musical Arts/ College of Fine Arts, University of Baghdad.

Interviewer: What is your connection with Mr. Khalil Ismail Hakki?

Mr. Basim Ahmed: I knew Mr. Khalil since the middle of 1980s, when he came to Mosul and started teaching music in Mosul Fine Arts Institute. He inspired me with his passion to music. In 1996, we worked together in Nineveh Group for Classical Music. I was a member of the group and the manager. He supported us with his arrangements to match the group instruments. He was the director and the instructor. As a matter of fact, forming the group started when Mr. Khalil contacted Mr. Kamal Abdulkareem Khalil in his Music Center and ask him to find musicians to play classical music in Mosul. So, we formed Nineveh Group for Classical Music, and continued until 2001 when I had to conclude my studies in Baghdad, and the group was shut down. But my friendship with Mr. Khalil continued. We became colleagues in fine arts institutes in Mosul, Dohuk, and Erbil. I used many of his arrangements to be performed in orchestras of these institutes and other orchestras.

Interviewer: What is your perspective concerning Mr. Khalil Hakki's works and arrangements?

Basim Ahmed: Mr. Khalil is a great Iraqi composer and arranger. He combined elements of the Iraqi traditional music and western Art music and put them in orchestral works and arrangements. He is unique in this field, although there were other Iraqis who did so, but in my perspective, he was the best, and unique.

Interviewer: Can you tell more about Mr. Khalil as a music teacher or instructor?

Basim Ahmed: He worked as a musical instructor and piano teacher at the Institutes of fine arts of Dohuk and Mosul between 1997 and 2002. He worked as a musical instructor and piano

teacher between 2006 and 2013 in the fine arts institutes in Dohuk, Erbil and Mosul. His musical arrangements were performed by some orchestras of the musical institutes in Kurdistan/Iraq after 2005 as part of their curriculum.

Interviewer: What is your perspective about orchestral music in Iraq?

Basim Khalil: You know, we don't have Iraqi orchestral music in our traditional music. We have orchestra (Takht Shaqi) consists of traditional instruments (we may have western instruments like violin but is treated as traditional instrument). The whole orchestra play in unison, and the rhythm section play the rhythm, and the whole orchestra accompanies the singer. But, during the 40s and the second half of the 20th century, Iraqi musicians started forming orchestras or ensembles to perform classical music in Baghdad. Then, the INSO were formed in 1959. However, the focus until now is about performing classical music more than performing Iraqi music in an orchestral framework. There were trails that started during the 70s and continued until now, these kinds trails were not disseminated properly and most of them are not known to the Iraqi people.

Interviewer: You worked in Mosul Fine Arts Institute. When did this institute established?

Basim Ahmed: The institute was established in 1978. The institute was very important during the 80s, we had a very good orchestra. But, during the 90s and up, the government showed no interest on having orchestra, and didn't support any serious musical activities. The government divided the institute to be one for girls and one for boys. It became an institution to provide teachers for elementary schools.

Interviewer: What about the Department of Musical Arts/ College of Fine Arts, University of Baghdad?

Basim Ahmed: I had my bachelor and my Master from there. The Musical Department was established during the end of the 80s. Later, a program was opened for graduate studies to earn a master's degree in musical arts. In 2011, another program was opened for graduate studies to earn a doctorate.

3. Interview with Mr. Nabil Hazim Al-Atraqchi

Mr. Nabil Hazim is a music instructor and a bass player, who works at Mosul Fine Arts Institute.

I met him in the Institute in 20.04.2017, and I had this interview with him:

Interviewer: Can you tell me a little about Mosul Fine Arts Institute, and cultural or musical life in Mosul?

Nabil Al-Atraqchi: It is a big question! Mosul is the second largest city in Iraq. It had a long history, as it is an ancient city. Therefore, it has its own distinctive traditional culture including music. Just like Baghdad, Mosul had an intellectual renaissance during the second half of the 20th century. During the 70s and 80s there were many musical activities, and there were many musical popular western bands (bands with guitar, keyboard, and drum set), and traditional ensembles with many local singers. When the Musical Department was established in the Fine Arts Institute in 1978, an orchestra was created by the students and the teachers that was performing classical orchestral music during the 80s. One of the most influential teacher who established the orchestra was Mr. Ahmad Al-Jawadi. Unfortunately, this orchestra was shut down during the 90s. However, there was trail to form an ensemble to play classical music in 1996 called Nineveh Group for Classical Music that was established by Mr. Khalil Hakki and a group of musicians. Mr. Khalil oversaw the group and fed them with his own musical arrangements of classical and Iraqi music. But, after 2003, Mosul underwent into very devastative era, when the Islamic fanatic groups dominated the city, and the cultural life of Mosul almost disappeared, especially music. The situation went even worse when the IS took control of the city on June 2014, when music was forbidden officially. They killed the music and ant sign of cultural life in the city. Now as we have been liberated after three years of captivity, we will do our best to start again. There are many people wish to rebuild Mosul, I am one of them. We will rebuild the cultural life in Mosul again, and let the music play again.

