Ghana: the folk music of Malta influences on my music

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Certification

I, Jeffrey Vincent Galea, declare that this thesis, submitted in partial fulfilment of the requirements for the award of Master of Arts (Research), in the Faculty of Creative Arts, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

Jeffrey Vincent Galea

10 March 2005
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Abstract

As an Australian-born composer of Maltese heritage my upbringing encompassed an interesting combination of local and Mediterranean culture. My father, Joseph Alexander Galea, is active in the Australian Maltese community as both a singer and guitarist of Maltese music. I was exposed to the language and culture from an early age, the sounds of *gfiana* being imprinted on my memory for as far back as I can remember.

*Gfiana* is a form of music that consists of a range of vocal and instrumental sub-genres. This thesis will introduce a few of the more common forms that are still in use today both in Malta and Australia. I will explore certain elements of this music in order to ascertain their influence on my compositional practice. These comments arise from my conviction that music can in some way represent real historical events, a viewpoint that I accept is contentious, but is nevertheless central to my personal artistic vision.

This research undertakes an extensive investigation of the available literature on *gfiana*. Some local exponents of the *gfiana* tradition are interviewed and live recordings of *gfiana* performances have been made for further investigation.

The ultimate aim of this thesis is to convey the means by which I have implemented my knowledge and investigations of *gfiana* performance in my own compositions. This “re-invention” will be explored in some detail, outlining the sources of influence and inspiration for the works submitted.

*As the Maltese written language contains some letters which are not contained within the standard written English alphabet, I have chosen to employ a Maltese font (*Maltzurich Italic Ex*) for all terms deriving from this language.*
1. The Assimilation of *Għana* in my Compositions

The idea that music is able to "represent" events that take place in the real world (or indeed to represent anything at all) has stirred up a lively philosophical discussion which is ongoing. However, my intention in this thesis is not to engage in this debate, but rather to attempt to elucidate the ways in which, for me personally, historical events have acted as creative "triggers", influencing my compositional choices and procedures. I begin with a discussion of what is probably the most "representational" of the folio works, *Melita Fantasie*.


The Maltese people have occupied the Maltese islands for thousands of years. The island nation was occupied in turn by Phoenicia, Greece, Carthage, Rome, the Arabs, Normans, The Knights of St. John, France and Britain.

With this occupation, inevitably, Maltese culture has been influenced in many ways. The Maltese language is a hybrid of Arabic, Spanish, Italian, English and French. The cultural influences from these occupying nations also extend to other aspects of Maltese culture. Its music is a fine example of these. Malta has its own distinctive music, ranging from contemporary popular to folk music.

*Għana* (pronounced "ah-na") is the term used by the Maltese people when referring to their folk music. The exact origins of *għana* are obscure, but there exist many
similarities with other Mediterranean musical cultures. These similarities will be discussed later but there are definite connections to music from Northern Africa, Spanish and Arabic cultures. Għana is performed today in Malta and other parts of the world, including Australia.

The term “Folk music” is applied here to music that originated amongst the lower socio-economic strata of society and in this respect għana is no different.

“As with Flamenco music, Greek Rebitika, Portuguese Fado and American Blues music, għana has always been the music of the downtrodden and socially disadvantaged. Through it, they voiced their protest and resistance to governments and regimes who ruled the islands over the centuries” (Casha, 3).

It is a music traditionally performed by farmers, labourers and peasants. Similar to other forms of folk music, little is written down and the music is communicated by oral tradition between friends and family.

The instrumental accompaniment for għana usually consists of two or more guitarists, but previous to World War II other instruments were used, for example:

Il-Żaqq: a form of bagpipes.
Ir-Rabbaba: a friction drum.
It-Tambur: Kettledrum or Tambourine.
L-Argunett: Mouth organ or mouth harp.
**Accordion:** This has been used occasionally in contemporary times (Casha, 10).

Today the main accompanying instrument is the guitar. There are many alternate tunings to the standard western tuning (1\textsuperscript{st}-e, 2\textsuperscript{nd}-b, 3\textsuperscript{rd}-g, 4\textsuperscript{th}-D, 5\textsuperscript{th}-A, 6\textsuperscript{th}-E) of the guitar and many guitarists have their own preferences for these tunings. The guitarists typically play guitar interludes or solos in between the sung melodies. The solos are traditionally improvised and there is a certain level of virtuosity required and expected. The guitarists gain renown for their abilities and their individual styles are recognised by *għana* enthusiasts.

The concerto *Melita Fantasie* is intended as a musical “representation” of the indomitable spirit of the Maltese people. The work lasts for approximately twenty-five minutes and progresses chronologically through Maltese history. The music attempts to portray certain elements, drawing on political, cultural and religious characteristics, of the conquering nations.

The instrumentation of *Melita Fantasie* prescribes the use of two nylon string acoustic guitars and a chamber orchestra. The guitar usually employed for Maltese music is a hand made steel string instrument. These guitars have a different timbre to the standard six string acoustic classical guitar of Spanish origin. The Maltese instrument (Fig. 1) is characterised by a thin bright sound as opposed to the deeper resonant timbre of standard acoustic guitars. My preference for performance would be the steel string guitars similar to the ones in use for *għana*. Unfortunately, the lack of availability of these instruments could make performances difficult to arrange. This work is therefore
composed with the standard classical guitar in mind. The guitarists are instructed to play
sul ponticello to imitate the timbre of the Maltese instrument.

![Joseph Galea's handcrafted guitar, ca. 1977](image)

**Fig. 1** Joseph Galea’s handcrafted guitar, ca. 1977

*Għana* is generally performed with one lead guitarist and at least two accompanying
guitarists. *Melita Fantasie* only requires the use of two guitarists. Both share in the lead
and accompaniment roles. The orchestra fills the role of the third guitar.
A common problem associated with concert performances of works for guitar and orchestra is the difficulty of guitar projection. Modern performances of J. Rodrigo’s *Concierto de Aranjuez*, for example frequently employ guitar amplification. For similar reasons the guitarists for *Melita Fantasie* are instructed to have their instruments amplified. A microphone is preferred to a pickup. A chamber orchestra is prescribed for this work.

The orchestration for *Melita Fantasie* is as follows:

- 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons
- 2 Horns in F, 2 Trumpets, 2 Trombones
- Timpani, Crash Cymbal, Roto Toms
- 2 Nylon String Guitars
- Violin I, Violin II, Viola, Cello, Double Bass (typically (6:6:4:3:2) or (4:3:2:2:1)).

