

Syriac Music on the Trumpet

How to play the Quarter tone on the normal trumpet without any extra valves?

Six new musical modes (Maqams), in addition to the major and minor.

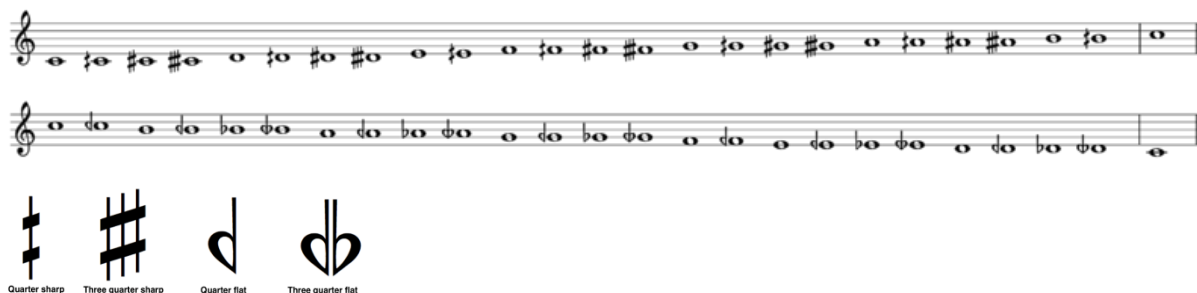
More than 72 new musical scales.

what is the Syriac music?

The roots of the Syriac music (the music of the Syriac Orthodox Church) go back to the music of the ancient Assyrian-Babylonian civilization in Mesopotamia, which has a rich and ancient musical tradition. This music became through the centuries a basis for the main Middle-Eastern music scales used so far in the Middle East.

The quarter tone:

In general, the Middle-Eastern music scales formed in a different way from the way of major and minor scales are formed because in middle-Eastern music you can find seven music accidentals: double-sharp, sharp, half- sharp(\sharp), double-flat, flat, half-flat(\flat or \flat), and natural. Scales with a quarter tone that means the scale as being of 24 equal tones:



What is the meaning of the half flat or half sharp? How can we listen to the half sharp or half-flat notes as a normal note in the scale or in music phrase? In oriental music theory, the one whole tone (C - D) is divided into nine commas, the C-sharp is plus 4.5 Commas, but the C-half sharp is not always plus 2.25 commas, sometimes it is just two commas or three commas... etc. The same thing for the D-half flat is not always minus 7.25 commas, it depends on which scale we are playing, on the direction of the melodic line and the general mood that we should express it.

The structure of the musical scales in the Syriac Orthodox church

The Syriac Qinotho (Qinotho is a Syriac word means maqamat in Arabic language and scales in English) can be thought of as being constructed from simple building blocks or sets, each consisting of three, four or five notes (a trichord, tetrachord or pentachord). Each building block or jins (plural ajnas in Arabic language) has a characteristic pattern of intervals and is usually based on a particular note. Each scale is made up two main ajnas (sets) called lower and upper jins. The lower jins is used to group or classify the scale.

In Syriac music, there are about eight different Sets (ajnas), according to Abrohom Lahdo:

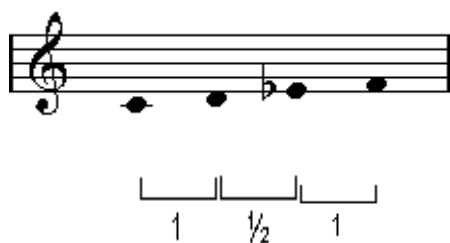
The first and second sets are tetrachords: very popular in folk or wedding music also.



The third set has two different versions the first one is a trichord: Sacred, Mystical and common in folk melodies.



The second version of the third set is a tetrachord: sounds very similar to the first four notes of a minor scale in Western Classical Music.



