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'Ūd Taqsīm as a Model of Pre-Composition

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ʻŪd Taqsīm as a Model of Pre-Composition

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Initial Glossary

Taqsīm (plural *taqāsīm*): instrumental improvisation in Arabic music.

*Maqām (*plural *maqāmāt*): the system of melodic modes used in the Arabic music tradition.

Improvisation, extemporization: one of the standard definitions of improvisation is: 'The creation of music in the course of performance.'[1] Another definition of improvisation provided by Jan Laurens Hartong is: 'Spontaneously creating or extemporizing music while performing it. […] There are many different ways to improvise in the music of the world.'[2] In Arab music melodic improvisation occurs within the boundaries of the *maqām*.

Composition: 'the activity of creating a musical work; the work thus created.'[3] Or, a piece of music in which the composer has determined the content to be performed (as opposed to orally transmitted traditions like Indian music were pieces are mostly not written down).

Pre-composed *Taqsīm* or pre-composed improvisation: a pre-composed *taqsīm*-like piece of music; or, a predetermined piece of music, composed in the style of *taqsīm*.

Phonograph era: 'a period when the business of sound recording gained strongholds in Cairo […] This period […] began around 1904, when record sales were initiated on a large scale in Cairo, and ended around 1932, when the popularity of the phonograph receded in favor of other mass media.'[4]

Introductory *taqsīm* (in Arabic *taqsīm istihlalī*): a *taqsīm* that is performed as a prelude (or as an interlude) to a song or a pre-composed instrumental piece. In this type of a *taqsīm*, the *maqām* is partially explored.

Exploratory *taqsīm* (in Arabic *taqsīm mursal*): a *taqsīm* that is performed as an independent piece. It explores wide tonal areas within a *maqām*.

For the romanization of Arabic I follow *The Encyclopaedia of Islam*, an encyclopedia of the academic discipline of Islamic studies published by E. J. Brill, Leiden.

[1] *The Harvard Dictionary of Music*. Edited by Don Michael Randel, 4th ed., The Belknap Press of Harvard University, 2003, p. 406.
[2] Hartong, Jan Laurens. *Musical Terms Worldwide: A Companion for the Musical Explorer*. Edited by Simon Mills, Peter van Amstel and Aleksandra Marković, Semar and Codarts, 2006, p. 138.
[3] *The Harvard Dictionary of Music*, Randel, ed., p. 194.
[4] Racy, Jihad Ali. *Musical Change and Commercial Recordings in Egypt, 1904-1932*. PhD dissertation, University of Illinois, 1977, p. 1.

1. INTRODUCTION

In this research project I analyze and reflect on *taqsīm* recordings by two leading figures of *ʻūd* playing who were pillars of modern Arabic music, namely the Egyptians Muḥammad al-Qaṣabjī (1898-1964) and Riyāḍ al-Sunbāṭī (1906-1981). I decode and underline their most significant traits in order to:

1) enrich and develop my melodic-rhythmic vocabulary;
2) deepen my understanding of the structural, melodic and rhythmic processes underlying the genre;
3) design a structural framework or a model for pre-composing *taqsīm*-like pieces of music.

To put it another way, the dissertation discusses the creation of pre-composed *taqāsīm*. The pieces follow a specific model of pre-composition that was designed while taking al-Qaṣabjī and al-Sunbāṭī's *taqsīm* practice as a reference and a source of inspiration. The artistic outcome of this project includes five new works for solo *ʻūd*.

1.1 **A brief historical account**

1.1.1 The *taqsīm* genre

Taqsīm (*taksim* in Turkish) is a major form in Arabic (and Turkish) music,[5] and some even consider it as the nucleus of instrumental Arabic music.[6] In the 19th and 20th centuries, the *taqsīm* has been commonly practiced in countries 'incorporated within the Ottoman Empire, especially Turkey, Syria/Palestine and Egypt.'[7] In other Arab countries such as Iraq the genre became prominent only after World War II.[8]

The *taqsīm* is mostly classified into two types. The main type which is the subject of this research project, is often defined as non-metric improvisation; it is frequently called *taqāsīm ḥurra* (lit. free). Nidaa Abou Mrad, a Lebanese musician and musicologist, on the other hand, defines the *taqsīm* as improvisation that includes multiple consecutive metric units.[9]

[5] Netll, Bruno, and Roland Riddle. "Taqsim Nahawand Revisited: The Musicianship of Jihad Racy." *In the Course of Performance: Studies in the World of Musical Improvisation*, edited by Bruno Nettle and Melinda Russell. Chicago University Press, 1998, p. 370.
[6] Abou Mrad, Nidaa. "Madkhal ilá Taḥlīl al-Irtijāl al-'Azfī fī al-Taqlīd al-Mūsīqī al-'Ālim al-Mashriqī al-'Arabī" [A Prelude to Analysing Instrumental Improvisation in The Oriental Arabic Tradition]. *Al-Baḥth al-Mūsīqī* [Music Research], vol. 4, no. 1, Autumn-Winter 2005, p. 112.
[7] Feldman, Walter. "Ottoman Sources on the Development of the Taksîm." *Yearbook for Traditional Music*, vol. 25, 1993, p. 1. JSTOR, doi:10.2307/768680. Accessed 02 February 2014.
[8] Ibid.
[9] Abou Mrad, "Madkhal ilá Taḥlīl al-Irtijāl al-'Azfī," p. 106.

A second and less prominent type of *taqsīm* is performed with a fixed rhythmic cycle played by another instrument (often a percussion instrument). This type is often called *taqāsīm muqayyadah* (lit. restricted) or *taqāsīm muwaqqa'ah* (lit. measured). This type is not addressed in this research project.

Today there are three main classifications of *taqāsīm* according to their function:

1) a *taqsīm* that is performed as an interlude before a song or a pre-composed instrumental piece;
2) a *taqsīm* that is performed as an interlude within a song (mostly a vocal improvisation) or an instrumental piece;
3) a *taqsīm* that is performed as an independent piece; it is often referred to as *taqsīm mursal* (lit. recitative); this research project focuses on the latter type.

The term *taqsīm* is from the Arabic (and Ottoman) root Q.S.M. which literary means 'to divide'.[10] There are several ideas about the meaning of the terminology. According to the researcher of Ottoman and Turkish music Walter Feldman, the 'division' most likely refers to the separation and recombination of different modal entities in the *maqām* system or in the individual *maqām*.[11] Abou Mrad quoting Jean During, a researcher of Persian and Sufi music, ascribes the division to the different rhythmic-melodic units that are improvised in accordance with the rules of *maqām*.[12] Lois al-Faruqi, an expert on Islamic art and music, claims that the term refers to a multi-layered and repeated division within the performance of *taqsīm*. This includes the division of phrases and periods by pauses, the division of *maqām* into its successive tetrachords, and the division 'of the tonal and durational fields.'[13]

When discussing the history and origins of the genre in the Ottoman period, Feldman claims that 'the taksim probably emerged during the second half of the sixteenth century, as a vocal genre,'[14] and developed into the genre that was known in Turkey already in the 18th century.[15] However, in Cairo and Syria it is not clear when the *taqsīm* has developed.[16] The earliest Arabic source mentioning the term *taqsīm* is a book by the Egyptian musician Kāmil al-Khula'ī[17] (1880-1938) dating from 1904,[18] a work that is based on the music practice of the late 19th century.

[10] Feldman, "Ottoman Sources on the Development of the Taksîm," p. 2.
[11] Ibid, pp. 2-3.
[12] Abou Mrad, "Madkhal ilá Taḥlīl al-Irtijāl al-'Azfī," p. 102.
[13] Al-Faruqi, Lois Ibsen. *The Nature of Musical Art of Islamic Culture: A Theoretical and Empirical Study of Arabian Music*. PhD dissertation, Syracuse University, 1974, p. 197.
[14] Feldman, "Ottoman Sources on the Development of Taksim," p. 8.
[15] Ibid, p. 21.
[16] Ibid, p. 4.
[17] Al-Khula'ī, Kāmil. *Kitāb Al-Mūsīqa Al-Sharqī* [The Book of Oriental Music]. Mu'assasat Hindāwī lil-Ta'l īm wal-Thaqāfah, 2011.
[18] Feldman, "Ottoman Sources on the Development of Taksim," p. 8.

Similar to Feldman, the musicological literature dealing with the Arabic *taqsīm* suggests that the genre has its roots in improvised vocal music, and has a strong affinity with the Qur'anic recitation (*tajwīd*).[19] Abou Mrad, for instance, defines the genre as an intoned recitation of an implicit text;[20] he indicates the role of the instrumental accompaniment in a vocal improvisation known as *tarjamah* (lit. translation).[21] This role or technique is best described by the Lebanese-American musician and musicologist Ali Jihad Racy:

> In vocal improvisation, a *tarjamah* (literarily, translation), namely an improvised instrumental interlude that largely emulates a preceding vocal phrase, grants the leading vocalist suitable moments of repose between the improvised vocal phrases.[22]

In the late 19th and early 20th-century Egyptian music practice, the *taqsīm* was typically performed within the *waṣlah*, 'a suite-like sequence of vocal and instrumental numbers all in the same maqam […], incorporating both improvisatory and precomposed genres.'[23] It mainly functioned as a prelude and interlude in the *waṣlah's* improvised vocal genres and between its pre-composed vocal and instrumental pieces. The *taqsīm* became an independent genre and was recorded separately throughout the phonograph era.[24] By the end of this era, 'taqāsīm were envisaged merely as "instrumental solos"'.[25] A recorded *taqsīm* is mostly named after its *maqām*; for example, *taqsīm* in *maqām nahāwand* or simply *taqsīm nahāwand*.

1.1.2 The *taqsīm* genre and solo *'ūd* performance

Solo instrumental performance in Arabic music gradually gained popularity since the phonograph era, and in the second half of the 20th century the western concept of an instrumental recital, or a performance that highlights a single instrument, became common. *'Ūd* players were leading figures in this development, and *taqsīm* or improvisation always formed an axis of the soloists' repertoire.

In Egypt, 'taqāsīm recordings were fairly popular throughout the entire Phonograph Era, especially during the 1920s' according to Racy.[26] The 1920s are also considered the golden age of *'ūd taqsīm* recordings, and al-Qaṣabjī was its leading and most productive performer.[27]

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[19] For example, see al-Khūlī, Samḥa. "Al-Irtijāl wa Taqālīduh Fī al-Mūsiqā al-'Arabiyyah" [The Tradition of Improvisation in Arab Music]. *'Ālam al-Fikr*, vol. 6, no. 1, 1975, pp. 18-19.
[20] Abou Mrad, "Madkhal ilá Taḥlīl al-Irtijāl al-'Azfī," p. 109.
[21] Ibid., p. 102.
[22] Racy, Jihad Ali. *Making Music in the Arab World: The culture and artistry of Ṭarab*. Cambridge University Press, 2003, p. 82.
[23] Racy, *Musical Change and Commercial Recordings in Egypt*, p. 55.
[24] Ibid., p. 195.
[25] Ibid.
[26] Ibid.
[27] Abdallah, Tarek. "Muḥammad al-Qaṣabjī Mujaddid Fann al-'ūd wa Ustādh al-Asātidha" [Muḥammad al-Qaṣabjī the Reviver of the Art of the 'ūd and the Master of the Masters]. *AMAR Foundation*, 7 September

After the introduction of the radio in the mid 1930s, instrumental music and solo performances were notable through its live broadcast.[28]

A leading figure in solo *ʻūd* performance in both Turkish and Arab music was the renown Ottoman-Turkish *ʻūd* player Şerif Muhiddin Targan (1892-1967), known in the Arab world as Sharīf Muḥyīddīn Ḥaydar. Targan, who was also trained in western music and the cello, adopted the western concept of the virtuoso into *ʻūd* performance.[29] Targan introduced new compositions using new or untypical hand positions and fingering; the composition titles were often named after western music virtuosic genres such as caprice and etude.[30]

In 1936, Targan began teaching at the newly established Baghdad conservatory, and eventually laid the foundation of the Baghdad school of *ʻūd* playing. Among the most notable of Targan's disciples were the brothers Jamīl Bashīr (1925-1977) and Munīr Bashīr (1930-1997), who were the most influential performers of the Baghdad school, and became notable figures in *ʻūd* playing in the Arab world and worldwide in the second half of the 20th century.

Jamīl Bashīr established the style of the Baghdad school which later became popular in the Arab world. Inspired by his teacher's legacy, in 1961, Jamīl published an *ʻūd* method[31] which became one of the most popular methods of *ʻūd* teaching in the Arab world.

The popularity of the *ʻūd* recital was finally established with the succesful career of Munīr Bashīr, who, starting from 1971, performed solo concerts in Europe and worldwide; he eventually became 'the most admired Arab artist in the Occident.'[32] Bashīr's career is considerd a milestone in the development of the instrumental solo recital, and also enhanced the popularity of the genre in the Arab world. Throughout Munīr Bashīr's career, *taqāsīm* or improvisations occupied the most significant part of the performance repertiore.

Another notable figure in *ʻūd* performance in the second half of the 20th century was the singer, composer, *ʻūd* player, and movie star Farīd al-Aṭrash. In his live performances, al-Aṭrash performed *taqāsīm* as part of the instrumental introductions to his songs. 'This format proved

2016, amar-foundation.org/qasabgi-article/?lang=ar. Accessed 15 March 2020.

[28] Ibid.

[29] Işktaş, Bilen. "Şerif Muhiddin Taragan: As the Actor and Indicator of Modern Compounds." *Musicult 15, May 2015*, Istanbul Technical University, edited by Karahasanoğlu, Dakam Publishing. Lecture. Research Gate, researchgate.net/publication/313967439_SERIF_MUHIDDIN_TARGAN_AS_THE_ACTOR_AND_INDICATOR_OF_MODERN_COMPOUNDS. Accessed 17 June 2019, p. 40.

[30] Ibid., p. 44.

[31] Bashīr, Jamīl. *Al-ʻŪd wa-Ṭarīqat Tadrīsahu* [The *ʻŪd* and the Way to Teach it]. Wazarat al-Thaqāfah wal-Iʻlām, 1961.

[32] Charbier, Jean-Claude. 'New Developments in Arabian Instrumental Music.' *The World of Music*, vol. 20, no.1, 1978, p. 102. JSTOR, jstor.org/stable/43562543. Accessed 23 May 2016.

so successful that Farīd al-Aṭrash soon came to be the single-most famous ‘ūd player in the Arab world, and more specifically, the most famous performer of ‘ūd taqāsīm.’[33]

The emergence of *taqsīm* as an independent genre, the development of the solo instrumental recital, and the contribution of al-Qaṣabjī and al-Sunbāṭī to Egyptian and Arabic music should be viewed in the broader context of processes of change in Egyptian and Arabic music since the second half of the 19th centruy. The following subchapters describe the music practice in Egypt before World War I and present the most significant developments in Egyptian and Arabic music as a result of westernization.

1.1.3 Music practice in Egypt before World War I

In late 19th and early 20th-century Egypt, music performances centered around the *waṣlah*. The *waṣlah* was performed by a lead singer, accompanied by a small chorus, and a small ensemble (*takht*) mostly composed of instruments such as the *‘ūd*, *qanūn*, *nāy*, violin and *riqq*.[34] It was typically performed in private and at festive occasions.[35]

The vocal repertiore of the *waṣlah* consisted of metric and non-metric forms. Among the metric vocal forms of the *waṣlah* were the *muwashshaḥ*, a pre-composed song with classical Arabic lyrics, and the *dawr*, an elaborate metric song with colloquial text characterised by an improvised middle section. The *dawr* ‘was probably the most prevalent and highly regarded Egyptian genre during the late nineteenth century and before World War I.’[36]

Non-metric vocal forms of the *waṣlah* were *layālī* and *mawwāl*, two improvised songs with colloquial text performed successively. Another prominent fully improvised vocal genre performed occasionally in the *waṣlah* was the *qaṣīdah* (plural *qṣā’id*). It is an improvisation set to a classicl Arabic poem, and it either follows a musical metre or is free of metre.

While prominent vocal genres such as the *dawr* were mostly considered as typical Egyptian, the instrumental metric repertoire of the *waṣlah* such as the *samā‘ī* and *bashraf* had an Ottoman origin.[37] Other instrumental forms were the short metric prelude, the *dūlāb*, and the instrumental improvisation, the *taqsīm*.

When describing a typical pattern of the *waṣlah*, Racy notes:

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[33] Marcus, Scott Lloyd. “Solo Improvisation (Taqāsīm) in Arabic Music.” *Review of Middle East Studies*, vol. 27, no. 1, 1993, p. 110. Cambridge University Press, doi:10.1017/S0026318400027127. Accessed 11 September 2021.
[34] Racy, *Musical Change and Commercial Recordings in Egypt*, p. 52.
[35] Ibid., p. 49.
[36] Racy, Jihad Ali. “Music in Nineteenth-Century Egypt: An Historical Sketch.” *Selected Reports in Ethnomusicology*, vol. 4, 1983, p. 168.
[37] The *samā‘ī* and *bashraf* (*saz semai* and *peşrev* in Turkish) are rondo-like forms which mostly included four sections and each section is followed by a refrain.

> First, there was a short *taqsim*, a solo improvisation on the ‘ud, followed by a precomposed metric instrumental introduction, usually a *dulab* or the much longer *sama‘i* played by the entire *takht*. This introduction was followed by *taqsim* on other instruments, specifically the violin and the nay. After these instrumental solos came the *muwashshah*, a precomposed metric genre sung by the entire chorus and accompanied by the entire *takht*. Then came a short *taqsim* transition on the qanun, followed immediately by *layali* and *mawwal*, two improvisatory nonmetric genres accompanied by the qanun and sung by the *mutrib*. Finally there was the longest and most indispensable genre of the *waṣlah*, namely the *dawr*.[38]

As the quote implies, in pre-World War I music practice, the instrumental repertoire was closely connected with the vocal repertoire, and the lead singer (*muṭrib*) was ‘the central element of the ensemble.’[39] This was particulalrly manifested in the centrality of the *dawr* which formed the peak of the *waṣlah*.

1.1.4 Westernization in Egyptian and Arabic music in the 20th century

Gradual processes of change characterized by westernization were witnessed in the Arab region since the early 19th century and continued into the 20th century.[40] Westernization manifested itself in the different layers of Arab society, including the cultural-musical sphere.

The most significant symbol of westernization in the Egyptian and Middle Eastern music scene in the 19th century was the opening of the Cairo Opera House by Khedive Ismā‘īl in 1869. The Opera House hosted numerous western music performances such as Italian operas, classical ballets and symphonic music.[41] Perhaps the most distinguished among these performances were two operas by Verdi: Rigoletto which was performed on the opening event, and Aida which was premiered at the Opera House in 1871.[42]

One of the significant developments was the emergence of the music theatre. In its earlier stages, the theatre introduced original musical plays or Egyptian ‘operette’ which incorperated traditional music genres such as the *qaṣīdah* and *muwashshaḥ*.[43] The theatre, which ‘was both a cause for and an effect of westernization,’[44] reached its peak after World War I. As Racy puts

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[38] Racy, Jihad Ali. “The Waslah: A Compound-Form Principle in Egyptian Music." *Arab Studies Quarterly*, vol. 5, no. 4, 1983, p. 398. JSTOR, jstor.org/stable/41857697. Accessed 11 September 2021.
[39] Racy, Jihad Ali. “Sound and Society: The Takht Music of Early-Twentieth Century Cairo.” *Selected Reports in Ethnomusicology*, vol. 7, 1988, p. 145.
[40] Marcus, Scott Lloyd. *Arab Music Theory in the Modern Period*. PhD dissertation, University of California, 1989, pp. 17-18.
[41] El-Shawan, Salwa. “Western Music and Practitioners in Egypt (ca.1825-1985): The Integration of a New Musical Tradition in a Changing Environment.” *Asian Music*, vol. 17, no. 1, Autumn-Winter 1985, p. 144. JSTOR, doi:10.2307/833746. Accessed 12 September 2017.
[42] Racy, “Music in Nineteenth-Century Egypt’: An Historical Sketch,” p. 164.
[43] Racy, *Musical Change and Commercial Recordings in Egypt*, pp 69-70.
[44] Ibid., p. 71.

it, 'the new medium inspired the rise of new genres, musical techniques and aesthetic criteria.'[45] The most prominent genre to emerge from the theatre was the *mūnūlūj* (monologue). This new genre which developed into the musical theatre, 'was conceived as a lengthy, solo expression of the thoughts and emotions of a single character, somewhat like the aria in European opera to which Egyptians occasionally compared it.'[46] Composer and singer Sayyid Darwīsh (1892-1923), who was the leading figure of the Egyptian musical theatre at its peak, is widely considered today as the father of modern Egyptian and Arabic music, and his work is regarded by many as the turning point from the late 19th-century music practice to the modern music practice of the 20th century.

