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## EASTERN MOTIFS IN VIOLIN REPERTOIRE

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### *KEMAN REPERTUVARINDA DOĞU MOTİFLERİ*

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**Abstract:** Violin literature is one of the bright pages of music history. New playing techniques have been developed throughout the history of violin art, in addition to this, virtuoso violin works, which require skill, have emerged. These is violin sonatas, variations, concertos and so on. These works are also dedicated to different motifs and themes. Are examples, A. Vivaldi's Four Violin Concertos the four seasons, Paganini's Prayer Variations from G. Rossini's "Moses", or the Violin Caprices about Hunting or War (No. 9, 14, 17) . Among violin literature, there are works of world composers dedicated to Eastern motifs. Since the Baroque period, composers began to apply these motifs. This tendency continued all the time and led to the formation of a wider repertoire. Great interest in Oriental music began to grow both from by European and also from Russian composers. Eastern passion was been seen in the works of W. A. Mozart "Die Entführung aus dem Serail", "Samson and Delilah" by S. Saint-Saens, "Jamele" by J. Bizet, "Scheherazade" by N. A. Rimsky-Korsakov, "Shah-Senem" by Reinhold Glier and in many works other composers. These motives are being not only in large genres, but also in works of small genres. In this context, attracting the attention of romance, suites and other works for violin.

In this study, it is aimed to investigate several violin works composed on Eastern motifs.

**Keywords:** Violin, Literature, Work, Eastern, Motif.

**Öz:** Keman literatürü müzik tarihinin parlak sayfalarından biridir. Öyle ki, keman sanatı tarihi boyunca yeni çalım teknikleri geliştirilmiş, bunun yanı sıra hüner gerektiren virtüöz keman eserleri ortaya çıkmıştır. Bunlar keman sonatları, varyasyonları, konçertoları vb. eserlerden oluşmuştur. Bu eserler ayrıca çok farklı motif ve konulara adanmıştır. A. Vivaldi'nin dört mevsim için Dört Keman Konçertoları, Paganini'nin G. Rossini'nin "Musa" operasından gelen Dua konulu Varyasyonları veya Avlanma ya da Savaş konulu Keman Kaprisleri (No. 9, 14, 17) vb. buna birer örneklerdir. Keman literatüründe dünya bestecilerinin Doğu motiflerine adanmış çok sayıda eserlerine de rastlanılmaktadır. Daha Barok dönemden itibaren bestecilerin bu motiflere müracaatı başlamıştır. Bu akım hep devam etmiş ve daha geniş repertuarın oluşumuna neden olmuştur. Doğu müziğine büyük ilgi hem Avrupa hem de Rus besteciler tarafından artmaya başlamıştır. Doğu tutkusu W. A. Mozart'ın "Die Entführung aus dem Serail", C. Saint-Saens'in "Samson et Dalilah",

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J. Bizet'in "Jamele", N. A. Rimsky-Korsakov'un "Scheherazade", Reinhold Glière'in "Shah-Senem" eserlerinde ve birçok besteci eserlerinde görülmüştür. Bu motifler bestecilerin sadece büyük tür eserlerinde değil, küçük tür eserlerinde de yer almaya başlamıştır. Bu bağlamda Doğu motiflerini konu alan keman eserlerinden olan romans, süit vb. türler dikkat çekmektedir.

Çalışmada Doğu motifleri üzerine bestelenen birkaç keman eserlerinin araştırılması amaçlanmıştır.

**Anahtar Kelimeler:** Keman, Literatür, Eser, Doğu, Motif.

## 1. INTRODUCTION

Violin music is not only about virtuosity, but at the same time it has emotionality, therefore it is engaged a big place in different composer's works. Various violin masterpieces have emerged throughout the periods of music history. Composers have composed works on several subjects and motifs using all the possibilities of the violin.

One of the most important themes or motifs is the Eastern theme. The first Eastern music was applied by Western composers since the Baroque period. Among them are J. F. Rameau, "Les Indes Galantes" ballet opera, G. P. Telemann, Overture-Suite in B-flat major "Les Nations". After these composers, the process of continuing this trend and creating a wider repertoire began. This process continued by spreading to different countries. In the history of music began to increase by Russian composers great interest in Eastern music.<sup>1</sup>

Let's examine Eastern motifs and masterpieces devoted to this topic in the history of world music. Ethnological research conducted by Reinhold Glière ended up with the composition of the opera "Shakh-Senem". The opera "Shakh-Senem" was staged in 1926 in Baku, the capital of Azerbaijan. The composer also included for the first time in the orchestra local instruments such as tar<sup>2</sup> and kamança<sup>3</sup>, one of the national instruments of Azerbaijan. Azerbaijani folk songs taken place in the opera. The work is a part of the "Eastern" traditions in Russian music and this tendency comes from Michail Glinka ("Ruslan and Lyudmila"). In the middle of the 19th century, one of the famous names of Russian music, M. Glinka, become acquainted with the Azerbaijani folk songs, which were published in the "Asian

<sup>1</sup> Lale Hüseynova Hasanova, "Doğu Müziğinin Özellikleri (E. Bloch'un "Baal Shem" Eserinin Analizi Örneğinde)", *ALTAISTICS, TURCOLOGY, MONGOLISTICS* International Scientific Journal / №1, №7132-Ж, ENTHOGRAPHY, Kazakistan, Astana, 2019, s. 143-144.

<sup>2</sup> Tar is an Azerbaijan long-necked, waisted string instrument.

<sup>3</sup> Kamancha is an Azerbaijan stringed instrument.

