

ACKNOWLEDGEMENT

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Mother Tongue, for Viola Duo, is a work that deals with the feeling of people whose Mother Tongue was subject to linguicide (language killing). The loss of a language is the death of a tradition and cultural heritage, and a world without traditions is like a tree without its roots.

Linguist Professor Ghi'ad Zuckermann writes that in Australia "Out of 330 Aboriginal languages, only 13 are alive and kicking today." And "Since colonisation, Indigenous Australian people have suffered the effects of wide-scale linguicide".

In writing this piece I was inspired in particular by Jenna Richards, who is a Barnjarla Aboriginal woman of Port Lincoln, South Australia. Jenna is involved in a reclamation project reviving her stolen mother tongue. Jenna writes: "It is a story about my grandmother's mother tongue that was being stolen from her family through acts of genocide and linguicide and how now, that I am a mother myself, I alongside my community working towards reclaiming the language that was once considered sleeping". Jenna is bringing back her stolen mother tongue to her children so that they can keep it alive and surviving for future generations.

My three main motivations to compose Mother Tongue are: Ethical, Aesthetic and Utilitarian. In Ethical, I refer to the importance of collaborating with people who struggle to reclaim their linguicided mother tongue. I feel that my music could support the idea of righting the wrong of the past. In Aesthetic, I refer to the beauty of ancient languages and that our world would be a better place with diversity rather than with monolingual mindset. In Utilitarian, I refer to the fact that when people reclaim their heritage tongue, it improves their wellbeing as they feel empowered when reconnecting with their spirituality, cultural autonomy and intellectual sovereignty.

Mother Tongue is a personal musical response and in no way represents an Aboriginal perspective. This writing was approved by Jenna Richards from the Barnjarla Language Advisory Committee (BLAC).

Mother Tongue has five parts:

Warna Yoolalyidi (Grieving, signs belly)

Ngaidyara (Hunting Party)

Ngaldi Ngoodarridhi (Grieving, Broken Liver)

Noornigidi (To Break the Neck of an Animal)

Warna Gooridi (Belly Turning Around, Out of Rage)

Yitzhak Yedid is an Israeli-born Australian orchestral and chamber-music composer, improvising pianist, researcher and educator. Yedid is a Sidney Myer Creative Fellow (2018-19).

Yedid's music described as: "eclectic, multicultural and very personal style that combines jazz and Jewish cantor music, classic European and avant-garde, randomness and a blend of techniques." (Davis '17). American musicologist **Ronit Seter** wrote "**Yitzhak Yedid**, an Israeli-born Australian composer, amalgamates in his music his ancestral Syrian- and Iraqi-Jewish cantillation, Israeli East-West encounters, European and American avant-garde compositional techniques mixed with free jazz ones, and selected Australian influences, all infused with his insights as a concert pianist and improviser to create an experimental, highly expressive yet alluring modern style. Yedid's music is therefore multi-ethnic, multi-cultural, and consequently, transnational." (2019)

"Over the past couple of decades or so, Yedid has put out an almost bewilderingly eclectic range of works and recordings. His disciplinary backdrop takes in Western classical music, free improvisation, Arabic music and liturgical material. His compositions are generally viscerally and cerebrally engaging, and often visually striking, with the piano- playing role requiring a certain amount of calisthenic activity and a significant dosage of emotional and technical investment." (Barry '17).

His awards include: The 2019 Azrieli Prize, the Israel Prime Minister's Prize for Composers ('07) and the Landau Prize for Performing Arts (09). In 2008 he was awarded first composition prize at the 17th International Harp competition. In 2009 his poly-stylistic composition Oud Bass Piano Trio was nominated for Germany's Echo Award. Yedid was awarded a composer-in-residence position at the Judith Wright Centre (Brisbane, '10).

Twelve CDs of Yedid's compositions have been released by prestigious international publishers and distributors including Challenge Records International, Sony, Naxos, -btI-, Muse, MCI and Kaleidos.

to Stefanie Farrands

MOTHER TONGUE

VIOLA DUO

(2019)

שפת אם
לצמד ויולנים

I
WARNA YOOLALYIDI
GRIEVING (SIGNS BELLY)

יצחק ידיד
YITZHAK YEDID

Grave, sorrowness

non vib.

