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Building a Bridge between Music and Dance: A Composition and Analysis of Bridge II for Flute, Nay, and Two Dancers

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Santa Barbara

Building a Bridge between Music and Dance

A Composition and Analysis of *Bridge II* for Flute, Nay, and Two Dancers

A dissertation submitted in partial satisfaction of the  
requirements for the degree Doctor of Philosophy  
in Music

by

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March 2023

The dissertation of Heena Yoon is approved.

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January 2023

Building a Bridge between Music and Dance

A Composition and Analysis of *Bridge II* for Flute, Nay, and Two Dancers

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by

Heena Yoon

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There were two things happened that I could not believe in my life. One was I finally made the opportunity to study abroad for my doctoral degree – it was as if my golden age just started. Another was when I was expecting the completion of my degree, the pandemic broke out. Instead of the triumphant glory, I fell down a bottomless hole of loss, grief, fear and trauma. This dissertation was finished in the tunnel of darkness. I cannot fully express my gratitude to those who have been with me going through the tunnel, with belief and trust in me.

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My father, who named me “brilliant beauty,” has shown me the infinite endurance and wisdom.

My mother, devoted to prayer every dawn, has planted seeds of trust in my heart.

My brother has taught me that what it is like to be a real survivor.

My soul Jageun Namu - the greatest sunshine in my life from the day we met on a snowy street.

My grandmother has been evidence of the strongest resilience and spirit through her tough life.

My master Jung-il sunim, I promise I would live up to my name, boundless Muwon.

And V, who helps me stay (in)sane and laugh, your unwavering support has raised me up.

Thank you all for being such a radiant being in my life. (Quote M)

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## ABSTRACT

Building a Bridge between Music and Dance:

A Composition and Analysis of *Bridge II* for Flute, Nay, and Two Dancers

by

Heena Yoon

*Bridge II for flute, nay and two dancers* is an attempt to bridge between two different worlds. It aims to create a space of “in between,” by initiating a conversation where there was no bridge. In composition, the nay from Middle Eastern music and the flute from the Western music meet each other despite the difference of tuning, timbre, and tradition that each instrument has. In choreography, two women dancers deliver the narrative of building a supportive relationship each other in the struggles of their lives. The collaboration between the composer and dancers, as well as the relationship between *Bridge II* and other interdisciplinary artworks performed at the concerts (*Composition+Choreography* and *Women, Arts, Life*, August 10-11, 2019) also strengthens the identity of the piece, “building a bridge.”

Chapter One examines the inspiration that brought *Bridge II* to life and its influences in the instrumentation of the piece. Chapter Two traces the Western music tradition found in the

flute part and the Arab music tradition in the nay part. Chapter Three investigates the cross-cultural traditions and innovations in each part, the nay part adopting the flute's idiomatic playing techniques, and the flute part featuring the *maqam*-influenced materials. Chapter Four is the form analysis of the composition, demonstrating the journey of building a bridge between the two instruments until they create a balanced dialogue. Chapter Five explores how the identity of *Bridge II* is extended outside of the music: the collaborative process of dancemaking between the dancers and composer, the structure of music and dance, and the relationship with other programs of the concerts where *Bridge II* was performed.



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## Introduction

"East and West come together, in the spirit of harmony, as she blends eastern spiritual longings with Western painting techniques"<sup>1</sup> - Salma Arastu's exhibition "Song of the Soul" at UCSB Multicultural Center, Fall 2015. <sup>2</sup>

Inspired by Salam Arastu's paintings in the exhibition "Song of the Soul," *Bridge II* (2019) is a music and dance piece that builds a bridge between two different worlds, exploring the possibility of "in-between:" not here, not there, but rather a combination of harmony and diversity. Coming from two different worlds, the nay<sup>3</sup> from Middle Eastern music and the flute from Western music seek to reach each other, despite differences of tuning, timbre, and technique, while preserving each instrument's own beauty and character. Then the sound is joined by dance – two female dancers expand the meaning of “the bridge between two different worlds” by their choreography expressing the bond between each other.

The choreography conveys a narrative of building a supportive relationship between two women in the struggles of their lives. Inspired by the dancers’ friendship during the challenging experiences of motherhood, relocation, immigration, and family dynamics, the choreography expresses their solidarity and mutual empathy.

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<sup>1</sup> <https://www.escapeintolife.com/painting/salma-arastu/>

<sup>2</sup> <https://salmaarastu.com/song-of-the-soul-university-of-california-santa-barbara/>

<sup>3</sup> The nay, an end-blown flute, exists in slightly different forms in Arab, Turkish, and Persian cultures. In Turkish and Persian cultures, the instrument is referred to as the ney. In Arab culture it is referred to as the nay. The nay used in *Bridge II* is from the eastern Arab world, made in Egypt. It is a D (or Dukah) nay.

In this document, I will explore how *Bridge II* builds a “bridge” between the elements mentioned above: I will analyze the score to examine how the nay and the flute were treated to build a compositional bridge; then I will trace back the collaborative process of dancemaking of *Bridge II* between the composer and the two dancers, as well as the context of the concerts at which *Bridge II* was performed, in relation to other pieces shown in the concerts, to examine how the artistic aim of *Bridge II* was realized, extended, and deepened.

This piece was first completed in 2016, and then revised in the summer of 2019.<sup>4</sup> The revised score and the new choreography were performed twice at the UCSB Summer Music Festival<sup>5</sup>, August 10-11, 2019, in the two concerts *Composition+Choreography* and *Women, Arts, Life*, both part of a concert series program launched by the composer. The performers include composer/nay player Heena Yoon, flutist Adriane Hill, dancers Meri Takkinen and Jennifer Harman<sup>6</sup>. The image of Salma Arastu’s painting *We Witness* was used for the premiere at the *Composition+Choreography* concert. The second performance used Barbara Parmet’s

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<sup>4</sup> With her 2016 completion of *Bridge II*, the composer received the Corwin Music Award in 2016 from University of California, Santa Barbara. The composer, however, was not fully satisfied with the score, feeling “there are still things to be done.” To find a better answer, she applied other instruments to the score (flute and viola, or nay and viola), composed a new piece for the nay (“*Hope in Labyrinth (2018)*”) and joined in the Global Musicians Workshop by the Silk Road Ensemble in the summer of 2018 (<https://www.silkroad.org/gmw>). There she met a master of the flute and the nay, Bassam Saba from Lebanon, and conversation with him rekindled the composer’s passion for the revision of *Bridge II*.

<sup>5</sup> [https://campuscalendar.ucsb.edu/event/ucsb\\_summer\\_music\\_festival\\_2019#.YeDPVC1h0k8](https://campuscalendar.ucsb.edu/event/ucsb_summer_music_festival_2019#.YeDPVC1h0k8)

<sup>6</sup> On the program note of the UCSB Summer Music Festival, Jennifer’s name was written as Jennifer Harman Deslippe. Since that time, she decided to use only her maiden name, i.e., Jennifer Harman. This document will use “Harman” to indicate her.

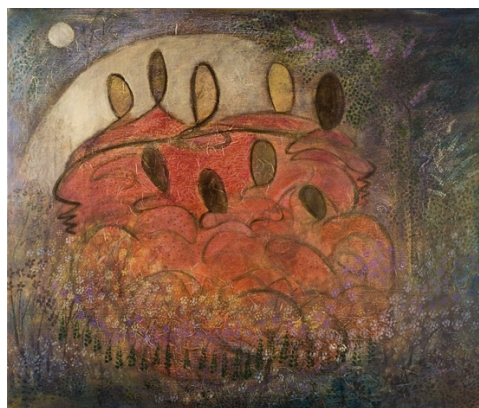
visual work *Dragon Tree* instead of Salma Arastu's painting, inspired by the dancers' opening gesture, evoking "planting seeds."

***A. Instrumentation: Why Nay, Flute, and Two Dancers?***

*Bridge II* (2019) was inspired by Salma Arastu's paintings that featured continuously moving, flowing, dancing-like lines by "bringing together Eastern spirituality and Western techniques of painting."<sup>7</sup> The faceless-figures and calligraphy-like shapes whirl around the space as if they embrace the world in the sense of humanity.



*We Witness* (2011), 36"x70", Acrylics on canvas



*Towards the light* (2008), 32" x 38", Acrylic and mix media on canvas

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<sup>7</sup> From the painter's artistic statement. <https://salmaarastu.com/about/statement/>



*Sufic Trance III* (2006), 38” x 48”, Acrylics & modeling paste on board

Figure 1. Salma Arastu’s paintings<sup>8</sup>

Her paintings ignited the composer’s imagination of the sound where two melodic and lyrical instruments from different musical traditions meet each other in the space of “in-between.” Although the composer’s choice of the nay and the flute was an intuitive calling, she was able to validate the use of the two instruments after she completed the piece. For the use of the nay, the composer found the implied association between the nay and paintings, as the painter’s biography and artistic statement on her website wrote: the painter “was exposed to a wealth of Islamic arts and Arabic calligraphy”<sup>9</sup> and her paintings feature “the lyrical and

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<sup>8</sup> These images were used under the painter’s permission. The images of *We witness* and *Towards the light* were from the email communication with the painter. *Sufic Trance III* was from the painter’s website. <https://salmaarastu.com/shop/sufic-trance-dance-iii/>

<sup>9</sup> From the painter’s artistic statement. <https://salmaarastu.com/about/statement/>

fluid imagery of Arabic calligraphy and Islamic patterns.”<sup>10</sup> It is also noteworthy that, in describing the characteristics of her paintings influenced by the Arab culture, she chose words that can be also used for music. “Since my exposure to Arabic calligraphy during my stay in the Middle East, my line has become more *lyrical, melodious, and powerful.*”

Besides the influences of Islamic culture and Arabic calligraphy, Rumi’s poetry and the Sufi dervishes found in Salma Arastu’s paintings support the choice of the nay in *Bridge II*. The painter said that one of the themes in her painting is “women and dancing whirling dervishes.”<sup>11</sup> The endless flow of the circular movements in the paintings give rise to an imagery of dancing figures<sup>12</sup> – particularly the Sufi. In Sufi music and dance, the nay or ney is commonly the most important instrument, not only musically (it plays the main melody of songs) but also metaphorically. “In Sufi culture, the ney<sup>13</sup> is a symbolic representation of the human,” explained the neyzen<sup>14</sup> (ney player) Melih Berse in the interview with the Daily Sabah.<sup>15</sup>

The painter also added that, another source of inspiration in her work comes from Rumi’s poetry. Rumi is one of the most spiritual Sufi poets in the Islamic world. His most significant

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<sup>10</sup> From the painter’s bio, <https://salmaarastu.com/about/bio/>

<sup>11</sup> From the painter’s statement, <https://salmaarastu.com/about/statement/>

<sup>12</sup> This quality inspired the composer, from the very beginning of the composition process, to have female dancers for the piece.

<sup>13</sup> Here the spelling of “ney” indicates that the neyzen Melih Berse is a Turkish musician (he is based in Istanbul); the Daily Sabah is a Turkish news platform. In respect of the origin of the musician and the Turkish ney, the spelling here is ney, not nay.

<sup>14</sup> In the same interview, he explains that “the person who plays the ney is called "nayi" or “nayati” in Arabic and "neyzen" in Farsi.

<sup>15</sup> <https://www.dailysabah.com/feature/2014/03/13/instrument-of-the-human-soul-absolute>

work of poetry *Mansavi* starts with “Nay Namih (Tale of the Reed),” in which the first line is “bişnev ez ney” (i.e. listen to the ney).<sup>16</sup>

If the nay gives voice to Rumi’s philosophy, the flute is the faun’s voice – it is a Greek mythical voice of shepherds and nymph, as seen in Debussy’s *Prélude à l’après-midi d’un faune* (1894), *Syrinx* (1913), and Ravel’s *Daphnis et Chloe* (1912). Employing a Western woodwind instrument that would play an equal role to the nay - something “lyrical, melodious, and powerful” - was necessary. And the flute was the intuitive answer to the composer.

Both the flue and the nay have mythical and mystical characters as a wind instrument, but the flute also makes an interesting comparison to the nay in sound, materials, and tradition. The flute is an invention of the nineteenth century, made of silver, gold, and nickel, although its ancient model is one of the oldest instruments (“In the Stone Age, people bored finger holes in animal bones to make whistles and flutes.”<sup>17</sup>). The nay, on the other hand, keeps its form, made from a simple reed with seven holes, and is one of the oldest instruments with a roughly 5,000 years of history.

The dancing women figures and whirling lines in the paintings are doubtlessly the inspiration for having two female dancers for the music. When the composer first drafted a sketch on January 1<sup>st</sup>, 2016, she wrote: “2 dancers, 2 players.” This mark was clear on top of the music paper where the composer sketched messy chunks of ideas. It was certain that the

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<sup>16</sup> In the same interview above, to the question “what is the importance of the ney (reed flute) in Turkish and Islamic culture?” the neyzan Melih Berse’s answer was the same: “The Turkish ney is known to be associated with the prominent “Masnavi” of the world’s most renowned and acclaimed Sufi poet, Mawlana Jalaluddin Rumi. The “Masnavi” opens with “bişnev ez ney” (i.e. listen to the ney), hence the connection. The ney has therefore become the most significant musical instrument in Turkish-Islamic culture. Many commentators put great importance on the comprehension of Rumi’s “Masnavi.””