Music Journale” (1816). The composer transcribed the Azerbaijan folk song melodies of “Qalanın Dibində” for choir in his opera “Ruslan and Lüdmila” (1842).<sup>4</sup> Generally, only the folk song “Qalanın Dibində” was highly preferred by Russian composers. Thus, the Azerbaijani folk song “Qalanın Dibində” was used in A. Alyabyev’s work “Asian Songs with French Frame” written for piano in 1834. The melody of the h minor auxiliary theme of M. A. Balakirev’s symphonic poem “Tamara” (1841) has folkloric roots and is one of the original versions of the Azerbaijani folk song “Qalanın Dibində”. In N. Rimsky-Korsakov’s opera “The Golden Cockerel” (1908), the melodic source of Munchim’s second arioso is the “Qalanın dibində”.<sup>5</sup>

Later, this tradition in Russian music was continued by many composers. But in our study, we aimed to analyze the Eastern motifs only in violin pieces. We chose these works according to the composers of different periods and countries. These include such unique works as “Romanza Andaluza” (1879) by P. Sarasate, “Orientale” (1893) by C. Cui, “Baal Shem” (1923) by Ernest Bloch and “Tzigane” (1924) by M. Ravel.

## 2. EXAMINATION

### 2. 1. Pablo de Sarasate “Romanza Andaluza”

Before analyzing the piece of “Romanza Andaluza”, I would like to give information about Andalusia as the work is dedicated to it.

Islamic civilization has managed to cover a significant part of the world to raise various spheres of scientific knowledge to new and to present to mankind significant achievements. M. Sagafi in his study of “Islamic Civilization of Andalusia” analyzes the specifics of Andalusian culture. For eight centuries, the Muslims of Andalusia laid the foundations of a brilliant centuries-old civilization, having made significant progress in the scientific, intellectual and philosophical spheres. As a result, it allowed them to educate many great scientists, each of whom left valuable philosophical scientific and literary works.<sup>6</sup>

Islam is not only a religion therewithal but it is also a civilization and a science. Muslims adorned the lands they conquered and ensured the development of

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<sup>4</sup> Hasanova, *a.g.m.*, 2019, s. 144.

<sup>5</sup> Svetlana Əhmədova, “Azərbaycan xalq mahnısı “Qalanın dibində” Bəstəkarların Yaradıcılığında, “Musical Traditions in Globalizing World” Azerbaijan National Conservatory, The materials of I International Scientific and Practical Conference, Baku, 26–27 October 2017, s. 215.

<sup>6</sup> Kollektiv avtorov, İslamskaya civilizaciya, istoriya i sovremennost, <https://www.litres.ru/kollektiv-avtorov/islamskaya-civilizaciya-istoriya-i-sovremennost/chitat-onlayn/>, (19.10 2022).

culture and science. In Spain, which for many years was subjected to the invasion of Muslims, a high civilization was observed and the development of the culture and science of Andalusia and its other surrounding areas was formed by Muslims.<sup>7</sup> For these reasons, Western cultural and scientific scholars were interested in the East and included these motifs in their works.

After the Christian invasion of the central city of Spain Toledo, travelers and scholars from all over Europe began to gather there. One of these travellers was an English traveller and a translator, Morleyli Daniel, who translated many books of Muslim scholars into Latin. He wrote that European scholars were empty and ignorant in his memoirs, that after hearing of the fame of the Arab scholars in Toledo, he set out immediately.<sup>8</sup> In another source, the following sentences about tolerant Muslims are encountered. Tolerant Muslims provided full support for the indigenous Christian and Jewish people. The Jewish German writer Lion Feuchtwanger<sup>9</sup> wrote: "During the time of the Christian Visigoths, Muslims gave civil rights to a large number of weak Jews. After the collapse of their kingdom, the Spanish Jews began to live a free life under Islamic rule."<sup>10</sup>

Another source describes the Islamic civilization and how the world is affected by it. Another significant city of Andalusia, Cordoba Emirate began to develop over time and luxurious palaces, gardens and fountains, a library and large streets were constructed. All these developments attracted the attention of the contemporary states and were greatly impressed by its beauty. The city was surrounded with 600 beautiful mosques, 900 baths and 50 hospitals. The American scientist Philippe Itty<sup>11</sup> in his book "The History of Arabs" described Cordoba as one mile of asphalt roads, reminded about streets lit in the night for the safety of its people. He also mentioned that Cortoba students had the pleasure of luxurious baths whereas Oxford scientists had pagan ideas about bathing. The first thing that Muslims did in the conquered cities was to open numerous magnificent schools, build mosques and universities. People were coming to Cortoba, from various countries such as France, Germany and England. Cortoba was called as the "science

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<sup>7</sup> Lale Hüseyinova, "İspanyol Keman Yapıtında Doğu Müziği Etkenleri", *GLOBAL-Turk*, #1-2/, HUMANITIES, Kazakistan, Astana, 2018, s. 27.

<sup>8</sup> Bettany Hughes, "The Pearl of the World, Andalusia, while Muslims are ruling in Europe", <https://www.youtube.com/watch?v=CbKf5FeaeUI>, (04.03.2022).

<sup>9</sup> Lion Feuchtwanger (1884–1958); German-Jewish novelist and playwright.

<sup>10</sup> Khadidja bint Muhammadamin, "İslamskaya Andalusiya Uroki İstorii, islamcivil.ru/islamskaya-andalusiya-uroki-istorii/", (25.12.2022).

<sup>11</sup> Philippe Itty (1886–1978); An orientalist writer who helped to recognize Arabic cultures in the United States through his work with Arabic culture.