With the turn of the century, the introduction of the phonograph changed music dramatically. 'Commercial recording in Egypt between 1904 and 1932 created a new musical era, and paved the way for other no less influential mass media – radio, film, and television.'[47] By the late 1920s and early 1930s, most of Cairo's well-known performers and composers where directly involved with the record industry.

The most evident symbol of westernisation in Arabic music was the Arab Music Congress held in Cairo in 1932. The congress which invited well-known European music scholars such as Bela Bartók (1881-1945), Paul Hindemith (1895-1963) and Curt Sachs (1881-1959), aimed at 'reviving and systematizing Arab music so it will rise upon an artistic foundation, as did Western music earlier.'[48]

Eventually, westenization manifested itself in all aspects of Arabic music including music theory, education, performance, forms, genres, and instruments. Here are the most siginifcant developments as a result of westenization in the first half of the 20th century:

1) Adoption of western melodic elements and instruments

Western instruments became known in Egypt due to their demand at the Opera House and the Military Chapel. At the beginning of the 20th century, the violin was already considered an integral part of the *takht*.[49] After World War I, the *takht* was gradually transformed into *firqah*, a larger ensemble based on the western concept of orchestra. Besides the traditional instruments of the *takht*, the *firqah* included a string section which had a number of violins, a cello and a double bass.[50] Experimentation with, and the adoption of other western musical instruments continued into the 20th century. For instance, in the 1960s, instruments such as piano and guitar

[45] Racy, "Music in Nineteenth-Century Egypt," p. 164.
[46] Danielson, Virginia. *The Voice of Egypt: Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century*. Chicago & London, The University of Chicago Press, 1997, p. 71.
[47] Racy, *Musical Change and Commercial Recordings in Egypt*, p. 177.
[48] Racy, Jihad Ali. "Historical Worldviews of Early Ethnomusicologists: An East West Encounter in Cairo, 1932." *Ethnomusicology and Modern Music History*, edited by Stephen Blum, Philip Bohlman and Daniel Neuman, 1991, p. 70.
[49] The violin was already classified as part of the *takht* in the *Book of Oriental Music* by al-Khula'ī dating from 1904 (1904, p. 91).
[50] Racy, *Musical Change and Commercial Recordings in Egypt*, p. 194.

were featured in the song repertiore of Umm Kulthūm (1904-1975), the most celebrated singer in the 20th-century Arab world.

Western influence became significantly evident in the melodic character of Egyptian music after World War I, largely due to the influence of the musical theatre, which 'aquainted the theatrical composer and the public with the European approach to dramatic expressiveness.'[51] Sayyid Darwīsh, who was a pioneering figure in this development, introduced to the public a number of light operas (operettas) which displayed highly westernized melodies. He also borrowed western motives from the vocal genres of the pre-World War I practice, most notably the *dawr*. Darwīsh's work paved the way for a new musical era charachterised by westernization and innovation, which was lead by al-Qaṣabjī and Muḥammad 'Abd al-Wahhāb (1901-1991). For example, when he describes the recorded repertoire of the *qaṣīdah* in the 1920s, Racy notes:

> Westernization was illustrated by assimilation of musical techniques such as duple and triple meters, text-painting, wide intervallic leaps, melodic sequences, and specific European melodic motives.[52]

2) Changes in performance medium and musical forms, and emphasis on pre-composition

With the introduction of the phonograph, the *waṣlah* was slowly 'broken down by the recording medium into detached vocal and instrumental components,'[53] and after World War I, the western concept of a public concert became popular.[54]

The post World War I era in Egypt witnessed a gradual process of change in musical genres, especially in vocal music, a process which continued even after World War II. Generally speaking, there was a shift from elaborate forms highly dependent on improvisation into shorter pre-composed forms which suited the dimensions of the 78rpm records. In addition, during the phonograph era, there was a sharp demarcation between the 'role of the composer, the text-writer, and the performer.'[55]

A distinct example of the emphasis on pre-composition was the transformation in genres such as the *mawwāl* and the *qaṣīdah*. While being fully improvised in the *waṣlah*, the *mawwāl* and the *qaṣīdah* were transformed into pre-composed genres, and fitted the avarage length of songs in the phonograph era (around 3-6 minutes).

By the end of this era, genres strongly associated with the *waṣlah*, especially the *dawr* and the *muwashshaḥ* fell out of use. The monologue became one of the prominent genres in the post war era.

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[51] Ibid., p. 69.
[52] Ibid., p. 329.
[53] Ibid., p. 192.
[54] Ibid., p. 50.
[55] Ibid., p. 176.

In the 1940s the increasing popularity of the radio medium led to the development of long songs which fitted the live broadcasts. Long songs were confined to two main types, the *ughniyah* (lit. song) and the *qaṣīdah* (lit. poem), which absorbed characteristics from previous genres. The *ughniyah* was set to a colloquial text, and consisted of a flexible form based on a refrain combining metric and non-metric parts. The *qaṣīdah* was set to classical poetry with a through-composed form combining metric and non-metric parts. From the 1940s onwards these two genres occupied a big portion of the repertoire of singers such as Umm Kulthūm.

3) Rise in the position of instrumental music and the development of elaborate instrumental forms

In 20th-century Egyptian music there was a considerable rise in the position and popularity of instrumental music and instrumentalists. In the first three decades of the century, this development was evident in the popularity of recorded instrumental repertoire, and the involvement of ensembles in a variety of activities other than accompanying singers, such as playing in theatres, night clubs and recording studios.[56]

New instrumental genres detached from Ottoman genres gradually developed after World War I. Starting from the late 1920s, composers such as al-Qaṣabjī and ʻAbd al-Wahhāb replaced the simple introduction, the *dūlab*, with elaborate instrumenmtal preludes and interludes which fitted thematically with songs such as the monologues. These instrumental segments mostly displayed a westernized melodic character which suited the nature of the expanded orchestras. Preludes and interludes within songs became gradually more elaborate, and by the mid 20th century, especially with the development of the long song, the *ughniyah*, instrumental segments occupied a large portion in vocal performances, and became an important tool of musical development.

Eventually, experimenting with instrumental preludes and interludes in vocal genres yielded an independent instrumental genre, the *maʾzūfah* (lit. instrumental piece). The *maʾzūfah*, which is perhaps the most significant instrumental genre in 20th-century Arabic music, has a flexible form often based on a refrain using a number of rhythms and alternating between metric and non-metric parts. The majority of the leading composers of the first half of the 20th century experimented with this genre to some extent. The genre's most promenint composer was ʻAbd al-Wahhāb, composing a total of 53 instrumental pieces during his musical career.[57]

4) Adoption of western notation and the westernization of music theory

Arab musicians and theorists gradually adopted the western notation and solfège systems since the late 19th century. According to Scott Marcus, a specialist on Arabic music theory and *maqām*, this development 'was in keeping with the commonly held perception that western

[56] Ibid., p. 193.
[57] Saḥāb, Victor. *Al-Sabʾa Al-Kibār Fi Al-Musiqa Al-ʻArabeyya* [The Seven Giants in Arabic Music]. Dār al-ʻIlm lel-Malāyīn, 1987, p. 197.

music was a more highly evolved music tradition than Arabic music, and that Arab music needed to embrace the scientific foundations which helped Western music achieve its advanced state.'[58]

As a result of the borrowing of western ideas, Arabic *maqām* theory was subject to constant change. While prominent theoretical sources of the 19th century mainly included descriptions of the melodic movement of the various *maqāmāt* (known as *sayr* in Arabic or *seyir* in Turkish), prominent sources of the first half of the 20th century introduced the western concept of scale in addition to the concept of tetrachord. Presentation of the various *maqāmāt* in these sources mostly included two scales 'accompanied by detailed description of melodic movement in terms of tetrachords.'[59] Late theoretical sources of the 20th century, on the other hand, are characterized by simplification; they present the various *maqāmāt* using 'single-octave scales devoid of any mention of melodic characteristics.'[60]

5) Institutionalization of Arabic music

Among the main developments in the 20th century was the institutionalization of Arabic music, and subsequently, the gradual rise of conservatory training.

The first official institute to offer conservatory-like music teaching of Arabic music in Cairo, the Oriental Music Institute (later named the Royal Arabic Music Institute), was already established in 1929.[61] Formal training at the institute, which included the teaching of western music since its beginnings, gradually became indispensable for becoming a professional musicians in the Cairo music scene.[62] Western music and western notation became a basic component of Arabic music training. Today, conservatory training is the most prominent way of learning music in the Arab world and it 'requires the acquisition of knowledge and skills in western music notation, theory, history, and performance.'[63]

1.2 **Pre-composed *taqsīm* in the *'ūd* recording repertoire**

Farīd al-Aṭrash's *taqāsīm* in *maqām ḥijāzkār kurd*, *taqāsīm* which he performed in public performances as part of a prelude to the song *Awil Hamsah* (probably in the 1960s and early 1970s), exemplify the roots of the practice of pre-composed *taqsīm*. These improvisations are

[58] Marcus, *Arab Music Theory*, p. 124.
[59] Ibid., p. 706.
[60] Ibid.
[61] El-Shawan, Salwa. "The Socio-Political Context of al-Mūsīqa al-'arabiyyah in Cairo, Egypt: Policies, Patronage, Institutions, and Musical Change (1927-77)." *Asian Music*, vol. 12, no. 1, 1979, p. 95. JSTOR, doi:10.2307/833799. Accessed 11 September 2021.
[62] Ibid., p. 96.
[63] El-Shawan, Salwa. "Institutionalization of Learning in Egypt." *The Garland Encyclopedia of World Music: The Middle East*, edited by Bruno Nettl, Virginia Danielson, Ruth Stone, and James Porter, Timothy Rice, Garland Publishing, 1998, p. 321.

perhaps the most popular *taqāsīm* in the Arab world, and they are strongly identified with al-Aṭrash's *'ūd* playing style.

Many public performances of *Awil Hamsah* are widely available on commercial recordings and on the Web. We find several recordings on YouTube, such as a recording from a live performance in Kuwait,[64] and a recording from a live performance in Syria.[65] Despite clear differences, we notice many common melodic segments in the different recordings. Several of these phrases are repeated with high accuracy. But above all, what is clearly common in all recordings is a gradual build up towards a climactic melodic segment that is the highlight of this piece (and which is recognized by the audience as such, by reacting with significant cheering and clapping). At the beginning of this climactic melodic segment, al-Aṭrash copies or imitates the famous opening melody of the piece Asturias by Isaac Albéniz (1860-1909), and continues with a descending sequence in the highest pitches of the *maqām*, which he repeats several times.

A distinctive example of a pre-composed improvisation where the reproduction of the melodic material is highly accurate, is a *taqsīm* in *maqām nahāwand* by Jamīl Bashīr. We find two almost identical versions of the same piece of music; the first version was probably released on a commercial recording[66] (most probably by the company Duniaphon); and the second version was probably recorded in a private studio.[67] In the commercially recorded version, the *taqsīm* is connected to or followed by a metric improvisation accompanied by percussion instruments. In the privately recorded version on the other hand the *taqsīm* is prolonged by a modulation to a different mode.

A similar example is also found in Munīr Bashīr's repertoire. The track entitled *Taqsīm en Maqām Kurdī* is featured on his album *Irak: L'Art du 'Ūd*.[68] The same piece of music is featured on the album *Luth Solo "Oud" Récital a Genève*,[69] a live concert which was released on few commercial recordings. On this track, the piece is given a slightly different name: Maqam Kourdi. Compared to traditional practice, this *taqsīm* has an atypical element: a repeated melodic segment, or a refrain, that reoccurs at the end of every part which gives the piece a definite structure or form.

[64] USFahad. "Farīd al-Aṭrash - *Awil Hamsah + al-Taqāsīm*, Ḥafl al-Kuwait." *YouTube*, 8 May 20 2017, youtube.com/watch?v=4d27SYiikOY&t=214s
[65] Farīd, Hanī, "*Awil Hamsah* - Farīd al-Aṭrash, Ḥafl Sūriyā." *YouTube*, 24 December 2014, youtube.com/watch?v=x0rbhMaTnic&t=36.
[66] Ismail 293, Ahmed. "Jamīl Bashīr… *Musīqa Nahāwand*." *SoundCloud*, 2015, soundcloud.com/ahmed-ismail-308/kgxttfsqiluh
[67] Koft, Al. "*Taksim Nehawand*." *YouTube*, 21 August 2017, youtube.com/watch?v=FHb8kT20lJ0.
[68] Bashir, Munir. *Irak: L'Art du 'Ūd*. Ocora, 2001, CD (no. C 583068)
[69] Bashir, Munir. *Luth Solo "Oud" Récital À Genève.* Club du Disque Arabe, n. d, Vinyl (no. 72505-CDA).

1.3 **Motivation**

1.3.1 On the problems of studying and researching *taqsīm*

Despite *taqsīm*'s prominence in Arabic music and its importance for instrumentalists, no methods of teaching this genre have been developed to suit the modern conservatory training. In addition, careful and accurate attempts to deal with this subject analytically are scarce, and until today, the field of *taqsīm* remains largely untheorized. Musicians and students seeking knowledge of *taqsīm* often have to rely on their own personal efforts and private research.

The rhythmical and temporal aspect of *taqsīm* is often the most challenging element facing both the researcher and the student. Written sources dealing with musical analysis of *taqsīm*[70] often lack an in-depth discussion on the genre's temporal aspect. On the other hand, most of the literature – be it ethnomusicological or otherwise – chooses to focus on the *taqsīm*'s modal aspect. This approach is best demonstrated by the description of the *taqsīm* genre by Habib Touma – a pioneering musicologist in the field of Arabic music – as 'an instrumental realization of the modal framework of the maqam.'[71] As the Turkish music scholar Yoram Arnon puts it, 'the abstract, flexible and undefined nature of the rhythm of taksim is probably why most literature on the taksim seems to put more emphasis on its melodic, rather than its rhythmic characteristic.'[72]

According to Martin Clayton, an expert on rhythm in Indian music, the 'neglect' of the rhythmical aspect is a common phenomenon in musicological and ethnomusicological literature dealing with free rhythm musical forms, and the few sources that adhere to this aspect, fail to discuss it in depth.[73] Clayton adds that one of the major reasons for this neglect lies in the western staff notation system – the main system used for music analysis in musicology and ethnomusicology – which 'implies the existence of pulse in music, and in most western usage, of metre.'[74] Consequently, both disciplines are lacking concepts and methods to deal with free rhythm musical forms.[75] Clayton also notes that the lack of free rhythm theories in non-western cultures contributes to this neglect.[76]

Another challenge facing the Arab music student today is finding his way in *maqām* practice. *Maqām* practice has been subject to an ongoing process of change since the 19th century. In

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[70] For example, Nettl and Riddle, "Taqsim Nahawand Revisited."
[71] Touma, Habib Hassan. 'The Maqam Phenomenon: An Improvisation Technique in the Music of the Middle East.' *Ethnomusicology*, vol. 15, no. 1, January 1971, p 43. JSTOR, doi:10.2307/850386. Accessed 11 September 2021.
[72] Arnon, Yoram, "Improvisation as Verbalization: The Use, Function, and Meaning of Pauses in the Turkish Taksim." *Dutch Journal for Music Theory*, vol. 13, no. 1, 2008, p. 36.
[73] Clayton, Martin. "Free Rhythm: Ethnomusicology and the Study of music Without Metre." *Bulletin of the School of Oriental and African Studies*, vol. 59, no. 2, 1996, p. 325. JSTOR, jstor.org/stable/619715. Accessed 11 February 2014.
[74] Ibid, pp. 325-326
[75] Ibid.
[76] Ibid, p. 326

parallel, there has been a tendency towards simplification of *maqām* theory over time. When describing the gap between music theory and practice, musician and independent scholar Sami Abu Shumays claims that the tendency to describe *maqāmāt* as mere scales in recent theoretical sources is problematic or insufficient since Arabic music tends to violate the constraints of octave-based scales.[77] On the challenges facing the students of Arabic music, Marcus adds:

> Students are not explicitly taught about non-tempered tunings, accidentals, or specific paths for the melodic unfolding of each *maqām*. The most talented students will come to learn these aspects of the traditional *maqām* system over time (by prolonged and intimate contact with respected repertoire through transcriptions, recordings, and live performances). Other students, however, seem to accept contemporary theory as if it were comprehensive.[78]

Finally, to exemplify several of the difficulties facing the student seeking knowledge of *taqsīm*, I quote another paragraph from Marcus, which describes his experience of learning *taqsīm* with George Michel (1915-1998), one of Cairo's most respected *ʿūd* players in the second half of the 20th century:

> For my part, I spent many lessons with George trying to learn the art of *taqāsīm* improvisation on the *ʿūd*, an art of which he was an acknowledged master. This was a somewhat frustrating endeavor for George, since he did not feel that this art could be taught. "Play from your heart," he would instruct me. He decided that I should, as first step, imitate one of his improvisations, which he proceeded to record for me. After many weeks, when he finally decided that I could reproduce his *taqāsīm* to his satisfaction, he declared that I must now come up with my own creation. When I played a phrase that he considered to be from his *taqāsīm*, he stopped me, stating in a loud, forceful voice, "No, that's mine! Play something of your own. Your own creation!" But he was not able to teach how to build individual phrases or how to structure a given *taqāsīm*. My attempts to receive instruction in the improvisatory exploration of individual modes were meeting with little success. Finally, I suggested that we turn our attention to the modulations that occur in *taqāsīm*. "Ah," George exclaimed, "now this I can help you with. Yes, this is my business." In subsequent lessons, with him and others, I learned that musicians of Cairo conceptualize with great specificity about modulations among *maqāmāt* 'modes', though much less so about movement within a single *maqām*.[79]

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[77] Abu Shumays, Sami. "Maqam Analysis: A Premier." *Music Theory Spectrum*, vol. 35, no. 2, Autumn 2013, pp. 235- 236. JSTOR, doi:10.1525/mts.2013.35.2.235. Accessed 07 January 2018.

[78] Marcus, Scott. "The Eastern Arab System of Melodic Modes in Theory and Practice: A Case Study of Maqām Bayyātī." *The Garland Encyclopedia of World Music: The Middle East*, edited by Virginia Danielson, Scott Marcus and Dwight Reynolds, vol. 6, 2001, p. 43.

[79] Marcus, Scott Lloyd. "Music in Performance: 'Ūd Lessons with George Michel." *The Garland Encyclopedia of World Music*. Edited by Virginia Danielson, Scott Marcus and Dwight Reynolds, vol. 6, 2002, pp. 75.

1.3.2 My previous experience with *taqsīm* and motivation to conduct this research project

I started my musical training at the age of ten. My first instruments were the keyboards and piano on which I played Arabic and western music repertoires ranging from Arabic folk songs to Minuets by J.S. Bach. My fascination with and practice of *taqsīm* began when I started playing the *ʿūd* around the age of twelve.

For my professional music training, I studied at the Rubin Academy for Music and Dance, a school for music and the performing arts in Jerusalem with a worldwide reputation, which offered a four-year course in Arabic music performance. Though *taqsīm* was always part of the curriculum and each student had to perform an improvisation in every recital at the end of each year, it was rare to encounter *taqsīm*-related practical learning experiences and *taqsīm* occupied a very small part of the curriculum.

Though my instrument mentors were experienced improvisers, their classes mainly focused on pre-composed (metric) instrumental repertoire, more specifically on the performance-related interpretational and technical sides of the pieces. Moreover, *ʿūd* performance classes where relatively short (a class of one hour every week) which did not leave much room for discussing or practicing *taqsīm*. During the four years of training, the curriculum offered only one class on the topic of improvisation, a class which lasted only one year. This class was a mixture of listening to different *taqsīm* recordings and theoretical discussions focusing on *maqām* and modulations.