<sup>17</sup> J.Peter Burkholder, Donald Jay Grout, Claude V. Palisca. *A history of Western Music*, 8<sup>th</sup> edition. (New York: W.W. Norton&Company, 2010), 5.



composer was thinking of a piece for music and dance from the very first moment of conceiving the piece. Just like the flute and the nay, she was thinking of two dancing bodies building a “movement-bridge.” Three years later when the first sketch was drafted, the composer invited two female dancers for the music-dance collaboration.

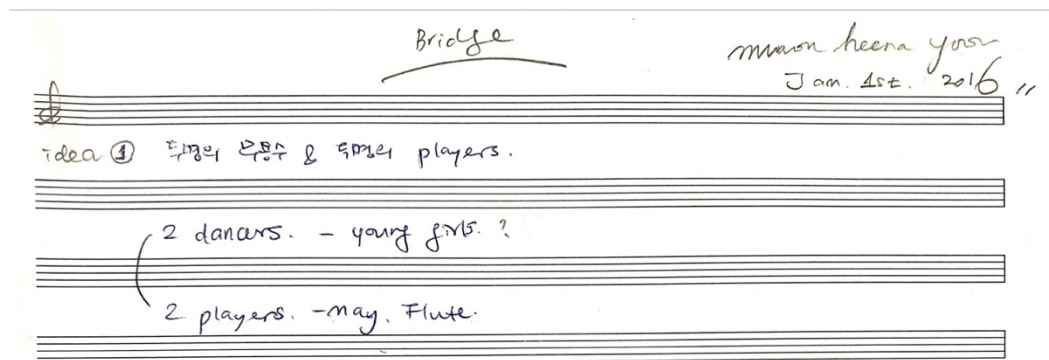


Figure 2. The manuscript of ideas for *Bridge II*.

The musical goal of *Bridge II* was to build a bridge between the two different worlds, the flute and the nay, with profound respect to each tradition, not compromising or imposing one upon the other. In order to initiate a dialogue between two different cultures, innovations were inevitable - but it had to be based on tradition and the instruments’ characters and idiomatic playing. In the next chapter, I will analyze the parts of the nay and flute separately, to see how each part reflects Arab music and the European music traditions, respectively. Then I will examine the cross-cultural traces, how the nay embodies the European music tradition and how the flute takes on Arab music, and what inventions were made in doing so.

## II. Arab and Western Musical Traditions in *Bridge II*

### A. Arab Music Tradition in the Nay Part

To trace the Arab music tradition in the *Bridge II*, it is crucial to understand the Arab system of melodic modes, the *maqam* system. *Maqam* (pl.*maqamat*) forms the core of Arab music, affecting numerous elements in Arab music pieces such as pitch, prominent notes, ornaments, mood, and even the ways of melodic progression.<sup>18</sup>

In this chapter, I will analysis the nay part of *Bridge II* to learn which maqam is used, introducing the Arab quartertone system and tetrachord analysis, as applied to single octave scales.

#### 1. *Maqam Hijaz*

The presence of the Arab music tradition is seen in the use of the *maqam hijaz* in the nay part of *Bridge II*.

In Arab music, the octave is divided into twenty-four quartertones.<sup>19</sup> The number of quartertones between consecutive notes in a tetrachord is used to identify a *maqam*. Usually a maqam needs 2 tetrachords, so that a single tetrachord does not “identify a *maqam*.” Below,

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<sup>18</sup> The Arab world is a large expansive region which can be understood to consist of at least four distinct subregions: North Africa (Morocco, Algeria, Tunisia, and Libya), the eastern Mediterranean (Egypt, Jordan, Israel and Palestine, Lebanon, and Syria), the Arabian Peninsula (Saudi Arabia, Kuwait, Bahrain, Qatar, the United Arab Emirates, Oman, and Yemen), and Iraq. The *maqam* system discussed here and the nay used in the performance of *Bridge II* are from the eastern Mediterranean, also referred to as the eastern Arab world.

<sup>19</sup> The twenty-four quartertones per octave is the most widely accepted framework in Arab music theory for conceptualizing and analyzing the musical scales, the *maqamat*.

in the bar 3-9, the nay part plays a phrase consisting of D, Eb, E-b-<sup>20</sup>, F#, G. When counting the number of quartertones between notes D, Eb, F#, G, they are 2,6,2 –this is the structure of a *hijaz* tetrachord.



Figure 3. mm. 3-9, nay part, *Bridge II*

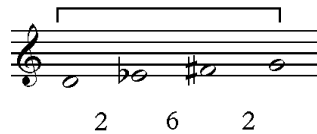


Figure 4. *Hijaz* tetrachord and the number of quartertones between the consecutive notes.

The low *Hijaz* tetrachord is combined with multiple upper tetrachords to form several different *maqamat*. The group of *maqamat* that have a low *hijaz* tetrachord is called the *Hijaz fasilah* i.e. the *Hijaz* family of modes.

Following is some of the examples in *Hijaz fasilah* that a low *Hijaz* tetrachord can create.

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<sup>20</sup> E-b- note is only used to slide to Eb, therefore E-b- can be seen as a neighboring tone to Eb. But this is not a normal feature of a *hijaz* tetrachord; rather a *hijaz* tetrachord commonly gets a E# as a temporary lower neighborhood tone to the F#. The glissando between E-b- and Eb is seen to be the quartertone variation of the first motif (mm.1) B-A, blurring the clear identification of a *hijaz* tetrachord.

*maqam Hijaz 'Ajami*

Hijaz tetrachord + Nahawand tetrachord  
 2 6 2 | 4 2 4  
 (conjunct)

*maqam Hijaz Awji*

Hijaz tetrachord + Rast tetrachord  
 2 6 2 | 4 3 3  
 (conjunct)

*maqam Hijaz Gharib*

Hijaz tetrachord + Nahawand tetrachord  
 2 6 2 | 4 2 4  
 (conjunct)

*maqam Shahnaz*

Hijaz tetrachord + Hijaz tetrachord  
 2 6 2 | 2 6 2  
 (disconjunct)

*maqam Hijazayn*

Hijaz tetrachord + Hijaz tetrachord  
 2 6 2 | 2 6 2  
 (conjunct)

Figure 5. examples of *maqamat* in the *Hijaz fasilah*<sup>21</sup> - *maqam Hijaz* family on D

<sup>21</sup> Marcus, Scott L. 1989. "Arab Music Theory in the Modern Period." Ph.D. diss., University of California, Los Angeles. 843. The western staff notation here was made by Heena Yoon.

In the mm.11-14 (Figure 6), the nay moves to a higher range, showing the upper tetrachord of *maqam hijaz*: G-A-Bb-c#. It therefore becomes *maqam shahnaz*<sup>22</sup>.



Figure 6. mm. 11-14, nay part, *Bridge II*

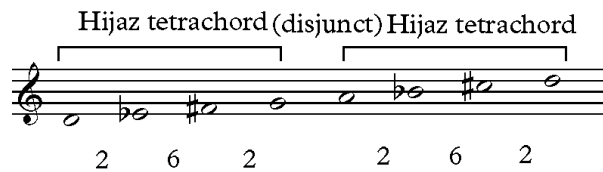


Figure 7. *maqam shahnaz* in single octave

In mm.32-43 (Figure 8 below), *maqam shahnaz* appears again in the nay part. The tonic D and *ghammaz* A (*ghammaz* refers to the bass note of a maqam's second tetrachord) are emphasized in mm.32-39. The tonic note in the octave, d, embellishes the climax with a

<sup>22</sup> The Persian-Arab name, *shahnaz*, refers to both a maqam and also to the note C#<sup>5</sup>. Arabic note names indicate not only the notes but also the specific octave in which the note occurs. But in this work, note names are written in upper case, and if specification is necessary, numbers are given to indicate the note's specific octave.

tremolo<sup>23</sup>. After this climax, the descending stepwise scalar motion in mm.40-42 clearly shows the notes of *maqam shahnaz* again.



Figure 8. mm. 32-43, nay part showing *maqam shahnaz*, Bridge II

Modulation from one maqam to another is common in Arab music. Especially within the same *fasilah*, it is common to move from one maqam to another, by changing the upper tetrachord. In mm. 51-52 (Figure 9), *maqam shahnaz* changes to *maqam hijaz 'Ajami* (Figure 10). This is because, in mm.51-52, the C#5 (c#) is replaced by C5 (c),<sup>24</sup> and thus it creates the *nahawand* tetrachord G-A-Bb-c. The conjunct combination of the low *hijaz* tetrachord and upper *nahawand* tetrachord makes *maqam hijaz 'Ajami*<sup>25</sup> as below.

<sup>23</sup> It is notated as a tremolo, but it can be also seen as a trill. D-Eb trill is commonly used in *maqam hijaz* pieces.

<sup>24</sup> *Maqam Shahnaz* can use a low C below the tonic (as seen in mm.50 in Figure 9), instead of a low C#. This is an example of non-duplication at the octave.

<sup>25</sup> The name '*Ajam*' refers to the note Bb in Arabic name.

**Senza misura**  
 49 *Taqsim in Hijaz (Solo improvisation): any improvisation or variation of this given suggestion can be played.*

mf

50

51

52

53

f

p

f

p

tremolo ends on D

Figure 9. mm. 49-53, nay part, *Bridge II*

Hijaz tetrachord + Nahawand tetrachord

2 6 2 4 2 4

(conjunct)

Figure 10. *maqam hijaz 'Ajami*

## 2. The Use of *Taqasim*

*Taqasim* is a form of solo instrumental improvisation that individual artists create in the middle of the performances of repertoires. This allows performers the ability to combine their original ideas and common practice they learn aurally from each *maqam*.<sup>26</sup> The incorporation of solo instrumental improvisations is a feature shared across many Arab music forms, whether they be folk, art, popular, or religious.<sup>27</sup>

Figure 9 provides the use of the *taqasim*. Although it is “pre-composed” and notated clearly<sup>28</sup>, the score marks “*Taqasim* in *Hijaz* (solo improvisation): any improvisation or variation of this given suggestion can be played.”

Several other features of Arab music are found in this *taqasim*. The low *hijaz* tetrachord (D Eb F# G) used in mm. 49-50 is not duplicated in the octave higher phrase (mm.52): F5 appears instead of F#5, showing the non-octave duplication of Arab *maqamat*. In this process, the tonic D and *ghamaz* G are emphasized. Also noticeable is the three-fold falling sequence in mm. 50 and mm. 51. They are a typical phrase found commonly in Arab music. Below is an excerpt of the *taqasim* of *Bridge II*, several phrases of traditional *hijaz taqasim* transcription, and examples of non-*taqasim* pieces that feature this three-fold falling sequence.

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<sup>26</sup> Marcus, Scott L. *Music in Egypt*. Oxford University Press, 2007. 104.

<sup>27</sup> *Ibid.*, 59.

<sup>28</sup> This pre-composition was intended to give dancers the clear ideas of the length of this part and melodic progress, and to help the flutist to join in the right timing, as the ending of the *taqasim* is overlapped by the flute part. If the *taqasim* is fully improvised, the nay player should give a gesture (eye contact, for example) to the flutist so the flute player can also easily notice the timing to enter. Or, discussion on the improvisation or timing can be necessary during the rehearsals.



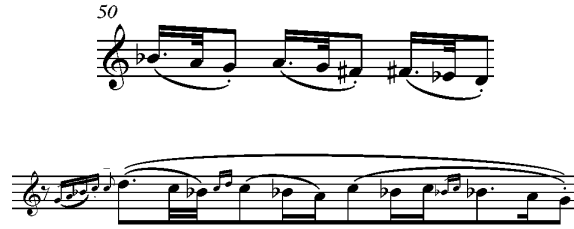


Figure 11. Three-fold descending phrase in the nay *taqasim* in *Bridge II*.  
mm. 50 (upper) and mm.51 (lower)



Figure 12. Examples of three-fold descending phrase for the nay in *maqam hijaz*<sup>29</sup>



Figure 13. an example of three-fold descending phrase in the traditional Arab piece  
*Ana fi Intizarak*,<sup>30</sup> mm.5-6

<sup>29</sup> This resource is learned from nay lessons with Professor Scott Marcus and transcribed by Heena Yoon. Lessons were given aurally without a written score, and transcription is not a “firm” score. This notation is only for reference in this work to show the readers the common practice of *hijaz taqasim*. Since *taqasim* is solo improvisation, performance of *taqasim* can vary - rhythmically, melodically, and ornament-wise, etc., within the traditional context.

<sup>30</sup> Composed by Zakaria Ahmad, sung by Umm Kulthum, premiered in 1943, transcribed by Scott Marcus. Additional phrase marks (slurs) are made by Heena Yoon to indicate the three-folding sequence.



Figure 14. An example of three-fold descending phrase in the traditional Arab piece  
Il Hilwa Di,<sup>31</sup> mm.10-15

Several phrases in *taqasim* of *Bridge II* are noticeably similar, or almost identical, to those commonly found in traditional *hijaz taqasim* as below. Figures 15 and 16 are a comparison between excerpts of *Bridge II* and those of traditional *hijaz taqasim*. Figure 15 shows those two examples use similar tri-fold ascending phrases from G to D. Given that *taqasim* is a solo improvisation, it would be no problem if a nay player for *Bridge II* performs the below one instead of what is written in the score. Figure 16, although the traditional *taqasim* phrases might use B half flat in the *maqam hijaz* and *Bridge II* does not, the dramatic character of ascending melody from Eb4 to D5 appears in both.