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place”. Cortoba had laboratories, observatories, a rich library, and great universities. Bibliophilia<sup>12</sup> became a real passion in Muslim Spain. Unfortunately, the 781-year-old Islamic rule in Spain ended in 1492 as Muslims lost their political dominance and their strength day by day due to some rebellions and attacks by the Christians. Everything belonging to Islam was destroyed, and the great books of Islamic scholars and their manuscripts on medicine, physics and philosophy were burnt down. Everything that reminded the presence of Islam on the Iberian Peninsula, even clothes and food names, was monitored. Nevertheless, the Spaniards were unable to completely get rid of their Muslim heritage. The place in Spain to visit and witness their remaining heritage is the Alhambra Palace (Al Ambra de Granada). Edgar Pisani<sup>13</sup> who mentioned that the palace is one of the highest peaks that the Islamic civilization could provide for humanity describing Alhamra as such: “It is almost impossible to think Andalusian Islamic art separately from the history of Muslim Spain”<sup>14</sup>. Statistics have revealed that it is visited by 600 people every half an hour. Everyone admires the palace for its marble walls with the writings on it in Arabic alphabet. The entrance to the main hall is decorated with Arabic inscriptions: “There is no other God but ALLAH”.<sup>15</sup>

Although the Spaniards tried to get rid of the heritage of Islamic civilization, East motifs nevertheless took an important role in the as are in a few areas science and culture and in masterpieces of composers in the field of music. “Romanza Andaluza” (or “Andalusian Romance”) which was analyzed in this study, has great importance in this sense. Eastern influences are clearly felt throughout the work. By the way, it would be appropriate to remind where the name of Andalusia came from. Muslims called their new property “Andalusia” (Al-Andalusia), that is, “Vandals region”, through recalling the wild traditions and customs of the Visigoths.<sup>16</sup>

Andalusia was the most influential cultural center in Europe. It is believed that the Renaissance began in Italy. But the Renaissance did not begin in Italy, but in the city of Toledo in Andalusia. Bettany Hughes<sup>17</sup> stated that the Renaissance should not be considered as a “Rebirth” but as a continuation of an intellectual movement developed by Muslims centuries ago. The Italian Renaissance was famous for

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<sup>12</sup> Bibliophile; book lover.

<sup>13</sup> Edgar Pisani (1918–2016), French statesman, philosopher and writer.

<sup>14</sup> El Hamra Sarayı, [https://en.wikipedia.org/wiki/El\\_Hamra\\_Saray%C4%B1](https://en.wikipedia.org/wiki/El_Hamra_Saray%C4%B1), (29.12.2022).

<sup>15</sup> Hüseynova, *a.g.m.*, 2018, s. 28.

<sup>16</sup> Bettany Hughes, "The Pearl of the World, Andalusia - When the Moors Ruled in Europe", <https://www.youtube.com/watch?v=Cbkf5FeaeUI>, (04.03.2022).

<sup>17</sup> Bettany Hughes (1967-); British historian, classical history expert.

reviving ancient methods of education. However, these methods were applied effectively in Andalusia 400 years before the Italian Renaissance.<sup>18</sup>

It is clear from history that many inventions and discoveries have gone from East to West. In this sense, the research conducted by Rizvan Hüseynov is very important. R. Hüseynov has a large number of scientific publications, is the Director of Caucasus History Center an Azerbaijani journalist, a historian and is known for his researches conducted in different countries. Hüseynov has presented useful knowledge regarding the scholars of the Islamic world. R. Hüseynov mentioned the significant statements of Hafiz Abu Tahir al-Silefi<sup>19</sup>, a famous Islamic scholar of the thirteenth century: “In the field of science and literature, Andalusia is prominent in the West while Azerbaijan in the East (*it is likened with the strong Cordoba caliphate of the Middle Ages in Spain* - R. H.)”<sup>20</sup>

Sefieddin Ebdul-Mömün ibn Yusuf al-Urmawi (13th century) and Abdulkadir Meragi (14th century) are the two Azerbaijani scholars, theoreticians and musicians, who played a significant role in the theoretical and practical development of Middle East music. Of all these works, some of which are translated into European languages, it is clear that the musical culture of the people of the Middle East reached its highest peak by the 14th century and proudly rose in the form of twelve pillared and six-tower (*dastgah*). And from its pinnacle to the four corners of the earth; a wide landscape was seen from Andalusia to China and from Central Africa to the Caucasus. Farabi, Ibn Sina, Al-Kindi and others participated in the construction of this “Palace of Musical Culture”.<sup>21</sup>

Such incentives as familiarity with Arabic culture and the translation of its literature have changed and colored the Spanish lifestyle. This culture has found its place in the works of various Spanish composers. Arabic culture had an influence on famous Spanish composers; “Adiós a la Alhambra” by Jesus de Monasterio (1836–1903), “Recuerdos de la Alhambra”, “Capricho Arabe” by Francisco Tárrega (1852–1909). These are great proofs of the deep roots of Arabic cultures in Spanish music. These artefacts including oriental motifs are significant works of the world music.

<sup>18</sup> Bettany Hughes, “The Pearl of the World, Andalusia - When the Moors Ruled in Europe”, <https://www.youtube.com/watch?v=CbKf5FeaeUI>, (04.03.2022).

<sup>19</sup> Ebû Tâhir Sadrüddîn Ahmed b. Muhammed b. Silefe es-Silefi (d. 475/1082) – (ö.576/1180); Hadith scholar.

<sup>20</sup> Rizvan Guseynov, Upominanie Azerbaycana v Svyaşennom Korane. Saladin – Pokoritel Yerusulima iz Azerbaycana, <http://www.rizvanhuseynov.com/2014/01/blog-post.html#more>, (22.02.2023).

<sup>21</sup> Üzeyir Hacıbəyov, *Xalq Musiqisinin Əsasları*, Yazıçı, Bakı, 1985, s. 18.