Viola I
pp < *p*

Viola II
p

II
(b)

mp

4

III
(b)

mp

p

accel.

f

ff

a tempo

II
(b)

mp

p

7

II
(b)

poco

p

ppp

pp

ff

ca. 78

II
(b)

poco

III
(b)

ff

III -----

10 *freely* ♩ = ca. 66 *accel.*

♩ = ca. 66

Vla I *f* *fff*

Vla II *f* *fff*

A

11 *a tempo*

Vla I *p*

Vla II *p*

13

♩ = 66 *accel.*

Vla I *pp* *ff*

Vla II *pp* *ff*

15

♩ = 66

Vla I *fff*

Vla II *fff*

*) pressure

poco accel.

a tempo

*) pressure

Vla I *fff* *pp* *p*

Vla II *sub. pp*

IV
III

* Pressure on the strings behind the bridge.

II
NGAIDYARA
HUNTING PARTY

Vivacissimo staccatissimo ♩. = 160 or faster

Vla I
Vla II

3
Vla I
Vla II

5
Vla I
Vla II

7
Vla I
Vla II

A
9
Vla I
Vla II

11

Vla I

Vla II

13

Vla I

Vla II

15

Vla I

Vla II

B

18

Vla I

Vla II

20

Vla I

Vla II

21

Vla I

Vla II

23

Vla I

Vla II

C

24

Vla I

Vla II

25

Vla I

Vla II

27

Vla I

Vla II

29

Vla I

Vla II

3

3

>

>

Detailed description: This system contains measures 29 and 30. It features two staves, Vla I and Vla II, in a 12/8 time signature. Both staves begin with a key signature of one sharp (F#). Measure 29 contains eighth-note patterns with triplets in both staves. Measure 30 continues with similar eighth-note patterns, including triplets and accents (>) on the final notes of each measure.

31

D

Vla I

Vla II

3

3

ff

ff

Detailed description: This system contains measures 31 and 32. It features two staves, Vla I and Vla II, in a 12/8 time signature. Measure 31 includes a key signature change to two sharps (F# and C#) and contains eighth-note patterns with triplets. Measure 32 continues with eighth-note patterns and includes a dynamic marking of *ff* (fortissimo) in both staves. A box containing the letter 'D' is positioned above the staff in measure 32.

33

Vla I

Vla II

Detailed description: This system contains measures 33 and 34. It features two staves, Vla I and Vla II, in a 12/8 time signature. Both staves contain complex eighth-note patterns with various accidentals and slurs.

35

Vla I

Vla II

>

>

Detailed description: This system contains measures 35 and 36. It features two staves, Vla I and Vla II, in a 12/8 time signature. Both staves contain eighth-note patterns with various accidentals. Measure 36 includes accents (>) on the final notes of each measure.

37

Vla I

Vla II

>

>

>

>

>

>

>

>

>

Detailed description: This system contains measures 37 and 38. It features two staves, Vla I and Vla II, in a 12/8 time signature. Both staves contain eighth-note patterns with various accidentals. Measure 38 includes multiple accents (>) on the final notes of each measure.

39

Vla I

Vla II

This block contains the musical notation for measures 39 and 40 for Violin I and Violin II. Measure 39 is marked with a box containing the number '39'. Both parts play a rhythmic pattern of eighth notes with accents. The Violin I part starts in the bass clef and switches to the treble clef at the beginning of measure 40. The Violin II part remains in the bass clef. The key signature has one sharp (F#).

40

Vla I

Vla II

This block contains the musical notation for measures 40 and 41 for Violin I and Violin II. Measure 40 is marked with a box containing the number '40'. Both parts continue the rhythmic pattern from the previous block. The Violin I part is in the treble clef, and the Violin II part is in the bass clef. The key signature has one sharp (F#).

III

NGALDI NGOODARRIDHI
GRIEVING (BROKEN LIVER)

Grave, sorrowness
sul tasto non vib.

Vla I *p*

Vla II *p*

4 *ord.* III *mp*

II III IV *p*

8^{va} irregular pitch variation
weeping sound

III IV *3* tones bending

Vla I *sfz sfz sfz sfz*

Vla II *ord.* *mp* *sul tasto* *ord.*

7 *sul tasto*

II

Vla I

Vla II *sul tasto*

10 *ord.* *8^{va}* irregular pitch variation
weeping sound

sfz sfz sfz sfz

A baroque choral like ♩ = ca. 60

mp-mf

ord. baroque choral like ♩ = ca. 60

Vla I

Vla II *mp-mf*

12

Vla I

Vla II

14

Vla I

Vla II

16

Vla I

Vla II

18

B *a tempo*

3/4 tones bending

Vla I

Vla II

p

20

meno mosso

Vla I

Vla II

ppp

p

III

IV
NOORNIGIDI
TO BREAK THE NECK OF AN ANIMAL

♩ = ca. 102 groovy

Vla I

Vla II

f

4

Vla I

Vla II

6

Vla I

Vla II

7

Vla I

Vla II

A

9

Vla I

Vla II

ff

al tallone, harsh, use heavy vertical movement

irregular tremolo and pitch variation sul pont.

free impro

s. pont.
irregular tremolo
and pith variation

11

sim. bow stroke
ord.