*Taqasim* phrase in *Bridge II*, mm.51



Excerpt from *hijaz taqasim*<sup>32</sup>

Figure 15. Comparison between *taqasim* in *Bridge II* (upper, mm.51) and  
excerpt from *hijaz taqasim* (lower)

<sup>31</sup> Composed by Sayyid Darwish, transcribed by Ali Jihad Racy, Evan A. Conlee, William Barrett, and Scott Marcus. Slurs are notated by Heena Yoon for the same reason as above.

<sup>32</sup> See footnote 29.



*Taqasim in Bridge II, mm.52*



Excerpt from *hijaz taqasim*<sup>33</sup>

Figure 16. Comparison between *taqasim* in *Bridge II* (m.52,upper) and excerpt from *hijaz taqasim* (lower)

### 3. The Use of *Qafla*

*Qafla* is a concluding cadential movement that has general characteristic shapes, including a full-octave ascent and descent, mostly stepwise, dramatic and full of energy.<sup>34</sup>

Figures 17 and 18 show examples of two *qafla*-s. Figure 17 includes a scalar-up-down-phrase at the ending of the song: ascending from C4 to C5, then descending immediately from G4 to C4.



Figure 17. *Qafla* in traditional Arab music *Ya Shadi l-Alhan*<sup>35</sup>

<sup>33</sup> Ibid.

<sup>34</sup> Marcus, Scott L. *Music in Egypt*. Oxford University Press, 2007. 35.

<sup>35</sup> Ibid.,36. Composed by Sayyid Darwish (1892-1923), transcribed by Scott Marcus.

Figure 18 shows a full octave (D4-D5) ascending and descending phrase of traditional *hijaz qafla*, featuring tri-fold descending sequence that is one of the most commonly used melodic patterns in Arab music, especially in *qafla*.



Figure 18. *Qafla* in *maqam hijaz taqasim*<sup>36</sup>

The use of *qafla* in *Bridge II* is found in mm. 52-53, at the end of the *taqasim* section (Figure 19). In mm.52, the phrase ascends from Eb4 to F5. Then in mm.53, it descends from D5 to D4, playing tri-fold tremolo sequences (D5-Eb5, A4-Bb4, D4-Eb4. The score mentions “tremolo ends on D,” as *hijaz qaflas* would normally end on the tonic note D). Interesting is, this descending tremolo phrase takes a big leap between each sequence, whereas a traditional tri-fold descending sequences usually have stepwise, scalar motion, as seen in Figure 18. These leaps could be seen a small composition twist of the tradition.

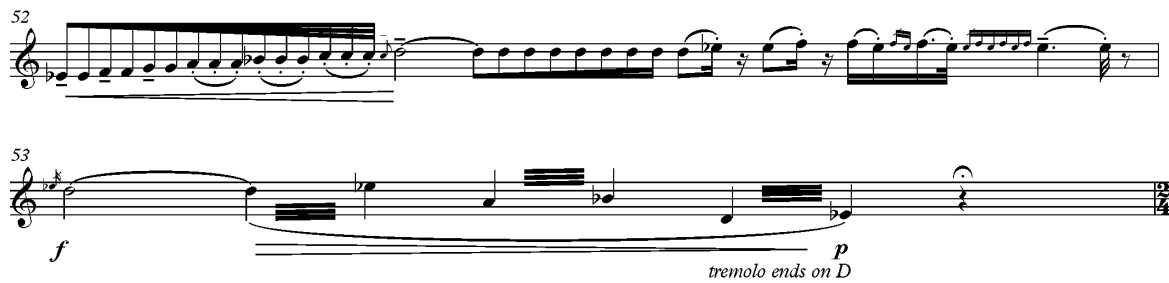


Figure 19. mm 51-53, nay part of *Bridge II*, playing *qafla* of the *taqasim* section.

<sup>36</sup> See the footnote 29. Performance of *hijaz taqasim qafla* can vary, within the idea of ascending and descending. Any ornaments can be added by a performer.

Another *qafla* in *Bridge II* is found in mm. 88-95 (Figure 20), as this is the ending section of the piece before the epilogue. In mm.88-90, the nay shows two rapid, energetic ascending phrases. One is in mm.88-89, playing a stepwise ascending phrase from C4 to D5 with ornaments. Another ascent follows in mm. 90, with tremolos from D4 to D5 (D4-Eb4, A4-Bb4, D5-Eb5). This second ascent includes big leaps between each tremolo, not a traditional scalar motion, as already seen in Figure 19. Then in mm. 91-95, it has an extended descending phrase: Bb4-A4 (mm.91), B3-A3 (mm.92), Bb4-Eb4 tremolos (mm.93-95.) These big-leap-tri-fold-sequences could also be seen as a compositional twist of the tradition. Similar example follows in mm. 96-98: the tremolo phrase ends with a full-octave-up-and-down that includes big leaps, instead of stepwise motion.

Figure 20. mm. 88-98, nay part of *Bridge II*, playing *qafla* before the epilogue section.

## ***B. Western Classical Music Tradition in the Flute Part***

Just as the nay part carries the Arab music tradition to *Bridge II* with the use of *maqam*, *taqasim* and *qafla*, the flute part also brings its European classical music tradition to the piece. The flute part utilizes several Western classical compositional techniques and the flute's idiomatic playing techniques to carry on its tradition in the piece. To see it more closely, I will analyze the flute's motif formation and variation, and their relation to the nay part.

### **1. Motif Formation and Variation**

In mm.2 (Figure 21), the flute presents three motivic notes D4, C#5, and Eb6. This phrase, ascending and leaping, sharply contrasts to the nay's opening – both to the descending slides and to the short Bb-A<sup>37</sup> motif marked with forte. It shows the western compositional idea of “counterpart,” forming of two motives that are characteristically different but related. Although motion-wise different, the flute's motif consists of minor second intervals (C#-D-Eb), and this intervallic relation applies to the nay's motif (Bb-A) as well.

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<sup>37</sup> The sliding B3-A3, the very first phrase of the nay part, could be seen as part of the motif Bb-A. In the glissando from B to A, Bb will sound through - but this glissando is used for a coloristic reason with a very subtle implication of the motif, rather than firmly clarifying a motivic interval. Therefore, in this work, I will analyze Bb4-A4 with 32<sup>nd</sup> notes (at the end of the mm.1) as the nay motif. Derived from it, the nay's motivic interval turns out to be a minor second.

*Calmly, slowly, and freely*  
*Senza misura*

Flute *molto vib. espressively*

Nay *\* lip gliss.* *3 use the tongue for fast tremolo* *thumb gliss.* *p*

*p* *f* *p* *f* *mp* *pp*

\* This B does not have to be precise:  
it will be approximately B, B-b, or Bb.  
This applies to all B noted in this range.  
The same applies to A as well, as long as  
the downward glissando is executed.

Figure 21. mm. 1-2, flute and nay, *Bridge II*  
Flute's ascending D#4-C5-Eb6 in mm.2 is the counterpart to the nay's descending Bb4-A4 at the end of the mm.1

The flute's motif, D-C#-Eb in mm.2 is developed in mm.11-14 (Figure 22) and mm. 21-25 (Figure 23). This variation features chromatic passages rapidly shifting between low and high range that is one of the flute's idiomatic playing techniques.

Figure 22. mm. 11-14, flute part showing the extension of the motif, *Bridge II*

Figure 23. mm. 21-25, flute part showing the variation of the motif, *Bridge II*

Figures 24 and 25 show far different rhythms from the original motif, but the “seed note” C#, D, and Eb remain the same. Each phrase in the Figure 23, divided by a 16<sup>th</sup> rest, starts with C#, D, Eb, respectively. The first phrase starts with C#-Eb-D, as if it emphasizes the motivic notes. This passage is shortened and presented again in the *qalfa* section, mm. 90 (Figure 25). These two fast examples are also written in flute’s idiomatic playing techniques.

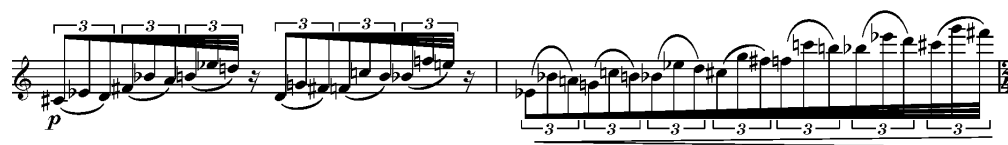


Figure 24. mm. 30-31, flute part, *Bridge II*.  
Each phrase starts with C#, D, and E, respectively.



Figure 25. mm. 90, flute part starting with the three notes, C#, Eb, and D, *Bridge II*.

These three motivic notes re-occur in this rhythmically standing out variation as below.





Figure 26. mm.54-67, flute part. Variations on the Eb, D, C#.

In mm.101-102 (Figure 27), the ending part shows that the flute emphasizes the three motivic notes once again. This idea of “returning home” is one of the Western composition techniques that is easily found in such forms as ABA’ or Sonata.

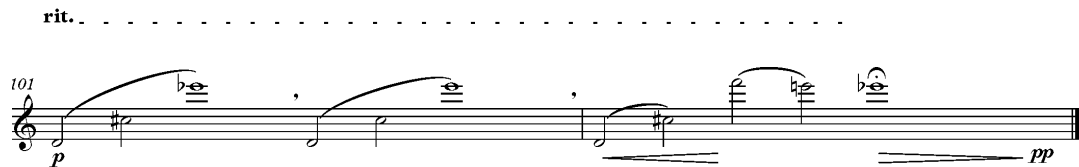


Figure 27. mm. 101-102, flute part, *Bridge II*, emphasizing the original motif and its variation in the ending.

Another feature of the flute part that reflects the Western classical composition techniques is the use of circle of fifths. The flute restates the nay’s motif Bb-A a fifth above or below, as seen in the following figures 28, 29 and 30. In the Figure 27, the flute “answers” to the nay’s motif Bb-A by replicating it a fifth above, F-E. Soon, in mm.19-20 (Figure 28), the flute restates this motive a fifth below from the original Bb-A, which becomes Eb-D, and presents

a short variation ranging three octaves. This Eb-D restatement appears again in the in mm. 91-93 (Figure 22) with the nay's original Bb-A.

*Senza misura, a little bit faster*

Figure 28. mm.15, flute part, *Bridge II*  
Flute's F-E answers to the nay's Bb-A a fifth above.

Figure 29. mm.19-20, flute part, *Bridge II*. Variation on Eb-D: flute's Eb-D is a restatement of the nay's motif Bb-A motif a fifth below.

*Alla misura (♩=ca.64)*

Figure 30. mm.91-93, flute and nay, *Bridge II*  
Flute's Eb-D, fifth below the nay's motif Bb-A, reappears in three octaves.

## 2. Traces of Baroque Music Tradition

The flute part in mm. 54-74 (Figure 31) features the continuing sixteenth note rhythm with the arpeggiated chords (omitting the third) in a clear sense of a 2/4 rhythm. The sense of pulse and repeated notes distinguish this section from the preceding ones, since all the other sections have used non-chordal, non-triadic, no-sense of harmony, but only chromatic. This contrasting section arouses a feeling of “early music” in the Western music tradition, especially allemande or allegro movements of Baroque or early Classical music pieces featuring arpeggiated chords in sixteenth notes. Below is the comparison between the flute part in mm.54-74 and several excerpts from Baroque music literature.

*Alla misura, Animato* (♩=ca.84)

54 *mf*

60

65 *poco a poco cresc.*

70 *rit.* *f*

Figure 31. mm.54-74, flute part, *Bridge II*



Figure 32. Johann Sebastian Bach, *Partita in A minor* for Flute Solo, BWV 1013, mm.1-10



Figure 33. Georg Philipp Telemann, *Fantasia No.11* for Flute Solo, TWV 40:12, mm.1-8

The same musical materials – arpeggiated broken chords in continuous sixteenth notes in 2/4 or 4/4 – are found in the flute passage of *Bridge II* (Figure 31) and those selected excerpts from the Baroque pieces. They are used to create brisk, energetic, and animated quality of sound. These examples demonstrates that this section of *Bridge II* inherits the tradition of the allemande or allegro movements of the Western classical music.

So far, we have discussed the flute's formation of the motif, motivic variation, and its relation to the nay's motif. Several Western classical composition techniques, such as counterpart melody, restatement in the circle of fifth, returning to the original motif at the end, are all written within the flute's idiomatic playing techniques. We also found that selected flute section displays the trace of Baroque music tradition in the style of allemande or allegro. We can say, therefore, that the flute part of *Bridge II* embodies the Western classical music tradition.

### III. Cross-Cultural Traditions and Innovations in *Bridge II*

#### A. Arab Music Tradition in the Flute Part

In the chapter II above, we have examined the nay part carries the tradition of Arab music into *Bridge II* with the use of *maqam hijaz*, *taqasim* and *qafla*. Here in this Chapter III, we will see if any features of Arab music are incorporated in the flute part by employing the tetrachordal analysis of the *maqamat* and the nay's idiomatic playing techniques.