The conquest of Andalusia gave it a way to become one of the main centers of prosperity and development of Islamic culture and civilization.<sup>22</sup> Pablo de Sarasate's "Romanza Andaluza" is of utmost importance in this respect. The composer created his own style through synthesizing the Andalusian oriental culture with his own culture. Of course, the Andalusian folk melodies, which have an 8-century-old Islamic civilization, could not be ignored by the composer.<sup>23</sup>

Cadiz, Malaga, Granada cities have been settled in Andalusian (Andaluza) region located in today's 18 Autonomous Region of Spain. Andalusian Spain consisted of Muslims. As mentioned earlier, this period is known as the most brilliant period of Andalusia. Cordoba city became the third significant scientific centre of the world following Baghdad and Cairo. In this period, some foundations of contemporary European science and art were formed in Andalusia. In this regard, it is no coincidence that among his pieces consisting of Spanish dances, Sarasate turned to the Andalusian melody and included the piece of "Romanza Andaluza" in the album. The beautiful melodies of Andalusia attracted his attention. The improvisation, instrumental shine and virtuosity properties belonging to East music are specific to the piece.

"Romance" is a Spanish-origin word. "Romance" refers to a lyrical piece usually with stanzas in the form of songs and piano accompaniment. So why did Sarasate name this composition like that? As it is known, poetry is the most important art for Arab culture. Poetry in Arabic literature played a significant role in pre-Islamic and Islamic periods. The folk songs of Bedouins, who have long desert journeyed on the backs of camels, made up the source of Arabic poetry<sup>24</sup>. On the other hand, "Romance" in Spanish has a poetic meaning. "Romanza Andaluza" is a musical poetic work for solo instrument with instrumental accompany. By the way, the term "Romance" was used to the universal song that originated in Spain in the Middle Ages and was sung in Spanish. Afterwards, it spread to other countries as a musical genre. Unlike the song, individual characteristics are dominant in piece of "Romance". Poetry-specific quality and structure, its distinct features, rhythm and toning characteristics are expressed in the melody of the romance that is supported with instrumental accompaniment. The piece possesses major-minor sequences that

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<sup>22</sup> Lütfi Şeyban, *Reconquista / Endülüs'te Müslüman-Hıristiyan İlişkileri*, İz Yayıncılık, İstanbul, 2003, s. 6.

<sup>23</sup> Hüseyinova, *a.g.m.*, 2018, s. 32.

<sup>24</sup> Esat Ayyıldız, *Büyük Murakkış'ın Hayatı, Şiirleri ve Arap Edebiyatındaki Yeri*. Ankara: Sonçağ Akademi, 2022, s. 28. [https://tr.wikipedia.org/wiki/Arap\\_edebiyat%C4%B1](https://tr.wikipedia.org/wiki/Arap_edebiyat%C4%B1), (03.04.2022).

are unique to Spanish music. The romance has a piano accompaniment with a regular meter and intellectual rhythmic form.

The most significant peculiarities of the piece such as rhythm and mugam<sup>25</sup> (or mugham) elements reflect the oriental motifs. The four-measure introduction of the piano confirms this in terms of both harmony and rhythm of the 16ths notes. With the introduction of the violin part, the first sounds of “Romance” and the ornaments (acciaccatura) that are heard here are not only beautifying the music, but also informing the characteristics mugham features:<sup>26</sup>



**Figure 1.** Pablo de Sarasate “Romanza Andaluza”, Eastern Motifs

In figure 1. solo theme (period I) is later voiced one octave above. Performing the same tune one octave higher still overlaps with Eastern music. As it is known, in folk songs, which are a branch of Eastern music, the main melody passes in a high pitched after the first vocalization. When performed the main melody one octave above the composer used 16th notes here and ornaments the melody. Also composer used the 32nd notes. In the later melodies, the composer blended Eastern musical motifs with Spanish tunes. Nevertheless the Eastern melodies always circulate in the piece and remind the origin of the piece. In the following example (figure 2), the

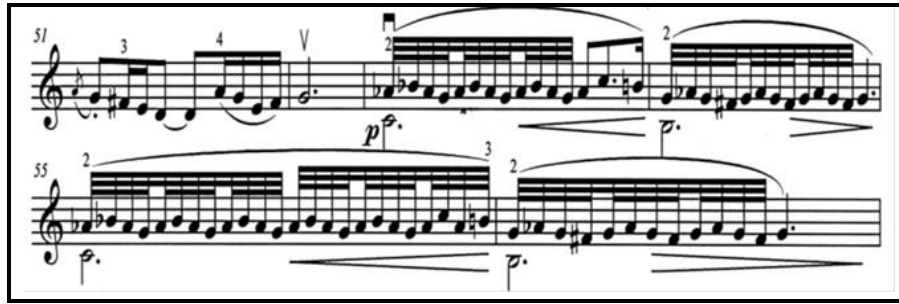
<sup>25</sup> Muğam (Azerbaijani); Mugham is the essence of Azerbaijani folk music. Became a common music of the Near Eastern countries by the time of the 14th century, but it was fragmented due to the later political-economic changes. Three major schools of mugham performance existed from the late 19th and early 20th centuries in Azerbaijan; the region of Garabagh, Shirvan, and Baku. The town of Shusha (Garabagh) was particularly renowned for this art.

<sup>26</sup> Hüseynova, *a.g.m.*, 2018, s.33.



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32nd notes clearly reflect the transitions of mugham<sup>27</sup>. The same melody is also voiced here an octave above, proving the aforementioned factors. In addition, the augmented secunda intervals of the 32nd notes (A2: la  $\flat$  - si  $\sharp$ ) reveal the elements of Eastern music in 55 measures. Melisms (ornamental differences) of the 32 notes are heard, on the one hand, in the melody of the piece, on the other hand, elements of brilliance and especially the virtuosity of the instrument. The 32nd notes clearly reflect the singing of the khananda (or khanandeh)<sup>28</sup> who has a special voice:<sup>29</sup>



**Figure 2.** Pablo de Sarasate's "Romanza Andaluza", mugham transitions

By the way, mugham in Azerbaijan is usually performed by a singer, i.e. khanandeh accompanied by a trio of mugham. Mugham trio consists of "khanandeh (singer)" who is accompanied by "sazendeh" who are instrumentalists playing stringed instruments is tar, kamancha (kamança) and national percussion instrument qaval (dəf). Singer often accompanies themselves with qaval singing "tesnifs" or "rengs" at the intervals between mugham. Religious performance of mugham is sung alone by the singer, without any instrumental accompaniment and the manner of performance differs from the secular manner. In addition, the "rengs" allow the singer to rest after performing the extensive vocal sections of the mugham. Often the "rengs" are played separately from the mugham as free melodies.<sup>30</sup>

<sup>27</sup> Mugham it is a highly complex art form that weds classical poetry and musical improvisation in specific local modes. "Mugham" is a modal system. Unlike Western modes, "mugham" modes are associated not only with scales but with an orally transmitted collection of melodies and melodic fragments that performers use in the course of improvisation.

