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NASHAZ FOR ORCHSTRA

(2009-2010)

(Spine title: NASHAZ) (Thesis format: Monograph)

by

Mohamed-Aly Maged Farag

Graduate Program in Music

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Music

School of Graduate and Postdoctoral Studies The University of Western Ontario London, Ontario, Canada

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THE UNIVERSITY OF WESTERN ONTARIO FACULTY OF GRADUATE STUDIES

CERTIFICATE OF EXAMINATION

Supervisor

Dr. Peter Paul Koprowski

Supervisory Committee

Dr. David Myska

Examiners

Dr. Paul Frehner

Dr. Omar Daniel

Prof. James McKay

The thesis by

Mohamed Farag

entitled:

Nashaz

is accepted in partial fulfilment of the requirements for the degree of Master of Music

Date____

Dr. Paul Woodford

ABSTRACT

Nashaz is a composition for orchestra in two movements lasting approximately 11-12 minutes in duration. It is mainly inspired by the musical language of my home country, Egypt. The word "Nashaz" is an Arabic word with no direct English translation, but conceptually meaning "out of tune" or more appropriately for the affect of piece, "out of conformity" or "out of proportion". In Nashaz, Arabic modes, which make use of three-quarter tone steps called *magams*, are integrated with western musical materials including diatonicism, octatonicism and free atonality to create the harmonic vocabulary in the piece. The first movement applies the lyrical characteristics of Classical Arabic Song to this idea, while the second movement puts the idea in the context of asymmetric Arabic rhythms in a faster tempo. The climax, which is at the end of the piece, is a violent ostinato in a subdivided 7/4 pattern with both additive and subtractive rhythms, with each section of the orchestra fighting for supremacy of its role. Eventually the music crashes into a brick wall.

The concept of asymmetry in both rhythmic and pitch content is the heart of the compositional design and has the goal of being accessible to both eastern and western ears.

Keywords: Composition, Orchestra, Quarter-tones, Arabic Orchestral Music, Maqam.

ACKNOWLEDGMENTS

My sincere gratitude goes to my Thesis Supervisor Dr. Peter Paul Koprowski for his invaluable guidance throughout the composition process as well as to my Second Reader Dr. David Myska for his unending support and advice.

Special thanks to the UWO Symphony Orchestra and Conductor Christopher Unger for making the premiere a great success.

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NASHAZ نشاز

for orchestra

Mohamed-Aly Farag 2010

ORCHESTRATION

2 Flutes (2nd doubling Piccolo) 2 Oboes (2nd doubling English Horn) Clarinet in B-flat Soprano Clarinet in E-flat (doubling Bass Clarinet in B-flat) 2 Bassoons

> 2 Horns in F 2 Trumpets in C 2 Tenor Trombones Tuba

Timpani (hard and soft mallets)

Percussion (3 Players): Tam-tam Cymbals (brush and yarn mallets) Triangle **Bass Drum** Snare Drum Tambourine **Temple Blocks**