Appendix 2: the score of *Sun Set (Ghuroob)*

Score

SUN SET

for string Orchestra and Piano , Op.15

Khalil Ismail Hakki
(1932-)

Andante $\text{♩} = 88$

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

5

arco

ff

pizz

basim arbil 2016

2

9

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pizz

13

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

mf

dim

mp

arco

tr

p

arco

SUN SET

17

Puo.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

p

Detailed description: This system of musical notation covers measures 17 through 20. The piano part (Puo.) features a steady accompaniment of quarter notes in the right hand and eighth notes in the left hand. The first violin (Vln. I) part begins with a rest and then plays a melodic line starting in measure 18, marked with a hairpin and the dynamic *p*. The second violin (Vln. II) part also starts with a rest, followed by a sixteenth-note figure in measure 18. The viola (Vla.) and cello (Vc.) parts play a consistent rhythmic pattern of quarter notes. The double bass (D.B.) part follows a similar pattern, with some sixteenth-note runs in the later measures. The word "arco" is written above the first violin staff in measure 18.

21

Puo.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

Detailed description: This system of musical notation covers measures 21 through 24. The piano part (Puo.) continues with its accompaniment, with a dynamic marking of *mf cresc.* appearing in measure 23. The first violin (Vln. I) part has a dynamic marking of *mf cresc.* in measure 23 and includes a triplet of eighth notes in measure 24. The second violin (Vln. II) part has a dynamic marking of *mf cresc.* in measure 23. The viola (Vla.) part has a dynamic marking of *mf cresc.* in measure 23. The cello (Vc.) part has a dynamic marking of *mf* in measure 23 and a triplet of eighth notes in measure 24. The double bass (D.B.) part has a dynamic marking of *mf* in measure 23 and a triplet of eighth notes in measure 24.

4

SUN SET

25

Puo. *Fine*

Vln. I *f* *mf dolce*

Vln. II *f* *mf dolce*

Vla. *f* *mf dolce*

Vc. *f* *mf dolce*

D.B. *f* *mf dolce*

29

Puo.

Vln. I

Vln. II

Vla.

Vc.

D.B.

SUN SET

33

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

37

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

6

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

pp

mf

mf

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

cresc.

cresc.

cresc.

cresc.

Musical score for measures 49-52. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The strings play a steady eighth-note accompaniment. The dynamic marking *p* is present at the end of the section.

Musical score for measures 53-56. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano part continues with its complex rhythmic texture. The string parts are marked *mf dolce*. The dynamic marking *mf dolce* is repeated for each string part.

8

SUN SET

Musical score for measures 57-60. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano part is mostly silent. The violin and viola parts play a rhythmic pattern of eighth notes. The cello and double bass parts play a more complex rhythmic pattern with some accidentals.

Musical score for measures 61-64. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano part is mostly silent. The violin and viola parts play a rhythmic pattern of eighth notes, with dynamic markings *mf con brio*, *cresc.*, and *f*. The cello and double bass parts play a more complex rhythmic pattern with some accidentals.

Musical score for measures 85-88. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measure 85 is marked with a fermata. The piano part has a *mf* dynamic. The violin I part has a *mf* dynamic. The violin II, viola, and cello parts have a *dim.* dynamic. The double bass part has a *dim.* dynamic.

Musical score for measures 89-92. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measure 89 is marked with a fermata. The piano part has a *mf* dynamic. The violin I and II parts have a *tr.* dynamic. The viola, cello, and double bass parts have a *mf* dynamic.

10 SUN SET

73

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

77

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

D.C. al Coda

p

Appendix 3: the score of *Baghdad*

Andante (♩ = 104) *Baghdad* 1 Op. 32
piano and string orchestra

This system of the score includes staves for Violin I, Violin II, Viola, Violoncello, Bass, and Piano. The tempo is marked *Andante* with a quarter note equal to 104 beats per minute. The score is for the first movement, *Baghdad*, Op. 32, and is for piano and string orchestra. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The dynamics are marked *mf dolce* for all instruments.