<sup>28</sup> The singer who spreads, sustains and protects the mugham art. A khananda is a name generally given to singers of mugham, an Azerbaijani folk music genre.

<sup>29</sup> Hüseynova, *a.g.m.*, 2018, s.34.

<sup>30</sup> Səadət Abdullayeva, *Azərbaycan Xalq Çalğı Alətləri (Musiqişünaslıq-Orqanoloji Tədqiqat)*, Adiloğlu, Bakı, 2002, s. 260.

Stephen Blum<sup>31</sup> says the following about a mugham trio; “Listeners who are new to the music of the middle East can quickly learn to appreciate the diverse ways in which instrumentalists interact with singers (some of whom are also instrumentalists, as in the Azerbaijani trio)”. No function is more important than supplying instrumental interludes, which in many performance genres offer a much-needed respite after the most intense passages of sung poetry. One large set of variables concerns the rhythmic and tonal relationships of the interludes to the music that precedes and follows them. Exchanges between singers and instrumentalists often involve overlapping entries which in a conversation would sound like interruptions, but in music can show support while at the same time articulating a complementary perspective:<sup>32</sup>



<sup>31</sup> Stephen Blum (1942-) is an American scholar and musician, whose research has primarily been in ethnomusicology.

<sup>32</sup> Virginia Danielson, Dwight Reynolds & Scott Marcus (editör), *The Garland Encyclopedia of World Music: The Middle East*, Routledge, 2017, p.49.

**Image 1:** a)Mugham trio miniature for Nizami Ganjavi<sup>33</sup> poem “Khosrow and Shirin”, 16th century b) The Trio of Mugham, Baku 1912.c) Mugham Trio, Nowadays.

It should be noted that, double notes add a novel tint to the piece, passages played sliding the same finger, and similar techniques also reveal the technical characteristics of the piece. The constantly changing tempo (*andantino, poco piu lento, poco animato, pesante, tranquillo*, etc.) proves the great influence of oriental musical factors. Rich nuances (*p, mf, cresc., poco a poco, f, p, mp, f, piu p*, etc.) add a different color to the piece.

The piece is similar to Andalusian song and dance melodies. The augmented secunda interval is continuously heard in the piece. This interval is to create the “colours” of Eastern music. This part is very close to Segah mugham. The Segah mugham is one of 24 mughams that are most commonly used in the music of the Near and Middle East. As a destgah<sup>34</sup>, Segah is one of the common mughams in Azerbaijan Segah it has various types in the Azerbaijani music even though it consists of only one type in the music of the Near and Middle East countries. For example, famous various types of Segah in Azerbaijani music are “Orta Segah”, “Kharic Segah” (Xaric Segah), “Mirza Hussein Segah” (Mirzə Hüseyn Segah), “Zabul Segah”, “Hashım Segah” (Həşim Segah)<sup>35</sup>. However, a part of the piece cannot be called a fully Segah mugham. This part is the mugham gamma, which includes the increased secunda interval of Eastern music.

Further, Sarasate, along with oriental melodies, again uses Spanish melodies. Flamenco<sup>36</sup> - type melodies adorn the piece<sup>37</sup>. For example, in Tempo I we encounter melodies that prove the castanet interpretation:

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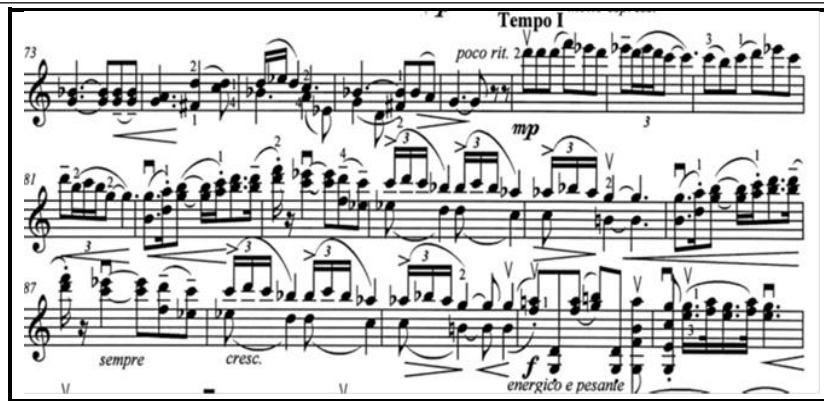
<sup>33</sup> Nizameddin Ilyas Bin Yusuf or Nizami Ganjali / Nizami Ganjavi (1141–1209); He is a poet and thinker of Azerbaijan who lived in Ganja city of Azerbaijan. He is a 12th century philosopher and poet who has studied in the fields of philosophy, literature, astronomy, medicine and geometry.

<sup>34</sup> The destgah is a logical sequence that combines all the branches, *gushes, redifs, rengs* and *tesnifs* that are part of any mugham.

<sup>35</sup> Muğam Ensiklopediyası, Segah, <https://az.wikipedia.org/wiki/Segah>, (21.12.2022).

<sup>36</sup> Flamenco is one of the non-academic European music forms, Andalusian Folk Music, and the name of the dance performed in this music accompaniment. Although it is not specific to Spain, it is actually the culture of the Andalusian region. There are several questions about their origins, but in general, it is accepted as a type by the Latin-speaking, assimilated indigenous Iberian people Barber-Arab Muslims, Spanish Jews and Gypsies.