### 1.1.1. Overview of *Melita Fantasie*

I have not attempted to re-create the music of other cultures but have tried to “capture” a certain aspect or element of their culture. The character of each movement reflects the way I identify the various occupying forces.

The ancient Roman civilization, for example, is frequently perceived as a well-structured society, creating roads, aqueducts etc, but being, in many ways, unimaginative in respects to philosophy, science and the arts. “Practical management and construction on a grand scale appealed to the Roman. Did he ever invent anything? Very little...”(Barrow, 137). The music that reflects this era is in common time and well
structured, block chords dominate the music and melodic phrases do not play an important part. This contrasts to the ancient Greek section where the music, melodically, is more creative and imaginative. The chordal accompaniment provided by the guitars, does not dominate the movement. Melodic phrases in the woodwind section of the orchestra are the main distinguishing element of this movement.

There are numerous themes that are regularly performed by the guitarists. These themes are diverse and they have varying roles in *ghana*. Some themes work as preludes to a larger piece of music or others may be a prelude to an entire evening’s entertainment. Many themes encompass a variety of emotions. These themes reflect certain characteristics of the Maltese people and/or aid in portraying certain emotions, depending on the genre of *ghana* being performed. For example, some themes reflect the ancient, timelessness of Malta and others reflect the gaiety of the people attending one of the many Maltese festas.

I have collected and listened to many recordings and performances of *ghana*. I have also discussed informally, with musicians and scholars of *ghana*. Examples are Frank Zammit (poet/historian)(pers. comm.), Raymond Attard (musician)(pers. comm.), Joseph Galea (musician)(pers. comm). There are no set rules of performance but some musicians do follow certain guidelines when participating in the performance. Musical elements such as keys or tonal centres, alternative guitar tunings and time signatures depend on the genre of *ghana* and also on the lyrical content. There are also musicians, singers and guitarists alike, who prefer certain keys and tempi to suit their personal taste and style.
The music I have chosen is a theme that I have heard for many years. My father, Joseph Galea, tends to play this theme constantly, even when at home and playing for his own enjoyment. It is a generic theme that is played by many Maltese guitarists, but each performance varies. The guitarists modify the music and improvise over the basic melody, stamping their personal “fingerprint” on the music. There is also no doubt that the musical content may have changed over the years as folk music and culture in general has been traditionally passed down through generations orally and in this case aurally.

It is a common perception of the Maltese people that they are a no-nonsense, hard working people. The musical fragment I have chosen, to me, is an apt symbol of this no-nonsense view of life.

For this work, the principal theme (Ex.1) represents the spirit of the Maltese people as they are subjugated to years of oppression from foreign invaders. This musical extract I have employed is generally performed before an ghana session or in between sessions. I have often witnessed the guitarists playing this after they tune their instruments, akin to a “warm up” period.
The opening of the work introduces this theme.

Noëffs -Ton, “half tone”, is the term employed by musicians when referring to this style of ghana. This refers to the ambiguous key of the music. The key centre begins in C major, tends towards d minor and ends in A major, before it starts over again. I have utilized this conflict of key centres and explored the possibilities in creating my
own tonality. Juxtaposing C major over A major and F major over Bb major. The material used for this movement and indeed the whole work is derived from the chord progression and melodies utilised by the two guitars in the prelude. The conflict created between these chords works well in reflecting the conflict of cultures in Malta. The table below represents the durational subdivision of *Melita Fantasie* and the time allotted to each movement.

<table>
<thead>
<tr>
<th>Prelude</th>
<th>“Ancient Times”</th>
<th>“Romans”</th>
<th>“Arabs”</th>
<th>“Numerous Invasions”</th>
<th>“British Rule”</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 min</td>
<td>3 min</td>
<td>3 min</td>
<td>4 min</td>
<td>2 min</td>
<td>2 min</td>
<td>2 min</td>
</tr>
</tbody>
</table>

1.1.2. “Prelude”

The prelude acts as an introduction to the typical sounds of Maltese music. The principal theme is introduced by the two guitars and is representative of how it would be heard in a typical *ghana* session. The orchestra takes up the theme (Ex. 1).

1.1.3. “Ancient Times”

To represent the pre Roman era I employed the woodwind section to introduce the melodic phrases of the movement. For me, the timbral characteristics of woodwind instruments evoke pre-modern historical eras. I avoided the brass section and kept the involvement of the strings to a minimum.
Harmonically, the construction of chords is based on material introduced in the opening movement, for example, a juxtaposition of C major and A major creates a dual key centre. “Ancient Times” utilizes four chords (Ex. 2a-d) as its harmonic basis and below is an explanation of the method used to construct these chords.

**Chord One (C major/ A Major)**

Ex. 2a. *Melita Fantasie*, “Ancient Times”.

**Chord Two (F major/ Bb major)**

Ex. 2b.

**Chord Three (C major/ Bb major)**

Ex. 2c.
Chord Four (F major/ A major)

Ex. 2d.

The woodwind instruments dominate this section melodically but the guitars and strings form the harmonic foundation. This is based on a chordal progression introduced by the guitars and then taken up by the strings.

The introduction to this section (bars 123-134) lasts for 12 bars and repeats the chordal progression of 1, 1, 1, 2 (from above) three times. The main body begins at bar 135 and proceeds through the progression below.

Chords; 1, 1, 2, 1, 1, 2, 3, 3, 4, 3.

The duration of each chord is two bars in length and the entire progression is repeated before the end of the movement.

1.1.4. “Romans” (ca 510 BC – 476 AD)

The Roman Empire was, in my opinion, founded on militaristic prowess and was an organized and structured society. The ancient Greece civilization is known for its philosophers, scientists, artists and mathematicians. The Roman Empire is generally not
associated with great advances in these areas. This movement had to contrast to the one that preceded it.

To demonstrate this ordered and militaristic view, I employed a rigid, rhythmical pattern where the brass instruments were prominent. Chords built on perfect 4ths are dominant in this section to reflect the perceived view of a lack of creativity and subtlety in the Roman era.

The harmonic construction of chords for this movement is similar to that of the previous movement but is applied differently. In “Ancient Times” the chords created work as a harmonic basis and the wind instruments played the lead role melodically. “Romans” has no melodic themes, it relies on rhythm and harmony to propel the movement. This is provided through the percussion and primarily brass instruments.

In constructing the harmonic texture for this movement I juxtaposed pairs of chords taken from the introduction and first theme. Instead of creating larger chords I then examined the combinations of intervals and grouped all of those that were a perfect 4th apart (Ex. 3). Here are the chord pairings and combinations of 4ths created from this procedure.