Strings

PERFORMANCE NOTES

- d = Quarter-tone flat +
 - = Quarter-tone sharp

I. Moderato

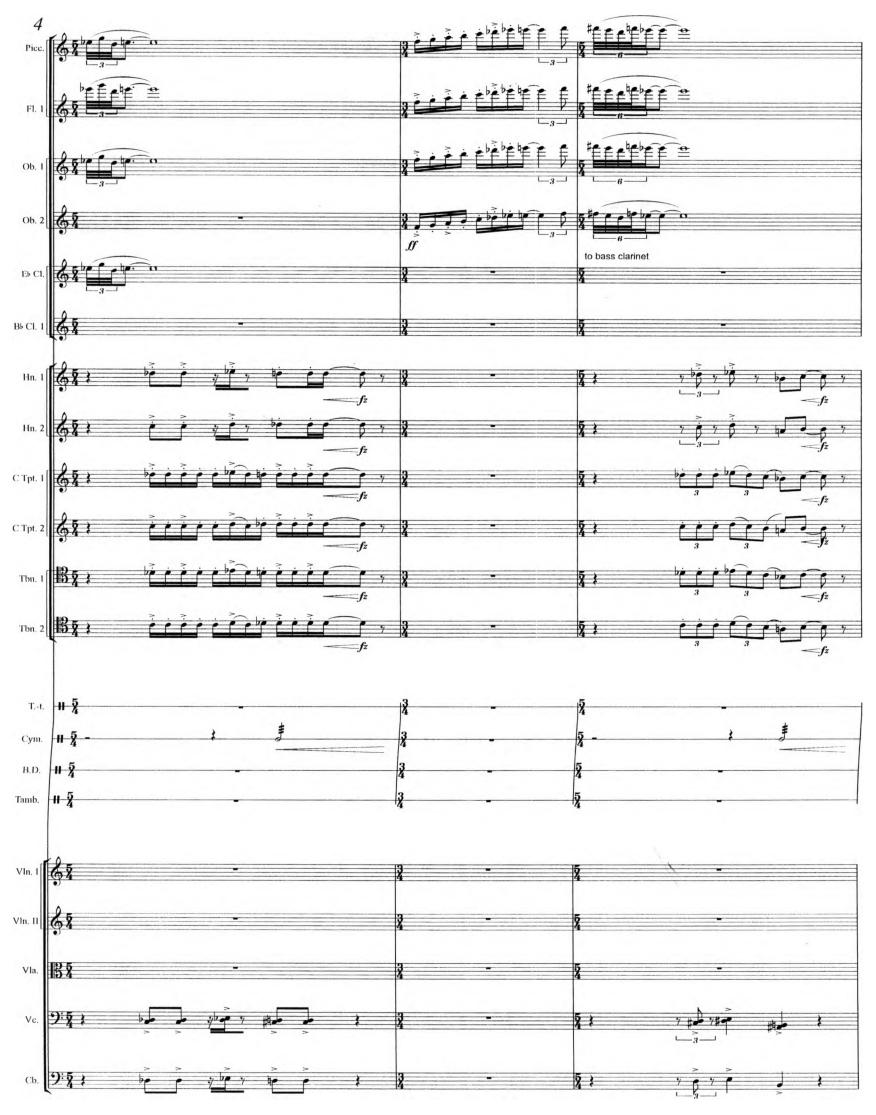
II. Vivace

