

own musical exploration. This madrigal is organized into three parts that are distinguished by their pitch content: (1) diatonic (7 possible tones), (2) chromatic (12 possible tones), and (3) microtonal (31 possible tones!).

In my work, every chord in “Musica prisca caput” is chronologically represented: almost all of them with their original voice leading, many of which are solely in root position! They vary from the original by the extension of range (beyond what is possible with human singers), expansion of timbral possibilities (i.e. glissandi, tremolandi, harmonics, etc.), and the implementation of the *maqamat* to establish a new melodic context for Vicentino’s contrapuntal writing.

By focusing on this distinctly Western point of departure, I hope to provoke a renewed awareness of the richness of Arab traditions and how their facets can coexist within our global cultural landscape.

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