Vla I

Vla II

sim. bow stroke

free impro

13

sim. bow stroke
ord.

Vla I

Vla II

sim. bow stroke

I

III *sim.*

free impro

free impro

15

Vla I

Vla II

free impro

free impro

free impro

free impro

B

17

Vla I

Vla II

f

f

19

Vla I

Vla II

20

Vla I

Vla II

This system contains measures 20 and 21. The Violin I part (Vla I) is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, often beamed together, and includes accents and slurs. The Violin II part (Vla II) is in bass clef and provides a harmonic accompaniment with similar rhythmic patterns, including slurs and accents.

21

Vla I

Vla II

This system contains measures 21 and 22. The Violin I part (Vla I) continues the melodic line with various intervals and includes slurs and accents. The Violin II part (Vla II) continues its accompaniment, featuring slurs and accents.

22

Vla I

Vla II

This system contains measures 22 and 23. The Violin I part (Vla I) shows a continuation of the melodic theme with slurs and accents. The Violin II part (Vla II) provides a steady accompaniment with slurs and accents.

23

Vla I

Vla II

This system contains measures 23 and 24. The Violin I part (Vla I) continues with the melodic line, including slurs and accents. The Violin II part (Vla II) continues its accompaniment with slurs and accents.

24

Vla I

Vla II

This system contains measures 24 and 25. The Violin I part (Vla I) concludes the melodic phrase with a final note and a double bar line. The Violin II part (Vla II) concludes its accompaniment with a final note and a double bar line.

35

Vla I

Vla II

Measures 35-36: Two staves, Vla I (treble clef) and Vla II (bass clef). Both staves feature a complex rhythmic pattern of eighth and sixteenth notes with frequent accidentals. Measure 35 includes a triplet of eighth notes in both staves. Measure 36 continues the pattern with some notes marked with accents.

37

Vla I

Vla II

Measures 37-38: Two staves, Vla I (treble clef) and Vla II (bass clef). The music continues with intricate rhythmic patterns. Measure 37 has a triplet of eighth notes in Vla I. Measure 38 features a triplet of eighth notes in Vla II.

39

Vla I

Vla II

Measures 39-40: Two staves, Vla I (treble clef) and Vla II (bass clef). Measure 39 shows a triplet of eighth notes in Vla I. Measure 40 features a triplet of eighth notes in Vla II.

E

Vla I

Vla II

Measures 41-42: Two staves, Vla I (treble clef) and Vla II (bass clef). Both staves feature a triplet of eighth notes in measure 41. Measure 42 continues with a triplet of eighth notes in Vla II.

43

Vla I

Vla II

Measures 43-44: Two staves, Vla I (treble clef) and Vla II (bass clef). Both staves feature a triplet of eighth notes in measure 43. Measure 44 continues with a triplet of eighth notes in Vla II.

53

Vla I

Vla II

Measures 53-54. Violin I and II parts. Measure 53: Violin I has three triplet eighth notes (G4, A4, B4) followed by eighth notes (C5, B4, A4, G4, F4, E4, D4, C4). Violin II has triplet eighth notes (G3, A3, B3) followed by eighth notes (C4, B3, A3, G3, F3, E3, D3, C3). Measure 54: Violin I has eighth notes (C5, B4, A4, G4, F4, E4, D4, C4) followed by eighth notes (B3, A3, G3, F3, E3, D3, C3). Violin II has eighth notes (C4, B3, A3, G3, F3, E3, D3, C3) followed by eighth notes (B2, A2, G2, F2, E2, D2, C2).