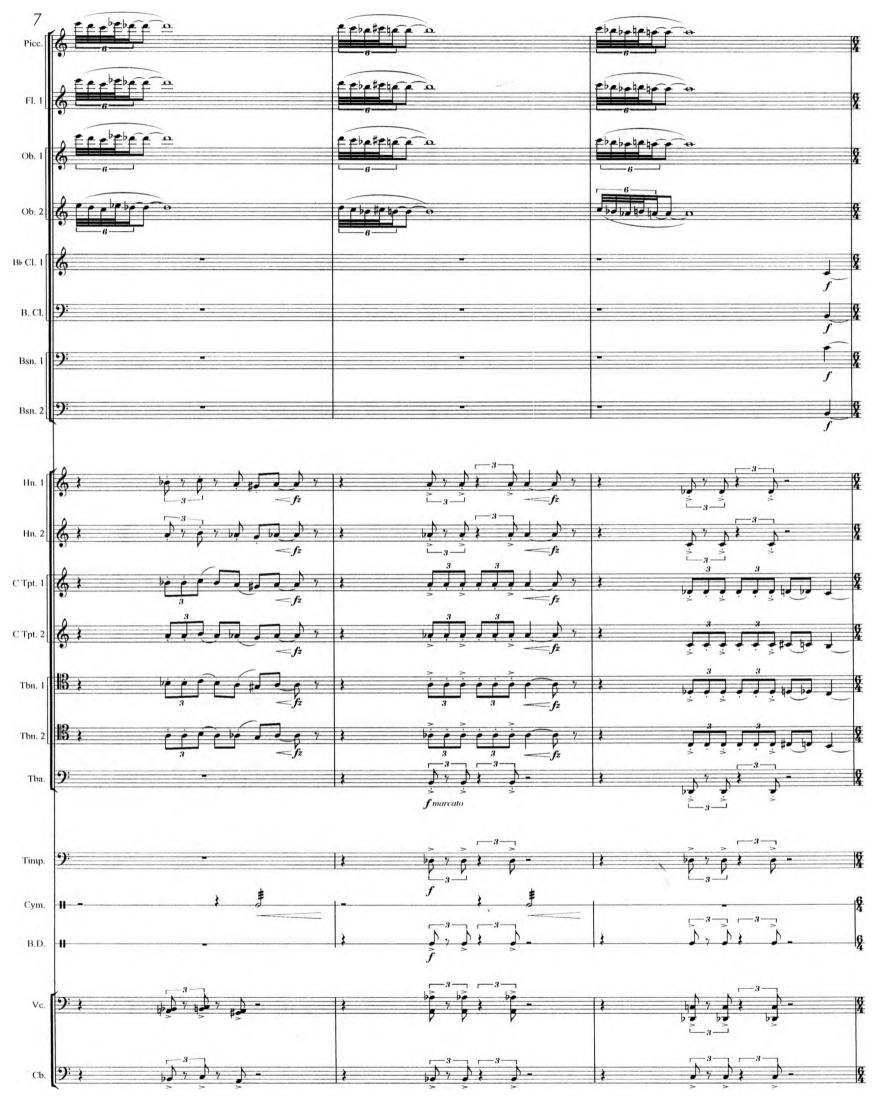
Duration: 11-12 minutes

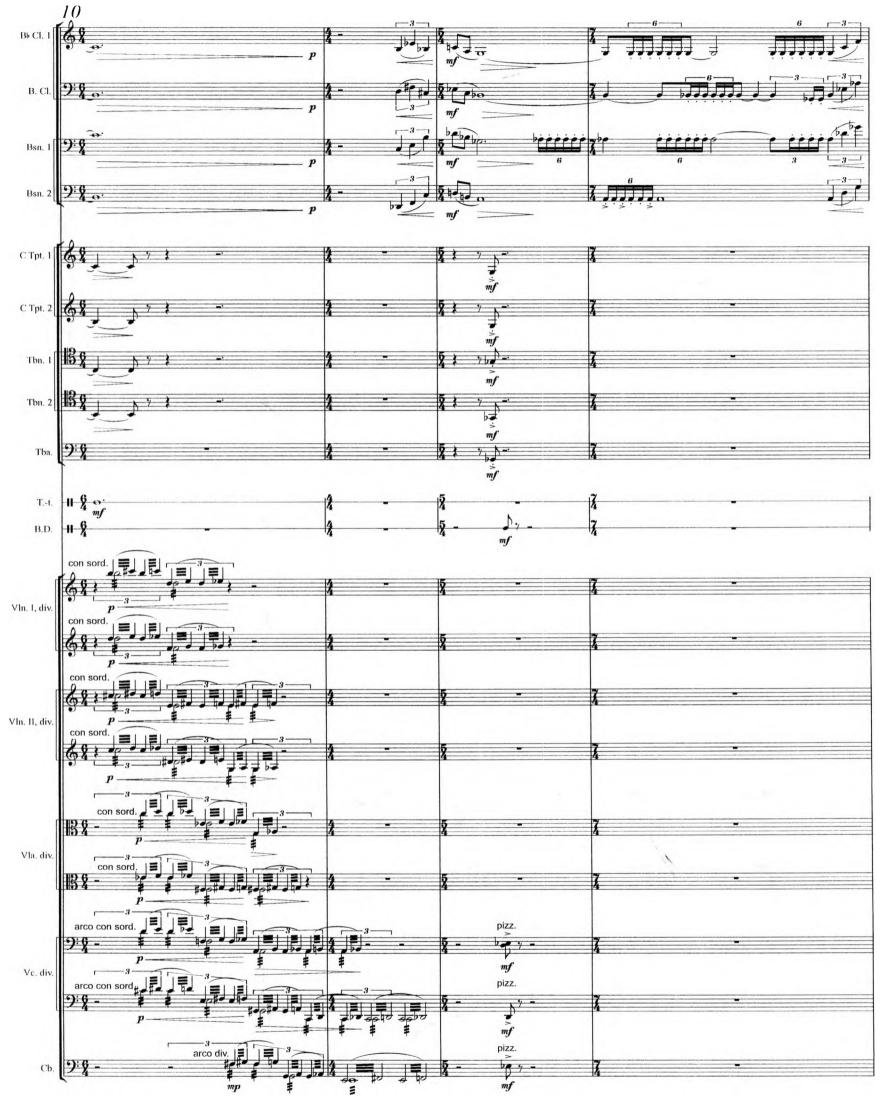
Nashaz

for orchestra



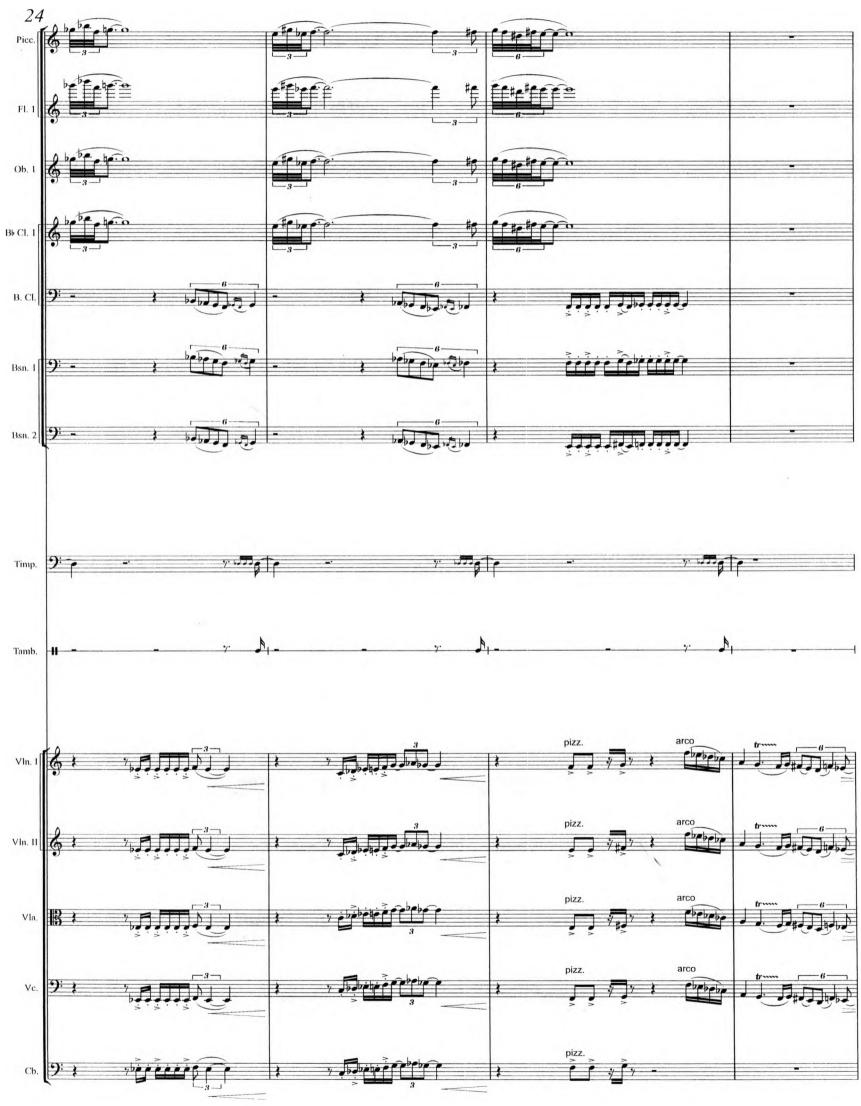






