Like many Arabic musicians, I developed my *taqsīm* practice having to rely on personal effort. This involved intensive listening, memorizing or copying records, and experimenting with the genre. However, my learning process was always unstructured. Moving on to my professional career, *taqsīm* felt (and it still does) like an ongoing process of learning. One of the most challenging aspects of developing my *taqsīm* practice, was to 'sound original' and avoid clichéd phrases; and one of the most challenging experiences during my professional career was to record *taqasīm* in a studio setting.

In 2008, I released my first album titled *Sard*[80] (lit. narration). It included two pre-composed *taqasīm*: the pieces *Ajam* and *Ḥijaz*. These pieces were basically improvisations that went through a long and unstructured process of pre-composition until they became finished works. After many challenging experiences with improvising live in the studio during my professional career, my initial intention with creating these pieces was 'to be ready', and leave as less as possible 'to the spur of the moment'. In addition, I felt that in this way, I could give more emphasis to 'my own voice' within the genre.

My motivation to conduct this research project comes above all from a personal artistic need. Between the release of *Sard* (in 2008) and the start of this research project (2013), creating pre-composed *taqāsīm* was a difficult task: I did not manage to compose a single piece in this style.

[80] Rohana, Nizar. *Sard*. 2008, CD.

I was lacking ideas and felt uninspired. In particular, it was challenging to create pieces that are different in their character compared to the pieces that I have already composed. This research project is a response to the urgent need of a focused and a systematic effort, the need for a basic theoretical framework, or a model that allows me more productivity in creating such type of pieces. I also felt that in order to create my own model, I needed to solidify my own improvisations by deepening my understanding of the *taqsīm* genre's different components on the macro and micro levels, and by having a source of inspiration for enriching my melodic-rhythmic repertoire and vocabulary.

Pre-composed *taqāsīm* is a topic that has not been investigated thoroughly. Therefore I believe that this type of research will contribute to the knowledge often sought by students and *taqsīm* practitioners, knowledge that is first and foremost a practical one.

1.4 **Research questions and methodological approach**

This research project was guided by the following intertwined questions:

1) how does a *taqsīm* become a pre-composition?

2) what techniques within the art of composition can be used to create *taqsīm*-like pieces? Or what model of composition can we use to create composed *taqāsīm*?

3) how can variety be achieved from piece to piece in such a style of composition?

In my attempt to answer these questions, I have followed a multifaceted methodological approach. Throughout this long and constantly challenging research project, I have engaged with diverse theoretical and practical activities including intensive listening to recordings, music transcribing, music analysis, bibliographical research and literature reading, copying or memorizing recordings, improvising, and composing.

All these methodological activities were eventually translated into a number of phases that shaped this research project. The phases evolved in parallel; they were well-connected and there was a continual 'exchange' between them. The phases include:

1) choosing the main artists and determining the repertoire for music analysis;
2) transcribing and analyzing the chosen repertoire;
3) choosing a terminology that will guide the writing of the dissertation;
4) enriching my melodic-rhythmic vocabulary through experimenting with the chosen musicians' main stylistic features;
5) creating five pieces in the style of *taqsīm*.

My preliminary research incorporated various leading *ʻūd* players and a much larger scope of repertoire than the recordings discussed in this dissertation. In the end, I settled on al-Qaṣabjī and al-Sunbāṭī for a number of reasons. Perhaps the most important reason was that these musicians were among the most important composers of vocal music in the 20th century. They contributed immensely to modern Egyptian and Arabic music, and their musical-historical significance makes them among the most prominent authorities in areas such as *maqām*. In addition, since my project also deals with composition, al-Qaṣabjī and al-Sunbāṭī captured my interest for their immense knowledge and experience in the 'craft' of composition as it is evident by the large repertoire of songs they composed during their musical careers.

Al-Qaṣabjī and al-Sunbāṭī's *taqāsīm* recordings span different stages of their musical careers and were performed in varied contexts. These include commercial recordings, live radio broadcast, and recordings from private gatherings. After familiarizing myself with most of this repertoire, I chose to focus on the commercial recordings, or in other words: *taqāsīm* that were made in a studio context. The main reasons behind this choice were: firstly the context seemed very similar or the closest to my own production methods within this project (CD releases or YouTube videos). And secondly, in the case of each musician, the commercial recordings reflected a tangible and a coherent structural approach within *taqsīm*.

Al-Qaṣabjī and al-Sunbāṭī's commercial recordings were all subject to analysis at least through intensive listening and partial transcription. In the end, I carefully selected a number of recordings which in my opinion were representative of the musicians' most significant traits. The recordings were fully transcribed and analyzed. The analysis is detailed and I tried to understand the micro and macro structural units comprising a *taqsīm*. For each musician, I also tried to summarize the most significant features of his musical language. The transcriptions and analysis form a large part of this dissertation (chapters 3 and 4). In some respects, this phase was the main engine or driving force keeping the project in motion; it was the bridge between the different phases.

Choosing a terminology to guide the writing of this dissertation was one of the most difficult tasks and one of the last phases to be completed in this project. I have divided the terminology in chapter 2 into two parts. The first part is terminology associated with *maqām*. Here, I chose what in my view are the necessary concepts and definitions that provide the reader with a basic understanding of Arabic music theory. The second part of this chapter is terminology associated with *taqsīm*. This subchapter is a mixture of terminology from the literature on the genre, common terms among musicians, and a few original terms that I propose based on my thorough analysis. Compared to major works dealing with Arabic and Turkish improvisation

(for instance, the dissertations by Anne van Oostrum,[81] Frederic Stubs,[82] and Eric Ederer[83]), and more specifically literature incorporating *'ūd taqsīm* repertoire (for instance, the dissertations by Soufiane Feki[84] and Taysir Elias[85]), I think what is new or original about my analysis is a holistic approach which investigates structural, pitch (or *māqām*) and rhythmic processes at the same time.

On the practical side of this research project, a basic step towards exploring al-Qaṣabjī and al-Sunbāṭī's styles was to learn how to play, or to copy and memorize their music. In some cases, I learned or memorized the complete recording, while in others, I only memorized part of the recording. One of the main methods that I used was to experiment with my analytical findings through constant improvisation sessions. I did this with three aims: 1) to improvise in the style of al-Qaṣabjī and al-Sunbāṭī; 2) to alter and combine some of the musician's most significant traits in new ways and make them my own; and 3) to pre-compose *taqsīm*-like pieces of music.

Finally, during the first years of this research project, I took several sessions with Bishara Khell,[86] a leading composer in the Palestinian music scene. These sessions proved to be a fruitful experience and helped me develop many aspects of my research project, including the transcriptions, the terminology, and how to incorporate my analytical findings in my own practice. Above all, I pre-composed a number of *taqsīm*-like pieces under the supervision of Khell.

It is necessary to add something here about the duality of improvisation and composition, which has been prominently debated in western musicological literature. Despite being written in the 1970s, Nettl's article "Thoughts on Improvisation: A Comparative Approach"[87] remains among the most relevant studies when it comes to non-western, modal music. Nettl questions the adequacy of the concepts improvisation and composition in such cultures:

> Improvisation and composition are opposed concepts, we are told – the one spontaneous, the other calculated; the one primitive, the other sophisticated; the

[81] Van Oostrum, Anne Heleen. *The Art of Nāy Playing in Modern Egypt*. PhD dissertation, Leiden University, 2004.

[82] Stubbs, Frederic Winsor. *The Art and Science of Taksim: An Empirical Analysis of Traditional Improvisation from 20th Century Istanbul*. PhD dissertation, Wesleyan University, 1994.

[83] Ederer, Eric Bernard. *The Theory and Praxis of Makam in Classical Turkish Music 1910-2010*. PhD dissertation, University of California, 2011.

[84] Feki, Soufiane. *Musicologie, sémiologie ou ethnomusicologie. Quel cadre épistémologique, quelles méthodes pour l'analyse des musiques du* maqâm*? Eléments de réponse à travers l'analyse de quatre taqsîm.* PhD dissertation, Paris-Sorbonne University, 2006.

[85] Elias, Taysir. *Covert Legality in Instrumental Arabic Music (Taqsim) in Israel, Using Principles of Natural and Learned Schemas* (my own translation from Hebrew). PhD dissertation, The Hebrew University, 2007.

[86] Bishara Khell was one of the notable alumni of the composition department at the Rubin Academy for Music and Dance in Jerusalem where he specialized in western music composition. More information on Khell is available on his website: http://bishara.khell.com/official/

[87] Nettl, Bruno. "Thoughts on Improvisation: A Comparative Approach." The *Musical Quarterly,* vol. 60, no. 1, January 1974, pp. 1-19. JSTOR, jstor.org/stable/741663. Accessed 07 August 2021.

> one natural, the other artificial. But on the other hand, we are also given to believe that improvisation is a type of composition, the type that characterizes those cultures that have no notation, a type that releases the sudden impulse to music through the direct production of sound. We hear that improvisation ends where notation begins, yet at the same time we are told that certain non-Western cultures which do not use notation distinguish between the two processes, if not explicitly, then by the way they internally classify their musics. Thus, while we feel that we know intuitively what improvisation is, we find that there is confusion regarding its essence.[88]

In Arabic music, the term improvisation is often paralleled with the word *irtijāl*,[89] and the term composition could be paralleled with the word *ta'ālīf* . In the latter the melody is more or less fixed. However, it should be emphasized that an Arab musician always makes melodic and rhythmic variations, even when playing a more or less fixed or composed (or pre-composed) piece or melody; thus, unlike western classically trained performers, an Arab musician, be it an instrumentalist or a vocalist, is an improviser by definition.

To give one example, a prominent instrumental genre where the pieces have fixed melodies is the *samā'ī*. *Samā'ī* pieces are written in a specific rhythmic cycle based on ten beats (or mostly 10/8) and they follow a rondo form usually complying with ABCBDBEB. In the E part, there is a divergence from the ten-beat rhythmic cycle. These pieces are frequently transcribed and during conservatory training they are mostly learned or studied with the help of musical scores. However, in actual performance, the repeated part B (known as *taslīm*), is almost never played the same twice, while the melody is usually played with a great deal of variation. The Egyptian musicologist Samḥa al-Khūlī considers this practice as a complementary type of *irtijāl* or improvisation.[90]

The *taqsīm* is considered the most important and most refined type of *irtijāl* in Arabic music.[91] If we take Nettl's suggestion into consideration, to 'think of composition and improvisation as opposite ends of a continuum,'[92] the *taqsīm* genre will be situated somewhere in the middle. When an Arab musician improvises or plays a *taqsīm*, he always refers to pre-existing musical materials. The renowned musician Hariprasad Chaurasia argues that improvisation is a highly overrated idea in Indian music. According to the Dutch specialist of Hindustani music Wim van der Meer, 'much of a performace is done from memory; perhaps the main question is how deeply the music is buried in memory.'[93]

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[88] Ibid., p. 5.
[89] Al-Khūlī, "Al-Irtijāl wa Taqālīduh Fī al-Mūsiqā al-'Arabiyyah," p. 16.
[90] Ibid., p. 20.
[91] Ibid., p. 21.
[92] Nettl, "Thoughts on Improvisation," p. 6.
[93] Meer, Wim van der. "Dilip Chandara Vedi's Conception of Composition." *Journal of the Indian Musicological Society,* vol. 39, 2008, p. 115.

According to Nettl, musicians in non-western modal music cultures improvise following a model which consists of points of reference or a collection of building blocks. In Arabic music, this model is the *maqām*, and the building blocks include aspects such as the tones of the specific *maqām*, common melodic progressions, common modulations, and melodic motifs.

To become good at performing and improvising a *taqsīm*, a musician develops his skills and works on mastering and refining his building blocks. This notion is best described by Derek Bailey, an English guitarist and a prominent figure in the free improvisation movement:

> An ability to improvise […] depends, firstly, on an understanding, developed from complete familiarity, of the musical context in which one improvises, or wishes to improvise. As this understanding develops so the ability to improvise can develop.[94]

I like to conclude here by saying that I prefer the term pre-composition to describe the *taqsīm*-like pieces that I have created in this project to emphasize that they are, in the words of Nettl, 'carefully thought out, perhaps even worked over with a conscious view to introducing innovation from piece to piece and even from phrase to phrase.'[95] Van der Meer also argues that 'the use of pre-composed music is of a great importance in Indian music, and that much of the learning process is related to it.'[96]

Though these pieces (like the pieces in the *samā'ī* genre) are more or less fixed, they can be played with a certain degree of variation.

1.5 **The artists in this study**

Al-Qaṣabjī and al-Sunbāṭī were among the most renowned *ūd* players in the 20th century, and the best to master the art of *taqsīm*. However, most of their musical careers evolved around composing vocal music. In fact, al-Qaṣabjī and al-Sunbāṭī were two of the four leading composers of Egyptian vocal music after Darwīsh, and together with Zakariyā Aḥmad (1896-1961) and 'Abd al-Wahhāb, they led the development of Egyptian music from the 1920s into the second half of the 20th century.

Al-Qaṣabjī and al-Sunbāṭī's careers were strongly tied with Umm Kulthūm. They were Umm Kulthūm's main composers in different stages of her career, and profoundly participated in establishing her fame. Through Umm Kulthūm's voice and the voices of other singers al-Qaṣabjī and al-Sunbāṭī's music reached the ears of millions of Arabs, and many of their compositions are considered milestones in the modern history of Arabic music.

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[94] Bailey, Derek. *Improvisation: Its Nature and Practice in Music*. Da Capo Press, 1993, p. 7.
[95] Nettl, "Thoughts on Improvisation," p. 11.
[96] Meer, "Dilip Chandara Vedi's Conception of Composition," p. 116.

1.5.1 Muḥammad al-Qaṣabjī (1898-1966)[97]

Al-Qaṣabjī was born and raised in Cairo. His father ʻAlī Ibrāhīm al-Qaṣabjī (1854-1924) was a well-known reciter of the *qur'ān*, and a composer and an *'ūd* player who collaborated with leading singers of the late 19th century such as ʻAbduh al-Ḥāmūlī (1841-1901).

Influenced by his musical surrounding, al-Qaṣabjī began to sing and play *'ūd* at a relatively young age while being instructed by his father. He learned the repertoire of the 19th century and practiced reciting the *qur'ān* as part of his religious education at school. Al-Qaṣabjī was also exposed to the music theatre and became familiar with the work of its leading performers such as Salāmah Ḥijāzī (1852-1917).

In his adulthood, al-Qaṣabjī was very interested in western music. He regularly attended performances of various European orchestras performing in Cairo. He managed to learn solfège and the basic principles of orchestration, harmony and counterpoint through his meetings with European musicians who visited in Cairo. Along with western music, he was also interested in other musical traditions such as the Turkish, Indian, and Chinese traditions.

After graduating from school in 1911, al-Qaṣabjī pursued a career as an elementary school teacher. He graduated from the school of education in 1914 and worked as a teacher between 1915-1917. In 1917, al-Qaṣabjī retired from his teaching position and fully devoted himself to music.

Al-Qaṣabjī started his musical career as a singer while composing his own songs in traditional genres such as the *dawr* and *muwashshaḥ*. He slowly abandoned singing and focused on composing songs for other singers. By the mid 1920s, he abandoned the traditional forms in favor of upcoming genres (such as the monologue and *ṭaqṭūqah*) and quickly established himself as one of the leading composers in Cairo. By 1926, he composed songs for all the famous singers at that time.

Al-Qaṣabjī began collaborating with Umm Kulthūm at an early stage of her career, in 1924. He composed most of the songs she performed during the late 1920s and 1930s, significantly contributing to enhancing her fame and establishing her position as Cairo's leading singer. He remained one of Umm Kulthūm's main composers (along with Aḥmad and al-Sunbāṭī) until the late 1940s. However, al-Qaṣabjī's status and reputation as a composer drastically decreased when Umm Kulthūm stopped commissioning him to write songs for her around the year 1949.

Alongside his work with Umm Kulthūm, al-Qaṣabjī collaborated with other accomplished singers living in Egypt, especially female singers. Among them were Munīrah al-Mahdiyyah

[97] Al-Qaṣabjī's biography is based on two books: 1) Kāmil, Maḥmūd. *Mūhammad Al-Qaṣabjī, Ḥayātoh Wa A'māloh* [Muḥammad al-Qaṣabjī, His life and Work]. Al-Hay'ah al-Maṣriyyah al-'āmah lil-Kitāb, 1971; and 2) Al-Ḥifnī, Ratība. *Muḥammad al- Qaṣabjī: al-Musīqī al-'āshiq*. [Muḥammad al- Qaṣabjī: The Lover Musician]. Dār al-Shurūq, 2006.

(d. 1965), Fatḥiyyah Aḥmad (1898-1975) and Asmahān (1912-1944). Throughout his career, he composed around 380 songs.[98]

Being one of the most influential composers in the first half of the 20th century, he was 'regarded as the teacher of a generation of composers and musicians […]; many of al-Qaṣabjī's compositions have passed into the *turāth* or heritage of Arabic music.'[99] He is also considered the leading modernizer after Sayyed Darwīsh together with 'Abd al-Wahhāb. In short, he significantly contributed to the development of Egyptian music, most notably the development of the monologue genre. Utilizing Umm Kulthūm's voice, al-Qaṣabjī was the leading composer of this genre until it faded in the 1940s. The monologue *In Kunt Asāmiḥ*, which was recorded and released in 1928, was a landmark in al-Qaṣabjī and Umm Kulthūm's careers. This song, which sold unprecedented numbers of copies upon its release,[100] is considered a milestone in the history of Arabic music, according to Virginia Danielson, an American musicologist:

> It was virtuosic, dramatic, romantic, and innovative in genre and melodic line. […] The song aptly illustrates the creativity common in Umm Kulthūm's repertoire. Specific melodic gestures were borrowed from European music and from Arab genres such as the *dawr* which the monologue resembled in its virtuosity. The result was at once musically new and familiar.[101]

As an *'ūd* player, al-Qaṣabjī is considered by many as one of the greatest in the 20th century, known also for his high technical abilities.[102] Throughout his musical career, al-Qaṣabjī performed regularly as part of music ensembles. In 1919, he joined the *takht* ensemble led by the *qanūn* player Muḥammad al-'Aqqād (1851-1931), a well-known ensemble in Cairo which had accompanied the leading singers since the late 19th century. In 1928, al-Qaṣabjī joined Umm Kulthūm's ensemble and accompanied her in all her performances and recordings until his death in 1966.

Al-Qaṣabjī was an *'ūd* teacher for many famous musicians, most notably 'Abd al-Wahhāb. Al-Qaṣabjī also influenced other *'ūd* players such as al-Sunbāṭī who used to listen to his *taqsīm* recordings and imitate him.[103]

Al-Qaṣabjī was also the leading figure in further developing the Egyptian *'ūd* as an instrument after World War I.[104] He worked closely with famous luthiers of his time in an attempt to improve the sound and playability of the instrument. Perhaps the most notable among his adjustments was the shortening of the string length from 64 cm (the standard before World War

[98] This number is based on Kamil's listing of al-Qaṣabjī's works. See Kāmil, *Mūhammad Al-Qaṣabjī*,, pp. 147-165.
[99] Danielson, *The Voice of Egypt: Umm Kulthum*, p. 78.
[100] Ibid., pp. 71-73.
[101] Ibid., p. 72.
[102] Abdallah, "Muḥammad al-Qaṣabjī Mujaddid Fann al-'ūd," amar-foundation.org/qasabgi-article/?lang=ar.
[103] Ibid.
[104] Ibid.

I) to 60 cm, which became a very common length until today. Al-Qaṣabjī also revived the seven-course *ʻūd* which was common in the early 19th century and experimented with the instrument's tuning. Several of these adjustments to the instrument's tuning became a standard until today.

1.5.2 Riyāḍ al-Sunbāṭī (1906-1981)[105]

Al-Sunbāṭī was born in Fārskūr and raised in al-Manṣūra, two cities in the Egyptian Delta. His father Muḥammad al-Sunbāṭī, was a professional singer, composer and an *ʻūd* player.

Since a very young age, al-Sunbāṭī fully devoted himself to music. He began singing with his father in weddings in the surroundings of the Egyptian Delta and in parallel, he began leaning *ʻūd* under the supervision of his father.