##### 1. *Maqam*-Derived Notes

We have discussed that the flute's motivic notes are C#, D, and Eb. Below the figures 34 and 35 show that these three notes are derived from the *maqam shahnaz* that is used in the nay part. The flute phrase in mm.11-12 is the repetition of the flute motif, and the following phrase in mm. 13-14 is the extended motivic passage. These three notes C#, D, and Eb become the bass note of the sequential passage in mm. 54-59 (Figure 36).

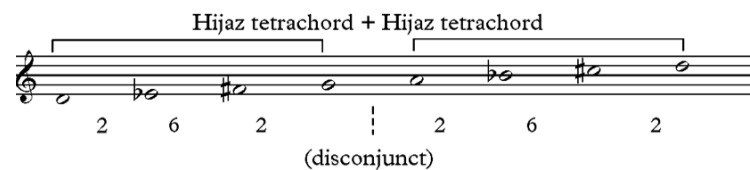


Figure 34. *maqam shahnaz*



Figure 35. mm. 11-14, flute part, *Bridge II*



Figure 36. mm. 54-59, flute part, *Bridge II*

Figures 37, 38 and 39 show the passages that emphasize *maqam-shahnaz*-derived notes.

Figure 37, especially in mm. 16-19, emphasizes the low *hijaz* tetrachord G, F#, Eb, and D.

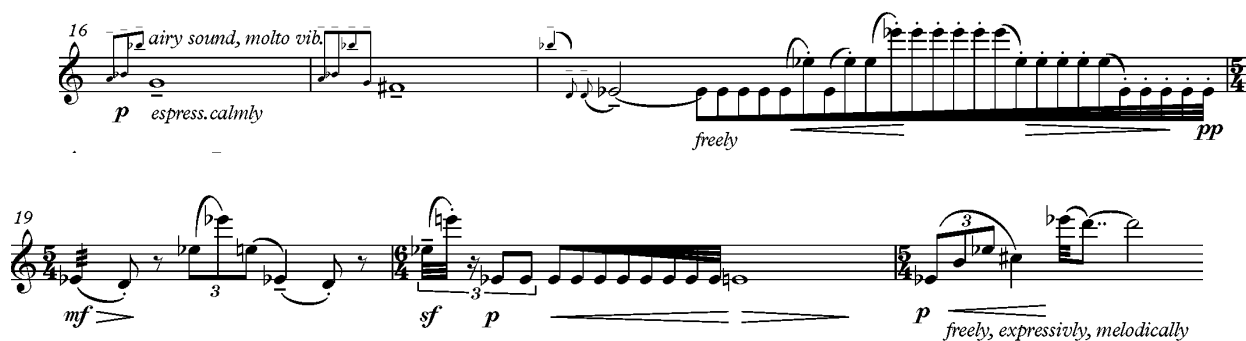


Figure 37. mm.16-21, flute part, *Bridge II*

In Figure 38, the flute uses the six notes from *maqam shahnaz* (D, Eb, F#, G, A, Bb)<sup>38</sup> for the first climax in the descending motion.

Figure 38. mm.35-39, flute and nay part, *Bridge II*

If we borrow the concept of enharmonic note from the Western music tradition, we can see Figure 39 plays the same notes as above (D, Eb, F# (enharmonically Gb), A, and Bb)<sup>39</sup> for the second climax of the piece.

Figure 39. mm. 68-74, flute part, *Bridge II*

In both climatic sections Figures 38 and 39, three notes of *hijaz* tetrachord notes mark the “peak” of the passages: D-Eb tremolo in mm.38-39 and Gb (enharmonically F#) in mm.74

<sup>38</sup> C#5(c#) is given to the nay ornaments as seen in mm. 36-37.

<sup>39</sup> C#5(c#) appeared in the earlier passage, as seen in Figure 31.



create the high forte moment in each passage. All these *maqam hijaz*-derived notes with the big leap show the combination of the *maqam* tradition and flute's idiomatic playing techniques.

Another *maqam* also appears briefly. In mm. 60-63 (Figure 40), F# and C# of the *maqam shahnaz* are gone; the scale therefore becomes D Eb F (G<sup>40</sup>) A Bb C, *maqam kurd* (Figure 41), a combination of *Kurd* tetrachord on D and a *Nahawand* tetrachord on G. This feature can be seen as a brief modulation, or the adaptation of the non-duplication at the octave in traditional Arab music in which a tetrachord based on the octave note might differ from the tetrachord an octave lower, based on the tonic pitch. More explanation follows.



Figure 40. mm.60-63, flute part, *Bridge II*

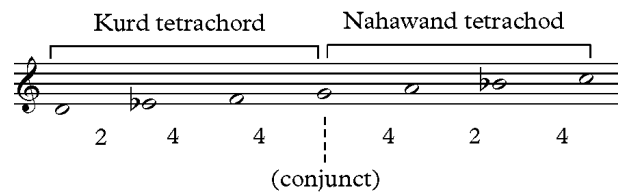


Figure 41. *maqam Kurd*

<sup>40</sup> G does not appear but it is possible to assume its presence.

## 2. Non-Octave Duplication

This feature, adaptation of the non-duplication at the octave, explains a great number of chromatic phrases in the flute part. In mm.13-14 (Figure 35) above, the ornaments F#5 leaps up to F6, showing the octave discrepancy. The following phrase F6-E6, non- *shahnaz* notes, is the perfect-fifth-above answer of the nay's motif Bb-A. With the combination of the non-duplication at the octave and the characteristics of the motivic notes consisting of half-step notes, we can say that it enables the chromaticism in the flute part, showing influences from both traditional Arab music and the European music. In other words, the non-duplication at the octave from the Arab music is adapted and interpreted as chromaticism, enhanced by the half-step motivic notes of the flute and nay. More examples follow:



Figure 42. mm.19-20, flute part, *Bridge II*

In mm.19-20 (Figure 42), Eb and E octave discrepancy implies the non-octave duplication tendency of Arab music that is interpreted as chromaticism.

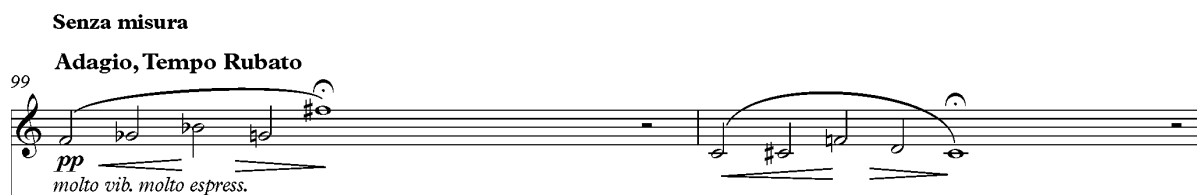


Figure 43. mm. 99-100, flute part, *Bridge II*

In the figure 43, the first F4 goes to F#5 octave higher; it comes back to F4, octave down, in mm. 100. Also appears the chromatic use Gb4-G4 and C4-C#4.

### 3. Ornaments

Another trace of the traditional Arab music in the flute part is the frequent use of ornaments. Nay players are supposed to play grace notes or trills as they wish – and most ornaments are neighboring tones within the given *maqam*. While the flute uses ornaments such as trill/tremolo and short grace notes just as the nay players do, those ornaments played by the flute in *Bridge II* sometimes take big leaps or use notes that are not within the *maqam*. Figure 35 above shows an ornament with diminished eighth leap from F#5 to F6, which is very unusual in the traditional Arab music. Figure 37 uses ornaments consisting of both big leaps and neighboring tones. In Figure 38 above and Figure 42 below, although these examples do not have any ornament notation, the brief thirty-second notes certainly have “ornament-like-sound” quality – some are neighboring tones, some are in the big leap, some are non-*maqam* notes.



Figure 44. mm. 20-22, flute part, *Bridge II*

As seen above, the traces of traditional Arab music in the flute part are found in the form of *maqam*-derived pitches, non-octave duplication as chromaticism, and the frequent use of ornaments in non-traditional ways. Those features are combined with the Western Classical composition techniques and the flute's idiomatic playing techniques. Not imitating the Arab music or nay's sound too obviously, it preserves the flute's idioms and characters.

Next, we will examine the traces of Western music in the nay part: what features the nay part borrows from the flute or Western music tradition, and how those features are balanced.

### ***B. Western Music Tradition in the Nay Part***

The nay in *Bridge II* utilizes several extended techniques that are invented based on the quarter tones theory of Arab music tradition and frequent use of ornaments, especially trills. This feature is borrowed from the Western contemporary classical music where extended techniques<sup>41</sup> of the flute have been favored by modern composers for its numerous possibilities of creating non-traditional sound. This tendency of inventing and using extended techniques for the flute has come to the nay in *Bridge II*, having the nay explore its uncovered possibilities of new sound. Some of the extended techniques of the flute influences the nay's newness in this piece. Noteworthy is that those extended techniques of the nay are not merely

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<sup>41</sup> Such new techniques as keyclick, multiphones, pitch-bend, whistle tone and more, have contributed to the vast amount of flute repertoires in the Western contemporary music.

borrowed from the flute's playing idioms. They are also based on the nay's own characteristics, its musical tradition and structure of the instrument.

## 1. Extended Tremolos

Trill is the most frequently used technique for the nay. In the light of this tradition, the nay part of *Bridge II* utilizes trills in the new form of extended tremolos<sup>42</sup>: fingered tremolo, tonguing tremolo, and harmonic changes in tremolos with overblowing.

### (1) Consecutive Fingered Tremolo

Fingered tremolo is nothing new: it is the same as the trills, one of the most frequent used ornaments in traditional nay playing. It is generated by alternating two notes rapidly, most of the time between one given note (usually a long-valued note or important note in the given melody) and its upper neighboring tone.

*Bridge II* celebrates this trill technique of the nay playing tradition by using it as consecutive tremolos in sequences for special effects. This way, both notes in tremolo have an equal role and importance, unlike the trills in the nay playing tradition where one given note is ornamented by another (usually neighboring tone). Figures 45, 46, and 47 are several

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<sup>42</sup> Both in this article and in the score, the reason of using the term tremolo, instead of trill, is that tremolo is a wider term that includes trills in its definition. Normally, a trill indicates fast alternating playing of two neighboring tones (these two notes are often in the interval of major or minor second). Traditionally, one note is notated, and another is assumed by the trill mark (tr~~~~~), whether it will be upper neighboring tone or lower one (so the hierarchy between two notes becomes clear: which one is the main note; which one is an ornament). In comparison, tremolo can occur in any intervals, even on just single note. Tremolos do not carry any implication of hierarchy between two tremolo-ed notes. While trills are ornaments that allow the performers to have freedom of how to play a given note, tremolos are not regarded as ornaments: they are played as written. For these reasons, the score of *Bridge II* uses tremolo instead of trill, even when it is possible to notate it as trills.

examples from traditional Arab music; here the trills are used to ornament a longer valued note in the middle of the melodic phrases. In comparison, figures 48, 49, and 50 from *Bridge II*, use tremolos not to emphasize a specific note in a melodic phrase but to create special effects.



Figure 45. A part of *maqam hijaz taqasim* <sup>43</sup>



Figure 46. *Longa Shahnaz* (composer: Adham Effendi) <sup>44</sup>



Figure 47. Beginning of *Bi-lladhi Askara*  
(Traditional *muwashshah*, unknown composer) <sup>45</sup>

<sup>43</sup> Orally transmitted during the nay lesson with Professor Scott Marcus. Transcription by Heena Yoon. Solo improvisation *taqasim* allows players great freedom within the characteristic melodic progress of the given *maqam*.

<sup>44</sup> Transcription by Professor Scott Marcus based on an A.J. Racy transcription. Trills are added by Heena Yoon based on the nay lessons with Professor Scott Marcus.

<sup>45</sup> Transcription by Scott Marcus. Trills are notated by Heena Yoon based on the nay lessons with Professor Scott Marcus.





Figure 50. mm. 103, nay part, *Bridge II*

(2) Tonguing Tremolo

Flute players are required to master fast single, double, triple, or even more tonguing which are included in many contemporary flute repertoires. This technique is also required for the nay player of *Bridge II*. Figures 51, 52, and 53 are excerpt of gradual tonguing tremolos used in *Bridge II*. They start with single tonguing but gradually move on to faster, multiple tonguing, similar to the flute's flutter technique.



Figure 51. mm. 1, nay part, *Bridge II*



Figure 52. mm. 15, nay part, *Bridge II*





Figure 53. mm. 26, nay part, *Bridge II*

Tremolo of a single note is hardly found in the Arab music tradition. It is because, when single note appears multiple times in the traditional Arab music pieces, nay players can easily add trills or neighboring grace note to the note. The use of tonguing tremolo in *Bridge II*, therefore, can be seen as the influence of the Western music.

### (3) Harmonics Changes in Tremolo and Overblowing

This type of tremolo uses overtones and overblowing. To produce the overtone pitches written on the score, a performer adjusts breathing while maintaining the same “root” fingering, therefore changes the harmonics from the root note. This technique enables rapid and wide leaps that are seldom found in the singable melodies of the traditional Arab music.