<sup>37</sup> Flamenco singers must use their voice in a style closer to the East than the West, creating their own solos by tapping their fingers to the table, applauding them, tapping them with



**Figure 3.** Pablo de Sarasate “Romanza Andaluza”, Flamenco Melodies

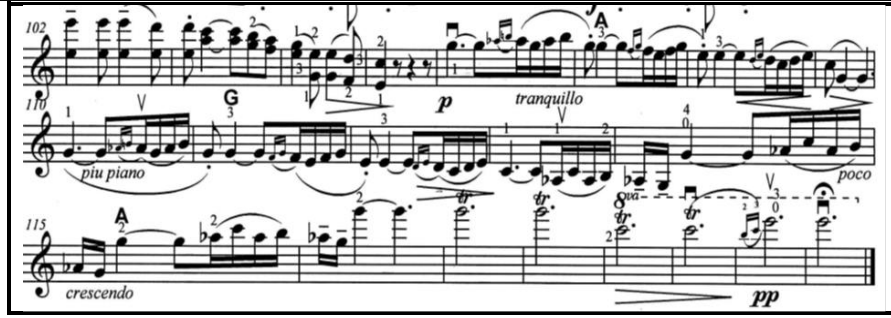
Towards the end of the piece, this cheerful performance leaves the place again to the Eastern melodies (mugham transitions). The composer reminds back to us the Andalusian culture, melodies and art. The last sentences of the “Romanza Andaluza”, end up with the abovementioned mugham motifs. Most importantly, this part serves as a coda<sup>38</sup> and proves many things. On one hand, the ending of the piece with this motif proves the influence of Arab music on the culture of the Spain; on the other, it indicates the existence of the Muslim Andalusia throughout the history. Moreover, the use of these motifs in the last measures of “Romanza Andaluza”, is even more striking. It is possible that the composer tried to emphasize Andalusian culture and Eastern melodies with this piece. So much so that the composer included Eastern motifs in the last 8 measures of the piece:<sup>39</sup>

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their feet - with their walking sticks - rhythmically, adding the feelings of their own soul and moment.

<sup>38</sup> Coda is the ending part of a piece, the final.

<sup>39</sup> Hüseynova, *a.g.m.*, 2018, s. 36.



**Figure 4.** Pablo de Sarasate “Romanza Andaluza”, Coda

One of the unique pieces of the violin repertoire, the “Andalusian Romance” has the characteristics of Eastern traditions, civilization and folklore. As it is known, after the capture of the Andalusia by the Spaniards, they were unable to hide their interest and admiration for the Andalusian culture. Despite the fact that the Spanish authorities destroyed historical buildings and books of Arabic culture, pieces like the “Andalusian Romance” by Sarasate once again prove the eternal Islamic influence in Spain. This is a very valuable work in cultural wealth.<sup>40</sup>

### 2. 2. C. Cui “Orientale” from “Kaleidoscope”, Op. 50

As it is known, “Russian Five had a great interest in Eastern culture and music. As stated in the introduction of this article, the tendency for “Eastern” traditions in Russian music comes from M. Glinka. Later, this tradition in Russian music was continued by many composers. These motifs found wide development in the creativity of the group of Russian composers known as the “Five” (Rimsky-Korsakov, Borodin, Cui, Balakiev and Mussorgsky). Drawing attention with its rhythmic and harmonic structure, “Orientale”, is one of the favorite works of curricula and concerts.

One of the 24 pieces, Op. 50 “Kaleidoscope” César Cui's (1835–1918) most popular work was composed in 1893. The piece of “Oriental” - is the number 9 in the “Kaleidoscope”. There are arrangements for different instruments of this piece; for violoncello, piano, violin. Piece it has been made hundreds of arrangements even including for marimba and timpani.

As it is understood, from the name of the work, this piece is a work on Eastern motifs. It starts with Eastern rhythms directly from the first measures. The successions *pizzicato* and *arco* add a distinct beauty to the rhythm:

<sup>40</sup> Hüseynova, a.g.m., 2018, s. 36.

**Orientale**  
(from KALEIDOSCOPE.)

*Edited by*  
Gustav Seeger.

Allegretto (♩ = 60)      CÉSAR CUI, Op. 80, No. 9.

Solo

Piano

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**Figure 5.** Cui César “Orientale” introduction

The piece consists of 49 measures in total. The rhythmic structure draws attention from the first measures. This rhythmic structure mentioned throughout 10 measures continues with pizzicato and arco performances as stated. The rhythmic structure (Allegretto) is played a little more heavily than the Allegro and opens the introduction with its elegance and solemnity. This rhythm is accompanied by the main melody of the piano part. From the 11th measure, the main melody finds its development in the violin part. The rhythmic structure, appears again in an improved form. Chords have left their place to different notes.

The melody is performed in the piano accompaniment in lower and upper octaves (unison). The performing of the same melody an octave above coincides with Eastern music. As it is known in the folk songs, which is a branch of Eastern music, the main melody is performed in the upper octave after the first interpretation (measures of 11 and 27). Also, augmented secunda intervals in measures 11, 15, 27, 31, 39 and 40 to be Eastern music elements.

The piece ends with the same rhythmic structure, which we know from the introduction. The only difference is that this rhythmic structure is shorter. It serves as a finishing touch.

### 2. 3. E. Bloch “Baal Shem”

Ernest Bloch’s “Baal Shem” is one of the most valuable of pieces in the violin music. Swiss and American composer E. Bloch, who is a violinist himself, reflected the improvisation and intonation of Eastern motifs in his work. He of Jewish origin. As a matter of fact, hundreds of songs from centuries-old Arabic folk traditions have had a strong influence on Israeli music. Therefore, as already noted, Bloch’s music reflects Eastern themes.