In 1928 al-Sunbāṭī moved to Cairo in an attempt to be part of Egypt's main music scene. In 1930 he began studying singing at the Institute for Arabic Music, and in the same year he was hired by Odeon Records, one of Cairo's leading recording companies back then, to compose songs for their singers they produced. He gradually focused on composition, which slowly became his main profession.

Al-Sunbāṭī started composing for Umm Kulthūm in the mid 1930s and he gradually became one of her principal composers along with al-Qaṣabjī and Aḥmad. His early compositions for Umm Kulthūm were highly influenced by his colleagues.

From the mid 1940s Umm Kulthūm focused her attention on singing classical poetry or *qaṣīdah*, and commissioned al-Sunbāṭī to compose a number of songs in this genre. Through these songs, al-Sunbāṭī developed his distinctive style and gained a higher status as a composer. As Danielson notes, 'the *qaṣā'id* established Riyāḍ al-Sunbāṭī as Umm Kulthūm's principal composer and as the most formidable master of the genre in the Arab world.'[106]

One of al-Sunbāṭī's master pieces in the *qaṣīdah* genre was the song *al-Aṭlāl* from 1967 which 'became a signature composition frequently excerpted to evoke the memory of Umm Kulthūm.'[107] Describing this song Danielson notes:

[105] Al-Sunbāṭī's biography is based on two books: 1) Kāmil, Maḥmūd. *Al-Tārīkh al-Fannī lil-Mūsīqār Riyāḍ al-Sunbāṭī 1906-1981* [The Artistic History of Riyāḍ al-Sunbāṭī 1906-1981]. 1993; and 2) al-Sharīf, Ṣamīm. *Al-Sunbāṭī wa Jīl al-ʻamāliqah* [Al-Sunbāṭī and the Age of the greatest]. Al-Hay'ah al-'āmah al-Sūriyyah lil Kitāb, 2010.

[106] Danielson, *The Voice of Egypt*, p. 122.
[107] Ibid., p. 178.

> Its success illustrated the vitality of a historically Arabic compositional model as well as flexibility of that model in accommodating the continuous absorption of new features. These, whether developed from closely or distantly related repertoires, did not seriously disturb the underlying character of the genre.[108]

From the late 1940s, al-Sunbāṭī became Umm Kulthūm's principal composer and wrote most of her repertoire for more than ten years. His career as a composer faded after her death in 1975. Alongside his work with Umm Kulthūm, Sunbāṭī collaborated with many of Egypt's most accomplished singers, such as Sāliḥ ʻAbd al-Ḥayy (1896-1962), Muḥammad ʻAbd al-Muṭṭalib (1910-1980), Asmahān, and several others. Throughout his career al-Sunbāṭī composed around 500 vocal works.[109]

Al-Sunbāṭī also gained a wide reputation as an *ʻūd* player. When he joined the Institute of Arab Music in 1930, he was immediately appointed as an *ʻūd* teacher thanks to his advanced technical skills. In the 1930s, he accompanied many singers in their recordings and their ensembles. The most notable among these was ʻAbd al-Wahhāb – the most famous male singer in Cairo back then, and a good *ʻūd* player himself – who in 1933 hired al-Sunbāṭī to play *ʻūd* in the recordings he made for his first film. Al-Sunbāṭī was awarded the UNESCO International Music Prize as a performer of the *ʻūd* in 1979.

1.6 **The repertoire chosen for music analysis**

The bulk of al-Qaṣabjī's commercial *taqāsīm* recordings were made at an early stage of his musical career, especially in the 1920s. Until recently these recordings were mostly found in privately owned collections. However, I was exposed to al-Qaṣabjī's recordings in the early 2000s. Back then I obtained a 'rare' cassette that included a large part of the recordings. With the growth of internet technology, al-Qaṣabjī's recordings gradually became accessible through internet forums specializing in Arabic music (such as the website *Zaman Al-Wasl*[110] and *Sama3y*[111]), and in recent years they became accessible on Web platforms such as YouTube and SoundCloud. In 2016, most of the recordings were digitized and published on two CD-ROMs (and a booklet) titled 'Muḥammad al-Qasabgi, The Sultan of Ud',[112] by the Arabic Music Archiving & Research Foundation (AMAR).

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[108] Ibid., 181.

[109] These numbers are based on Kāmil's listing of al-Sunbāṭī's works. See Kāmil, *Al-Tārīkh al-Fannī lil-Mūsīqār Riyāḍ al-Sunbāṭī*, pp. 135-187.

[110] http://www.zamanalwasl.net

[111] http://www.sama3y.net

[112] Al-Qaṣabjīl-Muḥmmad. *Muḥmmad al-Qaṣabgī The Sultan of ʻŪd*, Arabic Music Archiving & Research Foundation, 2016, CD (no. P1131192). In this publication, AMAR uses a different system of Arabic Romanization, therefore, there are differences in the titles and names between this dissertation and the actual publication (for example, al-Qaṣabjī versus al-Qasabgi).

AMAR's first CD-ROM includes 16 *taqāsīm* that were recorded for commercial purposes between 1921 and 1937.[113] The vast majority of these recordings occupy one side of a 78rpm disk and last around three minutes. After intensive listening to the recordings, I focused on nine *taqāsīm* made between 1921 and 1928. Table 1 lists these recordings and indicates the name, the company, and the approximate year of each recording.[114] Excluding *ḥijāz*, there are two *taqāsīm* in each *maqām*. Therefore, for the sake of clarity, I will differentiate the recordings by also mentioning the name of their company; for instance, *taqsīm rāst* on Odeon.

Recording	Record company	Year
taqsīm rāst	Odeon	1921
taqsīm nahāwand	Odeon	1921
taqsīm bayātī	Odeon	1921
taqsīm ḥijāz	Odeon	1921
taqsīm nahāwand	Baidaphon	1923
taqsīm ḥijāzkār	Baidaphon	1923
taqsīm rāst	Colombia	1927
taqsīm ḥijāzkār	Colombia	1927
taqsīm bayātī	Gramophone	1928

Table 1: nine *taqsī*m recordings by al-Qaṣabjī made between 1921-1928

The bulk of al-Sunbāṭī's commercial *taqsīm* recordings was made at a later stage of his musical career: a group of six *taqāsīm* (Table 2) that was made for Cairo Radio in the 1970s. They were released on cassettes and CD-ROMs. A widely available CD-ROM was produced by the Saudi Arabian company SIDI.[115]

These *taqāsīm* are popular and much admired by musicians and the genre's practitioners. For instance, when describing these recordings, Racy notes:

> The late Riyāḍ al-Sunbāṭī of Egypt, considered one of the greatest composers of the Arab modal tradition, has recorded somewhat circumspect taqāsīm that flow along the organic structure of the mode but evoke intense ecstatic sensations. Particularly cherished by other musicians and musical aficionados, al-Sunbati's style is marked by precise intonation, careful pacing, distinct interest in resonance, careful utilization of pauses, economy and subtlety in the use of the plectrum, and

[113] The second CD on the other hand includes radio recordings, live performances, and private gatherings which were made between 1937 and 1966.
[114] These informations are found on AMAR's liner notes. See Al-Qaṣabjīl-Muḥmmad. Liner Notes. *Muḥmmad al-Qaṣabgī The Sultan of* '*Ūd*, Arabic Music Archiving & Research Foundation, 2016, CD (no. P1131192), pp. 6-7.
[115] Al-Sunbāṭī, Riyād. *Taqaseem Oud*. SIDI, 1995, CD (no. 95SDCD01B03). On this album, *taqāsīm ḥijāz* and *rāḥat al-arwāḥ* are mislabelled as *ḥijāzkār* and *sikā*.

full exploration of the primary mode before a modulation is introduced. His renditions achieve a unique balance between feeling and technical excellence.[116]

Recording	Track number on SIDI release
taqsīm nahāwand	01
taqsīm ḥijāz	02
taqsīm rāḥat al-arwāḥ	03
taqsīm kurd	04
taqsīm rāst	05
taqsīm bayātī	06

Table 2*:* six *taqsīm* recordings by al-Sunbāṭī's made in the 1970s

My investigation also includes another *taqsīm* in *maqām nahāwand*, which was recorded in the late 1960s as part of the song *Ashwāq*. This is a lengthy *taqsīm* lasting about ten minutes which forms an intermezzo between an orchestral interlude and the actual song (to differentiate this recording from others, I will refer to it as *taqsīm nahāwand*/*Ashwāq*). Finally, I also explored two recordings by al-Sunbāṭī made during the earlier phonograph era. These are *taqāsīm* in the *maqāmāt nahāwand* and *sikāh*, and they were released on one 78rpm disk around 1927 produced by Odeon company.*[117]*

[116] Racy, Jihad Ali. "The many faces of improvisation: The Arab Taqāsīm as a Musical Symbol." *Ethnomusicology*, vol. 44, no. 2, spring-summer 2000, p. 313. JSTOR, doi:10.2307/852534. Accessed 31 January 2014.

[117] Al-Sunbāṭī, Riyāḍ. *Taqāsīm nahāwand/sikāh*.' Odeon, ca. 1927, disk (no A244250).

2. *MAQĀM* AND *TAQSĪM*: TERMINOLOGY AND FORM

The principal aim of this chapter is to present the main theoretical concepts and definitions that will guide the writing of this research project. It classifies the terms under two main categories: 1) terminology associated with *maqām*, and 2) terminology associated with *taqsīm*. In addition, the chapter discusses general features of a number of relevant *maqāmāt* in common practice, and presents basic knowledge of the general form of *taqsīm*, and how *maqām* develops in a *taqsīm*.

It should be emphasized that this dissertation does not attempt to solve or fill in any gaps between *maqām* practice and theory. Having said that, the *maqām* terminology presented here aims at providing the reader with a basic understanding of Arabic music theory. And, above all, it helps me deliver my main ideas in this research project in a clear and a comprehensible manner. The majority of the terms associated with *maqām* are based on the main theoretical sources of Arabic music in the 20th century, which are reviewed in Marcus' dissertation *Arab Music Theory in the Modern Period*.[118]

The terminology associated with *taqsīm* is a mixture of terms borrowed from prominent texts dealing with the genre, terms that are common among *taqsīm* practitioners, and a few original terms that I propose based on my comprehensive insight into al-Qaṣabjī and al-Sunbāṭī's *taqsīm* recordings alongside the recordings of several other musicians.

2.1 ***Maqām* terminology**

Fundamental scale: this applies to 'the seven notes that are considered to be the principal tones in Arabic music;'[119] these are the tones C, D, E half-flat, F, G, A, B half-flat (Fig. 1).[120]
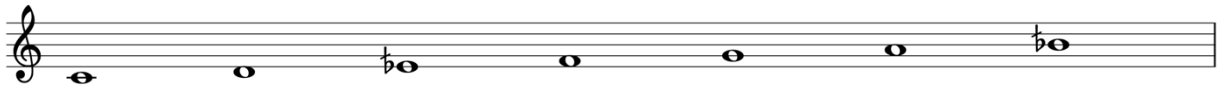
Figure 1: the fundamental scale of Arabic music theory

[118] Marcus, *Arab Music Theory*, 1989.
[119] Ibid., p. 73.
[120] Before adopting the western solfege system in the late 19th century, musicians and music theorists used Arabic, Ottoman, and Persian names for each and every pitch of the fundamental scale. For example, the word *dukāh* refers to the tone D4. The word *muḥayyar* on the other hand refers to the tone D5. The Arabic and Persian names for pitches are still in use today together with the western solfege system.

The fundamental scale is usually expanded to include two octaves starting from the tone G3 (Fig. 2).[121]

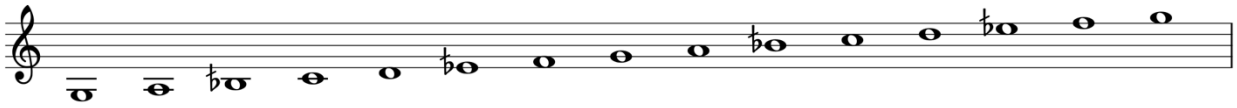

Figure 2: the fundamental scale of Arabic music theory over two octaves

General Arab scale: this concept is based on the convention that in Arabic music an octave is divided into 24 pitches, therefore it is also called the quarter-tones scale. Figure 3 illustrates the general scale in two octaves as it is presented in various theoretical sources[122] (the semibreves or whole notes indicate the tones of the fundamental scale, and the un-stemmed crochets or quarter notes indicate the rest of the tones of the general scale).
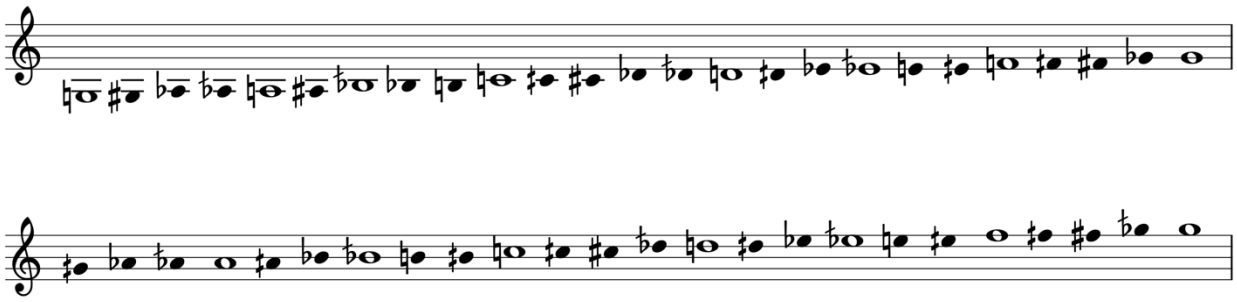
Figure 3: the general Arab scale over two octaves

Jins[123] (lit. type; plural ***ajnās***): this refers to groups of three, four or five successive tones 'that are the building blocks with which the Arab *maqāmāt* are constructed.'[124] A number of recent theoretical sources classify nine principal *ajnās*:[125] '*ajam*, *rāst*, *nahāwand*, *nawā-athar*, *bayātī* (often spelled also as *bayyātī*), *ṣabā*, *kurd*, *ḥijāz*, and *sīkāh* (Fig. 4).[126]

Each principal *jins* is associated with a root position on the fundamental scale, but could also be transposed to other tones. Figure 4 illustrates the nine basic *ajnās* in their associated root position.

[121] Ibid., p. 80.
[122] Ibid., p. 99.
[123] The word *jins* is originally from the ancient Greek term *genos*. Alternatively, some Arabic theory sources use the word *'iqd* (plural *'uqūd*).
[124] Ibid., p. 271.
[125] Ibid., p. 272.
[126] Another approach classifies eleven principal *ajnās* with the addition of *jins 'irāq* (B half-flat–C–D) and *jins huzām* (E half-flat–F–G–A flat); *'irāq* and *huzām* 'can be conceptualized as variants of the Sikah threechord'. Ibid., p. 273.

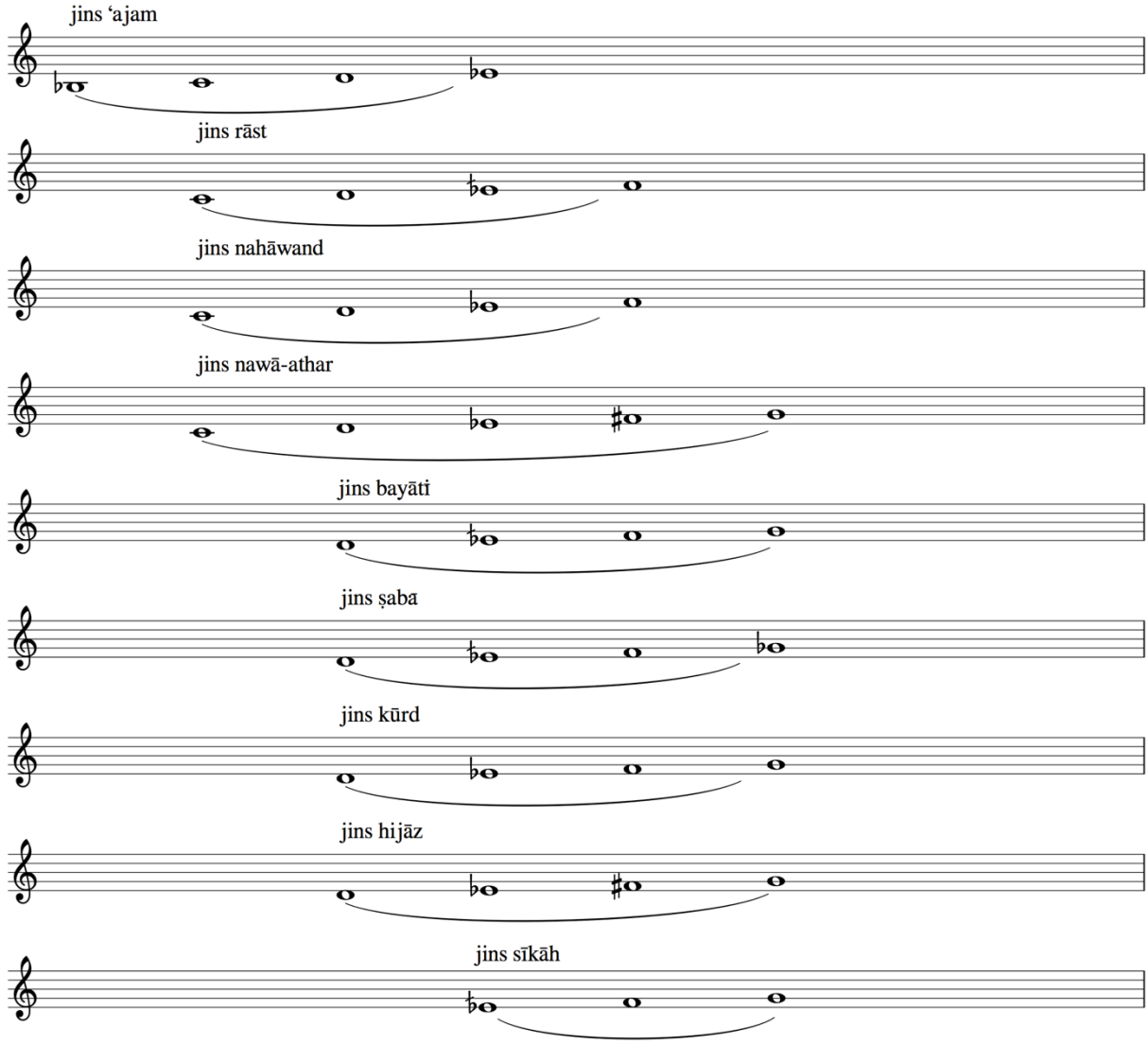

Figure 4: nine principal *ajnās* in their root position

In the theoretical sources of the 20th century, *ajnās* are mostly presented as groups of tetrachords.[127] In practice, *ajnās* could appear in groups of three, four or five tones (for instance, *jins nahāwand* in Figure 5).

Figure 5: *jins nahāwand* as three, four, and five tones

***Maqām* scale**: the scale is the most abstract definition or representation of a *maqām*, and became a central concept in 20th-century Arabic music theoretical sources. A *maqām* scale is

[127] The presentation of *ajnās* as groups of tetrachords resembles the ancient Greek modal theory.

comprised of two (or more) *ajnās* joined together in a disjunct, conjunct, or an overlapping manner.[128]

For example, *maqām rāst* scale (Fig. 6), which has the same name of its first *jins*, is comprised of *jins rāst* in its root position (the tone C4) plus *jins rāst* transposed to the tone G4, joined together in a disjunct manner. *Bayātī* scale (Fig. 7), is comprised of *jins bayātī* in its root position (the tone D4) plus *jins nahāwand* transposed to the tone G4, joined together in a conjunct manner.