③

This system continues the score for the first movement. It includes staves for Violin I, Violin II, Viola, Violoncello, Bass, and Piano. The dynamics are marked with *cresc dim* (crescendo then diminuendo) and *mf dolce* for all instruments.

⑤

2

F

II

V

via

Vel

Bass

Piano

cresc

cresc

cresc

cresc

cresc

cresc

⑦

F

II

via

Vel

Bass

Piano

dim

mf

mf

mf

mf

mf

12

4

Handwritten musical score for measures 12-15. The score is arranged in five systems, each with a different instrument or voice part labeled on the left: I V, II V, via, Vel, and Piano. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p*, *cresc*, and *3*. The music features complex textures with multiple voices and instruments playing together.

13

Handwritten musical score for measures 16-20. The score is arranged in five systems, each with a different instrument or voice part labeled on the left: I V, II V, via, Vel, and Piano. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *f*, *rit*, and *pp*. The music features complex textures with multiple voices and instruments playing together.

14

5

Handwritten musical score for measures 14-15. The score is written on six staves: Flute (Fl), Clarinet (Cl), Violin (vi), Viola (vi), Bassoon (Bass), and Piano. The music features a variety of notes, rests, and slurs, with some complex chordal textures in the piano part.

15

Handwritten musical score for measures 16-17. The score is written on six staves: Flute (Fl), Clarinet (Cl), Violin (vi), Viola (vi), Bassoon (Bass), and Piano. The music is marked *mf dolce* and features a variety of notes, rests, and slurs, with some complex chordal textures in the piano part.

16

6

I V

II V

via

vel

Bass

Piana

17

I V

II V

via

vel

Bass

Piana

p

cresc

3

3

cresc

cresc

cresc

cresc

cresc

18 7

Handwritten musical score for measures 18-21. The score includes staves for I/V, II/V, Violin (Via), Viola (Vol), Bass, and Piano. Measure 18 features three triplets of eighth notes in the upper staves. Measures 19-21 show a gradual decrease in volume, marked with 'dim'.

19

Handwritten musical score for measures 19-22. The score includes staves for I/V, II/V, Violin (Via), Viola (Vol), Bass, and Piano. The tempo and dynamics are marked 'mf dolce' throughout the passage.

21

Musical score for measures 21-22. The score is written for six staves: Flute (F), Violin (V), Viola (via), Violoncello (Vel), Bass, and Piano (Piano). The Flute part features a melodic line with a 'cresc' (crescendo) marking. The Violin and Viola parts have sustained notes with a 'cresc' marking. The Violoncello part has a melodic line with a 'cresc' marking. The Bass part has a rhythmic pattern. The Piano part has a complex texture with many notes and a 'cresc' marking. The score ends with a fermata over the final measure.

22

Musical score for measures 23-24. The score is written for six staves: Flute (F), Violin (V), Viola (via), Violoncello (Vel), Bass, and Piano (Piano). The Flute part has a melodic line. The Violin and Viola parts have sustained notes. The Violoncello part has a melodic line. The Bass part has a rhythmic pattern. The Piano part has a complex texture with many notes and a circled '5' marking. The score ends with a fermata over the final measure.

23

9

Handwritten musical score for measures 23-29. The score includes staves for I/V, II/V, Viola, Violoncello (Vcl), Bass, and Piano. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Dynamic markings 'cresc' are present throughout the passage.

24

Handwritten musical score for measures 30-35. The score includes staves for I/V, II/V, Viola, Violoncello (Vcl), Bass, and Piano. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Dynamic markings 'FF' and 'dim' are present throughout the passage.

25

10

Handwritten musical score for measures 25-34. The score is arranged in six staves, labeled on the left as I, II, via, Vel, Bass, and piano. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The first staff (I) features a melodic line with slurs and ties. The second staff (II) has a similar melodic line. The 'via' staff contains a series of chords. The 'Vel' staff has a melodic line with some slurs. The 'Bass' staff has a bass line with some slurs. The 'piano' staff contains a complex accompaniment with many chords and slurs. The dynamic marking 'mf dolce' is written in the first staff. The number '10' is written in the top right corner.

27

Handwritten musical score for measures 27-36. The score is arranged in six staves, labeled on the left as I, II, via, Vel, Bass, and Piano. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The first staff (I) features a melodic line with slurs and ties. The second staff (II) has a similar melodic line. The 'via' staff contains a series of chords. The 'Vel' staff has a melodic line with some slurs. The 'Bass' staff has a bass line with some slurs. The 'Piano' staff contains a complex accompaniment with many chords and slurs. The dynamic marking 'mp cantabile' is written in the second staff. The word 'cantabile' is written at the end of the sixth staff.