54

Vla I

Vla II

Measures 54-55. Violin I and II parts. Measure 54: Violin I has eighth notes (C5, B4, A4, G4, F4, E4, D4, C4) followed by eighth notes (B3, A3, G3, F3, E3, D3, C3). Violin II has eighth notes (C4, B3, A3, G3, F3, E3, D3, C3) followed by eighth notes (B2, A2, G2, F2, E2, D2, C2). Measure 55: Violin I has eighth notes (C5, B4, A4, G4, F4, E4, D4, C4) followed by eighth notes (B3, A3, G3, F3, E3, D3, C3). Violin II has eighth notes (C4, B3, A3, G3, F3, E3, D3, C3) followed by eighth notes (B2, A2, G2, F2, E2, D2, C2).

55

Vla I

Vla II

Measures 55-56. Violin I and II parts. Measure 55: Violin I has eighth notes (C5, B4, A4, G4, F4, E4, D4, C4) followed by eighth notes (B3, A3, G3, F3, E3, D3, C3). Violin II has eighth notes (C4, B3, A3, G3, F3, E3, D3, C3) followed by eighth notes (B2, A2, G2, F2, E2, D2, C2). Measure 56: Violin I has eighth notes (C5, B4, A4, G4, F4, E4, D4, C4) followed by eighth notes (B3, A3, G3, F3, E3, D3, C3). Violin II has eighth notes (C4, B3, A3, G3, F3, E3, D3, C3) followed by eighth notes (B2, A2, G2, F2, E2, D2, C2).

56

Vla I

Vla II

Measures 56-57. Violin I and II parts. Measure 56: Violin I has eighth notes (C5, B4, A4, G4, F4, E4, D4, C4) followed by eighth notes (B3, A3, G3, F3, E3, D3, C3). Violin II has eighth notes (C4, B3, A3, G3, F3, E3, D3, C3) followed by eighth notes (B2, A2, G2, F2, E2, D2, C2). Measure 57: Violin I has eighth notes (C5, B4, A4, G4, F4, E4, D4, C4) followed by eighth notes (B3, A3, G3, F3, E3, D3, C3). Violin II has eighth notes (C4, B3, A3, G3, F3, E3, D3, C3) followed by eighth notes (B2, A2, G2, F2, E2, D2, C2).

meno mosso

57

Vla I

Vla II

Measure 57. Violin I and II parts. Measure 57: Violin I has a glissando leading to a half note (C5) with a fermata. Violin II has a glissando leading to a half note (C4) with a fermata. Dynamics: *p-mf*. Rehearsal mark II.

V

WARNA GOORIDI
BELLY TURNING AROUND (OUT OF RAGE)

ca. 98

Octatonic semitone tone scale
C, C#, D#, E, F#, G, A, A#

Vla I *sfz f* *Octatonic tone semitone scale*
C, D, D#, F, F#, G#, A, B

Vla II *sfz f*

3

Vla I 8:6/16 4+4+2/16

Vla II 8:6/16 4+4+2/16

5

Vla I 4+4+2/16 10/16

Vla II 4+4+2/16 10/16

7

Vla I

Vla II

9

Vla I

Vla II

11

Vla I

Vla II

13

Vla I

Vla II

15

Vla I

Vla II

17

Vla I

Vla II

19

Vla I

Vla II

sim.

21

Vla I

Vla II

23

Vla I

Vla II

sim.

25 *accel.*
Vla I *ff*
Vla II *ff*

27 *a tempo* *accel.* *a tempo*
Vla I
Vla II

29 *accel.* *a tempo*
Vla I
Vla II

31 *accel.* *a tempo*
Vla I
Vla II

33 *accel.* *poco rit.*
Vla I
Vla II

35 *accel.* *poco rit.* *accel.*

Vla I
Vla II

Detailed description: This system contains measures 35 and 36. Measure 35 is in 5/16 time with a key signature of one sharp (F#). Both staves feature a rhythmic pattern of eighth notes with accents. Measure 36 is in 7/16 time with a key signature of one sharp. The pattern continues. Measure 37, which begins the next system, is in 5/16 time with a key signature of one flat (Bb).

37 *rit.* *poco accel.* *rit.*

Vla I
Vla II

Detailed description: This system contains measures 37 and 38. Measure 37 is in 5/16 time with a key signature of one flat. The notes are dotted eighth notes with accents. Measure 38 is in 12/16 time with a key signature of one flat. The notes are dotted eighth notes with accents.

39 *poco accel.*

Vla I
Vla II

Detailed description: This system contains measures 39 and 40. Measure 39 is in 5/16 time with a key signature of one flat. The notes are dotted eighth notes with accents. Measure 40 is in 14/16 time with a key signature of one sharp. The notes are dotted eighth notes with accents.