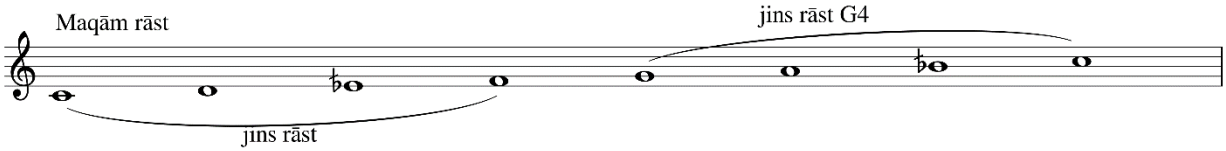

Figure 6: *maqām rāst* scale

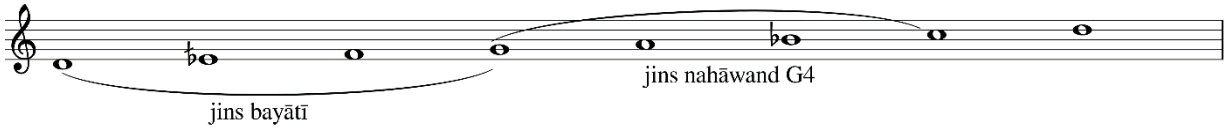

Figure 7: *maqām bayātī scale*

Maqām scales are commonly classified and presented according to key signatures. For example, the key signature of *maqām rāst* includes B half-flat and E half-flat (Fig. 8).

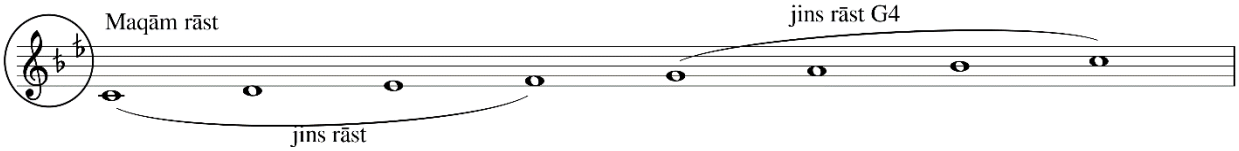

Figure 8: key signature of *maqām rāst*

Root *jins*: this refers to the first *jins* in a *maqām* scale. The root *jins* 'establishes the essential character of the mode.'[129] For example, the root *jins* of *maqām rāst* is *jins rāst* (Fig. 8).

Secondary *jins*: this refers to the second *jins* in a *maqām* scale. For example, the secondary *jins* of *maqām rāst* is *jins rāst* G4 (Fig. 8).

Alternative (**secondary**) ***jins***: in performance practice, some *maqāmāt* are characterized by alternating their secondary *jins*. The alternative *jins* is mostly a result of altering the third tone

[128] The one-octave scale presentation of a *maqām* follows the approach of recent sources, while early sources (such as D'Erlanger 1949) present the *maqām* as two-octave scales.
[129] Marcus, *Arab Music Theory*, pp. 314-315.

in the original secondary *jins*. In early sources, alternative secondary *ajnās* often take expression in the scalar presentation of a *maqām*.

For example, one of the characteristics of *maqām rāst* is to alternate the tone B4 half-flat with the tone Bb4 (Fig. 9), which results in an alternative secondary *jins nahāwand* G4 (the alternating tone and secondary *jins* are indicated between brackets).

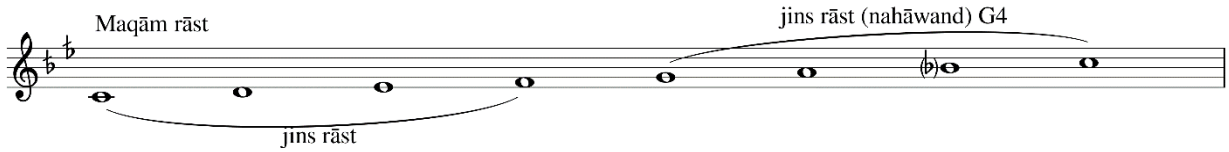

Figure 9: alternative secondary *jins nahāwand* in *maqām rāst*

In later sources, on the other hand, alternating or changing the secondary *jins* might result in classifying the *maqām* under a different name. For example, the combination of root *jins rāst* and secondary *jins nahāwand* illustrated in Figure 7 is classified as *maqām suzdalāra*.[130]

Prominent tones: these are the important pitches or structural tones in a *maqām*. Prominent tones are the initial tones of the *maqām*'s main *ajnās*. In the majority of *maqāmāt* there are two main prominent tones, the tonic and the dominant. The octave of the tonic is largely considered as a prominent tone.[131]

Tonic:[132] this is the initial tone of a *maqām*'s root *jins* (and is also considered the initial tone of the *maqām*). The tonic's most significant feature is being a finalis in a given composition or improvisation.[133] In the course of a composition or an improvisation, 'the melody often returns to the *qarār* [tonic] to confirm its predominance.'[134] When a phrase ends on the tonic, it achieves a sense of a complete melodic resolution. For example, the tonic of *maqām rāst* (Fig. 10) is the initial tone of its root *jins*, the tone C4 (the prominent tones in *maqām rāst* are indicated with semibreves or whole notes, while the rest of the tones are indicated with un-stemmed filled note-heads).

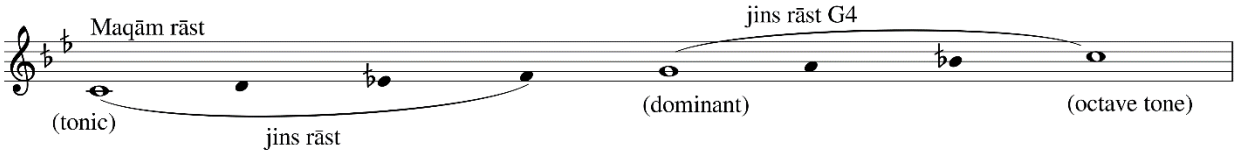

Figure 10: prominent tones in *maqām rāst* scale

[130] Ibid. p. 842.
[131] Ibid., p. 538.
[132] Arabic music theory often refers to the tonic as *qarār* (lit. base).
[133] Ibid., p. 438.
[134] Van Oostrum, *The Art of Nāy Playing*, p. 155.

Dominant:[135] this is the initial tone of a *maqām*'s secondary *jins*.[136] Therefore, it might be either the third, fourth or fifth tone in a *maqām* scale. The dominant 'has attraction exerted by it on the other notes of the scale.'[137] It functions as 'a resting tone for musical movement'[138] and/or as a common tone for modulation (this term is discussed below).[139] For example, the dominant of *maqām rāst* is the initial tone of its secondary *jins*, the tone G4 (Fig. 10).

Octave tonic:[140] this alludes to the octave of the *maqām*'s initial tone. The octave tonic has a similar function as the dominant. It should be noted however that unlike the tonic, the octave tonic does not function as a finalis. For example, the octave tonic of *maqām rāst* is C5 (Fig. 10).

Characteristic melodic progression:[141] this is a prominent concept that describes a specific melodic execution when presenting a *maqām*. In Turkish music, 'the progression of a makam, in its basic form, can be described in terms of the relationship between the two main central tones, the entry tone and the finalis. The relative position of these two tones shows the melodic direction of the progression.'[142] Karl Signell an American musicologist with expertise in Turkish music, classifies three terms that describe different options for the melodic direction: [143]

1) **ascending direction**: 'the melody begins around the tonic, gradually rises to the dominant and eventually returns to the same tonic.'

2) **descending direction**: 'the melodic line must begin around the secondary tonic, then descend to the dominant midway in the progression, and finally makes a cadence an octave below the initial entry.'

3) **ascending-descending direction**: 'the melodic line will begin around the dominant, then explore the regions both above and below that point before making another stop on the same tonal center, and then proceeds to the final cadence on the tonic.'

Modulation: this 'is the practice of moving from one maqam to another within a given piece

[135] Arabic music theory often refers to the dominant as *ghammāz* (lit. key).
[136] Marcus, *Arab Music Theory*, p. 548.
[137] Iino, Lisa. "Inheriting the Ghammāz-oriented Tradition: D'Erlanger and Aleppine Maqām Practice Observed." *Ethnomusicology* Forum, Vol. 18, No. 2, 2009, p. 268. Taylor & Francis Online, doi:10.1080/17411910903141932. Accessed 20 March 2015.
[138] Van Oostrum, *The Art of Nāy Playing*, p. 155.
[139] Marcus, Scott Lloyd. "Modulation in Arab Music: Documenting Oral Concepts, Performance Rules and Strategies." *Ethnomusicology*, vol. 36, no. 2, spring-summer 1992, p.177. JSTOR, doi:10.2307/851913. Accessed 01 September 2020.
[140] Arabic music theory often refers to the octave tonic as *jawāb* (lit. answer).
[141] Characteristic melodic progression is also a prominent concept in Turkish music until today, and is often referred to with the term *seyir*, from the Arabic word *sayr* (lit. movement).
[142] Signell, Karl. *Makam: Modal Practice in Turkish Art Music*. Da Capo Press, 1986, p.50.
[143] Ibid.

of music.'[144] Modulation is a significant aspect of *maqām* practice, and its importance 'is also recognized in statements which present modulation as one of the primary ways for a musician or composer to exhibit his intellectual and technical mastery of his art.'[145] Modulation plays a structural role in the different genres of Arabic music.[146]

There are three common types or techniques of modulation. The first technique keeps the root *jins* of the original mode and changes its secondary *jins* only. The conventional theory considers such a modulation as a move to a new *maqām*, or to a new *maqām* scale. For instance, by changing the secondary *jins* in *maqām rāst* to *ḥijāz* G4, the modulation is defined as a move to *maqām suznāk* (Fig. 11). However, as put by Johnny Farraj and Sami Abu Shumays – two New York-based musicians and Arabic music scholars – such 'modulations rarely involve a full maqam scale […] This is because the vast majority of melodic phrases in Arabic music are confined to the range of just a few notes.'[147] Therefore, in this research project, when a melody is mainly confined to the second *jins* and does not explore the full scale of the new *maqām,* I call or define the modulation by the name of the new *jins*. For instance, the modulation in Figure 11 is to *ḥijāz* G4.

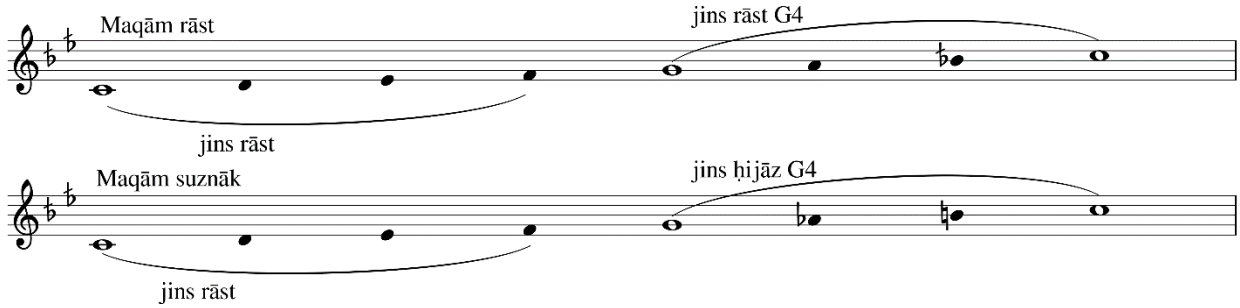

Figure 11: *maqāmāt rāst and suznāk* scales

The second type of modulation keeps the same tonic but changes the root *jins*. For instance, a modulation from *maqām rāst* to *maqām nahāwand* (Fig. 12), a *maqām* which also has the tone C4 as its tonic.

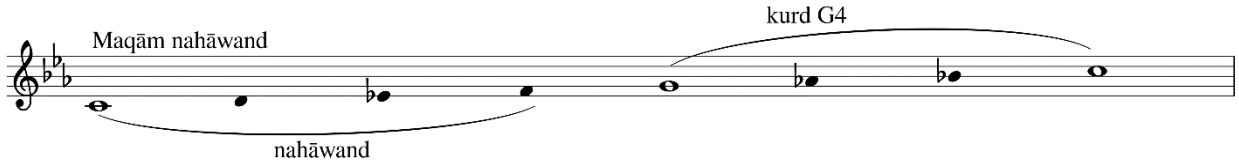

Figure 12: *maqām nahāwand* scale

[144] Marcus, "Modulation in Arab Music," p. 171.
[145] Ibid., p. 175.
[146] Ibid., p.173.
[147] Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century*. Oxford University Press, 2019, p. 309. Farraj and Abu Shumays propose an alternative approach to *maqām* theory. They conceptualize each *maqām* as a network of *ajnas*, and musicians and performers mostly follow prominent pathways within this network. See Ibid., pp.266-285.

In the third type, the modulation occurs on a new tonic. The most common practice of this technique is moving to the dominant tone of the primary *maqām*. For instance, a modulation from *maqām rāst* to *maqām bayātī* G4.[148]

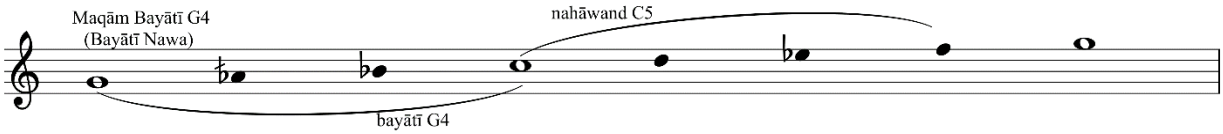

Figure 13: *maqām bayātī* G4 scale

Marcus specifies several concepts that classify modulations according to different criteria. Below are some of the concepts that are most relevant to this research project:

1) **gradual modulation** vs **sudden modulation**: a gradual modulation occurs in a middle of a phrase, while the melody often begins with the new *maqām*'s secondary *jins* and gradually descends to its root *jins*.
In a sudden modulation, the two *maqāmāt* are contrasted in an immediate juxtaposition, and usually the new *maqām* is presented after a cadence in the primary *maqām*.

2) **common modulation** vs **rare modulation**: the most common modulations are the ones to new *maqāmāt* on the dominant of the primary *maqām*. Other common modulations are to *maqāmāt* which share the same tonic with the primary *maqām*.
'Rare or unusual modulations might involve unusual transpositions […], or a direct modulation between modes that are generally perceived as being distant from one another.'[149]

3) **passing modulation** vs **full-fledged modulation**: 'the criteria for characterizing a given modulation in these terms include the amount of time one spends in the new mode and whether there are any major cadences in this mode.'[150] In a full-fledged modulation, the melody will spend a considerably long time within the new mode, and might involve a cadence on the new mode's tonic.

'Passing modulations are commonly dismissed with the comment: "This is not a real modulation; it's just a *ḥarakah*," that is, roughly "a brief movement".'[151] 'Passing modulations play an important role since it is often only in these brief phrases that some of the rarest and least-used modes ever appear in practice.'[152]

[148] *Bayātī* G4 is widely known by the name *bayātī nawa*.
[149] Marcus, "Modulation in Arab Music," p. 173.
[150] Ibid., p. 179.
[151] Ibid.
[152] Ibid., p. 180.

Accidental tones: accidental tones are 'characteristic features of the *maqamat* in which they occur.'[153] Marcus classifies three types of accidentals:

1) **lower neighboring tones**: these 'are accidentals which are approached from and followed by the same note, this note being a half step above the accidental itself, e.g., F E F, G F# G, Bb A Bb.'[154]

2) **chromatic tones**: in this type of accidentals 'the original note and its altered version appear in immediate succession. The resulting movement (D Eb E F in maqam Nahawand) is what we are referring to as a chromatic movement.'[155] 'Such chromatics are limited to two tetrachords, Nahawand and Kurd.'[156]

3) **secondary leading tones**: these are 'generally approached and followed by the same note, this note being a half step below the accidental itself, e.g., F Gb F or G Ab G.'[157]

2.2 **General features of a number of *maqāmāt* in common practice**

In spite of the prominence of the concept of scale in the 20th-century Arabic music theoretical sources in presenting the different modes, in practice, 'Arab modes seldom exist in extended states of modal 'purity' (such as found in Indian music):'

> The idea that the definitions of the individual maqamat should be flexible enough to allow for accidentals and other temporary phenomenon is, in fact, consistent with the way most musicians conceptualize the individual modes […] In practice, accidentals and elements from neighbouring modes are commonly mixed into the presentation of a given maqam in order to enrich and enhance its features. Musicians have developed an understanding of the boundaries of the individual modes which reflects this aspect of the performance practice. In so doing, they commonly recognize fewer modes than do theorists.[158]

Perhaps the closest expression of this notion in *maqām*-related literature, is the prominent approach of classifying the modes according to their root *jins*. In this approach, *maqāmāt* that share the same tonic and root *jins* are considered as belonging to the same family.[159] *Maqām* families have the principal *ajnās* at their root. For example, the *maqāmāt rāst* and *suznāk* presented above (Fig. 11) belong to the family of *rāst* G4.

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[153] Marcus, *Arabic Music Theory*, p. 627.
[154] Ibid., p. 612.
[155] Ibid., p. 616.
[156] Ibid.
[157] Ibid., p. 617.
[158] Ibid., pp. 355-357.
[159] Late 20th-century theoretical sources classify up to eleven basic *maqāmāt*; these are *'ajam*, *rāst*, *nahāwand*, *nawā-athar*, *bayātī*, *ṣabā*, *kurd*, *hijāz*, *sīkāh*, *huzām* and *'irāq*. See Marcus, *Arabic Music Theory*, p. 333.

In the following paragraphs, I will present general features of common practice in few *maqāmāt* that are of relevance to this research project. The *maqāmāt* I chose to present are *rāst*, *nahāwand*, *bayātī*, and *ḥijāz*; they are widely considered to be among the principal *maqāmāt* in Arabic music, i.e., 'maqāmāt which make up the core of the common performance practice'[160] (and cover many of al-Qaṣabjī and al-Sunbāṭī's commercial recordings repertoire). They have the principal *ajnās* in their roots, and are named after them. In other words, these *maqāmāt* are the major *maqāmāt* of their respective families.

Following the steps of Marcus, the presentation of each *maqām* addresses general features such as the common tones beyond the basic scalar presentation (or the *ajnās* below and above the *maqām*'s central octave), its common accidental tones (or its alternative secondary *jins*), its basic melodic progression, and its most common or most 'clichéd' modulations:

> In practice, […] a more complex and dynamic definition of the individual modes emerges, involving such considerations as the notes not duplicating at the octave […] a common progression or path for moving through the various regions of a mode's scale, additional tetrachords beyond those indicated in the simple scalar presentation of the mode, characteristic accidentals, and a set of standard modulations to other modes. The presence and persistence of this considerably denser definition of the modes in practice speak both to the existence of distinct traditions of music theory and music practice and to another important aspect of traditional Middle Eastern music culture: that performers and composers absorb a "common practice" understanding of the various melodic modes and then seek to work within the existing modal tradition, while improvising or creating fixed compositions.[161]

Maqām rāst

As previously mentioned, the scalar presentation of *maqām rāst* includes the root *jins rāst* and a secondary *jins rāst* G4 (Fig. 14). In practice, the tone B4 half-flat is often altered with B4 flat. In terms of *ajnās*, this results in an alternative *jins nahāwand* G4.

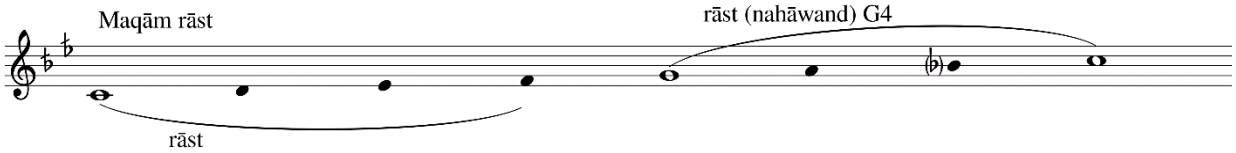

Figure 14: *maqām rāst* scale including its alternative secondary *jins*

[160] Ibid., p. 334.
[161] Marcus, "The Eastern Arab System of Melodic Modes," pp. 67-68.

It is widely accepted that the tones below the tonic are comprised of *jins rāst* G3 (Fig. 15). In fact, according to *maqām* authors such as D'Erlanger (1949), one of the main characteristics of this *maqām* is to use *jins rāst* G3.[162] *Maqām rāst* also duplicates itself at the octave tone.

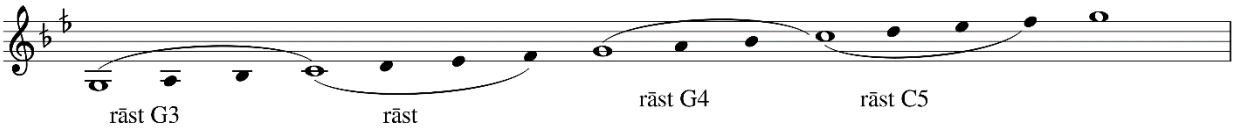

Figure 15: *maqām rāst* below the tonic and above the octave tone

Perhaps the most common modulation in *maqām rāst* is to *maqām suznāk* or *jins hijāz* G4 (this was previously presented above in Fig. 11). Finally, *rāst* is widely practiced as an ascending *maqām,* which means that a musical piece in this *maqām* will mostly begin around the tonic while operating in the root *jins* together with *jins rāst* G3 (or at least part of it).