Figure 54 is the example of the harmonics change in tremolo using overblowing: in mm.10, the score says, “While maintaining the low G and B fingering, produce the octave higher notes by overblowing.” The G3 and B3 go up to their first overtones G4 and B4 with the gradual tremolo. This principle applies to the similar phrase in the mm.101.

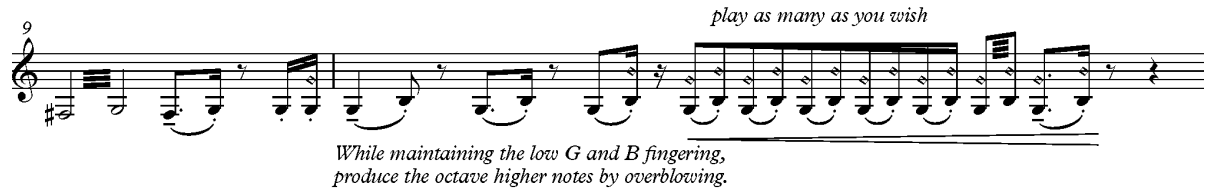


Figure 54. Overblowing in mm.9-10 and mm. 101, nay part, *Bridge II*

At the beginning of mm.11 (Figure 55), the score writes again, “keep the initial fingering throughout two bars marked by slur.” In mm. 11-12, the player’s fingering remains the same throughout the two bars; but adjustment of the breath produces three different tremolos: A4-Bb4, D-Eb4, and D5-Eb5. The next phrase in mm.13-14 shows four groups of tremolos over two octaves from one fingering: from low to high, F#3-G3, F#4-G4, C#5-D5, and F#5-G5.



Figure 55. mm.11-14, nay part, *Bridge II*

The similar example is found in the Figure 56. In mm.68-69, D4 and Eb4, notated small, indicate the root notes. With the fingers playing the tremolo between D4 and Eb4, a performer changes the intensity of the airstream to gains the harmonics change A4-Bb4 and

D5-Eb5 (The slur mark also helps to recognize this type of tremolo generated by the overtone series). The same principles apply to the following sequences: in mm. 70-71, Eb4-F4 tremolo generates the Bb4-C5 and Eb5-F5 overtone series; in mm.72-73, F#4-G4 tremolo produces C#5-D5 and F#5-G5 tremolos.



In the Figure 59, both “root bass” notes are written with sforzando due to the increased air pressure. The overblowing notes can create the “jet-whistle-like” sound of the flute. This quality distinguishes the timbre of overblowing notes from the normal-blown-and-fingered notes. It thus enables not only the rapid leap but also the change of dynamics and timbre.

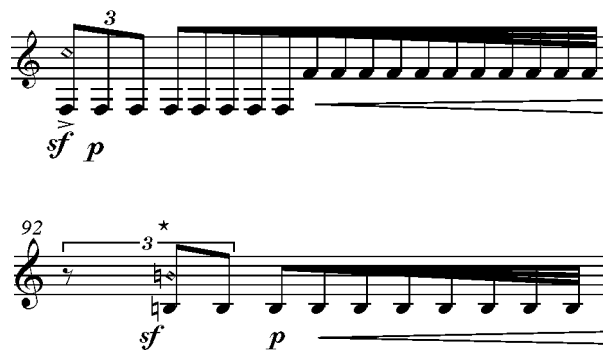


Figure 59. mm.26 (upper) and mm.92 (lower), nay part, *Bridge II*

## 2. Extended Glissandi

### (1) Lip Glissando

Lip glissando is generated by adjusting the lip placement on the embouchure of the nay. In *Bridge II*, the lip glissando only appears between B3-A3. All glissando between these two notes in the score indicate the lip glissando, as seen in the figure 60.



of the aperture where the nay meets the mouth, while blowing the instrument, or slightly moves their face to adjust the angle of the embouchure.

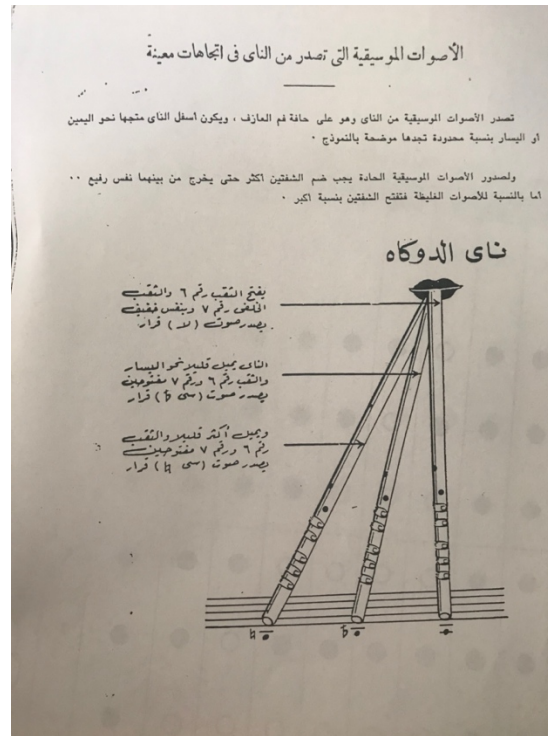


Figure 61. Illustration from *Usul Dirasat al-Nay*, by Mahmud ‘Iffat, c. 1980

The lip glissando between B3 and A3 is the first phrase opening *Bridge II* that creates the first impression of this piece. Benefited from the obscurity of the pitches between B3 and A3, this lip glissando blurs the border between the two notes by smoothly sliding from one to another. This feature implies a hint of a blend, mixture, bridge between two cultures that will be more expressed afterwards – a theme of this piece.

## (2) Fingered Glissando

When delicately sliding a finger upon a designated hole while blowing the instrument, a subtle microtonal glissando is produced. On the nay, it is also appropriate to think this way: opening/closing the hole slowly with a subtle adjustment of the first joint of finger, so it generates microtones while delaying complete opening and closing. Any lined glissandi without further explanation in the score indicate this type of glissando.

Figure 62 shows two fingered glissandi, one from G3 to F#3 and another from E-b-3 to Eb3. The way to play the first G3-F#3 glissando is, close the back-hole to produce G3, then subtly slide the index finger of the left hand<sup>47</sup> on the top hole of the nay (one can also think of slowly closing the F# hole of the nay). By delaying the timing of completely closing the F#3 hole, we hear the delicate microtonal glissando between the G3 and F#3. The second glissando between E-b-3 to Eb3 uses the same mechanism: first, produce the E-b-3 by closing all the four upper hole, including the back hole. Then close the Eb hole slowly (or slide the index finger of the right hand on the Eb hole), so we will hear the microtones between E-b-3 and Eb3.



Figure 62. fingered glissandi, mm.2, nay part, *Bridge II*

<sup>47</sup> When changing the pitch from the G3 to F#3, the index finger of the left hand is used.



Figure 63. fingered glissandi, mm.25, nay part, *Bridge II*



Figure 64. fingered glissandi, mm.27, nay part, *Bridge II*

Figures 63 and 64 use the same fingered glissando – the only difference is the intensity of blowing. The back hole and two upper holes are closed to produce F. Then the third upper hole for E is slowly closed to generate the subtle microtonal glissando.

### (3) Thumb Glissando

Thumb glissando can be seen as part of the fingered glissando explained above. While playing the tremolo by repeatedly opening and closing the back hole with the thumb of the left hand, a player gradually adjusts the placement of the thumb to gain the glissando effect. In other word, just as the fingered glissando, “closing the back hole gradually” while playing tremolo. Since it uses the thumb, this glissando can only appear between B3 and G3, or B4 and G4 by blowing octave higher. Figure 65 shows a thumb glissando between B3 and G3 producing microtones in between.





Figure 65. Thumb glissando, mm. 2, nay part, *Bridge II* (The star mark under B3 indicates that the B3 pitch does not have to be precise. See Figure 60, mm.1)

Through these extended techniques introduced above, the nay of *Bridge II* achieves innovative sound that is less singable and less linear compared to the traditional Arab music. It also uncovers the instruments' hidden charm in a new dimension, such as microtonality, harmonics, prolonged tremolos. Derived from the nay's playing idioms and the structure of the instrument, these extended techniques find similar ideas in the flute literatures, therefore it creates a bridge between two cultures, preparing a shared place where two different instruments meet and blend with each other.

## IV. Form Analysis

*Bridge II* consists of seven sections. The flow of the sections conveys a narrative of building a bridge between two culturally different sounds of music. It depicts a journey of the instruments' coming closer to each other, with respect of both traditions, despite the difference of the cultures where they come from.

At first, coming from afar, the sounds of the two instruments stay afar from each other in terms of range. They dominate each section alternatively: in one section the nay sound stands out; the next the flute leads the section. Stepping back and forth, far and close, the flute and the nay seek for ways to flow harmony. Ideas derived from the Arab and European music traditions appear in the score, being cross-used and mixed, until they finally blend in the last section smoothly.

### ***Section 1: mm.1-14, Nay-Centered (1:00-2:29 on the live video recording<sup>48</sup>)***

Starting with the nay's long introduction, this section is nay centered in quantity and quality. The length of the nay part exceeds that of the flute: the nay plays throughout from the beginning to the end of the mm.14, almost without rest, while the flute only appears twice, in mm.2-3 and in mm.11-14.

Traces of the Arab music tradition are clear: after the short opening in mm.1-2, it shows the *hijaz* tetrachord D-Eb-F#-G from bar 3, particularly emphasizing the tonic D and the likely *ghammaz* G. This feature, starting around the low tetrachord and weighing on the tonic and *ghammaz*, is one of the characteristics frequently found in the modern-day tradition of Arab

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<sup>48</sup> <https://youtu.be/8BZpcSiS0Nk> This Premiere was recorded by photographer Rod Rolle on August 10, 2019, at the Lotte Lehmann Concert Hall, UCSB.

music. The nay melody here, however, goes beyond the tradition: the extended techniques discussed in the Chapter III are used in this beginning section already, such as lip glissando, extensive tremolo, finger slide, and the extremely low register that is not usually used for the nay. The heavy use of extended techniques weighs on the nay not only traditionally but also innovatively.

In this nay-centered section, the flute only appears twice, but its role is not insignificant. Although its portion is minimal, it contributes to the Arab-music-centered quality of this beginning section. The flute clearly gives the three notes of the *maqam shahnaz* - D, Eb, and C# - in its first phrase. In mm.11-14, the flute introduces the F#, also a note of *shahnaz*. And it brings in the two non-*shahnaz*-notes F and E in higher octave, implying the non-octave-duplication tendency of the Arab music tradition.

While serving several characteristics of traditional Arab music, the flute, at the same time, introduces the European tradition as well. The flute shapes a motif with the initial three notes D-C#-Eb, and soon extends the motif in mm.11-14 by adding more notes to the phrases. The pitches of this phrase, C#-D-Eb-E-F-F#-A in a wide range and leaping figures, hint the flute will enjoy chromaticism and leap afterwards. This wide chromatic leap makes a contrast to the nay in many ways, for example, as seen in the mm.2-3, while the nay descends stepwise to its lowest range, the flute ascends with the wide leap. These features will be soon revealed more explicitly in the following section, foretelling the next section will be led by the flute, grounded in the Western music tradition.

*Section 2: mm. 15-30, Flute-Centered (2:29-4:08)*

The section 2 spotlights the flute part by giving it a substantial portion. It is mostly based on the variation of the motives in the circle of fifth, showing the traces of the composition techniques derived from the Western classical music.

In mm. 15, the flute reciprocates the nay's half step motif Bb-A (that has appeared in mm.1) a fifth higher, on F-E. The answer in the fifth is a trace of counterpoint technique used in the Western Classical music. Starting forte in the high range, the flute leads the section after the fifth unison with the nay, through multiple variations of the motif. In mm. 16-18, the flute makes a variation of its motif, by shifting the original upward-leap D4-C#5-Eb6 to the downward-stepwise G4-F#4-Eb4. But the original feature, wide leaps of the flute's motif, remains in the ornaments attached to G4, F#4 and Eb4: these ornaments include intervals of P8, m 10 and m15. In the next mm. 19-20, the flute makes the second variation of the nay's motif Bb4-A4, this time on Eb4-D4, a fifth lower than the original motif. Another variation of the flute's motif D4-C#5-Eb6 unfolds in mm.21-25 – it waves through the wide range of melody based on the extension of the motif, with more vibratos, tremolos, and chromatic leaps, as the score says “freely, expressively, melodically.<sup>49</sup>” The rest, mm. 26-30, is again the variation of the nay's motif Bb4-A4: the nay and the flute play F-E and its inversion F-Gb, as well F-Gb's fifth above, C-Db. The three notes used here, E-F-Gb, result in a minor second intervallic relationship, as already seen in the flute's three motivic notes C#-D-Eb. Therefore, the ending of the section 2 is a combination of the two motifs, both the flute's and the nay's. The flute's wide leap intervals such as a diminished or augmented eighth show off its distinguishingly agile quality, which are sometimes difficult to play on the nay.

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<sup>49</sup> In mm.21 of the score.