**Chordal pairs**

- C Major/ F Major
- Bb Major/ A Major
- F Major/ Bb Major

Perfect 4ths generated from above chordal pairings.
Ex. 3. Melita Fantasie, “Romans”.

This movement lasts for 24 bars in length with different sections of the orchestra applying these 4ths with motifs that vary in length (Ex. 4).

Ex. 4. Melita Fantasie, bars 180-187.
Brass: Six bar motif played 3 times. Then the brass join in with the guitars for the final six bars (Ex.5).

Ex. 5. *Melita Fantasie*, horn motif, bars 180-185.

Percussion: Five bar motif played five times (Ex. 6).


The Roman Empire endured for approximately one thousand years however this movement lasts for approximately two minutes. Compared to other sections of *Melita*
*Fantasie* its contribution seems minor. The Roman Empire obviously has a lasting effect and influence worldwide, however this work focuses on the Arabic influences on Maltese music. The Arab occupation was a shorter period of time than the Romans’ but its contribution and influences play a major part in its past and current way of life.

1.1.5. “Arabs”

This movement is the climax of the work for a number of reasons. Malta’s occupation by the “Phoenicians 800-700 BC, Carthaginians 480-218 BC and 870-1090 Arabs” (Azzopardi, 17) have left a lasting influence on Maltese, including the language and music. The origins of *għana* are unknown but there are undeniable links to Arabic culture. The singing styles of the *għannejja* reveal similarities to Arabic music and the scales employed by the musicians also reveal similarities in their construction.

An observation made by a nineteenth century Arab visitor; cited by Cachia.

In music as in other things, the Maltese waver; they are neither like the Franks nor like the Arabs. Their villagers have but a few songs, and when they sing they strain their voices excessively, so that they shock the ear. They resemble the Franks in that they confine themselves to the rasd, and the Arabs in that when a number of them assemble to sing they use sounds which belong to one mode only, also in that one of them stands up to recite and the others respond. Their notables learn Italian melodies …

(Cachia, 47)
And this by Paul Sant Cassia in a paper written whilst studying at the University of Durham, 1998:

The foremost living folklorist Guze Cassar Pullicino, following a linguistic model of culture, identified two ‘elements’ in Maltese folklore: the Romance element, and the ‘older Semitic element which is probably Arab’ (1989b: 60). Indeed Cassar Pullicino was at pains to point out, as against the elite sponsored view of history, that ‘the Arab-Berber cultural influence did not end with the arrival of Count Roger in 1090, nor, as some historians assert with their final expulsion by King Fredrick II in 1224’ (ibid: 60-61). He points to the ongoing links with the Muslim world under the Knights, the large number of slaves, the mixing of populations, and the popularity of Muslim slaves in providing charms against the evil eye, etc. (Sant Cassia, 6)

Examining the accompaniment provided by the guitarists supports the observations of Arabic influences. The guitar interludes (prejjem) are improvisations but often employ the use of the Phrygian Major (Ex. 7) mode (Haerle, 46). This scale is built upon the 5th degree of the harmonic minor scale. The Phrygian Major is similar to a scale used in Arabic music. “In 1949 the French musicologist Rodolphe d’Erlanger, an authority on Arab music, compiled a list of 119 maqamat (modes) from eastern Arabic countries and 29 from Tunisia” (Pacholczyk, 259). The Hijazi is one of the most commonly used maqamat today. This mode is similar in construction to the Phrygian Major scale.
One of the main differences between the two modes is the use of microtones. “The scale of the *maqam* usually consists of seven pitches to the octave. The intervals between the degrees can be a quarter tone (rarely), a half-step, a three-quarter tone, or various forms of augmented tones such as 1- ¼ or 1- ½ tones” (Pacholczyk, 259). The interval between the 5th and 6th degrees of the *Hijazi* is 1- ¼ tones; this differs to the Phrygian mode.

Implementation of such scales may explain the similarities in Maltese and Arabic music.

**Phrygian major**

```
\begin{music}
   \addStaff
   \addSymbol \chord \G \F \A \B \C \D \E \F \G
\end{music}
```


In contrast to the use of this scale the rhythm guitarists play the accompaniment utilizing western, triadic chord and chordal progressions commonly found in diatonic music.

The singers (*ghannejja*) combine Arabic scales, including microtonal intervals, and Western phrasing in a combination that produces the original and different sound of the Maltese music. *Ghana* has definite similarities with African, Sicilian, Spanish Flamenco and Eastern/Arabic music. These are evident when listening and comparing the music of these cultures.

For this movement I have implemented an Arabic rhythm (Ex. 8) named *Sama i Thaqil* (Pacholczyk, 261). The time signature of 10/8 was employed with a grouping of 3+3+4. The opening of this movement begins with the Timpani and Roto toms.
This section is in three parts, the first section, bars 204-224, introduces the Arabic rhythm and attempts to capture the foreboding presence of the foreign invaders. The strings surge forward (Ex. 9) threatening to engulf all employing the use of the Phrygian major scale in A. The obvious panic of the Maltese people as they prepare for yet another invader is present and is represented by the two guitars. The guitars play fragments based on the chordal harmonies presented in earlier movements. In bar 225 (Ex. 10) the two guitars are left on their own as an aftermath of what has transpired.

Ex. 8. Melita Fantasie, Timpani rhythm.

Ex. 9. Melita Fantasie, String section, bars 216-217.
1.1.6. “Numerous Invasions”

This movement encompasses approximately four hundred years as Malta was subjected to invasion by numerous conquering nations. “Malta functioned as a feudal fiefdom for a range of European Princes, much to the anger, frustration and hardship of the Maltese people” (Azzopardi, 23). Malta’s position, in the middle of the Mediterranean Sea, was of great strategic importance. Occupying nations were the Normans (1090-1194), Swabians (1194-1266), Angiovins (1266-1283), Aragonese (1283-1412), Castillian (1412-1529) and the Moors (1429-1518) (ibid, 17).

To represent this tumultuous period in Maltese history I have drawn on the music from preceding movements. The guitars (Ex. 11) employ the use of the d minor and Phrygian scales, reminiscent of the “Ancient Times” and “Arabs” movements. Harmonically, the chordal configurations that were constructed for the earlier movements were adapted for this section.

The percussion employ similar rhythmical patterns from the “Arabs” section (Ex. 12a) with further developments and alterations, culminating with the rest of the orchestra utilizing the “Romans” theme (Ex. 12b).