Maqām nahāwand

The most common scalar presentation of this *maqām* includes a root *jins nahāwand* plus *jins kurd* on the 5th tone (Fig. 12). *Nahāwand* duplicates itself in the second octave (Fig. 16). The tones below the tonic are comprised of *jins ḥijāz* G3. When the melody shifts towards the area of the octave tone, the secondary *jins* is altered to *hijāz* G4 (the tone Bb4 is altered with B4 natural). One of the most common modulations in *maqām nahāwand* is to *bayātī* G4 (Fig. 13).

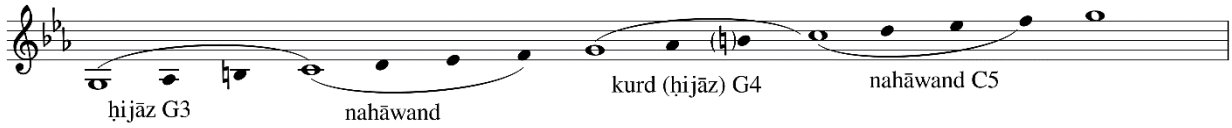

Figure 16: *maqām nahāwand* below the tonic and above the octave tone

Musicians today widely practise *nahāwand* as an ascending *maqām*. In the phonograph era, on the other hand, *nahāwand* was widely practised as an ascending-descending *maqām*.

Maqām bayātī[163]

The scalar presentation of *maqām bayātī* (also known as *bayāt*) includes the root *jins bayātī* and the secondary *jins nahāwand* on G4 (Fig. 17). The tones below the tonic consist of *rāst* G3 (Fig. 18). When the melody moves to the range of the octave tone, *bayātī* duplicates itself, and

[162] D'Erlanger, Rodolphe. *La Musique Arab*. Vol. 5, Librairie Orientaliste Paul Geuthner, 1949, p. 178.
[163] One example of the change in *maqām* practice and the gap between theory and practice in Arabic music, can be implied from the description of *bayātī*'s melodic progression in the Book of Arab Music Congress, where this *maqām* is an ascending-descending *maqām*. See *Kitāb Mu'tamar al-Mūsīqā*, 1933, p. 265. Alternatively, al-Qaṣabjī's two *taqāsīm* in *maqām bayātī* which were recorded several years before the Congress was held in the 1920s (and which will be discussed in the next chapter), display an ascending direction.

the secondary *jins* is replaced with *jins rāst* G4 (the tone Bb4 is altered with Bb4 half-flat). *Maqām bayātī* also duplicates itself at the octave tone.

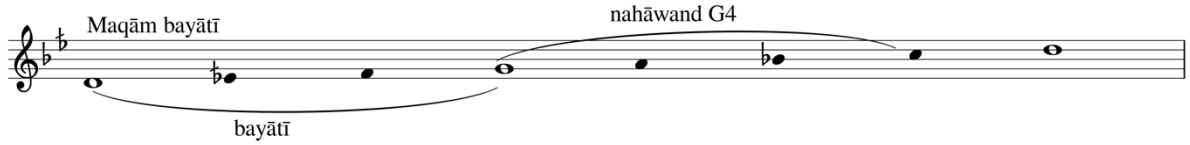

Figure 17: *maqām bayātī scale*
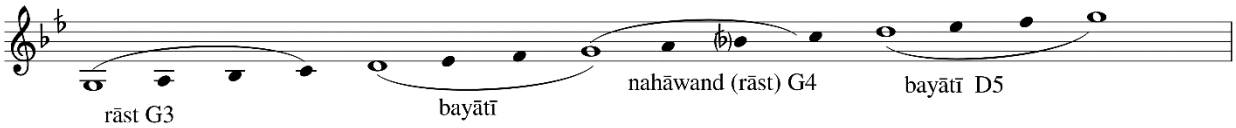
Figure 18: *maqām bayātī* below the tonic and above the octave tone

One of the most common modulations in *bayātī* is to *bayātī shūrī* (Fig. 19).[164] This modulation involves changing the secondary *jins* to *ḥijāz* G4 while keeping the *bayātī* in root *jins*. It is mostly practiced as a passing modulation.

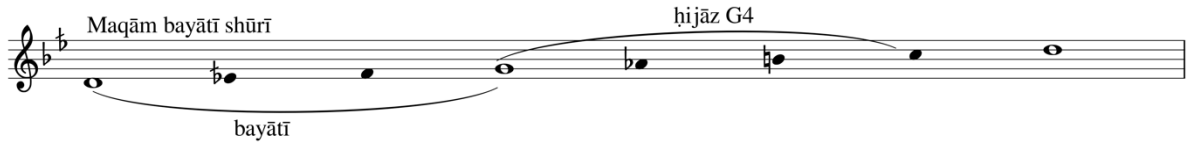

Figure 19: *maqām bayātī shūrī* scale

Another common practice in *maqām bayātī* is to modulate to *rāst* G4. This modulation often adds at least a few tones from *ajnās* that are typical of *maqām rāst* G4, especially *jins rāst* D4 (Fig. 20).

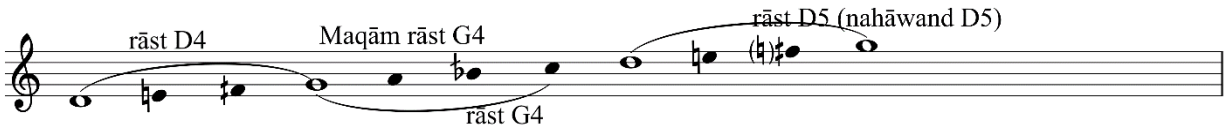

Figure 20: *maqām rāst* G4

Maqām ḥijāz

The scalar presentation of *maqām ḥijāz* (also referred to as *ḥijāzī*) includes *ḥijāz* as the root *jins* and *nahāwand* G4 as the secondary *jins* (Fig. 21).

[164] Marcus, "The Eastern Arab System of Melodic Modes," p. 41.

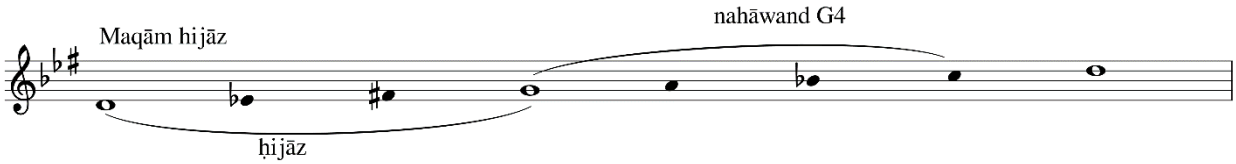

Figure 21: *maqām ḥijāz* scale

Ḥijāz is widely practiced as an ascending *maqām*. Like *bayātī*, the *jins* below the tonic is *rāst* G3. When the melody shifts towards the octave tone, the secondary *jins* is replaced with *rāst* G4 (or the tone Bb4 is replaced with B4 half-flat). *Ḥijāz* could either duplicate or not duplicate itself at the octave.[165] In the latter option, the *jins* or the scale becomes *nahāwand* D5.

Rāst G4 is commonly practiced as a modulation. Another common modulation or tone alteration in *ḥijāz* involves the tone C5#. In D'Erlanger's presentation of this *maqām,* the tone C5# forms part of *ḥijāz* A4.[166]

2.3 ***Maqām*** **in the** ***taqsīm*** **genre**

The description and definition of *taqsīm* is often tied with *maqām* and vice versa. Touma refers to improvisation and *maqām* as two aspects of the same phenomenon.[167] Feldman describes the *taqsīm* genre as 'a vehicle for the expression of the melodic progression (*seyir*) and modulation within the makam system.'[168]

The Arabic Music Conference adopted about a hundred transcriptions of *taqāsīm* 'to represent the form, and as examples of the different maqāmāt.'[169] These *taqāsīm* – which were provided by 'Alī Darwīsh – a renowned Syrian musician and *nāy* player – 'represent a majority of the maqāmāt which the delegates to that conference agreed were representative of the Arabian musical tradition.'[170] Darwīsh's transcriptions were also included in D'Erlangers book on *maqām.*[171]

The development or unfolding of a *maqām* in a *taqsīm* performance is often described as having a form or shape of an arc. The arc-shape is best described in the words of Touma:

> The *maqam* is essentially based upon a systematic realization of the tone-levels which gradually move upwards from the lower to the higher register, or downwards from the upper to the lower register, gradually ascending to the higher registers […] The aggregate of phases determines the form of the maqam, a form which is shaped by the succession of the central tones of the tone-levels. Each central tone

[165] Ibid., p. 518.
[166] D'Erlanger, *La Musique Arabe*, p. 278.
[167] Touma, "The Maqam Phenomenon," pp. 38-48.
[168] Feldman, "Ottoman Sources on the Development of the Taksîm," p. 22.
[169] Al-Faruqi, *The Nature of Musical Art of Islamic Culture*, p. 201.
[170] Ibid.
[171] Ibid.

> is enriched by neighboring tones and is sustained for a duration determined by the musician. One musician may take seven seconds to present a tone level, another forty seconds […] The succession of the central tones of the tone-levels can be reduced to the contour of an arc.[172]

To give an example, Figure 22 is 'Alī Darwīsh's transcription of a *taqsīm* in *maqām rāst* as it is presented in D'Erlanger's volume on *maqām*.[173] The arc-shape is realized through four basic tone levels or phases:

1) tonic level or phase: the melody operates in the area of the root *jins* and *jins rāst* G3; the tonic is the center of the melodic activity or the tonal gravity.

2) dominant level or phase: the melody mainly operates in the secondary *jins rāst* G4 while touching the root *jins*; the dominant is the center of the melodic activity or the tonal gravity.

3) octave tone level or phase: the melody mainly operates in the area of the octave using the full scale *rāst* above this tone, and partially using the secondary *jins*. The octave tonic is the center of the melodic activity or the tonal gravity.

4) Closure: the tonal gravity is gradually shifted back towards the tonic, the finalis. The melodic descent alternates the tone B4 half-flat with Bb4 (or goes through the alternative *jins nahāwand* G4).

It should be emphasized, though, that Darwīsh's pure representation of *maqām rāst* is an abbreviated illustration, and that in practice a *taqsīm* in this *maqām* will most probably differ significantly.[174] This illustration serves as a starting point to investigate and describe the structure of *taqsīm* in the recording repertoire discussed in this research project.

One significant element that will most probably occur in practice, is the inclusion of a variety of *ajnā*s, especially in the dominant and octave tone phases. In the dominant phase for instance, as stated in the previous subchapter, it is very common to use the tone Bb4 instead of the tone B4 half-flat, or it is very common to utilize the alternative *jins nahāwand* G4. Moreover, a modulation to *ḥijāz* G4 is very common at this stage of the *taqsīm*.

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[172] Touma, "The Maqam Phenomenon," pp. 41-43.
[173] D'Erlanger, *La Musique Arabe*, p. 179.
[174] On Darwīsh's transcriptions from the point of view of performance practice, al-Faruqi writes: 'One wonders, however, if these sample taqāsīm are transcriptions of actual performances. Their uniform length and brevity make them suspect. Instead, they are probably composed by Shaikh 'Alī Darwīsh for illustrating the maqāmāt and were not meant to be descriptive notations of real performances. Recorded and live performances differ from these sample taqāsīm by giving evidence of a gradual increase in length of fawāṣil as well as in intricacy of the melodic and rhythmic patterns.' See al-Faruqi, *The Nature of Musical Art of Islamic Culture*, p. 211.
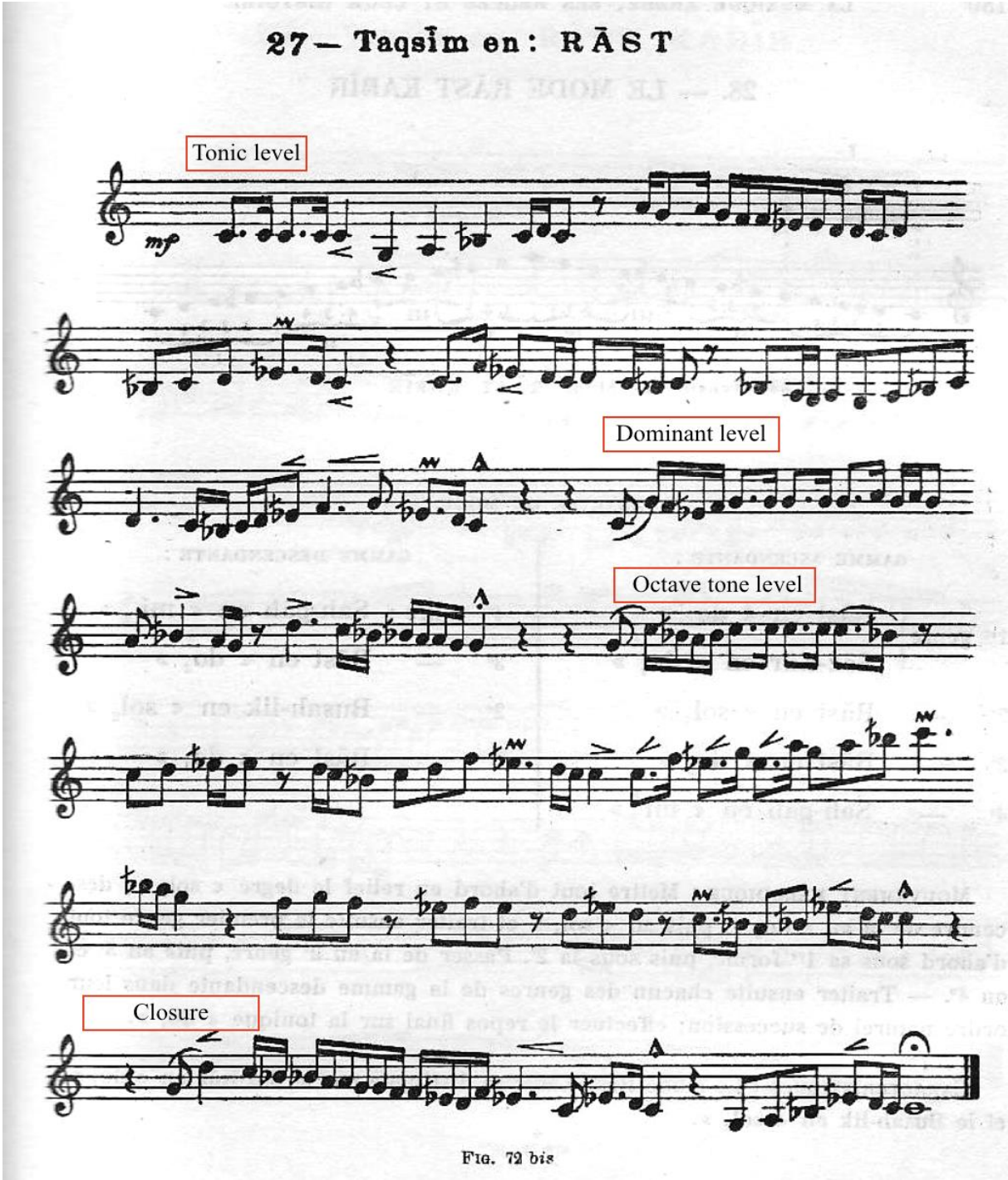
Figure 22: *taqsīm* in *maqām rāst* by ʻAlī Darwīsh

Another element of common practice is the melodic emphasis on a variety of tones in the different phases. In the tonic phase, for instance, the melody might highlight a number of tones in the root *jins* such as D4, E4 half flat and F4. In addition, the dominant level might include an intermediate closure, i.e., a descent to and ending on the tonic (the reference to the tonic in the dominant level occurs in all the *taqsīm* recording repertoire that I have encountered in this research project).

The phases as they are described above are typical of ascending *maqāmāt*. An ascending-descending *maqām* will typically begin with the dominant, and continue with the same level, or/and move to the octave tone phase. A descending *maqām* will typically begin with the octave tone and will most probably continue developing the same range or extend it to include several other tones.

Finally, it should be noted that the full realization of an arc-shape with all its phases is mostly found in an exploratory *taqsīm* (i.e., a *taqsīm* that is performed as an independent piece).

2.4 ***Taqsīm*** **terminology**

Pause: 'a pause is defined as a temporal unit in which no melodic or rhythmic activity is taking place.'[175] The perception of a pause relies on the rhythmic materials that precedes and follows any lapse of time between two notes. In other words, a pause is determined not by its length alone, but by its length in relation to the surrounding rhythm.'[176]

Figure (or **melodic figure**): 'a short melodic idea having a particular identity of rhythm and contour, often used […] in conjunction with other such ideas to build a larger melodic idea.'[177]

Cell: the smallest recognizable unit or melodic figure.

Motif: a recurring melodic figure or melodic idea.

Tarjī'āt (lit. returns): a technique or a specific way of using a pedal tone in which a melody is carried out after it (see the oval in Figure 23).[178]
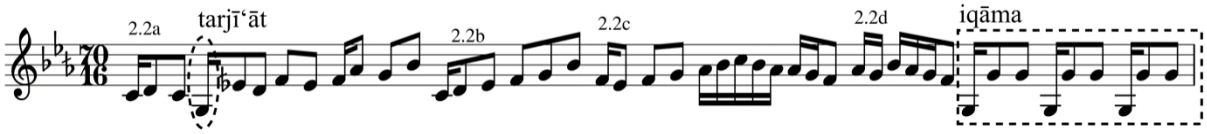
Figure 23*: tarjī'āt* and *iqāma*

Iqāma (also spelled *iqāmah*; lit. stay; plural ***iqāmāt***): the act of stopping on a tone and repeating it a number of times (see the rectangle in Fig 23).[179]

[175] Arnon, "Improvisation as Verbalization," p. 37.
[176] Ibid., p. 38.
[177] Drabkin, William. 'Figure,' *Grove Music Online*, 20 January 2001, edited by Deane Root, Oxford music Online, doi:10.1093/gmo/9781561592630.article.53712. Accessed 25 March 2019.
[178] Abdallah, Tarek. "L'art égyptien du *taqsīm mursal* au '*ūd* de Sayyid a-s-Suwaysī à Muḥammad al-Qaṣabgī." *Revue de Traditions Musicales de Monde Arabe et Méditerranéen*, no. 9, 2015, p. 84-85.
[179] Ibid., p. 83.

Zīr-bamm (from Persian; lit. high-low): a simple type of polyphonic texture that involves playing a drone (mostly an open string) in the high register while playing a melody in the low register (Fig. 24).
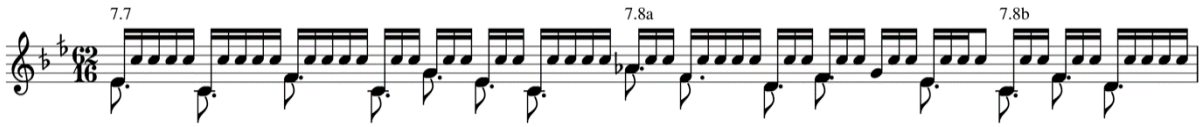
Figure 24: *zīr-bamm*

Fāṣilah (lit. passage; plural ***fawāṣil***): this term is borrowed from al-Faruqi and refers to music material that is demarcated by two pauses:

> Some of them (fawāṣil) are complete musical periods, analogues to a full idea or sentence. These end on one of the marākiz tones (tone centers) or on the qarār (tonic) of the maqām. The setting on this tone provides a temporary resting place, and is followed by a long waqfah or period of silence to set the concluded fāṣilah apart from which follows. In other performances, several fawāṣil, comparable to phrases, combine to form a complete musical idea. The intra-period waqfāt (pauses) are relatively shorter periods of silence through which the listener's feeling of aesthetic tension remains suspended until the melodic activity resumes with the next passage.[180]

To give an example, Figure 25 shows the first two *fawāṣil* in al-Qaṣabjī's *taqsīm ḥijāz* on Odeon. *Fawāṣil* are indicated with numbers on the left side of a staff in the score; the length of a *fāṣilah* includes the length of the pause following it; the length of a pause is indicated above the fermata.