In their project, which has been developed for forty years, Cohen and Katz presented the results of a major research work to determine the parameters of the stylistic variability of Arabic folk music in Israel. Cohen and Katz define the Arabic music tradition as follows; “This tradition is based on a set of well-known genres that are characterized by a combination of numerous musical and extramusical factors (particularly textual ones). Another significant aspect of the tradition is the importance of performance and improvisation: a song is never repeated in exactly the same way, and it is not always clear what constitutes sameness and difference. In particular, the intonation is highly scattered, so that the degree of definability of the pitches and interval sizes is small - so small that many scholars have thought that there was no connection between theory and practice with respect to intonation in Arab music”<sup>41</sup>

In the 1st movement (“Vidui”) the diapason is highly scattered. Similar and different melodic features are in the foreground. The introduction has a poetic form in the violin part. Throughout the 1st movement used fermato, luft () - pausa are improvisational elements to make different of musical expressions.<sup>42</sup>



Figure 6. Un poco lento, 1st movement

<sup>41</sup> Dalia Cohen, & Ruth Katz, *Palestinian Arab Music: A Maqam Tradition in Practice*. Chicago: University of Chicago Press, 2006.

<sup>42</sup> Hasanova, *a.g.m.*, 2019, s. 145.

2nd movement is named as “Nigun” (Improvisation). As the name suggests, the first measures of the movement are the improvisation of the violin consisting of tremolo accompanied by piano. This performance reminds the mugham elements. For example, the Eastern musical factors as well as the interpretation style of Eastern musical instruments are noteworthy in Number 15. Bloch underlined a very important point here and captured the Eastern musical style. In particular, the execution of the kamança instrument is reflected in the 8th, 9th and 10th measures of the Number 15. The motif starts from the 8th measure of Number 15 and continues until Number 16. The motif performed in the upper octave in number 15 is then performed one octave below with double notes consisting of small sexta and augmented sexta intervals. This interpretation reminds of mugham in Eastern instruments, especially mugham interpretation of kamança. Here, the composer has introduced a similar style to the bariolage technique which is one of the most important instrument techniques of violin art.<sup>43</sup>



**Figure 7.** 2nd movement, interpretation of the style of Kamancha

The 3rd movement “Simchas Torah” is dedicated to the holiday of the Torah. This movement consists of several stages, there are 10 stages in the 3rd part. Rhythm changes are observed throughout the movement. The improvisation in the violin solo (stage VI) is remarkable.

#### 2.4. M. Ravel “Tzigane”

Joseph-Maurice Ravel is one of the most important composers of the 20th century. Eastern motifs attracted attention in his versatile creativity. Ravel was very interested in the East. In his youth, he even wanted to go to the East for military

<sup>43</sup> Hasanova, *a.g.m.*, 2019, s. 148.



Araştırma Makalesi

service. The dream of visiting the East came true at the end of his life. The composer visited Morocco in 1935 and saw the fascinating and fantastic world of Africa. Throughout his life, the composer was influenced by the charm of the East. His work “Scheherazade” (1898) shows the composer’s interest in Eastern motifs.

M. Ravel’s mother came from a Basque<sup>44</sup> family of which the composer was proud. Maurice was particularly devoted to his mother; her Basque-Spanish heritage was a strong influence on his life and music. Among his earliest memories were folk songs she sang to him<sup>45</sup>. The musical folklore of this rare nationality, which has an extraordinary fate, has been repeatedly used in Ravel’s works. In 1903, a quartet was written in which we see Basque elements. Subsequently, this line was continued by the Trio in a minor (1914) and the Piano Concerto in G Major (between 1929 and 1931).

In Maurice Ravel’s music, the first phase is a peculiar rhythm of Basque songs, in which simple rhythms coexist with mixed rhythms, e.g. 2/4, 3/4 and 5/8, 7/8, 8/8, 7/4.

One of the theories of the origin of the Basques shows that in time immemorial highlanders from the Caucasus crossed all of Europe and stopped in the north of the Iberian Peninsula as they found a place very reminiscent of their homeland with its mountains, gorges, and climate. The “Caucasian theory” of the origin of the Basque is confirmed by the similarity of the Basque language with some Caucasian languages.<sup>46</sup>

To justify our point of view, we note that in the book “History of Violin Art” by Ginzburg and Grigoryev give information about the migration to the Basque region of Spain from the Caucasus.<sup>47</sup>

Very interestingly, there is Basgal region in the city of İsmayılı in the Republic of Azerbaijan<sup>48</sup>. This town attracts attention with its beautiful nature and rural. It is noteworthy that both regions are located in the highlands and have a

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<sup>44</sup> Basque: (euskaldunak; Spanish: Vascos; French: Basque) a native ethnic group, is said to have kinship relations with the peoples of the Caucasus.

<sup>45</sup> Orenstein, Maurice Ravel, 1991, p. 8

[https://webcache.googleusercontent.com/search?q=cache:8AQsZ608teMJ:https://en.wikipedia.org/wiki/Maurice\\_Ravel+&cd=12&hl=tr&ct=clnk&gl=tr,\(05.02.2023\).](https://webcache.googleusercontent.com/search?q=cache:8AQsZ608teMJ:https://en.wikipedia.org/wiki/Maurice_Ravel+&cd=12&hl=tr&ct=clnk&gl=tr,(05.02.2023).)

<sup>46</sup> Manu Aristegi, Strana Baskov: iz İstorii Zagadoçnogo Naroda, <https://www.svoboda.org/a/109315.html>, (09.10.2022).

<sup>47</sup> Lev Solomonoviç Ginzburg, Vladimir Yuryeviç Grigoryev, *İstoriya Skripiçnogo İskusstva*, Moskva “Muzika”, 1990. s. 3.