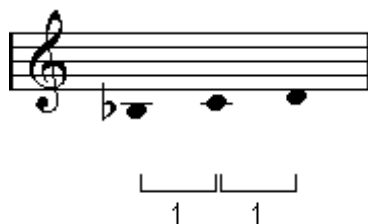
The fourth set is a tetrachord: One of the most common sounds in Middle East music. Its third note locates between a minor third and a major third in Classical Music.



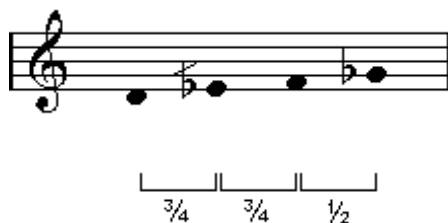
The fifth set is a tetrachord: sounds very similar to the first four notes in the Phrygian mode.



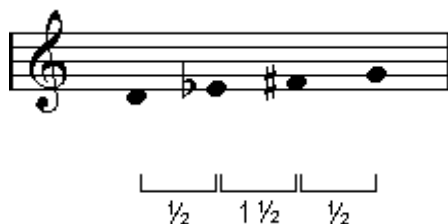
The sixth set is a trichord: It sounds very similar to the first three notes in a major scale.



The seventh set is a tetrachord: Very powerful mood, sad, moving, sincere, and tender.



The last set is a pentachord: has been called simple, pretty and pastoral.



The eight main scales in the Middle- Eastern music:

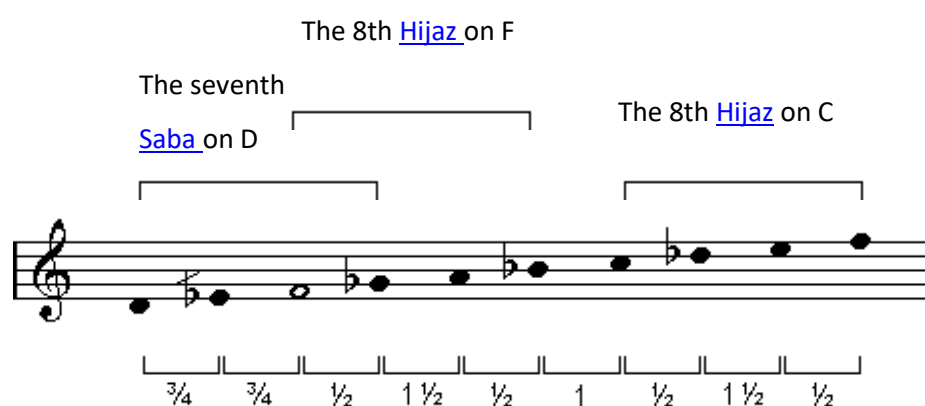
As I mentioned before. These sets became during the centuries the basis of the main Middle- eastern music scales used so far in the Middle East. So that every scale contains at least two sets of those sets.

When we introduce or improvise on one of these scales, it will be nice if we can show the small sets.

In today's Mid-East Arabic, the idiomatic expression, Sunia'a bi-Sehrek, (صنع بسحرك or Made by Your Magic,) is used to describe the main musical scales. It represents the initials of those scales names.

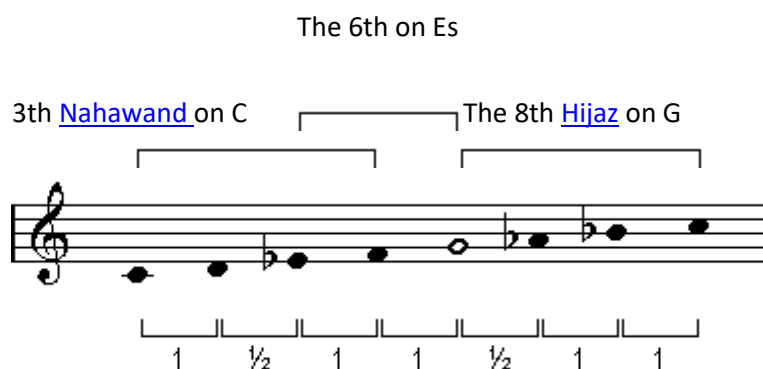
The first scale named (Saba):

It is not easy to find a similar scale in the classical music.