[180] Al-Faruqi, *The Nature of Musical Art of Islamic Culture*, p. 199.
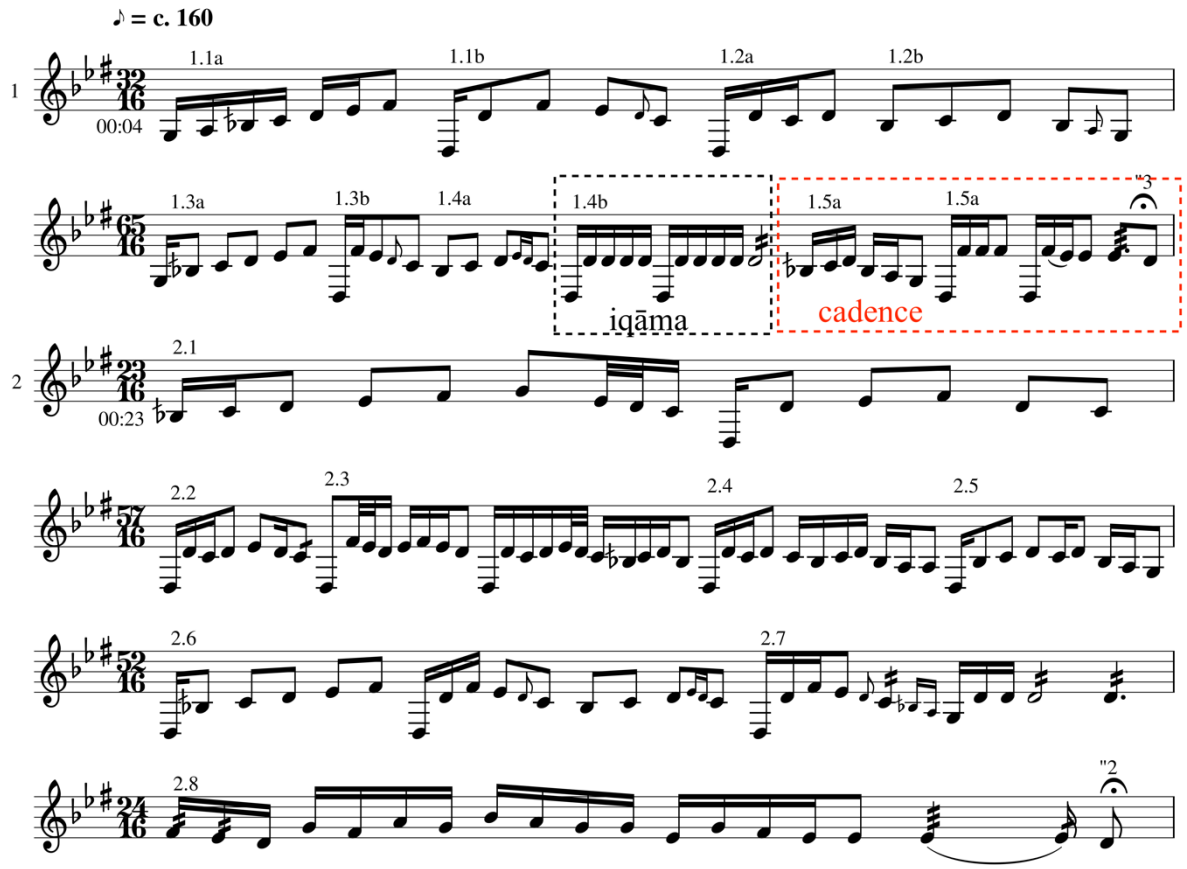
Figure 25: al-Qaṣabjī's *taqsīm ḥijāz* on Odeon [00:04-00:49]

Phrase: Arnold Schoenberg's definition of the term 'phrase' forms a general guideline in determining phrases in this research project. As he writes in his book *Fundamentals of Musical Composition*, the phrase is:

> A kind of a musical molecule consisting of a number of integrated musical events, possessing certain completeness, and well adapted to combination with other similar units. The term phrase means, structurally, a unit approximating to what one could sing in a single breath. Its ending suggests a form of punctuation such as a comma […] Rhythm […] is often the determining factor in establishing the unity of a phrase […] Phrases endings may be marked by a combination of distinguishing features […] The length of a phrase may vary within wide limits.[181]

Phrases are indicated with the number of *fāṣilah* plus the number of phrases in the score. For instance, the first *fāṣilah* 1 in al-Qaṣabjī's *taqsīm ḥijāz* by Odeon (Fig. 25) includes five phrases, units 1.1-1.5. In some cases, one *fāṣilah* is equivalent to one phrase only.

Semi-phrase: a coherent melodic fragment or segment that is smaller than a phrase. Semi-phrases are indicated in Latin alphabets after the number of phrases. For example, phrase 1.1

[181] Schoenberg, Arnold. *Fundamentals of Musical Composition*. Faber and Faber LTD, 1967, p. 3.

in al-Qaṣabjī's *taqsīm ḥijāz* (Fig. 25) includes two semi-phrases, units 1.1a and 1.1b.

The analysis or the division of *fawāṣil* into phrases or semi-phrases (for instance, 1.1 or 2.2b etc.) is determined by a certain 'logic' behind the movement or the progression of a melodic line. To give an example, let us re-examine *fāṣilah* 1 in al-Qaṣabjī's *taqsīm ḥijāz* (Fig. 25). Here, al-Qaṣabjī typically begins the *taqsīm* with establishing the tonic level and exploring the root *jins ḥijāz* and the *jins* below the tonic, *rāst* G3. The melodic line could generally be divided into three parts. The first part is a general descent from the root *jins* to the *jins* below the tonic; it occupies the first staff in the score. The second part is a gradual ascent back to the root *jins* followed by a 'stop' or *iqāma* on the tonic D4 (the *iqāma* is marked with a black rectangle). And the third part is a cadence ending on the tonic (it is marked with a red rectangle; see the definition of the term cadence below); the latter two parts occupy the second staff in the score.

Every part progresses through smaller melodic segments mostly having an ascending-descending direction. For instance, in the first part, the descent is executed through two ascending-descending melodic segments, phrases or units 1.1 and a 1.2: in unit 1.1a the melody ascends to F#4, and in unit 1.1b the melody descends to C4; in unit 1.2a the melody ascends to D4, and in unit 1.2b the melody descends to G3. *Fāṣilah* 1 progresses through several main pitches that are illustrated in Figure 26.
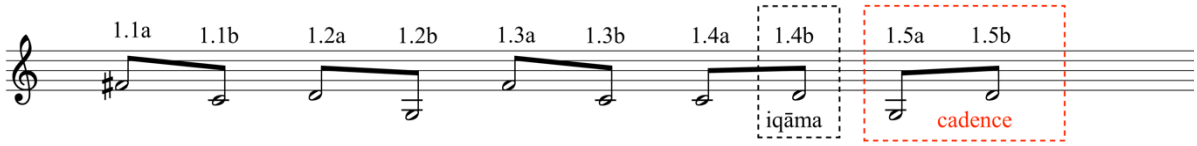
Figure 26: fundamental melodic line of *fāṣilah* 1 in al-Qaṣabjī's *taqsīm ḥijāz* on Odeon [00:04-00:23]

Fundamental melodic line: the main pitches or tones through which a melody progresses. These tones are located at the end of semi-phrases or phrases (see the paragraph above and Figure 26).

Cadence: a melodic unit that closes a *fāṣilah*. The common term for cadence in Arabic music is *qaflah* (lit. closure; plural *qaflāt*). When describing cadences Racy writes:

> Cadences are recognizable motivic structures that mark the endings of major musical phrases and are typically followed by short pauses. In terms of overall stylistic content, the qaflāt (cadences) seem particularly dense and dynamic. They often pack many short notes, exhibit intricate accentual, rhythmic, melodic, and ornamental nuances, and display a relatively high level of melodic activity. Although largely improvised, qaflāt tend to be highly patterned, or cliché-like. These structures also vary in length, ranging from small motifs of one or few notes, to more elaborate configurations that span an octave or more […] Furthermore, they inspire various degrees of finality or resolution. Some, for example, are suited for less conclusive or momentary stopping, whereas others, being associated with

> a powerful sense of finality, would characteristically end on the tonic note and mark the termination of a major section if not an entire performance.[182]

The degree of finality of a cadence is set according to its 'size' (phrase or a semi-phrase), its tone range, its ending tone, and according to its melodic-rhythmic character.

Conclusive cadence: a cadence with a coda-like function; they expand and reassure preceding music materials that reached a sense of resolution (the resolution mostly manifests itself with an *iqāma* on the tonic). Conclusive cadences with the strongest sense of finality mostly venture through the *maqām*'s central scale and might include a few tones above the octave tone. For example, unit 7.12 in al-Qaṣabjī's *taqsīm ḥijāzkār* on Baidaphon (Fig. 27) is a conclusive cadence finishing with the *maqām*'s tonic. In addition, a common feature in conclusive cadences is to modulate.
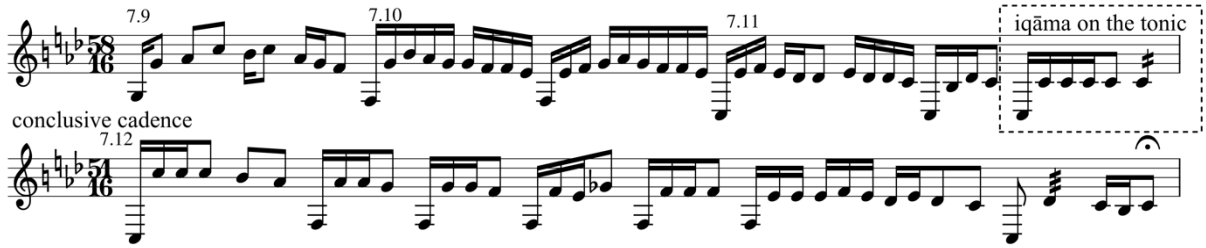
Figure 27: al-Qaṣabjī's *taqsīm ḥijāzkār* on Baidaphon [02:50-03:08]

Action: this new term is introduced here for a number of phrases or *fawāṣil* that emphasize or highlight one of the predominant tones. The *action* can employ the *maqām*'s structural *ajnās*, or it can carry out a modulation.

Closure: the process or the act of descending to and finishing on the tonic after an *action*. The closure process consists of at least a cadence, or might include a *resolution* (see below) followed by a cadence.

Resolution: this new term is used for a gradual descending melody within the closure process where the performer decides to retrieve to the tonic after an *action*. Said differently, in the *resolution* the center of tonal gravity is gradually shifted from a predominant tone back to the tonic. The *resolution* mostly ends with an *iqāma* on the tonic. If the *action* carries out a modulation, the *resolution* will mostly re-establish the principle or original *maqām*.

To illustrate the last three terms, Figure 28 presents *fawāṣil* 3 and 4 in al-Qaṣabjī's *taqsīm ḥijāz* by Odeon. *Fāṣilah* 3 and phrases 4.1–4.3 form the *action*; phrases 4.4 and 4.5 form the *resolution*. And phrase 4.6 form a conclusive cadence.

[182] Racy, *Making music in the Arab world*, p. 104.
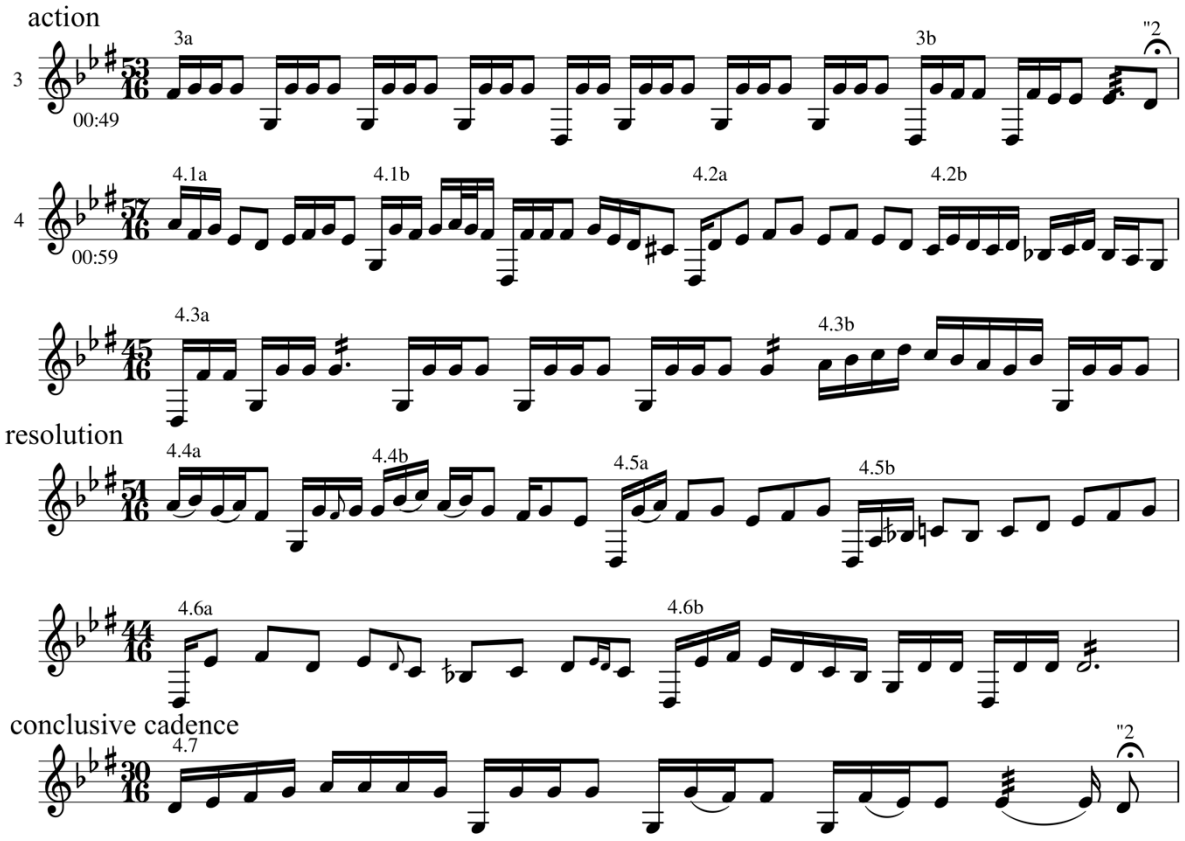
Figure 28: *fawāṣil* 3 and 4 in al-Qaṣabjī's *taqsīm ḥijāz* on Odeon [00:49-01:32]

Fāṣilah 3 forms an introduction to the section; it highlights or emphasizes the dominant tone G4. In phrases 4.1 and 4.2, the melody gradually descends and modulates to *nawā-athar*[183] on the tone G3 (Fig. 29). Notable in this modulation is the replacement of the tone C4 with the accidental tone C4-sharp, and the tone B3 half-flat with Bb3 (it should be mentioned here that accidentals hold for the whole staff in which they appear, unless cancelled). Finally, phrase 4.3 descends back to and re-emphasizes the tone G4 and introduces the secondary *jins*.

Figure 29: *nawā-athar* G3

The closure process includes a *resolution* that shifts back the tonal gravity to the tonic with a gradual descent. It finishes with an *iqāma* on the tonic (unit 4.5b) while returning to *ḥijāz* (it reintroduces the tones C4 and the tone B3-half flat). Phrase 4.6 is a conclusive cadence which operates within the tone range of the root *jins*.

[183] We can also refer to this modulation as *maqām ṣulṭānī-yikāh*.

Section: a number of *fawāṣil* that form together a coherent or a complete part within a *taqsīm*. For example, *fawāṣil* 3 and 4 in al-Qaṣabjī's *taqsīm ḥijāz* (presented in Fig. 29 above) form a section.

Exposition section:[184] a *fāṣilah* or a number of *fawāṣil* at the beginning of a *taqsīm* that form a coherent part together; they introduce or establish the main *maqām*. In an ascending *maqām,* for instance, the exposition establishes the root *jins* and the tonic. In an ascending-descending *maqām,* on the other hand, the exposition highlights the dominant before descending and finishing on the tonic.

Development section:[185] a section that comes after the introduction of the exposition of the *maqām*. In the development sections, the *action* mostly highlights one of the predominant tones. Development sections are the parts were modulations might occur in a *taqsīm*.

Structural climax: a number of phrases or *fawāṣil* within a development section displaying a relatively high textural density within a *taqsīm*. The climax mostly occurs in the range above the octave tone and mostly includes the highest pitch of a *taqsīm*.

Final closure: the last closure process in a *taqsīm*.

[184] A similar use of this term appears in the book by Signell: 'its function is to realize the seyir (progression) of the nominal makam.' See Signell, *Makam,* p. 67. Arabic *taqsīm* practitioners might refer to the exposition as *istihlāl* (lit. introduction).
[185] Signell uses the term development to refer to: 'modulating to another makam or exploiting the high register'; it comes as contrast to the exposition. See Ibid.

3. MUḤAMMAD AL-QAṢABJĪ'S *TAQSĪM* PRACTICE

3.1 **Introduction**

In this chapter, I aim to gain deep familiarity with al-Qaṣabjī's art of *taqsīm* during the phonograph era. The chapter is based on a thorough examination of nine 78rpm disk recordings made between 1921 and 1928 that are featured on AMAR's publication (and were previously presented in subchapter 1.6).

The point of departure for this chapter is the work of Tarek Abdallah, an Egyptian *'ūd* player and musicologist, who published several valuable essays dealing with Egyptian *'ūd taqsīm* in the phonograph era, and with al-Qaṣabjī's practice in particular. One essay is of utmost importance to this chapter: 'L'art égyptien du *taqsīm mursal* au *'ūd* de Sayyid al-Suwaysī à Muḥammad al-Qaṣabgī.'[186] In this article, Abdallah presents significant elements of Egyptian *'ūd taqsīm* practice, and discusses the evolution of the genre in al-Qaṣabjī's practice.

One of the most interesting and important aspects of this article is his approach to the rhythmic structure of *taqsīm* from a perspective of Arabic prosody, *'arūḍ*. Therefore, in the introduction to this chapter I provide a note on classical Arabic prosody, presenting its most basic elements and a number of relevant terms and concepts. In addition, I introduce significant elements of Egyptian *'ūd taqsīm* and continue with presenting al-Qaṣabjī's contribution to the genre based on Abdallah's essays.

3.1.1 A note on classical Arabic prosody (*'arūḍ)*

The rules of *'arūḍ* were laid down in the 9th century by al-Khalīl ibn Aḥmad al-Farāhīdī (d. 796). According to this science, there are 16 cycles of meter based on paradigms called *tafā'īl* (singular *taf'īlah*). According to the linguist Joan Mailing, 'the eight basic kind of feet in Arabic verse are traditionally represented by mnemonic words whose syllables corresponds exactly to the sequences of long and short syllables in each foot.'[187] The mnemonic words are based on the root of the Arabic verb *fa'ala* (فعل) , i.e. 'to make'.