Ex. 12b. Bars 283-284.

The strings and woodwind borrow material from preceding movements until the whole orchestra merges with the militaristic theme from the “Romans” section (Ex. 13).
1.1.7. “British Rule”

This movement represents the effects of British rule over Malta. “On 24 October 1798, Captain Alexander Ball of the Royal Navy assumed command of the islands at the invitation of the Maltese.” (Azzopardi, 27). The British occupation is as contentious an
issue as the Arabic. It has been well documented that the middle to upper socio-economic groups of Malta have in the past and still do wish to disassociate themselves with ties to Arabic culture.

“Malta and her historians have spent hundreds of years embracing Europe and the Holy Land and rebuffing Africa ... They have picked and chosen with care the sources of their origin, and many of the distortions that mark their written history and their popular beliefs come from the determination they have shown to look with disdain on the land of Numidia and Barbary.”(Dennis, 9).

They prefer to be seen as possessing ties with Britain and Europe as opposed to Africa or the Middle Eastern cultures. This attitude negatively affects elements of Maltese culture, including language and music. In the past the Maltese language has been suppressed, people preferring English as the national language. Musically, ghana has been suppressed as well.

“One sad example was that of a contractor who sang briefly in his youth, until his wife objected violently. After her death, he attempted to re-enter the musical community where he was welcomed. Unfortunately, by this time, he was an old man and could no longer take the pressure of constant improvisation, and soon dropped out.” (Herndon, Mcleod, 20).
The music for this movement (Ex. 14) is my comment on these attitudes. Britain, similar to other cultures, did positively contribute to Maltese life. However, eventually, the majority of Maltese wanted independence and Britain was reluctant to withdraw. Malta became a sovereign and independent nation within the British Commonwealth on 21st September 1964. On 13th December 1974 Malta was declared a republic within the Commonwealth.

2. Compositional Techniques, Structure and Concepts: 
*Three Maltese Songs*

2.1. *Il-Bambinu*

These notes from the forward by Anton Cassar to Mikiel Abela’s poetry anthology *Il-Bambinu* were translated by Josephine Galea and myself.

The works of Mikiel Abela, to a degree, tell the story of his life but there are more personal details that are missing and are explained below.

Mikiel Abela was born on the feast day of Saint Maria (16th August, 1920) at Zejtun, and was raised at Marsa Xlokk. He was given the nickname, *Il-Bambinu* (little Jesus) by his father. Mikiel said that his father had a heart of gold and he treated all of his children equally and fairly. He also commented that his father made sure his children all went to school and taught them well with the right amount of discipline.

Mikiel’s childhood did have its difficulties. His mother married three times but despite these setbacks Mikiel maintained a positive approach to life. Here are a few comments by Mikiel about his life.

“My upbringing was like this. We had no outside company, always with the family. In those days poverty was rife and hunger was a familiar feeling. They used to work morning til night with soap for 3 shillings a day. Today everyone is rich. Despite this my father, when he was on the land, used to invite passers by in for grapes
and prickly pear. He used to say enter and eat. But these days if you say enter, they take offence.” (Cassar, 20).

In the 1950’s Mikiel came to Australia. By his own admission Mikiel cheated the skills test to be accepted as an immigrant. To enter Australia people had to prove they were skilled. Mikiel decided to call himself a skilled labourer, was required to build a wooden box, but failed on his first attempt. He then went to a carpenter and asked him to make a box. He disassembled it, smuggled the parts into the test room and reassembled the box under exam conditions. Mikiel passed the test and was granted passage to Australia. He left his wife and two kids in an attempt to build a future for them in Australia.

Anton Cassar remembers when, “A few years ago, Mikiel came to my house, carrying a box of papers and books”. Mikiel said, “Before I die I want my *ghana* on paper.” Anton approached the Committee of the Workers Party and they agreed to help in publishing Mikiel’s works.
2.2. Three songs for soprano and piano (texts by Mikiel Abela)

*Għana* primarily consists of songs/poems sung by performers. There are thousands of song lyrics and poems that retell events of the lives of the people, which are still being composed today. Topics range from the mundane to the extraordinary. Examples range from recipes for chicken soup to politically motivated protests, from heroic war stories and myths to religious songs of worship, from children’s bedtime lullabies to graphically detailed accounts of gruesome murders. The method of composition for these works varies according to the *għannejjia* (singers). Some *għannejjia* improvise their songs whilst performing, others approach their compositions similar to the way a novelist or a poet approaches their work. They have a well thought out topic and compose their “poem” before it is performed. *Three Maltese Songs* employs selected texts of Mikiel Abela (*Il Bambinu*).

The concept behind the song cycle was to employ selected texts from Mikiel Abela’s anthology and to compose three songs that would reflect my understanding and interpretation of the original poems. The initial intention was to translate the texts and have them sung in English. After some thought I decided that the songs would capture more of the qualities of the Maltese people if sung in the native tongue.

The subject matter that the *għannejjia* sing about covers a wide range of topics. To capture this range I have chosen three poems from differing areas of Maltese life.
Il-qtil ta’ Moro: "The Killing of Moro". Aldo Moro was the Italian Prime minister 1963-68 and 1974-76. He was kidnapped and murdered by Red Brigade urban guerrillas in 1978.

L-euwvel namrata: "My First Girlfriend". This is a humorous account of a young man and his fortunes/ misfortunes with his first love.

Malta Gwerriera: Malta’s history is a saga of constant war and conflict. This poem is an account of life in Malta during the relentless bombings by the German forces in World War II.

The songs, in their original performance practice, last anywhere from five minutes to two hours in length. For reasons of brevity I decided to select certain stanzas and omit others. Also, many stanzas are repetitious in discussing certain aspects of the story and in my efforts to give an essence of ghana I decided that the story would not be compromised if I selected the "core" stanzas. The stanzas omitted, in my opinion, were not essential to the general message and purpose of my works. For "Il-qtil ta’ Moro" I chose nine stanzas which I thought gave the best impression of what the song was to convey.

Each song is composed employing techniques derived from serial music. They do not adhere to the strict integral serial approach found in, for example the early works of Boulez and Stockhausen. Pitches, however, are determined by the derivation from an original 12 tone row. My application of the material is more liberal than in the works of composers such as those above and will be discussed below.
2.3. Il-qtil Ta’ Moro

The original row (Ex. 15) was created with the key of the *għana* in mind. Despite the fact that the subject matter for *għana* is almost endless, there are certain rules or regulations that govern the characteristics of the accompaniment to each different song of *għana*. *Il-qtil ta’ Moro* is a gruesome tale of torture and murder. Generally tales of murders and similar dramatic topics are performed in the key of d minor or an associated mode and in common time (4/4) (Refer to cd track 7). These are guidelines that I have employed in my first song.