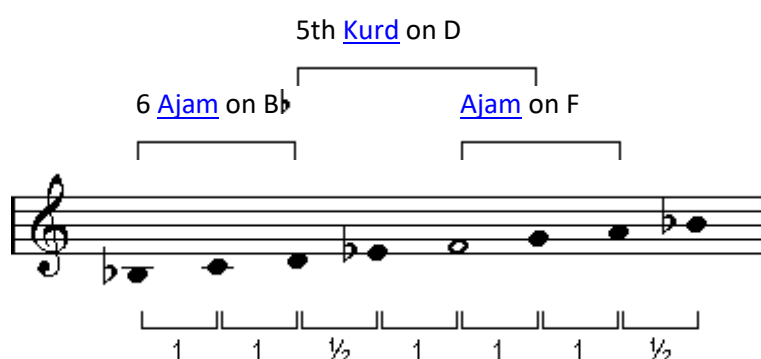
The second scale named (Nahawand):

It is similar to the normal minor scale in the classical music.



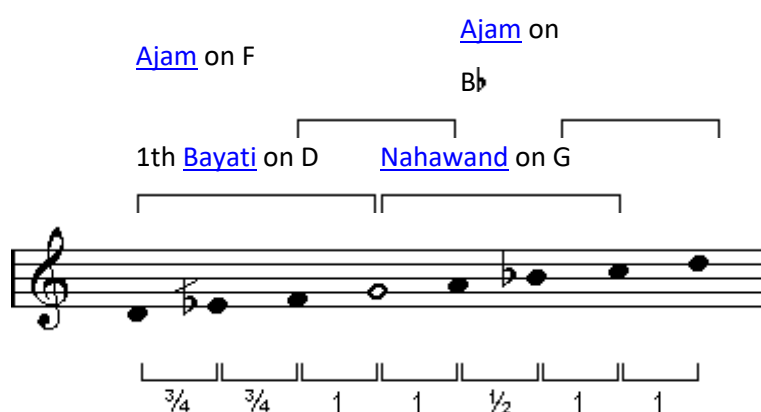
The third scale named (Ajam):

It is similar to the major scale in the classical music.



The forth scale named (Bayat):

It is similar to the normal minor scale in the classical music. But the second note has a half flat.



The fifth scale named (Siga):

It is similar to the Phrygian scale in the classical music. But the first and the fifth note have a half flat.



The sixth scale named (Hijas):

Sometimes the sixth note has a flat, so it will be similar to the Phrygian scale but the third note has a sharp.

Siga on B \sharp

The 8th [Hijaz](#) on D The 4th [Rast](#) on G

1/2 1 1/2 1/2 1 3/4 3/4 1

The seventh scale named (rast):

It is similar to the major scale in the classical music, but the third and the seventh notes have a half flat.

Third on E \flat

Forth on C Forth on G

1 3/4 3/4 1 1 3/4 3/4

The last scale named (Kurd):

It is similar to the Phrygian scale in the classical music.

[Ajam](#) on F [Ajam](#) on B \flat

[Kurd](#) on D [Nahawand](#) on G

1/2 1 1 1 1/2 1 1

The most Popular scales in the Middle-Eastern music:

In general, musicians in the Middle East do not use all possible scales due to the sheer number of scales they can form if they start from each musical note.