While the flute leads the section, the nay occasionally provides tremolo phrases as a “background sound” to the flute. But the trace of Arab music is not ignored: the Arab music inspired materials that we have discussed in the Chapter III - the flute’s three motivic notes C#-D-Eb, the nay’s short half-step motive Bb-A, all derived from *maqam shahnaz* - are vividly present in the flute part in a way that the flute can flow most freely with its idiomatic playing techniques.

When considering the measure 15 to be a link switching from the nay’s lead to the flute’s, we can say the dominance of the flute lasts from mm.16 to the first beat of mm.30. It is almost equal to the length of the nay-dominant section 1 which lasts for fourteen measures. We can say that the degree and the length of dominance of the two instruments are equally allocated to the first two sections. The equal and balanced relationship, established between the nay and the flute, as well as between the Arab and European music traditions, leads the two instruments to be in unison in the following section.

***Section 3: mm.30-48, Unison, First climax (4:08-4:50)***

The nay and the flute play an equal role in this section for the first time. Having gone through the nay-centered section 1 and the flute-centered section 2, the two instruments meet each other in the rhythmic and intervallic unison.

Following the flute’s ascending transition in mm.30-31, the two instruments enjoy a brief conversation in mm. 32-33 as if they are asking one other to go in unison. The flute and the nay play sequences of the thirty-second half step motif descending in fifth, third and sixth

intervallic relationship. Then the two leap up towards the octave unison on D and Eb tremolo in mm. 38-39. This marks the musical apex of this section 3 - the first climax in this piece.

This section delivers features derived from both Middle East and Western music traditions: Intervals between the two instruments, perfect fifth and eighth are commonly used in the heterophonic texture of Arab music as well as Western music; Third and Sixth remind of triads of Western music. Tremolos, including trill, are frequently found in both traditions. The half step thirty-second sequences, due to its briefness, imply ornaments (grace note) - also common in both the nay and the flute idioms.

In the following descending phrase after the climax in mm.41-43, the two instruments are no longer in the rhythmic and intervallic unison. Instead, by expressing a waterfall-like cascading phrase, they still maintain the equal relationship through the character of the passage, but not by the intervals and rhythm.

It is possible, however, to say that the flute is in a slightly heavier use than the nay, as the flute plays more phrases than the nay. It plays the entering and exiting phrases of the section 3. In mm. 30-31, the flute accelerates and runs up into the *alla misura* part which serves as the link to the unison section. At the end of the section 3, from the last beat of the bar 43 to 48, the flute prolongs the excitement of the previous unison passage and completes the section 3. Meanwhile, the nay remains silent, then only adds the F#4-G4 tremolo to the flute's high apex F#6 as a "coloristic" and supportive layer.

Another reason that supports the flute's heavier role is the accelerating and ascending phrase to the climax (mm.30-34), as it is a trace of the Western music rather than Arab music. The slight disproportion between the two instruments is immediately offset by the next section, the nay solo *taqasim*.

***Section 4: mm. 49-53, Nay Taqasim (4:50-5:59)***

Dedicated to the nay solo improvisation, this section 4 is obviously nay centered. The nay has travelled far from its conventional ways of playing in order to build a bridge between itself and the flute throughout the previous sections. Having explored extended techniques, unusual ranges, emphasized microtones, and relatively vague *maqam*, the nay in the section 4 goes back to its comfortable home, *taqasim*.<sup>50</sup>

In this familiar form, the nay conforms to its tradition and convention. As discussed in the Chapter II, it shows clear *maqam shahnaz*, non-octave duplication, and the comfortable range from D4 to F5 that is very common for the D nay, unlike the previous sections where the nay descends to D3.

The melody progress of this *taqasim* is also the most traditional compared to other sections. In mm.49-50, the melody focuses on the lower tetrachord with emphasis on the tonic D. Then the melody ascends in mm. 51-52, introducing the new *nahawand* tetrachord with the importance on the *ghammaz* G in the tri-fold phrases. At the end of this short *taqasim*, the melody ascends and descends in mm.52-53, which is a common practice of *qafla* (cadential phrase).<sup>51</sup> All ornaments such as trill are used in a traditional way. Unconventional use of microtones, such as the tremolo between E-b- and Eb in mm. 4, has disappeared. Any extended

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<sup>50</sup> Although *taqasim* means solo improvisation, this section is pre-composed and fully notated to achieve better control of duration and flow, so dancers can choreograph movements accordingly. Hence the analysis of this section 4 is based on the notated score. The score, however, marks “any improvisation is possible” in respect of the *taqasim* tradition.

<sup>51</sup> For more detailed analysis, go back to the Chapter II.

techniques such as lip and thumb glissandi have also gone. This “back-to-the-past” section is joined by the flute at the very end of mm.53 leading to another antiquity.

***Section 5: mm. 54-87, Unison, Second Climax (5:59-7:11)***

The section 5 is the middle ground where the nay and the flute meet each other again, as we have seen in the section 3, the first climactic unison. Back to the duet of the two instruments, the section 5 creates the second climax with the restless passages of the flute and the nay.

The antiquity of the flute part is a response to the traditional nay *taqasim* in the section 4. We have discussed in the Chapter II that the flute part in this section shows a trace of *allemande* or *allegro* movements of Baroque and Classical flute solo repertoires, with the use of broken chords in the continuous sixteenth notes that creates the lively atmosphere. This musical antiquity is unfolded on the variation of the flute’s three motivic notes, Eb, D, and C#: starting with these “root” notes and their fifth above notes in the sixteenth (Bb, A and G# respectively), this animating passage expands its range of pitches until it reaches the musical apex in mm. 74, the second climactic moment of this piece. Meanwhile, the nay supports the flute’s leaping passage with tremolos between “root” notes and its upper neighboring tones: Eb-F, D-Eb, and F#-G. The nay’s tremolo, consisting of major or minor second intervals, contrasts to the flute’s widely traveling passages that are mostly in perfect fifths and fourths, enriching the texture and colors of this section.



The section 5 implies that the journey of building a bridge between the nay and the flute is becoming more advanced: let us compare the section 5 to the previous section 3 where the first climax appeared. In the section 3, the flute and the nay descend in the rhythmic unison for the first time in this piece, continuously playing the half step motif. But the rhythmic and intervallic unison does not last long – after the cascade in mm. 40-43, the flute leaps up to the climatic note F#4 and then ends the section, while the nay rests most of the time. Although the nay’s silence is soon offset by the following *taqasim*, the brief unison of the nay and the flute leave a room for “more” – more extended, more balanced, more dialogues, etc. The “more” appears in the section 5 in a different way: the flute and the nay no longer seek a way of being in the stubbornly unified rhythmic figure of half step intervals. Instead, they choose techniques they are comfortable with – for the flute, it is broken arpeggiated chords; for the nay, it is tremolos. Both are strongly grounded in their own musical heritages. Using the comfortable techniques continuously, they build up the excitement until they reach the peak note F#(nay) and Gb(flute) in mm. 74 at the same time, together, unlike mm. 43 in the section 3 where the flute alone plays the F#. Even after reaching the climatic note with forte in mm.74, the two instrument continue to converse until they fade away – and until the end of the piece.

***Section 6: mm.88-98, Combination of the Qafla and Recapitulation (7:11-8:00)***

The flute and the nay continue to play an equal role in this ending section. To deliver the sense of the ending, they use two tools: *qafla* from the Arab music tradition and recapitulation (or A’) from the European music tradition (also see the Chapter II). First noticeable is the *qafla*’s ascending and descending melodic phrases. In mm.88-90 (Figure 66), the nay and the

flute play the ascending passage of the *qafla*, inspired by the tradition of Arab music (Also see the Chapter II).

88 Senza misura

Fl. *p* Flt. ord.

Nay *p*

Figure 66. mm. 88-90, ascending phrase of final *qafla*, *Bridge II*

The descent of the *qafla* occurs rather extensively (Figure 67): the flute part shows two octave descent on Eb-D in mm.91-93; the nay shows two kinds of descent, one on the Bb-A motif in mm.91-92, another on D-Eb that has gone up in the beginning of the bar 90 (Eb5-D5) and finally goes down in mm.98 (D4-Eb4 tremolo).

91 Alla misura (♩=ca.64)

Fl. *f* *mf* *mp*

Nay *f* *sf* *p* *sf* *p* *mf* lip gliss.

94 rit. *p* *pp*

*freely: without precision of the rhythmic value*

Figure 67. The extensive descent of the *qafla* – recapitulation of the section 1, *Bridge II*

In this extensive descent of the *qafla*, the flute and the nay also convey the idea of the recapitulation, one of the ways to end a piece in the Western Classical music, by restating the materials of the section 1. The nay's half step motif on Bb-A and extensive tremolos are all restated. The flute plays the nay's motif in the circle of fifth, on Eb-D. These two notes are already included in the flute's three motivic notes C#, D, Eb. The C# occurs in the bar 95, when the recapitulation of the bar 11-14 is more clearly presented in mm. 95-98.

The combination of *qafla* and recapitulation to end a piece supports the idea of building a bridge between two sounds of instruments from two different cultures. Having played in harmony in the section 5, the two instruments continue to enjoy the dialogue since then, and now agree on ending the piece by blending the ideas of cadence from their cultures. But the dialogue is not over yet – it's just started. The epilogue is awaiting.

### ***Section 7: mm.99-the End, Epilogue (8:00-10:30)***

Having traveled so far, the two sound worlds meet each other in the “between” space, where no one dominates another. Each instrument keeps its motif and characters: the flute part's opening phrase of the epilogue (mm. 99) is derived from its motif shape at the beginning; the nay part also brings back the various tremolos in the low register in the previous section. Without imposing one another, the two instruments freely enjoy their dialogue creating the calm, meditative atmosphere. At the end, the “bridge” is finally built, in their comfortable range and techniques.

We have examined how *Bridge II* builds a bridge between the two culturally different sounds of instruments. It is a journey of two instruments becoming closer to each other and creating a new, comfortable “middle ground”, without one dominating or imposing another. The journey is not always smooth: the balance between the two instruments always shifts, stepping back and forth in unison and separation. Musical ideas derived from two cultures are cross-used and blended as the piece progresses, creating dynamics and flow in the implied narrative of this piece. Starting afar, the two instruments go through dynamic shift and cultural blend, then reach the balanced epilogue at the end. It is a journey of searching and creating a space “not here, not there, somewhere in *between*,” where there is no bridge, but in need of a bridge. All of these are the identity of *Bridge II*.

This identity is extended and strengthened in the process of staging of *Bridge II*, especially in the context of the collaborative dancemaking and its performances. In the next chapter, we will follow this journey of building a bridge outside of the composition.

## V. Building a Bridge Outside of the Music

“Building a bridge between different worlds,” “creating a space between,” “initiating conversation where there was no bridge, but in need of a bridge.” The identity of *Bridge II* is extended outside of the music, in the two concert programs the composer directed, both with dance: one was at the *Composition+Choreography* on August 10, 2019, featuring five original music and dance collaboration; another was *Women, Arts, Life* on August 11, 2019, a curation of artworks created on the theme of women’s life. We will focus on the first concert *Composition+Choreography* to see the collaborative process of dancemaking between the composer and the dancers, and the comparison between the structures of music and dance. Then we will move to the second concert *Women, Arts, Life* to explore *Bridge II* and its creators bond with other pieces and artists in the concert.

### A. *Composition+Choreography*

The *Composition+Choreography* concert featured five original music and dance. Below is part of the program note of the 2019 concert.<sup>52</sup>

**Composition+Choreography**  
**August 10, 5:30, Lotte Lehmann Concert Hall, Department of Music, UCSB**

5 original music and dance,  
4 premieres,  
3 live works,  
2 dance films,  
All at 1 place.

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<sup>52</sup> From the UCSB Summer Music Festival 2019 Program Book, written by the composer.

Celebrating collaboration between composition and choreography: this new, ambitious program features five works of original music and dance. Among them, four are world-premieres, three live dance works are newly commissioned for this festival, and two films feature dancing in nature, widening the theater experience beyond the stage. Music serves an active and crucial role in this music+dance concert: from solo and duo to orchestra, from electronics to natural ambiance, audiences will enjoy the diverse visual-soundscape.

This interdisciplinary, collaborative program was made possible thanks to incredible artists with national and international careers, not only from UCSB but also our own Santa Barbara community: Tonia Shimin (UCSB dance department professor Emeritus), Robin Bisio (choreographer, filmmaker), Patrick Lindley (UCSB dance department pianist), Zane Atkinson (UCSB dance department student), Meri Takkinen (dancer), Jennifer Deslippe (dancer), Adriane Hill (flutist), Heena Yoon (composer, multi-instrumentalist), and State Street Ballet dancers Anna Carnes (choreographer), Ahna Lipchik, Amber Hirschfield, Chloe Kelley.

*Bridge II* was one of three pieces that I, the composer, created and staged for this concert. It was also a piece with which I was most committed to extending the identity of the composition beyond music, deeply engaging in the dancemaking process: hiring dancers, leading the rehearsals, discussing sets and costumes, booking a rehearsal place whenever possible, and most importantly, inspiring dancers to create their own choreography based on the identity of *Bridge II*. The composer and two dancers actively communicated, especially in the beginning of the choreographic process, sharing notes and video clips of rehearsals – open communication was necessary, as there was no solo choreographer who would lead this dancemaking process.

