

A Few Notes on the Notes

Basic structure. The piece consists of three distinct melodic parts - interlude, refrain, and verse - as noted in the score. The order of these parts is as follows:

interlude (bars 1-5, instruments only, with repeat)

refrain (bars 6-14, all, with repeat)

interlude (bars 15-18, instruments only, no repeat)

verse (bars 19-36, all, with repeats)

refrain (all, with repeat)

interlude (instruments only, no repeat)

verse (all, with repeats)

refrain (all, with repeat)

interlude (all, with repeats until fade out).

Thus, the piece is played through from bars 1 through 36 with repeats as noted; then played through from bars 6 through 36, again with repeats as noted; and then played from bars 6 through 18 with bars 15-18 repeated as desired to conclude the piece.

Maqam and Darb. The piece is in nahawand. There is no percussion.

Phrasing. The melody is beautiful but simple. The tricky parts have to do with the phrasing. For example, consider the refrain. At bar 6, the refrain begins. Up until this point, the piece has been in 4/4 (ignoring the improvised introduction which has not been notated). But when the refrain starts, a beat is dropped. Then, at bar 14, when the refrain ends, a beat is added, before returning to the interlude. Other similar examples occur in the verse. Frequent changes in the time signature have been made in order to try to make the notation consistent with the melodic phrasing. While they may seem a bit surprising at first, they should help in gaining a feel for the phrasing.

Singers. In addition to the melodic phrasing and Berber pronunciation, the singers have one additional challenge, and that is that not all syllables are pronounced as they would be if one were to read the written lyrics. On the recording, some syllables are dropped, some are added, and some are combined into one, in order to fit well with the melodic phrasing. A lot of careful listening to the recording is needed in order to learn where these cases occur and to prepare for them when singing.

A Vava Inouva

1 interlude E- B7 D G 1. E-

6 12. E- refrain

11 D E- 1. 2. interlude G

16 B7 D G E- verse G

21 D 1. E- 2. E- B7

26 G D 1. E-

31 12. E- D

36 D.S. refrain interlude repeat until fade
(measure 6 - measure 18 with measures 15-18 repeated)

Form: interlude (repeat)
 refrain
 interlude (once)
 verse
 refrain
 interlude (once)
 verse
 refrain
 interlude (repeat until fade)

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