Below is a quick reference for the most popular scales in the Middle-Eastern music:

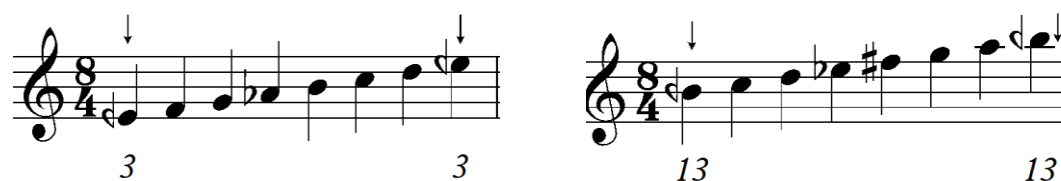
Rast: The tonal division: 1 3/4 3/4 1 1 3/4 3/4



Bayat: The tonal division: 3/4 3/4 1 1 1/2 1 1



Siga: The tonal division: 3/4 1 1/2 1.5 1/2 1 3/4



Saba: The tonal division: $3/4$ $3/4$ $1/2$ 1.5 $1/2$ 1 $1/2$



Hijaz: The tonal division: $1/2$ 1.5 $1/2$ 1 $1/2$ 1 1



Kurd: The tonal division: $1/2$ 1 1 1 $1/2$ 1 1



Nahawand: The tonal division: 1 $1/2$ 1 1 $1/2$ 1 1

Same as the Minor scales in classical music.

Ajam: The tonal division: 1 1 $1/2$ 1 1 1 $1/2$

Same as the Major scales in classical music.

Collection of Examples and Etudes

The following Collection of examples and etudes are designed to help European trumpeters to become comfortable with using the quarter tone:

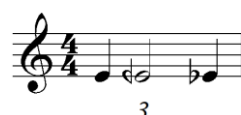
Example 1. Quarter tone flat



Examples 2. Quarter tone sharp



Quarter tones with a half flat fall between the natural notes and the flat notes, such as in this Example:



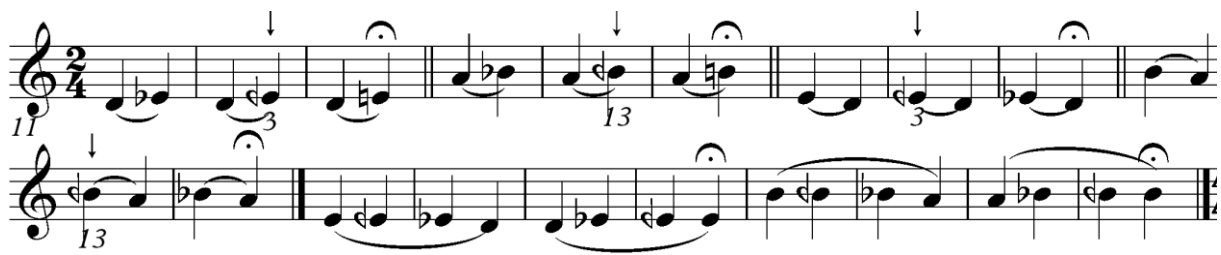
Quarter tones with a half sharp fall between the natural notes and the sharp notes, such as in this Example:



Quarter tone etudes:

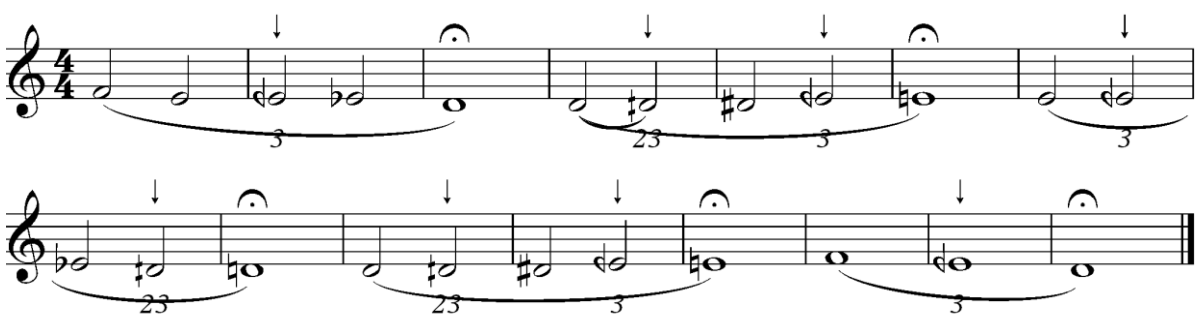
Start with singing, and then play it with the mouthpiece, because buzzing helps to find the center of each pitch. When you realize the exact placement of quarter tones you can play it on trumpet.