The first two tones of the row are “D, F”, which are followed by the next four available chromatic notes in ascending order. I have grouped the twelve tone row into two hexachords. The second hexachord beginning with the tones “A, C”, hinting at the dominant of d minor (see below), the next four chromatic notes in ascending order then follow these two notes. In analysing Maltese folk music, both the sung melodies and the improvised guitar solos, it is apparent that the 7th tone, “C” is often not raised. There seems to be no consistent pattern, the musicians are free to apply their own interpretation and characteristics when performing the music. Therefore, both the Harmonic and the pure or Aeolian minor are present, as are other scales that I have discussed earlier.
The tone row in its original form is:


From this the remainder of the pitch set was derived by first inverting the above row II (reading from top left corner “D” and descending down the column) and then simply transposing the tone row from left to right using each tone from the inverted row as a starting point.

\[ \text{← Original (O1) →} \]

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The first eight bars of *Il-qtīl ta’ Moro* introduces the original tone row (O-1). The rhythmical and melodic elements that appear throughout the piece originate from the material presented in the first two bars. In bar one we have an arpeggiated chord, which
is followed by the descending figure in bar 2. Both the melodic and harmonic material for the entire work can be derived through various means from these original motifs.

After the short introduction to the piece the first stanza is introduced to minimal accompaniment on the piano. As stated earlier, the material generated from the pitch set is often applied as hexachords (Ex. 16a-c). The application of the material for the first stanza is replicated for the remainder of the work.

_Ghana_ is performed in stanzas consisting of four verses each. These verses typically follow the rhyming pattern of a, b, c, b. In composing this work I decided to use this rhyming pattern as a structural basis. In order to employ this inbuilt structural pattern three sets of hexachords were required for the first stanza.

O1 (original tone row) was divided into two hexachords:

Hexachord 1.

Ex. 16a.

Hexachord 2.

Ex. 16b.

The third hexachord was taken from the inversion of the first hexachord (I1):
Hexachord 3.

Ex. 16c.

The music for the first stanza applies the above hexachords in this manner.

First verse, vocal line and harmony: Hexachord 1.

Second and fourth verse, vocal line and harmony: Hexachord 2.

Third verse, vocal line and harmony: Hexachord 3.

This pattern of deriving three hexachords from the pitch set is utilized throughout the work. For example stanza two utilizes the tone row R-11 (Ex. 17) (retrograde 11, which begins from the E note second from the bottom right corner of the above pitch set). The tones reading from right to left are:

Ex. 17. Il-qtil 'Ta' Moro, Tone row R11.

The three hexachords for stanza two are:

Hexachord 1.

Ex. 18a.

Hexachord 2.

Ex. 18b.
Hexachord 3.

Ex. 18c.

The application of these hexachords is similar to the application in the first stanza.

First verse, vocal line and harmony: Hexachord 1.
Second and fourth verse, vocal line and harmony: Hexachord 2.
Third verse, vocal line and harmony: Hexachord 3.
This system is employed throughout the remaining stanzas.

2.4. *L-Eurwel Namrata*

The second work in the trilogy was chosen as an example of *ghana umoristiku* (humorous *ghana*).

*L-Eurwel Namrata* is the story of the author’s first romantic encounter with the opposite sex. The narrator explains how he would meet his love in secret, detailing the difficulties and problems encountered because of these clandestine meetings. I have edited the original poem as presented in *Il-Bambinu* by excluding stanzas that I felt were unnecessary for the purposes of my work.
The standard practice for *ghana umoristiku* amongst Maltese musicians is to perform the music in the key of C major, with the time signature of 4/4 (Galea).

A 12-note row was developed with the major 3rd interval (Ex. 19) playing an integral part in its conception. There are four sets of three notes. Each set consists of three pitches in ascending order at the interval of a major third.

12-note tone row:


From this row the pitch set was developed by employing similar techniques to those used in *Il-Qtil ta Moro*.

*← Original (O1) →*

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*L-Ewvel Namrata* employs the above pitch set in different manner to that employed by *Il-Qtil ta Moro*. Similar to the first song, the selected tone row is divided into hexachords. These six-note chords are then applied to the music in various
ways. In *Il-Qtil ta Moro*, as discussed earlier, I used the full 12-note row and a.hexachord inversion for each stanza.

*L-Eurvel Namrata* is a shorter, “lighter” work, so that less musical material was.appropriate for its composition. The material for each stanza, both piano and vocal line, is from one hexachord. There is no set order of notes in my application of the.hexachords.

The rhyming scheme for *ghiana* is a,b,c,b. In *Il-Qtil ta Moro* I employed a new.hexachord for each verse. The 2nd and 4th verses “b” employed the same six notes.

My approach for *L-Eurvel Namrata* was different. As stated earlier, one.hexachord was used for the whole stanza. To utilize the rhyming scheme of a,b,c,b, I composed the vocal line with this pattern in mind (Ex. 19a-d). The 2nd and 4th verses of each stanza were composed with the same musical material, being similar in construction both melodically and rhythmically. This is consistent with past and present.performance practices of *ghiana*.

Malta’s history is marred with warfare and the majority of buildings contain bomb shelters that used to house the people during the Second World War. There are many tales describing the effects of war and the hardships that the Maltese people were forced to endure. This poem is a tale depicting the hardship, courage and ultimate victory over the Germans in World War II. Malta, as a nation, received the George Cross medal for its efforts and bravery during this war.
The construction of the pitch set for *Malta Gwerriera* is based upon three major triads, G major, G# major and A major. The remaining three notes (F#, A#, F) were to form a chord that would play a similar role to the dominant chord in diatonic harmony.