II.



















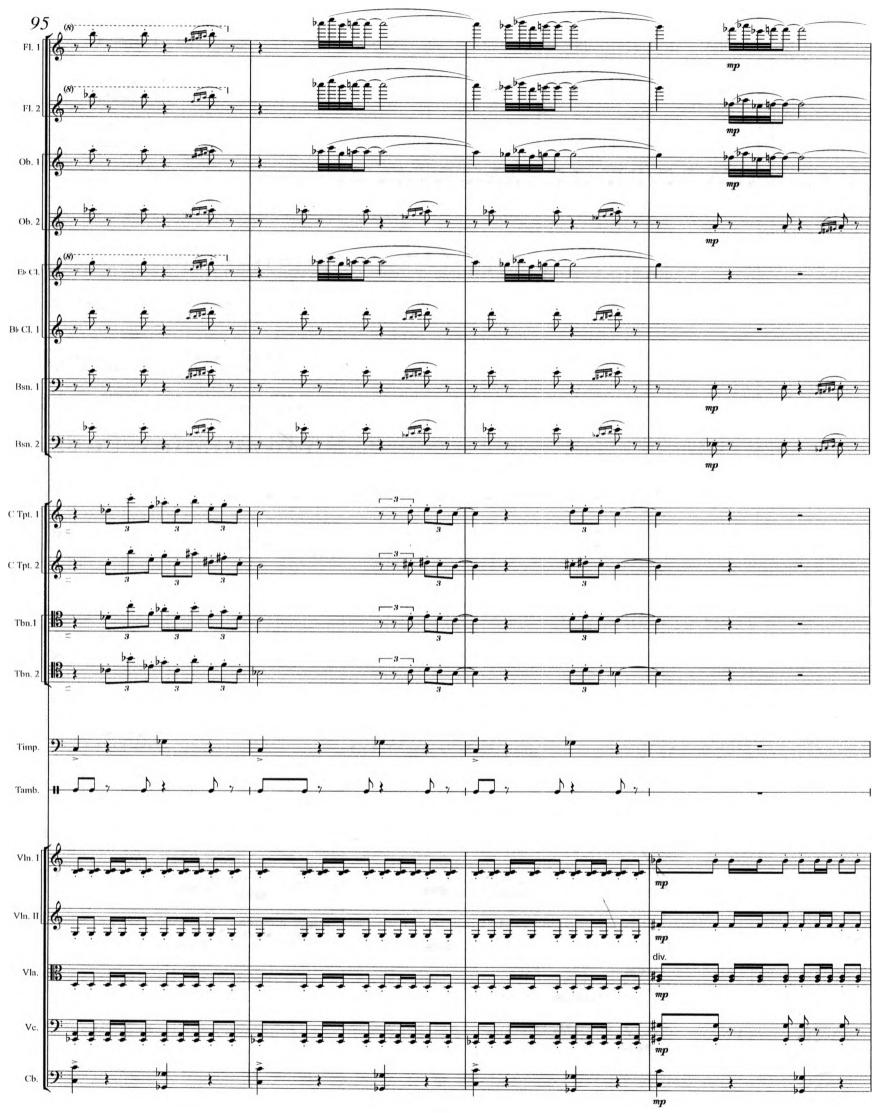
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