This sign ↓ means that the note is lower than the normal note, so you should open the slide, and you will find the fingers numbers under the notes.



Play these etudes slowly and make sure to hear the distances between the notes:

I



II



III



Play these etudes slowly and do not forget to use the suitable fingers and the slide position when playing the quarter tone notes.

Moderato I

10

18

26

34

42

II

50

59

67

75

83

91

Moderato

First system of musical notation for the *Moderato* section, measures 1 through 25. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 9, 17, and 25 are indicated at the start of their respective staves.

Moderato

Second system of musical notation for the *Moderato* section, measures 26 through 34. The notation continues with various note values and rests. Measure numbers 9, 17, and 25 are indicated at the start of their respective staves.

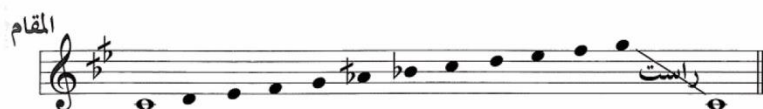
Moderato

Third system of musical notation for the *Moderato* section, measures 35 through 47. The notation continues with various note values and rests. Measure numbers 6, 11, and 16 are indicated at the start of their respective staves.

Collection of serious Middle-Eastern music for trumpet and percussion:

بَا هَلَالاً

مقام: راست نپروز
من مشتقات مقام راست
ایقاع: نوخت



♩ = 108

دور اول يا هلا لا هلا لا هلا لا هلا لا غاب

دور ثاني و هجر ني هجر ني هجر ني هجر ني

بذن لا

غاب عني واحتجب أوسبب موسيقى

(خانة) موسيقى

2. في الهوى ما نابني

غير التعب ياعيني في

الهوى ما نابني غير التعب

ياعيني وانقضى العمر وانقضى العمر

وما وما وما و ما

mp *mf* *f*



يا هلالاً

دور أول
يا هلالاً غاب عني واحتجب

دور ثاني
وهجرني لا بذنب أو سبب

خانة

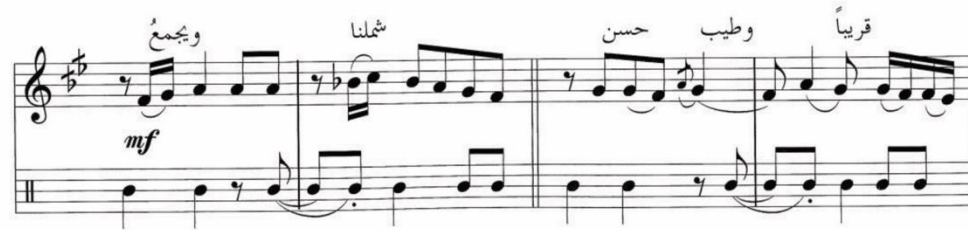
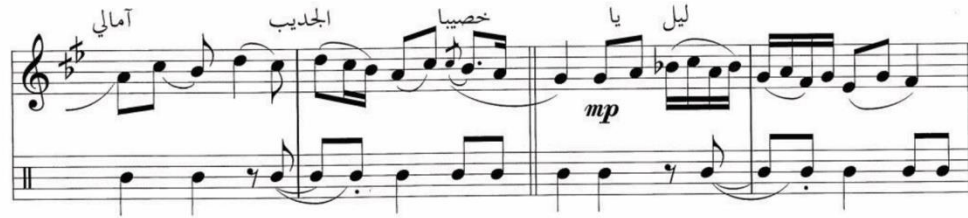
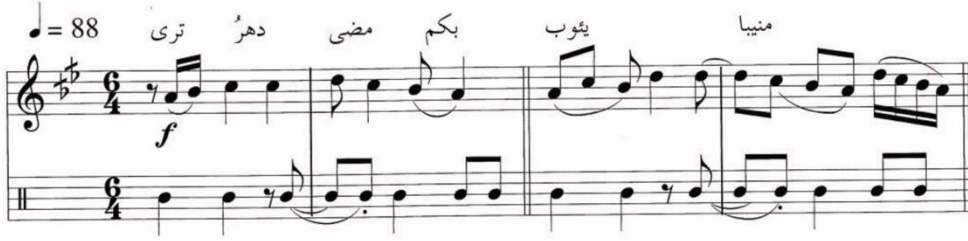
في الهوى ما نابني غير التعب وانقضى العمر وما نلت الأرب