29

I/V
II/V
via
Vel
Bass
Pia

31

I/V
II/V
via
Vel
Bass
Pia

12

(32)

I V

II V

via

Vel

Bass

Piano

mf *cresc* *F*

Moderato ($\text{♩} = 112$)

I V

II V

via

Vel

Bass

Piano

mf

6

Handwritten musical score for measures 6-10. The score includes staves for Flute I, Flute II, Viola, Violin, Bass, and Piano. The Violin part features triplets and dynamic markings such as "mf cresc", "F", "dim", and "p". The Bass part also includes "cresc" and "F" markings.

11

Handwritten musical score for measures 11-15. The score includes staves for Flute I, Flute II, Viola, Violin, Bass, and Piano. The Violin part features triplets and dynamic markings such as "cresc". The Bass part also includes "cresc" markings.

16

Handwritten musical score for measures 16-19. The score consists of five staves: Flute I (F), Flute II (II), Viola (via), Violin (vel), Bass, and Piano (Piano). The key signature has one sharp (F#) and the time signature is 4/4. Measure 16 features a circled '3' above the first notes of the Flute I and Viola staves, with a 'dim' dynamic marking. Measure 17 has a circled '3' above the Flute I staff and a 'mf' dynamic marking. Measure 18 has a circled '3' above the Flute I staff and a 'mf' dynamic marking. Measure 19 has a circled '3' above the Flute I staff and a 'mf' dynamic marking. The Piano part includes a circled '3' above the first notes of the right hand in measure 16 and a 'dim' dynamic marking. The Bass part has a circled '3' above the first notes in measure 16 and a 'mf' dynamic marking.

20

Handwritten musical score for measures 20-23. The score consists of five staves: Flute I (F), Flute II (II), Viola (via), Violin (vel), Bass, and Piano (Piano). The key signature has one sharp (F#) and the time signature is 4/4. Measure 20 features a circled '3' above the first notes of the Flute I and Viola staves. Measure 21 has a circled '3' above the Flute I staff. Measure 22 has a circled '3' above the Flute I staff. Measure 23 has a circled '3' above the Flute I staff. The Piano part has a circled '3' above the first notes of the right hand in measure 20. The Bass part has a circled '3' above the first notes in measure 20.

24

Handwritten musical score for measures 24-28. The score includes staves for Flute I, Flute II, Violin, Viola, Bassoon, and Piano. The piano part features a 'cresc' marking. The notation is in treble clef with a key signature of one sharp (F#).

29

Handwritten musical score for measures 29-33. The score includes staves for Flute I, Flute II, Violin, Viola, Bassoon, and Piano. Dynamic markings include 'dim' and 'mf'. The notation is in treble clef with a key signature of one sharp (F#).

34

16

Handwritten musical score for measures 34-37. The score includes staves for I/V, II/V, Violin, Viola, Bass, and Piano. The music features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. A 'cresc' (crescendo) marking is present in the Violin, Viola, Bass, and Piano parts starting in measure 35.

38

Handwritten musical score for measures 38-41. The score includes staves for I/V, II/V, Violin, Viola, Bass, and Piano. The music features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. A 'F' (forte) marking is present in the Violin, Viola, and Bass parts starting in measure 38.

43 17

Flute I
Flute II
Violin I
Violin II
Viola
Violoncello
Bassoon
Piano

47

Flute I
Flute II
Violin I
Violin II
Viola
Violoncello
Bassoon
Piano

52

Violin I (V)
Violin II (II)
Viola (via)
Violoncello (vel)
Contrabasso (cass)

56

Violin I (V)
Violin II (II)
Viola (via)
Violoncello (vel)
Basso (Bass)
Piano (Piano)

61

I V
II V
Via
Vel
Bass
Piano

66

I V
II V
Via
Vel
Bass
Piano

Rit dim
Rit dim
Rit dim
Rit dim
Rit dim
Rit dim

FIN
FIN
FIN
FIN
FIN
FIN

Appendix 4: the score of *Over the Palm Tree (Fog Al-Nakhal)*

The image displays two systems of a musical score for the piece "Over the Palm Tree (Fog Al-Nakhal)". The score is written for a chamber ensemble and includes the following instruments:

- Clarinet in B \flat 1
- Clarinet in B \flat 2
- Piano
- Violin I
- Violin II
- Cello
- B \flat Cl. 1
- B \flat Cl. 2
- Vln. I
- Vln. II
- Vc.