Here is the pitch set for *Malta Gwerriera*.

\[
\begin{array}{cccccccccc}
G & B & D & G# & C & D# & A & C# & E & F# & A# & F \\
Eb & G & Bb & E & Ab & B & F & A & C & D & F# & Db \\
C & E & G & C# & F & G# & D & F# & A & B & D# & Bb \\
Gb & A# & C# & G & B & D & G# & C & D# & F & A & E \\
D & F# & A & D# & G & A# & E & G# & B & C# & F & C \\
B & D# & F# & C & E & G & C# & F & G# & A# & D & A \\
F & A & C & F# & A# & C# & G & B & D & E & G# & D# \\
Db & F & G# & D & F# & A & D# & G & A# & C & E & B \\
Bb & D & F & B & D# & F# & C & E & G & A & C# & G# \\
Ab & C & D# & A & C# & E & A# & D & F & G & B & F# \\
E & G# & B & F & A & C & F# & A# & C# & D# & G & D \\
A & C# & E & A# & D & F & B & D# & F# & G# & C & G \\
\end{array}
\]

My approach, in the overall structure and application of the text, differed to the other two songs on two important points.

The overall structure of this song is based around the rhyming pattern of a, b, c, b.

*Malta Gwerriera* is a work that is comprised of four smaller movements. I have divided the poem into movements that reflect certain ideas, emotions and themes that the people of Malta experienced during the many wars fought on their soil. These are the main themes as I see them.
1. The panic caused by falling bombs, people running and screaming for the shelters.

2. The courage of the elderly and the children. The elderly people praying and the children playing.

3. The drudgery of war. Famine, hunger, filth and fear.

4. Enemies failing, victory and the honour of the George Cross given to Malta.

The selection of text for this final song was also different to the other two songs. Rather than select and discard whole verses, as done previously, I chose certain words and phrases that I thought captured the essence of the poem.

These four movements correspond to the rhyming pattern of a, b, c, b. With the “b” sections (movements 2 and 4) being similar in construction both melodically and harmonically (Ex. 20, 21). Both movements employ the same tone rows and fourth movement intentionally reflects on material from the second movement.

3. Compositional Techniques, Structure and Concepts:  

*String Quartet in C Major*

The two works discussed so far are founded directly on elements present in Maltese folk music. The guitar concerto uses common melodic themes and the song trilogy employs Maltese poems written for the *Ghana Tal-Fatt* format. The original concept of the String Quartet was to compose a work that did not reproduce elements taken directly from Maltese music. Since I have immersed myself in the study of *ghana* most of my compositions have been influenced in some way. In hindsight, the string quartet also has been influenced, perhaps subconsciously, by my studies.

One facet of *ghana* that requires further examination is the alternate tunings present, particularly by the guitarists, in the music. As mentioned earlier, there are numerous performance practices that tend to dictate the key and time signature of the *ghana* being performed. It seemed natural to experiment with the guitar tunings for this work.

The String Quartet in C Major differs from the traditional string quartet in that the instruments required of 2 violins, viola and cello, are slightly altered. This work requires guitar, violin, viola and cello. The guitar is retuned (Ex. 22) so that it would be similar to the other string instruments. This tuning also allows for chords based on 4ths and 5ths to be more accessible, a feature I wished to experiment with in this work. Below is the tuning for the guitar.
This work attempts to play on the timbral similarities between the guitar and the other instruments. Examining techniques common to the guitar and attempting to apply these techniques to the violin, viola and cello. The guitarist and the violinist are both instructed to employ the use of a glass slide. This is a common device for blues and rock guitarists, Robert Johnson, Muddy Waters, Eric Clapton and Ry Cooder have all used slides in their music (Denver, 160).

I also wanted to exploit the similarities between the two instruments. An example of this is the strumming of the strings with the right hand and the possibility of tapping the body of the instruments to add percussive elements to the music. Both of these techniques are quite common in contemporary music and similar in application on the four instruments. Finally, harmonics play an important part in this work, as they are also a technique that is common to the guitar, violin, viola and cello.

With the previous two works the format was more or less decided by external factors, historical events and poems. The string quartet had no such guidelines and I decided for a traditional three-movement work. Each movement was composed adhering to a strict structural format. Below is a detailed analysis of the three movements of Sketches in C.
The first 12 bars of the work is an introduction to the work and establishes the mood with harmonics playing an important role in laying the foundation. The guitar introduces the chordal structures that are employed throughout the piece and demonstrates the timbres that ensue when combining the guitar, violin, viola and cello.

The first movement of this work lasts for 36 bars and each instrument is required to perform a repetitive theme at a nominated length. Harmonics are the main feature of the themes across all the instruments. The length and description of the themes will follow.

**Guitar:** The length of the guitar theme is 18 bars (Ex. 23) and is repeated once to reach the 36 bars total. The guitar theme is divided into smaller phrases where the bar is the smallest segment in each phrase. The guitar theme consists of 6 phrases of differing lengths. The phrasing pattern is 4.4.1.4.4.1. (numbers denote the amount of bars for each phrase). These 18 bars are then repeated, as mentioned above.
Ex. 23. *String Quartet*, guitar theme.

**Violin:** The violin theme (Ex. 24) lasts for 4 bars and is repeated nine times. This is simply one 4 bar phrase repeated to reach the 36 bars total for the movement.


**Viola:** The viola is a 12 bar theme (Ex. 25) repeated three times. Similar to the guitar, the viola theme consists of smaller phrases with the bar being the smallest segment. The phrasing pattern is 5.5.2.
Ex. 25. *String Quartet*, viola theme.

*Cello:* The construction of the theme for the cello (Ex. 26) differs from the other three instruments. The length of the theme is 6 bars, this is repeated six times to reach the 36 bar total. 6 bars equates to 24 beats. The theme is divided into 1 four beat phrase and 4 five beat phrases.


The second movement begins at bar 50 with the dynamic marking of Adagio (Ex. 27). This movement also changes from C major to c minor. The adagio is a short passage that leads to the main body of this movement, the allegro (Ex. 28).
This section of the work is quite dynamic and introduces the percussive sounds of the instruments as they merge at certain points of the music. Bar 61 is the start of the busiest section of the entire work, the guitar and viola are rhythmically in unison and despite the time signature of 5/4 play with a pulse of 4/4. In contrast to this the violin and cello are rhythmically together playing in 5/4 time. The cello employs the mode starting on “g” in c minor while the violin employs the mode starting on “d” in c minor. This is not unlike the modes used in many Maltese folk tunes.
In Bar 76 we have a shift to g minor and the instruments exchange their parts. The violin/ cello takes up the guitar/ viola parts and vice versa. This section then develops through various theme and key centres until the music seems to disintegrate.

Bar 87 marks the beginning of a short experimental section (Ex. 29) where the four instruments play fragments of music, both melodically and harmonically. This is preparing for the last movement/ coda, which ends with harmonics and tranquil chords on the guitar.