موشح نرى دهر

شعر: السراج المحار
لحن: توفيق الباشا

مقام: راست
إيقاع: السداسي

الايقاع



الحبيب ادعوه حين ويصبح

فخديّ يا ليل ليل بحببا رده

للي يا لا لا لا يا خصيبا السكوب الدمع

لهيبا يذوب اشواقاً كاد وقلبي

ضمائرهما من حبيته ليل يا

mp *mf*



تري دهر

منيبا	تري دهر مضى بكم يثوب
خصيبا	ويضحى روض آمالي الجديب
قريبا	ويجمع شملنا حسن وطيب
حبيبا	ويصبح حين أدعوه الحبيب

خصيبا	فخدّي رده الدمع السكوب
لهيبا	وقلبي كاد أشواقا يذوب
نصيبا	حبته من ضمائرها القلوب
حبيبا	فكان لها وإن كره الرقيب

موشح صحت و جداً

لحن: سيد درويش

مقام: سازكار
إيقاع: دور هندي

الايقاع



دور أول وثاني
♩ = 132

ياندامي آه و جداً صحت

ياندامي آه و جددا صحت

واصلوني وارحموني آه

يا ليل ليل يا ليل اصلوني آه

f *mp* *mf*

وارحموني ختام

خانة

شوقي من ذبت آه غراماً

mp

شوقي من ذبت آه غراماً

mf

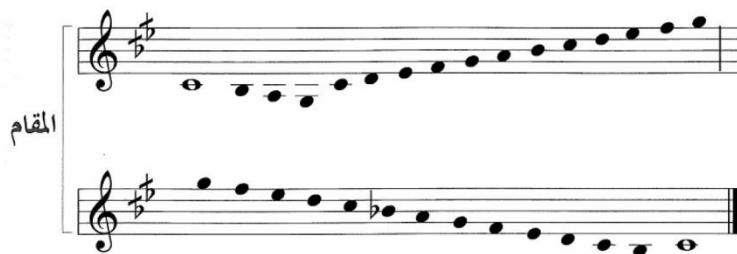
فانصفوني آه وارحموني

فانصفوني آه وارحموني

موشح يا من لعبت به شموله

لحن: قديم
الخانة لحن: توفيق الباشا

مقام: راست
ایقاع: سربند ای الفالس



هذه ما أطف لي يالا يالا يالا

طرفه حمل قد لكن الكلام لا يمكنه خاتمة ختام الشمال

والعادل وأهنا وقتنا ما أطف رسايل

وغافل غائب والعادل غائب غافل

يا من لعبت به شموله

ما أطف هذه الشمال
كالغصن مع النسيم مايل
قد حمل طرفه رسائل
والعادل غائب وغافل

دور أول يا من لعبت به شموله
دور ثاني نشوان بهذه دلالة
خاتمة لا يمكنه الكلام لكن
ما أطف وقتنا وأهنا

* الخاتمة من تلحين توفيق الباشا