<sup>48</sup> The Republic of Azerbaijan is located in the southeast of the Caucasus. Azerbaijan has the largest population and area in the Caucasus.

charming nature. The nature of the Spanish Basque Country has an extraordinary beauty and diverse scenery. The Basques have always lived in mountainous places with extraordinary nature. In our study, we came to the conclusion that among the Azerbaijani dances there is also a dance called the “Basqalı Dance”.

Ravel was very interested in gypsy melodies. The result of this interest was Ravel’s famous work “Tzigane”. The rhapsodic composition was written originally for violin and piano or luthéal<sup>49</sup> to change the timbre. Ravel finished “Tzigane” in 1924. Liszt’s rhapsodies served as a model for this work. It is based on the melodies of the Verbunkosh style. Verbunkosh style is a genre of Hungarian dance music. It is the species that emerged in the second half of the 18th century. Elements of old Hungarian dance melodies, as well as folklore of neighboring countries are noticeable in the verbunkosh. These are the folklore of the southern Slavs and Romanians and motifs of Eastern music. The motives of Eastern music were probably introduced by gypsy performers. The music of the verbunkosh was performed, as a rule, by gypsy ensembles. The gypsy ensemble usually consisted of two violins, double bass and cimbalom. By the way, like the violin, the cymbals from the Middle East to, its forefather of the santurs.<sup>50</sup> Üzeyir Hajibeyli<sup>51</sup>, being the first creator of the opera in the whole East, described in his article titled as “Commentary by Western scholars on Eastern music”<sup>52</sup> the musical instruments as follows referring to Russian musical historian Razmadze’s book: By the opinion scholar Polioks, the Arabs invented the “Monocord”. “Kanun” (or “Kanoon”) is precisely the discovery of the Arabs, yet Greeks took it from the Arabs. Many genuine musical instruments that are available, originally, were taken from the Arabs. For instance; “Bandura”, which is regarded as the Asori instrument, belongs the Arabian tambur, but the letters “b” and “t” were replaced. This instrument was later transferred to Greeks. Today, the Arabian instrument “El-ud” or “Ud” is called as “Lyutnya” in Russia, “Liuto” in Italy, “Lute” in Germany, “Laúd” in Spain and the famous Arabic instrument “Fuzul or Fizul” (according to the Arabic pronunciation “z” is pronounced as “d”), later

<sup>49</sup> The luthéal is a kind of hybrid piano which extended the “register” possibilities of a piano by producing cimbalon-like sounds in some registers.

<sup>50</sup> Santur is a musical instrument originated in Iraq, Iran, Azerbaijan, India.

<sup>51</sup> Üzeyir Bey Hacıbeyli (1885–1948); Azerbaijani composer, scientist, writer, translator, orchestra conductor

<sup>52</sup> The article was published in 1926 in the 7th (30) issue of “Journal of Education and Civilization”.

becomes “Fidil”, then “Vidola” and finally, “Vialon” and in Russia becomes known as “Skripka”.<sup>53</sup>

The solo part of “Tzigane” is written in a brilliant concert style. The piece contains technical and narrative possibilities. Rhapsody begins with a wide violin cadence. Ravel used a wide variety of violin techniques including double notes, flageolets, left hand pizzicatos, tremolo, trills and kind of perpetuum mobile. The improvisation, augmented secunda intervals, a dotted-rhythm, instrumental shine and virtuosity properties belonging to verbunkosh music are specific to the piece:



Figure 8. M. Ravel “Tzigane” Cadence

After the wide and difficult cadence comes the first theme of the exposition. This part has a calmer melody. The second theme is the dance character, in which wind instruments stand out. While the first theme is being performed again, the trills of the violin are heard in the treble register.

<sup>53</sup> Üzeyir Hacıbəyov, Şərq Musiqisi Haqqında Qərb Alimlərinin Təfsiri, <http://uzeyir.musigi-dunya.az/az/article28.html>, (02.12.2022).

In the following parts, the composer used the technical possibilities of the violin extensively and decorated the piece with passages and double notes. Synkop phrases are reminiscent of the chardash style. This part is ornamented with verbunkosh passages. These are techniques that require skill. In the section similar to perpetuum mobile, studies on the spiccato technique should be carried out. These techniques should be studied separately, and exercises and etudes should be included in order to achieve the necessary results.

### 3. CONCLUSION

The violin repertoire is very rich and versatile. These works are stood out by virtuoso features. In addition to virtuoso features, these works have very different contents. Thanks to the relevant composers, different themes and motifs began to be used in compositions. One of these motifs is the Eastern motifs. These motifs, which attracted the attention of European composers, applied later by Russian composers. The use of oriental motifs by composers has always been conscious. Eastern melodies have always attracted the attention of composers in terms of intonation, melodic expression and rhythmic shape.

In this study, the important works of violin music, P. Sarasate "Romanza Andaluza", C. Cui "Orientale", E. Bloch "Baal Shem", M. Ravel "Tzigane" examined. Each of these works includes techniques that require skill specific to the violin. For example, in the piece "Romanza Andaluza", the 32nd and double notes should be studied very carefully. This parts must be performed very punctually in terms of rhythm and intonation. The left hand is of great importance here. Passages and double notes played with the same finger should also be performed cleanly in terms of intonation. The performance of pizzicato and arco in C. Cui's "Orientale" also demands punctual performance. Attention should also be paid to the proper execution of musical expressions in the works analyzed in the study. For example, in E. Bloch's "Baal Shem", different melodic features are prominent. Musical phrases have a poetic form. The violonist must perform these parts with sincere feelings. M. Ravel extensively used the technical possibilities of the violin in his work "Tzigane". The piece includes a wide variety of violin techniques such as double notes, flageolets, left hand pizzicatos, tremolo, trills and perpetuum mobile. These are all techniques that require skill.

As a result, the pieces considered in the study include both complex violin techniques and Eastern motifs. These are the popular works of the violin repertoire and will always maintain their value as indispensable pieces of concerts and festivals.

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