This type of dancemaking - without one leading choreographer - is unusual and experimental compared to other traditional music and dance collaborations where musicians and dancers work somewhat separately. Two other dance pieces that the composer provided music for – *Fountain for wind orchestra and ballet* and *Paper Nautilus* for the dance film –

were staged in rather traditional way, unlike *Bridge II*. For *Fountain for wind orchestra and ballet*, the composer commissioned choreographer Anna Carnes to create a ballet for the piece that was already composed and recorded. The choreographer led the whole process of dancemaking as expected, such as hiring dancers, creating movements, setting costumes and rehearsal space, and so on. For *Paper Nautilus*, on the other hand, the composer added a solo piano piece that would suit the dance film that was already finished by the filmmaker Robin Bisio. *Bridge II*, however, was a “work-in-process” when dancers were first contacted by the composer; and the composer did not designate a leading choreographer. This unique setting required a “bridge” of dialogue among the creators. The collaborative process of dancemaking for *Bridge II* is what distinguishes this piece from other music and dance works.

### **1. Dancers**

When the lines and flows of the paintings had been musicalized, and the identity of the score had been established, it was time to search for dancers who would be able to build a choreographic bridge to the composition. The composer met two dancers, Meri Takkinen and Jennifer Harman. Their different backgrounds<sup>53</sup> in dance and their shared interest were most appreciated for this collaboration as it served the meaning of *Bridge II*, bridging between two different worlds. While Takkinen was from the modern dance field and Harman from ballet, they also had many things in common: they had left the professional dance field, but had been practicing spiritual movements such as yoga, akido, and taichi for a long time. In their personal lives, they were going through relocation or immigration and child upbringing, after leaving

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<sup>53</sup> Meri Takkinen had a career in modern dance and musical theater based in Helsinki, Finland. Jennifer Harman worked as a ballet dancer in Boston and Los Angeles area, USA.

their career behind in their home city. In a new location they settled in, became friends and mothers of a daughter – and this became the inspiration of the movements.

The composer hired them excited that the dancers represented a marginalized community in the arts field – early retirement, mother-dancers, mid-career with no means to perform again. Young artists, who are enrolled in school, or who can apply for competitions seeking for young talents, are able to have multiple ways to the performing stage, but those who are no longer in a school or professional company find it much more difficult to come back to the performing arts field. Dance is a very age-specific field: one must be able to move, jump, stretch, and run, fast enough. But there are artists who are no longer young but still want to move, even though they do not belong to any schools or companies. There are artists who still want to be part of creative endeavors. There are artists who went through parenthood and experienced body changes, but are still able to dance. *Bridge II* was to become a bridge between this marginalized community of artists and their coming-back-to-the-stage opportunity.

Engaging with two dancers representing a marginalized community of artists greatly serves the meaning of *Bridge II*. This piece came to build several bridges: between the two dancers, between the stage and returning artists in parenthood, and between two different types of music (as discussed above).

## **2. Collaborative Process of Dancemaking**

The composer and dancers had animated communication on the theme of dance and the choreographic structure, especially in the beginning of the choreography making process. For



the theme of the dance, they imagined a piece imbued with the dancers' own life experiences. Motherhood – often the very reason why many women dancers had to leave the stage - was a significant topic in their lives. They pulled out multiple themes of movements and sentiments from their struggles of upbringing a child in a foreign place. They then settled on the theme of building a supportive relationship between two women: a woman supports another woman, understanding the hardships of one's life. From there, they embarked on a journey of building a bridge between two bodies as a sign of care and support for each other.

The composer first showed the dancers several paintings and sculptures of Salma Arastu so they could understand the visual inspiration of *Bridge II*. She then sent the dancers a demo recording of the composition and a note in which she explained the choreographic structure she was conceiving, even with ideas of movements she was envisioning according to the theme that dancers had made. As the composition was mostly written in *senza misura*, without a clear sense of beat, the dancers could not rely on the rhythm or pulse – instead, discussing the structure played a crucial role at the beginning of the choreography. Although the mood and ideas of movements the composer conceived for each section were not a firm choreography, they did help the dancers understand the structure of the music and communicate in a dance-inclined language rather than in musical terms.

It would be worthwhile looking at the composer's notes to learn how the dancemaking of *Bridge II* began. Below are edited excerpts of the email the composer sent to the dancers with the demo recording of the music.

**A. Beginning ~ 2:50<sup>54</sup> (mm.1-24)<sup>55</sup>**

- Ideas: Intro. calm, joyful, exciting, being careful and mindful, little bit of tension and anxiety?
- Little bit firm ideas according to music: slow and simple one: walking, extending arms, holding something
- We should do this part all together, so it goes well with the music.

**B. 2:50~ 4:00 (mm.25-48)**

- Juggling ideas - "fixed" movements.
- music becomes busier, faster, rhythmic, bouncy. From 3:16 it becomes obvious.
- Build "juggling" parts from 2:50 (or even earlier) to make it still "fluid" in a big picture and really make it obvious to the audience from 3:16 and lasts it until 3:55.
- If we can't fix the movements, we can pick ideas like "move as if you play with so many balls and sometimes drop some"
- Go together, not separate. This is one of "rare" that the flutes come together.
- Climax #1 (it's the highest pitches and tension here).

**C. 4:00-4:30: one dancer's solo (mm.49-50) can be fixed or improvisation.**

showing the moment of "time alone" of deep consideration and even worries, anything that takes your deep thinking. for example, after your baby is asleep, you may look back the day, reflect, or you may think some problems to solve, or anything to decide.

**D. 4:30- 4:55 (mm.51-52): another solo dancer. Similar ideas.**

**E. 4:55- 5:05 (mm.53): two flutes come together again, you two get together.**

if you guys feel this is too short to move accordingly, you can take 3-5 for one solo (one minute) and 7 for another (35-40 sec).

**F. 5:05-6:05 (Climax 2) can be improvisational. (mm.54-87)**

- imagine tree/leaves by wind or seaweeds by current
- You get entangled at the center stage like this:  
<https://www.salmaarastu.com/art/sculptures/metal-sculptures/> process of growing higher, further, while entangled - so don't travel too much.
- What about the "B" idea we talked? "straight" vs "round"
- the degree of being straight and rounded should vary. Sometimes it could be so obvious other times it can be blended well - like any relationship or conversation or life stage. And it should take turns
- just NO robotic straight movement!
- No need to be super- specific.

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<sup>54</sup> The timelines in this email communication are from the demo recording of *Bridge II*.

<sup>55</sup> Bar numbers in this section were added by the author for this work. They were not included in the email communication.

- \*\* but from 5:40 two flutes have a short dialogue. I want movement to do the same. One person moves and another follows/reacts, or doing straight/round shape, or just all blended.
- And disappear!!! (silence)

**G. 6:05 - 6:40: bridges to the outro** (mm.88-98)

What about having **movement-silence**? I think it will be nice to be back to breathe and then come back, rather than being present on stage all the time. Also, this is the first motive of the music (but in a different key) so it implies the movement can also go back (but in a different way) to the beginning-like movement. It will also spotlight the musicians, not just the background music. AND it saves your time. :)

**H. 6:40 to the end (my favorite part)** (mm.99-the end)

- very calm and meditative.
- Mostly fixed movement with some freedom
- A dialogue part - while remaining in somewhat different in two different worlds.
- (It can be two different flutes, or individuals - like mother and child - like two dancers sharing the very first root but inevitably different like trees and branches)
- Maybe while walking diagonal, you can combine all those materials above or the ideas of (1)?
- Should go together!

The composer, however, did not serve as a choreographer – this note was only for initiating the choreography process because there was no sole choreographer for *Bridge II*, unlike other works the composer was staging for the *Composition+Choreography* concert where a designated choreographer led the rehearsals. The composer’s job was to help the dancers familiarize themselves with the sound and identity of the music so that they could build an understanding what they wanted to express through their movements. For instance, the composer made the dancers aware of the first musical climax where the flute and the nay play simultaneously, and suggested that the dancers express their ideas of “juggling” in their motherhood, which was one of many stories they shared with the composer (“constant interruptions” (Meri Takkinen), “being pulled to different directions” (Jennifer Harman)).

Interesting in the notes above is that the choreographic structure the composer conceived was slightly different from the compositional structure discussed in the Chapter IV. The musical sections 1, 2, 3 (in total mm.1-48) were combined and divided into two groups, mm.1-24 and mm.25-48<sup>56</sup> (dance parts<sup>57</sup> A and B in the note above); musical section 4 was divided into three short parts: mm. 49-50 for one dancer's solo, mm.51-52 for another solo, mm.53 for coming together (dance parts C, D, and E in the note, respectively).

Some of the composer's ideas and suggestions were accepted, adjusted, or dropped in the course of the dancers' choreography making. Accepted were the suggestion of solo parts (dance parts C, D, and E in the notes above) and the movement-silence part (part G in the notes). Part C was given to Harman's solo; parts D and E were combined into Takkinen's solo, while maintaining part E, as the composer suggested, for the "coming together" moment by having Takkinen approach to Harman. Adjusted was the starting point of the dance part B. As mentioned above, the composer suggested mm. 25 for the beginning of part B, whereas, in the compositional structure, section 2 starts from the mm.15. But the dancers followed the musical form and choreographed new elements of movements from mm.15 - one walking around another in a circle. Measure 25 was visualized in another way: the dancers built the "togetherness" from mm. 25, as the composer suggested, by standing next to each other on centerstage and circling their upper bodies. Musically, measures 25-30 function as a pathway to the next section where the nay and the flute play together, thus preparing for the first unified

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<sup>56</sup> Measure 25 is where the flute and the nay begin to play together, as a pathway to the next section, to start the section 3 that is from mm.30.

<sup>57</sup> To distinguish the musical structure and dance structure in this article, the word "section (number)" is used to indicate musical divisions; "dance part (alphabet)" or "part" is used for choreographic divisions.

section. Choreographically the dancers used this pathway to build the togetherness before being separate in the next part.

The dancers even added a new part to the whole piece: the opening. When discussing the opening, the composer suggested dancers enter the stage one by one, separately from backstage following the music. But the dancers chose to be present on stage, thinking “(entering stage one by one) is too obvious/literal reading of the music.”<sup>58</sup> They added a music-silence opening part in which, without music, they move as if holding a baby and planting seeds as a symbol of the beginning of the piece – and the beginning of motherhood. For this opening they used the composer’s ideas written in the notes above, “slow and simple one,” “extending arms, holding something.” About the silent opening, Meri Takkinen explained, “just an idea came to my mind of planting the seed (of the tree) and starting to grow the roots. (...) Jennifer talking yesterday about planting the seed of “dance” in wider context. It’s hard to grow without having roots, although the roots keep growing deeper while the branches and leaves reach higher. Maybe the music could start when we have physically planted the seeds?”<sup>59</sup> Thus the choreography was to start in silence, with gentle arm movements, almost as if it is meditation. When they end on a calm gesture – Harman standing tall, Takkinen sitting and holding up her hands as if she gathers a lotus flower – the first breath of the music appears. This music-silence opening creates an arc to the movement-silent ending before the epilogue.

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<sup>58</sup> Meri Takkinen, shared document communication to the author during the creative process, June 2019.

<sup>59</sup> Ibid.

Beside the dance rehearsals, the composer and the dancers together decided on the sets and costume. They chose Salma Arastu's *We Witness* for the stage backdrop image, and the painter generously offered a high-resolution image of the painting to be projected to the stage wall. The composer picked a variety of colors of costumes that looked as if they were part of the painting: earthy color-based costumes including beige, brown, and green. The dancers chose designs of the costumes: Harman picked wide shirts and slim pants; Meri Takkinen, on the contrary, chose wide pants and a sleeveless top.

Hence the collaborative process of dancemaking of *Bridge II* was a practice of building a bridge among the creators and their fields of arts: a bridge between the composer and two dancers; between composition and choreography.

### **3. Outcome**

Four women appear on stage with the backdrop by painter Salma Arastu's *We Witness*. The flutist and the nay player stand right side of the painting. In silence, one dancer stands tall with arm gestures as if she comforts a baby; another, sitting on the stage, moves as if she evens the ground and plants the seeds of tree. This scene signifies the beginning of piece, as well as the beginning of the motherhood they are going the show to the audiences. When the music starts, they find each other – the period of observation and acknowledgment follows. They try to tell their story of life by circling around one another; then they gather at the center orbiting their upper bodies together, but soon become catapulted from the orbit into the juggling of life, being pulled into many different directions. They lose the sense of being rooted in the center. In the first climax of the music, they cannot stay standing-up, and finally collapse. To

the nay solo, they attempt to move again one by one, cry out for help in the struggles. To the second climax of the music, they build a solidarity, stepping together, and finally rest down in the silence of movement. Sitting on the floor, they just listen to the music that is calling them up again. To the epilogue of the music, they stand up again and walk across the stage diagonally, as if crossing a bridge while supporting each other with pull and push. Their movements become more unified, calm, and meditative. Reaching the downstage right, they walk separately but remain close, with the same arm movements. They know they are in solidarity, even though their movements are not necessarily “entangled”; staying close, they know they can always reach each other for support.

The following chart shows the forms and characteristics of composition and choreography of *Bridge II*.