Ex. 28. String Quartet, Allegro.
Ex. 29. *String Quartet*, Experimental section.
Conclusion

This thesis attempts to portray the means in which I have implemented my knowledge and investigations of *għana* in my own compositions. Three of the four works submitted as part of this folio employ musical and lyrical elements directly influenced by *għana*. The influences can occasionally be very specific as in the texts for *Three Maltese Songs* and musical elements in *Melita Fantasie*.

On other occasions, such as *Sketches in C*, the impact is less defined and works on a subconscious level. This level of influence also exists with all of the compositions submitted. I have been exposed to Maltese music and culture from an early age and this contribution has a lasting affect on all of my musical compositions, whether intended or otherwise.
Appendix 1: Texts

The Assassination of Moro
Translation by Frank Zammit.

I’m going to narrate the story (of a crime)
Which was performed in such a vile way
And which shows, how man,
Created in the image of god, Can be so cruel

Oh Rome, how beautiful you are-
And you were betrayed by your own blood,
As if to fulfil the saying
The greater you are, the greater your troubles

Moro was a Christian
And one of the best statesmen,
A very esteemed professor
And a most acknowledged politician

He was Prime Minister for over ten years
He was a great scholar, comely and gentle
He was a friend of Pope Paul VI
He was loved by many around the world

Il-Qtil Ta’ Moro
by Mikael Abela.

Sejjer inghid daqsxejn ta’ ġrajja
li saret bl-aktar vilta’,
u illi l-bniedem xbieha t’ ġAlla
kemm jasal ghall-krudelta.

O Ruma kemm int sabiha
u kellu jhammijek l-istess demmek,
u sewru lghid dak il proverbju
akbar m’inti akbar hemmek.

Moro kien bniedem nisrani
u statista mill-afbjar,
professur tal-professuri
u ghall-politika wiehed mill-kbar.

Fuq għaxar snin dam Prim Ministru
Skular kbir, fabbli u ġentili
Kien ġabib tal-Papa Pawlu
Id-dinja kollha ġabbitu
Oh most dear Moro,
You held everyone as a friend,
Although I am in no way trying to blame you,
I realise that this same freedom cost you dearly

A few men of the Red Brigade
Engaged in stirring the nation
They were enjoying excessive liberty
And they knew that since long before

Poor Moro faced the same fate as Christ:
He was crucified as He (Christ) was
Moro suffered for almost two months
Until he was shot dead

Just before his death he wrote by his own hand
A letter to his wife and children
Where he expressed his wish to be buried
In his birthplace without undue fuss

As soon as the Pope heard the news
He was deeply saddened
And he described his violent death
As a drop of blood staining the whole of Italy
This was a most barbarous crime
Which nobody expected
It seems that for Italy to settle peacefully,
It must undertake a general overhaul

This is where this narration is ending
It was a most hideous case
It us my duty to implore you
To remember him in your prayers

Dan delitt ta' barbarizmu
fuq Moro hadd ma stennieh,
bied Itajja tigj fi' postha
trid tinbidel mill-wiċċ sal-qieghi.

Hawn tispiċċa din il-ğrajja,
każ wahxi mhuwiex sabih,
hu dover tieghi li nghidilkom
waqt it-talb iftakru fihi.
My First Girlfriend
Translation by Frank Zammit.

Listen to this story
I was in quite a fix
You won't believe what I went through
When I had my first girlfriend

The first girlfriend I had
Her name was Katherine
Her eyes like those of a cow
But her mouth was like a violin

I used to talk to her in secret
Near the markets in the city
I tell her to come up at night
On the upper Barrakka

I couldn't see her clearly
I used to sit close to her
Once I tried to caress her face
Finished up poking my finger in her eyes

---

L-euwvel Namrata
by Mikjel Abela.

I singhlu din l-istorja
kien fini l-isha li xalata,
Il-praspar li ghaddejta minnhom
Meta kelli l-euwvel namrata.

L-euwvel namrata li kelli
kien jisimha Katerin,
ghajnejha qishom ta' baqra
u halqha qisu vjolin.

Bis-serqa kont inkellimha
geurwa l-Belt magenb is-suq,
nghidilha fil-ghaxija titla'
ghal gol-Barraka ta' Fuq.

Ma kontx nista' naraha tajjeb
kien ikolli inpoġġi ħdejja,
fettilli mmissilha wiċċha
u daffhalt subghajja f' ghannejha.
She screamed in desperation
And she really scared me
I tried to cover her mouth
But the bitch bit me

Once I was waiting for her
Suddenly I saw a woman approaching
I made a move to kiss her
She slapped my face

I dragged her from under the tree
And I held her from her throat
When we reached under the lamp
I found that it was her mother (turtle)

Oh how much trouble I had
With my first girlfriend
I want to give you men good advice
Never trust the girls.

Werżget twerżiga ta' l-imnieghel
u bit-twerżiga kif hasditni
mort ghāmil t idim hālqha
wicć ta' baghla kif gidmitni.

Darba kont qed nistennieha
Fil-pront nilnah wahda ġejja
Tajtha s-salt sabiex inbusha
lagħbitli daqqa ta' harta.

Kaxkartha minn taḥit is-siţra
u minn ġriżmejha bdejt inżommha
kif wasalna taḥit il-bozza
sibt li kienet il-fekruna omnha.

L-ewwel namrata li kelli
kemm kellha taqlagħli nkwit,
ţuvintur likom ser inkellem
qatt tafdawhom lit-tfajliet.
My Maltese brothers gather around me
I will speak about the last war
When everyone left their homes
They ran all over the streets

Everyone yelling all of the time
The air raid siren warning
We were like a few Mullet
Like a whale coming after us

Arguments arose
as everyone raced for the shelters
Like we are going down to the drains
Everyone choked with the smells

You don’t know how long you will be down there
The day was full of fighting
Either going up or coming down
The air raids never stopped
I use to feel sorry
For the old men and women
They use to complain all the time
They wish to catch the enemy

One air raid in a day
Always trouble at night
That used to be a beautiful hour
For the young boys and girls

The old people were always in the corner praying
For peace and enjoyment
The young girls and boys
You hear them laughing in the stairs

You didn’t see an old man or woman
That didn’t have a basket under their arm
Now one thing on another
Hunger was being felt

Whoever you used to find used to buy
Flour or wheat from the bottom of the sea
Like they bought diamonds
They used to brag what they bought in the shelter

The hunger was really pressing
Everyone weak and thin
Everyone was eating animal fodder
Like the carob pod.

