

SUMMARY

This PhD dissertation consists of a CD with an artistic recording of music composed by Arabic and non-Arabic composers played on the violin, and a paper discussing the importance of the violin in Middle Eastern music from the perspective of a western-trained classical violinist. The sound recording includes works by Mohammed Abdel Wahab and Zeyad Rahbani, and two of the three movements of Jonathan Barrett's *Sonata*. These pieces include Arabic violin techniques acquired by communing with local artists and music while living and working in the Middle East.

The objective of my dissertation is to present the violin in Arabic music and culture, to analyze the pieces which are performed on this instrument, to show the most interesting performance differences, and theoretical issues. The CD and paper sections together are essential for understanding and implementing the violin techniques correctly.

The first chapter of the thesis contains a theoretical outline of Arabic music. The first section discusses the differences between western classical music theory and Arabic music, presents a theoretical description of Arabic scales including quarter tones, and describes the emotional context of Arabic tonality as well as rhythm and musical notation. The second section contains the genesis of the violin in Middle Eastern culture and the characteristics of the performance technique. The last section is about the violin's role in Arabic chamber music.

In the second chapter, I focus on individual pieces for violin or chamber ensemble, written by Arab composers Mohammed Abdel Wahab and Zeyad Rahbani. These analyses are discussed in terms of their formal structure, history and compositional inspiration, as well as issues of artistic expression. These are preceded by biographical and creative outlines of the composers.

I have divided the third chapter dealing with contemporary music into two sections. The first section includes a violin sonata inspired by the culture of the Middle East, written by Jonathan Barrett, who currently works in Dubai. The second section includes experimental violin works inspired by the West from the Egyptian composer Mohamed Abdelwahab Abdelfattah.

The Appendix contains the scores of the recorded music, an interview with Arabic violinist Ahmad Al-Salihi, lists of *maqams*, *iqq'at* and *jins* with music scores, and a fragment of *L'Egypte* catalog containing the first mentions of the violin in the Arabic world.

My experience as an active musician and music instructor in the United Arab Emirates allows me to compare these two different traditions, norms and approaches to music and violin. I decided to analyze these initially incomprehensible and sometimes controversial practices from the perspective of western violin playing technique.

It is my hope that my analysis and dissertation could provide a valuable source of knowledge by presenting the characteristics of the Arabic violin, and contribute to the development of musical culture, and outline the gaps in this field in Polish educational literature.

**Elements of Arabic Music and Its Realization in the Music of Abdel Wahab, Rahbani,
Barrett and Abdelfattah**