Section	Compositional Structure	Sectional traits in composition	Choreography <sup>60</sup>
0 <sup>61</sup>		Silence	Music-silence. Dancers appear with gestures as if planting seeds, holding a baby or a flower, rooting and grounding themselves.
1	mm.1-14	Nay centered part	With the arm gestures towards one another, and looking at each other, they show that they recognize each other’s presence.

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<sup>60</sup> Descriptions and intentions of the movements were made based on an interview and meetings with the dancers.

<sup>61</sup> To prevent confusion from the musical analysis in the chapter IV, this movement-opening section is marked “0,” so the form analysis of the composition has no change in sectional numbering.

2	mm.15-30	Flute centered	<p>Harman expresses harshness and challenges in her life with the arm gesture as if finding a way out; Takkinen observes it while stepping slowly around her in a circle. Then at Takkinen's turn, Harman walk around her. Such expression and observation passages repeat twice.</p> <p>From mm.25, they gather and stand together, slowly circling their upper bodies that signals solidarity.</p>
3	mm.30-48	First climax of both the flute and the nay in <i>alla misura</i> , descending like a cascade.	They fall apart away from each other, losing their sense of center in the life's pulling them away, then fall down to the floor.
4	mm.49-53	Nay solo	<p>mm.49-50: Harman solo, standing up, arms reaching up, expressing exit from the struggles of life.</p> <p>mm.51-53: Takkinen solo, sitting on the floor with arms down to floor, but trying to stand up. Then she comes to Harman.</p>
5	mm.54-87	Second climax, tracing of European classical music antiquity.	For another sign of solidarity, they express a lyrical unison with more unified arm gestures, then build rhythmic unity with folk dance like footsteps, holding each other's hands, circling around the stage.
6	mm.88-98	<i>Qafla</i> -inspired ending section. Return to the original theme.	<p>Movement-silence.</p> <p>Sitting on the floor, the dancers listen to the music. It is also an expression of recharging themselves, returning to their center of mind.</p>



7	mm.99-105	Epilogue. Nay and flute dialogue in the peaceful mood.	They achieve balance by pulling each other's arm with equal energy. With the more identical arm gestures, they walk together, supporting each other's walk, then peacefully arrive at the calm ending.
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Figure 68. Forms and characteristics of composition and choreography of *Bridge II*

As seen in the chart, the choreographic structure goes in accordance with the compositional form. The dancers also embodied the flow and narrative of the music. Through trials and errors, amid chaos and struggles, they arrived at a peaceful ending where they slowly walk together – along with the musical flow. Another interesting fact is that, even though the dancers did not necessarily represent the nay and the flute, their bodies suggested two different presences. Their movements and energy alluded to their different backgrounds: Meri Takkinen, from the modern dance field, actively used the floor with downward energy, and traveled horizontally with the breath-out; Jennifer Harman, from classical ballet, showed an upright back, held her breath up with upward energy. The contrasting energy made them appear as different individuals even in the almost same movements.

The narrative of the dance was composed based on the idea of building a supportive relationship between the two women amid the hardships of their lives. This newly added theme extends the identity of *Bridge II*, and builds another bridge in the second concert, *Women, Arts, Life*.

## ***B. Women, Arts, Life***

As described above, the choreographic narrative for *Bridge II* depicts a journey of recognizing and offering support in the struggles of two women's lives – personally the dancers were going through motherhood, immigration, relocation, career change, and divorce. Making dance for *Bridge II* became a means of reflecting on slices of their lives and of solidifying the supportive relationship between the two women. This message of the dance was strengthened by the contents of the entire concert at which they gave the second performance – *Women, Arts, Life*.

This concert was held at the Karl Geiringer Hall, UCSB, on August 11, 2019, the following day after the premier in the *Composition+Choreography*. It was a smaller showcase including a conversation between the creators and audiences after the performances. The program notes<sup>62</sup> for this concert was as follows:

### **Women, Arts, Life**

**August 11, 5:30, Karl Geiringer Hall, Department of Music, UCSB**

Created by women, created for women: storytelling, photography, film, live music, composition and choreography, all artworks in this concert will be an eye-opening experience in the commonly male-dominant art field, with the following open talk and Q&A session about the artists' creative process.

This new curation invites artists on different points of time in their career path: currently-active-working, already established and esteemed, and those who "begin again," after a long pause of their career due to relocation, immigration, and child upbringing. Therefore this concert serves as an open gate for diverse creators inspiring and supporting each other in a "healthy bond," on the theme of women, arts, life. For the audience, it will sow seeds for a new perspective and empathy for women artists' lives and challenges.

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<sup>62</sup> From the UCSB Summer Festival 2019 Program book.

Joined by Barbara Parnet (photographer, visual artist), Meri Takkinen (dancer), Jennifer Harman Deslippe (dancer), Kira Weiss (cellist), Adriane Hill (flutist), Tonia Shimin (UCSB dance department professor Emeritus), Robin Bisio (choreographer, filmmaker), Kaita Lepore Mrazek (dancer), Luis Gomez (narrator). Directed and curated by Heena Yoon (composer).

As the title said, this concert was a curation of artworks that were created on the theme of women's life. The first work, Tonia Shimin's dance film *Who Called Me to This Dance?* was "an expressionistic journey following a dancer's pregnancy."<sup>63</sup> The second work was *Bridge II* of which the dance was stemmed from the two women's caring solidarity during their life's struggles such as motherhood. Next was Robin Bisio's dance film *Turning Shadow* featuring three women dancing "the story of regrowth and rebirth"<sup>64</sup> in the massive wildfire-burnt area. The fourth work was the narration of *A Girl's Kingdom*, a book written and illustrated by Polish artist Iwona Chmielewska, depicting a girl's journey of growth into womanhood with a metaphor of menstruation. The last work was a series of mixed-media photographs created by Barbara Parnet, *Lace and Bones* and *Unveiled*, accompanied by cellist Kira Weiss playing Rebecca Clarke's composition *Passacaglia*. The *Lace and Bone* featured white lace dresses overlapped with pieces of bones; The *Unveiled* showed black-and-white pictures of several women in Victorian dresses teaching math, playing a brass instrument, traveling far alone, sailing, riding a motorcycle or horse. This small concert was a collection of artworks embodying women's lives.<sup>65</sup>

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<sup>63</sup> Ibid.

<sup>64</sup> Ibid.

<sup>65</sup> In the following open dialogue, creators of the concert talked about their ways of embodiment of women's lives in the arts and the creative process of their works. The two dancers of *Bridge II* shared with the audiences their experiences making *Bridge II* as a woman, a mother, a returning-artist

Creating a concert and an intimate discussion about women's lives in selected artworks was the reason for the event. It was somewhat natural, though, that the creators of the *Women, Arts, Life* were mostly women as their works addressed women's lives and relevant social issues. But first and foremost, the reason for the selection was not because the creators were women, but because their works were about women. If a work reflected a slice of women's lives, and if it fit in the flow of the concert program, it would have been included in the concert, no matter what the creator's gender was, as seen in the fourth program of the concert *A Girl's Kingdom* - a storytelling of a girl's menstruation and growth written by Polish artist Iwona Chmielewska – that was narrated by a male student Luis Gomez. It was intentional.

Embracing the challenges and building a supportive relationship were part of the dancemaking process of *Bridge II*. The creative process was an experiment to address the impediments that parent-artists face when returning to their former passion after a long pause, without belonging to any professional organizations where they could expect some facility support or stage opportunities. The narrative of the dance and music, attempt to connect despite difficulties, was also about working with the challenges in the piece as well as in the life. And building a supportive relationship between the two women delivered the sense of care and empathy, and the need for support system in society. Their experiences resonated with fellow artists and the audiences, creating the empathetic connection among them.

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of the non-traditional career path (without institutions or company), and how these experiences became movements of *Bridge II*. In doing so, the creators of *Bridge II* touched social issues such as gender equity, ageism, childcare, and non-traditional career paths in the arts.

Not defined as a “dance performance” or a “music concert” or an “art exhibition,” this concert included music, dance, film, storytelling, and visual arts, inviting diverse artists who were from different stages of their career, ranging from students to professors, from a marginalized group of returners, to established artists. The distinctive traits of this concert contributed to creating more performing opportunities, nourishing collaborations and mentorship among participating artists in the current time and in the future.<sup>66</sup> The expanded network and shared resources among the artists became a sort of antidote to the hindrances that the dancers of *Bridge II* had to confront in the creative process - the lack of opportunities, guidance, support system and such – and it was meant to be so by the concert director from the moment of conceiving the concert program. Performing *Bridge II* in the *Women, Arts, Life* was an experiment designed to highlight the problems and to widen the pathway of finding solutions.

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<sup>66</sup> Photographer Barbara Parmet offered an image of her recent work *Dragon Tree* for the backdrop of the second performance of *Bridge II*, to support the dancers’ movements of “planting seeds” in the opening part of *Bridge II*. Later in January 2020, the composer performed her piano piece for the dancer Kaita Mrazek dancing Robin Bisio’s new choreography *Butterfly’s Lament*. In the spring of 2021, choreographer Tonia Shimin mentored Meri Takkinen and Heena Yoon for the dance film *Where My Voice Cannot Reach You*.

## VI. Conclusion

“Building a bridge between different worlds”– the identity of *Bridge II* is extended and deepened through manifold contexts. First the bridge is made between the sound of the flute and the nay, blending the Western and Arab music traditions and innovations to create a balanced dialogue, without dominating one another. Then the bridge is extended to the choreography conveying a narrative of building a supportive relationship between the two women dancers amid life’s struggles. The collaboration of the dancemaking process between the composer and the dancers, and the intertwined structure of the music and dance also strengthen the identity of the piece. In the two performances of the piece, *Composition+Choreography* and *Women, Arts, Life*, the bridge is expanded to other works in the concert created by the collaboration of artists from different genres of arts and career paths on the theme of women’s lives. In doing so, it connects the stage and the underrepresented community of arts, and touches on social issues such as gender equity, ageism, childcare, and difficulties in non-traditional career paths in the arts. It provides a bonding experience for the participating artists to enable more collaboration and mentorship in the present and future as an antidote. In music, dance, and performances, *Bridge II* aims for one: building a bridge between different worlds, initiating a dialogue where no one dominates another, and creating a space for “in-between.”

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# Bridge II (2016/19)

Heena Yoon

*Calmly, slowly, and freely*  
*Senza misura*

Flute

Nay

*\* lip gliss.*

*3 use the tongue for fast tremolo*

*thumb gliss.\**

*molto vib. espressively*

*p*

*p* *sf* *p* *f* *mp* *pp*

\* This B does not have to be precise:  
it will be approximately B, B-b, or Bb.  
This applies to all B notated in this range.  
The same applies to A as well, as long as  
the downward glissando is executed.

*Alla misura, but still freely* (♩=ca.64-68)

3

Fl.

Nay

*pp*

*p* mm. 3-9 can be played one octave higher.

9

Fl.

Nay

*Senza misura*

*play as many as you wish*

*f*

*While maintaining the low G and B fingering,  
produce the octave higher notes by overblowing.*

11

Fl.

Nay

*p*

*3*

*pp*

*simile.*

*Keep the same fingering throughout the bars  
marked by slur, and produce the tremolo of  
written notes by adjusting the blow.*

*Senza misura, a little bit faster*

15

Fl. *f* *sf* *p* *f*

Nay *f* *mp* *sf* *f*

*lip gliss.* *use the tongue for fast tremolo*

16

Fl. *p* *espress. calmly* *freely* *pp*

Nay *mp*

*airy sound, molto vib.*

19

Fl. *mf* *sf* *p* *p*

Nay *p*

*freely, expressively, melodically*

22

Fl. *f*

Nay

24

Fl. *Flt., ord.* *molto vib.* *sf* *p* *f*

Nay *p* *sf* *p*

27

Fl. *sf* *p*

Nay *p* *gradually tremolo*

30

Fl. *f* *p*

Nay *f*

*Alla misura, Animato* (♩=ca.80)

32

Fl. *f* *ff*

Nay *f* *ff*

35

Fl. *ff*

Nay

40

Fl. *f*

Nay



60

Fl. 


Nay 


65

Fl.   
*poco a poco cresc.*

Nay 

70

Fl.   
*rit.* *f*

Nay   
*f*

75

Fl.   
*A tempo*  
*p*

Nay   
*p*

82

Fl.   
*f*  
*freely*  
*fade away*

Nay   
*fade away*

88 *Senza misura*

Fl. *Flt. ord.*  
*p*

Nay  
*p*

91 *Alla misura (♩=ca.64)*

Fl. *f* *mf* *mp*

Nay *f* *sf* *p* *sf* *p* *mf*  
*lip gliss.*

94 *rit.*

Fl. *p* *pp*

Nay *p* *pp*  
*freely: without precision of the rhythmic value*  
*tremolo ends on D*

*Senza misura*  
*Adagio, Tempo Rubato*

99 *pp*  
*molto vib. molto espress.*

Nay *pp*

100

Fl.

Nay *p*

101

Fl. *p*

Nay *p* *freely*

102

Fl. *mf* *mp* *p*

Nay *f* *p* *thumb gliss.*

103

Fl. *pp* *ppp*

Nay *(continue thumb gliss.)*

*rit.*

104

Fl. *p*

Nay *p*

105

Fl. *pp*

Nay *pp* *tremolo ends on D*