Once I had a fight with my wife
Because I broke the lantern tube
I told her not to nag anymore
Because now I will give you some carob pod.

Hunger arrived and we suffered from scabies
We were like dirty people
Scabies, Hunger and bombs
Still we stayed courageous

They opened for us the victory kitchen
A lot of fighting because it was rationed
Everyone eats without tasting
We were like pigs eating fodder

Large bombs falling from the air
Torpedoes and mines
The young ones are scared of nothing
They’re always laughing during the fighting

The cannons had soldiers
One for sure they never left them alone
It’s so true because the women
Were handing them the bombs
Earth and sky one big bon fire
The Germans were diving
They don’t know what damage they do
So they can have a quick escape

The Maltese are a fighting people
They’re not short of courage
Whoever went against them
He did very badly

Malta is small and it’s people famous
They are mentioned all over the world
If anyone wanted to leave it
He wouldn’t realise his mistake

Napoleon and the Germans
The Italians and the Moslems
All of them were stubborn with us
None of them come out victorious

Now here I am I have to finish
He who is Maltese knows what he feels
We got the highest honour of the world
When we were bestowed with the George Cross.
Appendix 2: Contents of CD

Track 1: Glossary of Terms
Track 2: *Il-qtil Ta’ Moro* (Text narrated by Josephine Galea)
Track 3: *L-eurvel Namrata* (Text narrated by Josephine Galea)
Track 4: *Malta Gwerriera* (Text narrated by Josephine Galea)

Samples of *Ghana*

Track 5: *Diski Antiki*: Manuel Cilia & Karmu Cardona (Recorded 1931 by Blyton, Milan).
Track 7: *Ghana Tal-Fatt*: Manuel Cilia & Karmu Cardona (Recorded 1931 by Blyton, Milan).
Track 8: *Ghana-Fatt Nofs Ton*: Manuel Cilia & Karmu Cardona (Recorded 1931 by Blyton, Milan).
Appendix 3: Glossary of Terms

Argunett: mouth organ or harp.
Arrap: arab.
Bambinu: baby Jesus.
Baxxi: low or lowborn.
Ezwel: first.
Fatt: fact.
Ghana: singing, or song.
Ghannejja: the singers of ghana.
Gholi: high, or high pitched when referring to ghana.
Gwerriera: belligerent.
Kisra: referring to the style and technique of the ghannejja.
Namrata: girlfriend.
Noffs-Ton: half tone.
Prejjem: guitar interludes/ solos, common in ghana.
Pront: quick, or immediate.
Qtil: murder, killing.
Rabbaba: friction drum.
Spirtu: spirit.
Tal: of.
Tambur: kettledrum or tambourine.
Taqbila: rhyme.
Umoristiku: humorous.
Zaqq: a form of bagpipes.
Melita Fantasie

A concerto for two guitars and chamber orchestra

by

Jeff Galea

July 2004
Instrumentation

2 Flutes  2 Horns in F  Timpani  Violins 1, 2.
2 Oboes  2 Trumpets in C  Roto Toms  Violas
2 Clarinets in Bb  2 Trombones  2 Guitars  Violoncellos
2 Bassoons  

Approximate duration: 24 minutes

Directions for performance

- Double bass sounds 8ve lower than written.
- Guitars sound 8ve lower than written.
Three Maltese Songs

Three works for soprano and piano

Music by Jeff Galea

Texts by Mikiel Abela

October 2004


S

57

\textit{stati-sia milla-fhar.} \qquad \textit{ff professor tal-

Pno.

\textit{fff professori} \qquad \textit{u ghall politi-}

S

\textit{ka wiehed mill-khar.} \qquad \textit{Fuq ghaxar snin dam Prim Ministro, Skular kòr,

Pno.

\textit{p senza espress.}

4 Favellare
Considerare

\[ J = 68 \]

\[ \text{su} \quad \text{bla} \quad \text{če-rimo-nji} \quad \text{l-fune-} \]

\[ d = 68 \quad \text{Considerare} \]

\[ \text{ral.} \quad \text{funereal.} \]

\[ \text{pp} \quad \text{ppp} \quad \text{mp} \]
L-Ewwel Namrata

Jeff Galea 2004

Soprano

\( \text{\textit{Meccanico}} \)

Piano

\( \text{\textit{PP}} \)

f

S

Pno.

S

Pno.
Le - wvel na - mra - ta li ke -

kien ji - si - mha Ka - ter - in.

u - ña - lqha qis - su ojo - lin.
3  \( \text{pp bis-erq\a kont in-kriffi-mh\a} \)

\( \text{p ge-wa l-Belt ma-\j enb ta Fuq. - mf nghi-di-lha fil-gha -} \)
Accesso di rabbia

5

S

8f Wer-żget twer-zi-qa ta' li-mie-ghel u bit twer-

Pno.

8ff  f  ff

S

sī-ga kif ħas-dit-ni P mort għa-milt il-imma'ha-lqha

Pno.

P  mp  pp  p
7 Agitato

laghi - bi-tli da-qqa ta' fur-ta.

Kax-kar-tha-tha mi-mn tah-t is si-

ýra

u mi-nn ýri-ma-jha bdeji in-zom-mia
Considerare
Malta Gwerriera

Accesso di rabbia
b. Resoluto

ji-diku wagt il glied. mp

mf sul-da-ti

nt-sa

mf
Sketches in C

A work for violin, viola, cello and guitar

by

Jeff Galea

November 2004
Directions for Performance

Guitar tuning: 6th string, down two tones from standard “E” to “C”.

5th string, down one tone from standard “A” to “G”.

4th string, down one tone from standard “D” to “C”.

3rd string remains “G”.

2nd string, up one semitone from “B” to “C”.

1st string remains “E”.

Key for natural harmonics:

On 12th fret harmonics sound as fingered.

On 7th fret harmonics sound 1 octave higher than fingered.

On 5th fret harmonics sound 1 fifth higher plus 2 octaves.
 Ac.Gtr.  

S.Vln.  

S.Vla.  

S.Vlc.  

Ac.Gtr.  

S.Vln.  

S.Vla.  

S.Vlc.
An Ancient Theme

A work for solo guitar

by

Jeff Galea

February 2005
Directions for Performance

Guitar tuning: 6th string, down one tone from standard “E” to “D”.

5th string remains “A”.

4th string remains “D”.

3rd string remains “G”.

2nd string, up one semitone from “B” to “C”.

1st string, down one semitone from “E” to “Eb”.

Works Cited