The score is in 3/4 time and features a key signature of two flats (B \flat and E \flat). The first system includes dynamic markings such as *p* (piano), *pizz.* (pizzicato), and *mf* (mezzo-forte). The second system includes a fermata over the first measure of the piano part and a *mf* marking for the clarinet parts. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

9 *S*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

Pno. *p*

Vln. I *p* *arco* *arco*

Vln. II *p dolce* *arco*

Vc. *p dolce* *arco*

13

B♭ Cl. 1

B♭ Cl. 2

Pno.

Vln. I

Vln. II

Vc.

17

B♭ Cl. 1

B♭ Cl. 2

Pno.

Vln. I

Vln. II

Vc.

p

p dolce

p dolce

21

B♭ Cl. 1

B♭ Cl. 2

Pno.

Vln. I

Vln. II

Vc.

21

25

B♭ Cl. 1

mf

B♭ Cl. 2

mf

Pno.

mf

Vln. I

mf

Vln. II

mf

Vc.

mf

29

B♭ Cl. 1

B♭ Cl. 2

Pno.

Vln. I

Vln. II

Vc.

33

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vc. *p*

37

B♭ Cl. 1 *p* Fine

B♭ Cl. 2 *p* Fine

Pno. *p* Fine

Vln. I *p* Fine

Vln. II *p* Fine

Vc. *p* Fine

41

B♭ Cl. 1

mf *p*

B♭ Cl. 2

mf *p*

Pno.

Vln. I

mf

Vln. II

mf

Vc.

45

B♭ Cl. 1

mf *p*

B♭ Cl. 2

mf *p*

Pno.

Vln. I

mf

Vln. II

mf

Vc.

49

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Pno.

Vln. I

Vln. II

Vc.

53

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vc. *pp*

57

B♭ Cl. 1

B♭ Cl. 2

Pno.

Vln. I

Vln. II

Vc.

p

61

B♭ Cl. 1

B♭ Cl. 2

Pno.

Vln. I

Vln. II

Vc.

mf

Appendix 5: the score of *When She Started Swinging* (*Lamma Bada Yatathanna*)

This musical score is for the piece "When She Started Swinging" (Lamma Bada Yatathanna). It is written in 3/8 time and features a key signature of two flats (B-flat and E-flat). The score is divided into two systems of staves.

The first system includes the following parts:

- Clarinet in B \flat** : A single staff with a treble clef, playing a melodic line with eighth and sixteenth notes.
- Piano**: A grand staff with treble and bass clefs, providing harmonic accompaniment with chords and moving lines.
- Violin I**: A single staff with a treble clef, playing a rhythmic accompaniment.
- Violin II**: A single staff with a treble clef, playing a rhythmic accompaniment.
- Viola**: A single staff with an alto clef, playing a rhythmic accompaniment.

The second system includes the following parts:

- B \flat Cl.**: A single staff with a treble clef, playing a melodic line.
- Pno.**: A grand staff with treble and bass clefs, continuing the piano accompaniment.
- Vln. I**: A single staff with a treble clef, playing a melodic line with a "pizz." (pizzicato) instruction.
- Vln. II**: A single staff with a treble clef, playing a melodic line with a "pizz." instruction.
- Via.**: A single staff with an alto clef, playing a melodic line with a "pizz." instruction.

The score is marked with a "6" above the first measure of each staff in the second system, indicating the start of a new section or measure.

11

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

16

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

21

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

26

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

31

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

32

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

37

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

pizz.

40

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

arco

arco

43

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

This system of musical notation covers measures 43 to 47. It includes staves for B♭ Clarinet, Piano (treble and bass clefs), Violin I, Violin II, and Viola. The key signature is one flat (B♭). The B♭ Clarinet part features a melodic line with eighth and sixteenth notes. The Piano accompaniment consists of chords and moving lines in both hands. The Violin I part has a rhythmic pattern of eighth notes. The Violin II and Viola parts provide harmonic support with various note values.

48

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

This system of musical notation covers measures 48 to 52. It includes staves for B♭ Clarinet, Piano (treble and bass clefs), Violin I, Violin II, and Viola. The key signature is one flat (B♭). The B♭ Clarinet part continues its melodic line. The Piano accompaniment features more complex chordal textures and moving lines. The Violin I part maintains its rhythmic pattern. The Violin II and Viola parts continue their harmonic support.

53

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.

57

B♭ Cl.

Pno.

Vln. I

Vln. II

Vla.