Al-Khalīl based his theory on voweled and un-voweled letters, while in the modern western scholarly approach to Arabic prosody, the meters are analyzed in terms of short and long syllables. Below I present four terms that include two basic units of metric paradigms (*watad* and *sabab*), and two paradigms that are most relevant to this project (*fa'ūlun* and *fā'ilun*):

1) *Watad* (lit. peg; plural *awtād*) refers to a basic unit in Arabic prosody which combines a short (U) and a long syllable (–). There are two types of *awtād*. The first type is called *watad*

[186] Abdallah, Tarek. "L'art égyptien du *taqsīm mursal* au '*ūd* de Sayyid a-s-Suwaysī à Muḥammad al-Qaṣabgī." *Revue de Traditions Musicales de Monde Arabe et Méditerranéen*, no. 9, 2015, 71-98.
[187] Mailing, Joan Mathilde. *The Theory of Classical Arabic Metrics*. PhD dissertation, Massachusetts Institute of Technology, 1973, p. 65.

majmū‘ and consists of a short plus a long syllable (U –). In musical rhythm, I present the short syllable as a sixteenth note and the long syllable as an eighth note. Accordingly, the unit *watad majmū‘* (Fig. 30) equals a sixteenth plus an eighth note.[188]
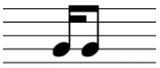
Figure 30: *watad majmū‘*

The second type is called *watad mafrūq* and consits of a long plus a short syllable (– U). The unit *watad mafrūq* (Fig. 31) equals an eighth plus a sixteenth note.
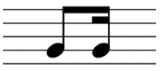
Figure 31: *watad mafrūq*

2) *Sabab* (i.e., ‘cord’) refers to a basic unit in Arabic prosody which consists of one long syllable (–). The unit *sabab* equals an eighth note (Fig. 32).
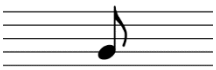
Figure 32: *sabab*

3) *Fa‘ūlun* (U– –) is one of the eight basic feet or paradigms (*taf ā‘īl*). It consists of *watad majmū‘* plus *sabab*. The syllables *fa* and *‘ū* comply with the *watad* (U –) and the syllable *lun* (–) complies with the *sabab*. In musical rhythm, this paradigm corresponds to five sixteenth notes, and is comprised of a sixteenth note, an eight note plus an eighth note (Fig. 33).
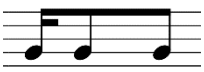
Figure 33: *fa‘ūlun*

4) *Fā‘ilun* (– U –) is another paradigm of the eight basic feet. It consists of *sabab* plus *watad*. The syllable *fā ‘ū* complies with the *sabab* (–) and the syllables *‘i* and *lun* (U –) comply with

[188] For notation of the *awtād* and the paradigms of Arabic prosody, see Guettat, Mamhmoud. *Le Musique Classique du Maghreb*. Sindbad, 1980, pp 29-30. Guettat presents the short syllable as an eighth note and the long syllable as a quarter note.

the *watad*. In musical rhythm, this paradigm also corresponds with of a different type of five (Fig. 34).
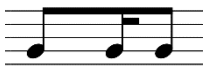
Figure 34: *fā'ilun*

3.1.2 Significant elements of *'ūd taqsīm* practice in the early phonograph era

The *iqāma*, i.e. the act of stopping on a tone and repeating it a number of times, is among the most significant elements characterizing the *'ūd taqsīm* practice and can be heard in recordings of *'ūd* players from all over the Arab world. It also forms an important element in Egyptian *'ūd taqsīm* during the phonograph era. According to Abdallah, this era was distinguished with the practice of one particular type of tone repetition, which he describes as the redoubled *iqāma* with a metric character (*al-iqāma al muda'afa à* caractère métrique').[189] He adds that this type of *iqāma* is inspired by the prosodic patterns *fa'ūlun* and *fā'ilun*,[190] and demonstrates this notion with two examples (Fig. 6 and 7).[191] The first example is an excerpt from a *taqsīm* in *maqām bayātī* by Sayyid al-Suwaysī,[192] the first documented Egyptian *ūd* player performing solos.[193] As Figure 35 shows, in *fāṣilah* 3 of this recording, the *iqāma* repeats the pattern *fa'ūlun* five times. In each cell, the first syllable *fa* applies to the tone C4, and the syllables *'ū* and *lun* apply to the repeated tone C5.
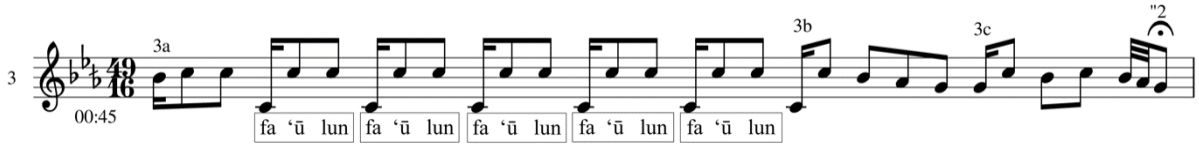
Figure 35: Sayyid al-Suwaysī's *taqsīm bayātī, fāṣilah* 3 [00:45-00:54]

The second example is an excerpt from a *taqsīm* in *maqām rāst* by Dāwūd Ḥusnī (1870-1937), a renowned Egyptian composer, singer, and *'ūd* player .[194] As Figure 36 shows, the *iqāma* repeats the pattern *fā'ilun* three times.

[189] Abdallah, "L'art égyptien du *taqsīm mursal*," p. 83.
[190] Ibid.
[191] Ibid., p. 84.
[192] Odeon Ensemble. *Taqsīm Bayyātī*. Odeon, ca. 1904, disk (no. 31012).
[193] See footnote no. 31 in Abdallah, "L'art égyptien du *taqsīm mursal*," pp. 76-77.
[194] Ibid., p. 84.
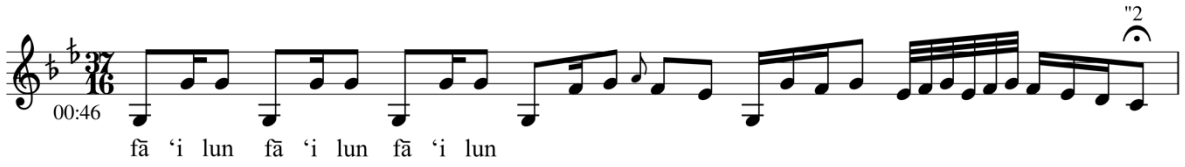
Figure 36: Dāwūd Ḥusnī's *taqsīm rāst*, *fāṣilah* 4 [00:46-00:54]

In addition to the *iqāma*, the *tarjī‘āt* technique, i.e. using a pedal tone after which a melody is carried out, plays a key role in highlighting the rhythmic structure and phrasing during the phonograph era.[195]

For example, all the melodic units in *fāṣilah* 1 in al-Suwayī's *taqsīm bayātī*[196] (Fig. 37) begin with *watad majmū‘* and the majority begin with the tone G2 played as *tarjī‘āt*. The *fāṣilah* is based on eight repetitions of the prosodic pattern *fa‘ūlun*. In six out of the eight melodic units, the first and the last tones apply to the syllables *fa* and *lun* respectively; and the tones between them apply to a melismatic prolongation on the long syllable *‘ū* (the prolongation is illustrated with lines along the syllables).

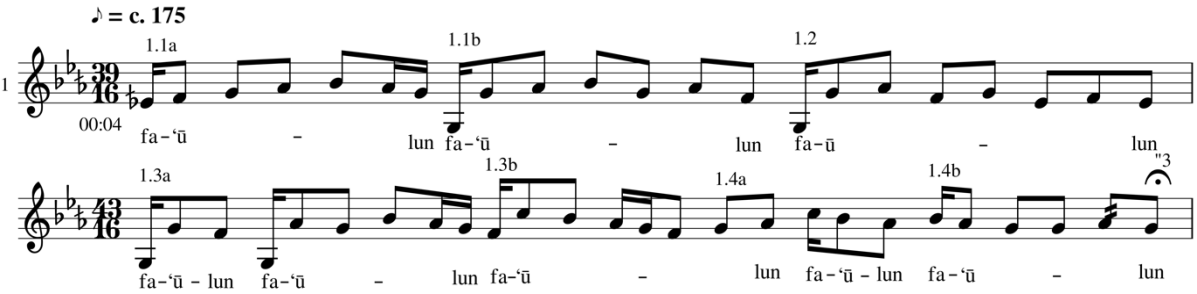

Figure 37: al-Suwayī's *taqsīm bayātī*, *fāṣilah* 1 [00:04-00:19]

To conclude, Abdallah suggests a method of *taqāsīm* analysis that is based on the two elements *iqāma* and *tarjī‘āt*. In its core, this structural-rhythmic approach to analysis heavily relies on the recurrence of the two basic units of Arabic prosody *watad majmū‘* and *watad mafrūq* in the rhythmic language of the Egyptian *‘ūd taqsīm* practice during the phonograph era.[197]

[195] Ibid., pp. 84-85.
[196] Ibid., p. 85.
[197] Ibid., p. 86.

3.1.3 Al-Qaṣabjī's contribution to the *taqsīm* genre

Abdallah argues that the *taqsīm* genre has evolved with the practice of al-Qaṣabjī, who developed a rich musical syntax compared to his predecessors and contemporaries.[198] Al-Qaṣabjī's contribution to the *taqsīm* practice is closely tied with acoustic adjustments to the *ʻūd* instrument which he developed in collaboration with Egypt's best known luthiers at that time.[199] Perhaps the most relevant adjustment to mention here was the transformation of the instrument from a five to a seven course.[200] Below is a summary of al-Qaṣabjī's most significant contributions to the art of *taqsīm* according to Abdallah, presented here in a number of (overlapping) points:

1) By adding two strings in the low and high registers, al-Qaṣabjī extended the instrument's tone range from a maximum of two octaves in his predecessors' practice, to a three-octave register. The majority of al-Qaṣabjī's recordings are played on a seven-course instrument, but he also recorded *taqāsīm* with a six-course *ʻūd*.

2) In the practice of al-Qaṣabjī's predecessors and contemporaries, the only pedal tone used in *tarjīʻāt* technique was the lowest open string, the tone G3.[201] This tone was always used regardless of the *maqām* in use. By introducing new tunings, al-Qaṣabjī used *tarjīʻāt* on a variety of tones. He often adjusted the lower two strings parallel to the prominent tones of the *maqām*. The common tuning before al-Qaṣabjī's first recordings was G2–A2–D3–G3–C4. In al-Qaṣabjī's recordings, on the other hand, the common tunings were: 1) C2–F2–A2–D3–G3–C4–F4 (for *maqāmāt* based on C3, for instance *rāst*), and 2) D2–G2–A2–D3–G3–C4–F4 (for *maqāmāt* based on D3, *bayātī*). Finally, al-Qaṣabjī used this technique extensively and it became a significant characteristic of his style of *taqsīm*.

3) The *taqsīm* practice of al-Qaṣabjī's predecessors displayed a basic use of *iqāmāt*. In the practice of al-Suwaysī for instance, *iqāmāt* with a metric character mostly appeared before cadences. Al-Qaṣabjī on the other hand use a number of *iqāmāt* within one *fāṣilah*, and implemented *iqāmāt* in the majority of his *fawāṣil*; he also introduced new types of *iqāmāt*. The *iqāmāt* became a landmark of al-Qaṣabjī's musical language.[202]

4) Al-Qaṣabjī's predecessors and contemporaries used the prosodic patterns in a uniform manner, i.e. using only one of the prosodic patterns in a *fāṣilah*.[203] Al-Qaṣabji on the other hand

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[198] Ibid., p. 93.
[199] Abdallah, Tarek. "Muḥammad al-Qaṣabjī Mujaddid Fann al-ʻŪd," amar-foundation.org/qasabgi-article/?lang=ar.

[200] According to Abdallah, Qaṣabjī revived the seven course *ʻūd* that was common in the first half of the 19th century (Ibid.).
[201] Abdallah, "L'art égyptien du *taqsīm mursal*," p. 85.
[202] Abdallah, Muḥammad al-Qaṣabjī Mujaddid Fann al-ʻŪd.' amar-foundation.org/qasabgi-article/?lang=ar.
[203] Abdallah, 'L'art égyptien du *taqsīm mursal*,' p. 94.

developed a complex rhythmic morphology that is based on combining the prosodic patterns in the majority of his *fawāṣil*.

5) *ʻŪd taqsīm* practice during the early phonograph era was dominated by relatively short *fawāṣil*.[204] One of the main features of al-Qaṣabjī's improvisations is the use of relatively long *fawāṣil*.

6) Al-Qaṣabjī introduced the *zīr-bamm* technique (i.e., to continuously play one tone in the high register parallel to playing a melody in the low register) into the art of *taqsīm*. This technique became popular among Arabic ʻ*ūd* players in the 20th century.[205]

3.2 **Comparing two *taqāsīm in maqām bayātī* by Sayyid al-Suwaysī and al-Qaṣabjī**

To gain a comprehensive insight into al-Qaṣabjī's practice and closely observe his contribution to the art of *taqsīm*, this subchapter presents a thorough analysis of *taqsīm bayātī* recorded for the Gramophone company in 1928.

Al-Qaṣabjī's recording is compared here to the previously discussed *taqsīm bayātī* by al-Suwaysī. Recorded around 1904, al-Suwaysī *taqsīm* forms part of a group performance which includes three consecutive solo improvisations in the same *maqām* performed on the *ʻūd*, *qānūn* and *nāy*, all together covering one side of a 78-rpm disk (its total length is approximately three minutes).

Performed as part of a collective improvisation, al-Suwaysī's *taqsīm* is limited in the sense that it does not explore the full range of the *maqām*. From the total length of approximately three minutes, al-Suwaysī's *taqsīm* covers about one minute and 27 seconds. It includes five *fawāṣil* that, based on the unfolding of the *maqām*, are grouped into an exposition plus a development section. Table 3 shows each *fāṣilah* in the timeline of the recording and indicates its lengths in seconds; it also shows the grouping of *fawāṣil* into sections and indicates the length of each section.

[204] Ibid., p. 82.
[205] Abdallah, Muḥammad al-Qaṣabjī Mujaddid Fann al-ʻŪd,' amar-foundation.org/qasabgi-article/?lang=ar.

Fāṣilah	Timeline	Length	Section	Section length
1	00:04-00:19	15	exposition	15
2	00:19-00:45	26		26
3	00:45-00:53	8	development	42
4	00:53-01:02	9		
5	01:02-01:27	25		

Table 3: *fawāṣil* and sections in al-Suwaysī's *taqsīm bayātī*

Al-Qaṣabjī's *taqsīm* lasts approximately three minutes and five seconds and includes seven *fawāṣil* grouped into three sections (Table 4), an exposition and two development sections.

Fāṣilah	Timeline	Length	Section	Section length
1	00:02 -00:28	24	exposition	50
2	00:28-00:54	26		
3	00:54-01:06	12	development 1	35
4	01:06-01:29	23		
5	01:29-01:36	7		
6	01:36-01:54	18	development 2	91
7	01:54-03:07	73		

Table 4: *fawāṣil* and sections in al-Qaṣabjī's *taqsīm bayātī* on Gramophone

In both recordings, *bayātī* is transposed to the tone G; its scalar representation consists of the root *jins bayātī* G4 and *nahāwand* C4 (Fig. 38).

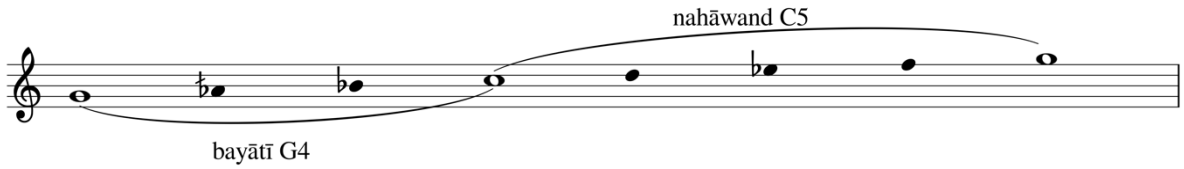

Figure 38: *bayātī* G scale

The two performances exhibit similarities in terms of the unfolding of the *maqām* (Figures 39-40 illustrate the main *ajnās* that unfold in every section of each performance). At large, in both performances, *bayātī* unfolds in a 'standard' and in a 'pure' form: the *maqām* progresses in an ascending melodic direction; the exposition unfolds the root *jins* and *jins rāst* C4; in the development, both performances rise to the dominant level and unfold *jins nahāwand*; al-Suwaysī's *taqsīm* does not go beyond the dominant level; al-Qaṣabjī's *taqsīm*, on the other hand, continues into the octave tone level and stretches almost a full *bayātī* scale on the octave

tone; and finally, both performances do not include significant or full-fledged modulations (passing or brief modulations will be discussed below).

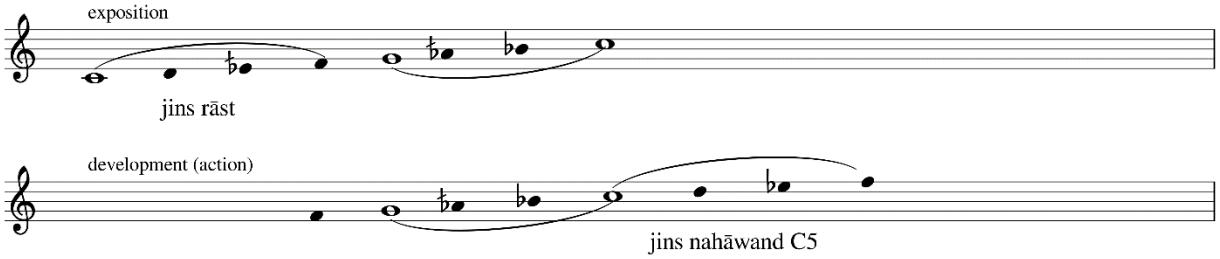

Figure 39: tone range in al-Suwaysī's *taqsīm bayātī*

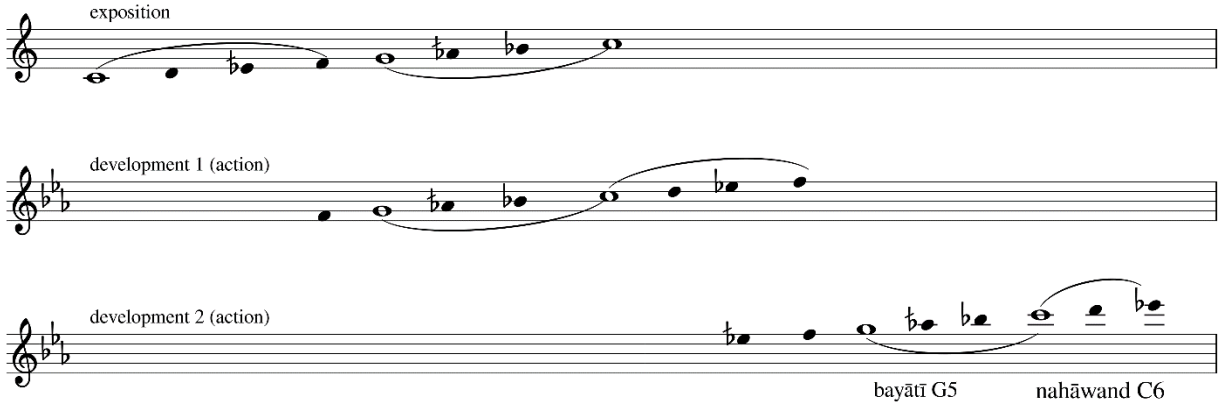

Figure 40: tone range in al-Qaṣabjī's *taqsīm bayātī* on Gramophone

As the comparison below will reveal, al-Suwaysī's 'partial development' and al-Qaṣabjī's 'full' or 'extended development' of *bayātī*, comply with a significant difference in the climactic structure in each performance. Al-Suwaysī's *taqsīm* features two climactic points that are oriented towards the tonic and overlaps the *ajnās* above and below this tone. Al-Qaṣabjī's recording on the other hand exhibits a high-profile climax that evolves around the octave tone while displaying significantly dense melodic materials. It may not come as a surprise that there is a difference between the partial and extended developments and the climactic approach. However, al-Suwaysī's performance has a number of similar stylistic characteristics which makes it possible to highlight significant features in al-Qaṣabjī's *taqsīm*, most notably his elaborate rhythmic language. For instance, in addition to the similarity in the development of *maqām*, al-Suwaysī prominently uses the *tarjī'āt* and his rhythmic language is also inspired by prosodic patterns. All this justifies the comparison.

Al-Suwaysī's *taqsīm bayātī*, exposition

The exposition (Fig. 41) includes two *fawāṣil* that gradually unfold the main *jins* of the *maqām* and *jins rāst* below the tonic. Figures 42-43 illustrate the fundamental melodic line in each *fāṣilah*, a line which is determined by the last tone in each phrase and semi-phrase (to clarify this point, the fundamental melodic line of *fāṣilah* 1 is indicated with ovals). The line illustrates a melodic descent from the root *jins* to the *jins* below the tonic, followed by an ascent and a cadence on the tonic.

In *fāṣilah* 2, the melody briefly builds momentum towards the *iqāma* with a metric character (unit 2.4b). The momentum is enhanced with two successive ascents from the tone C4 to Bb4 in 2.3. This way of building momentum is repeated in the last *fāṣilah* as part of another climactic point in the *taqsīm* in the coming section. The *iqāma* is followed by a conclusive cadence (units 2.5 and 2.6) carrying out a relatively strong closure to the section.
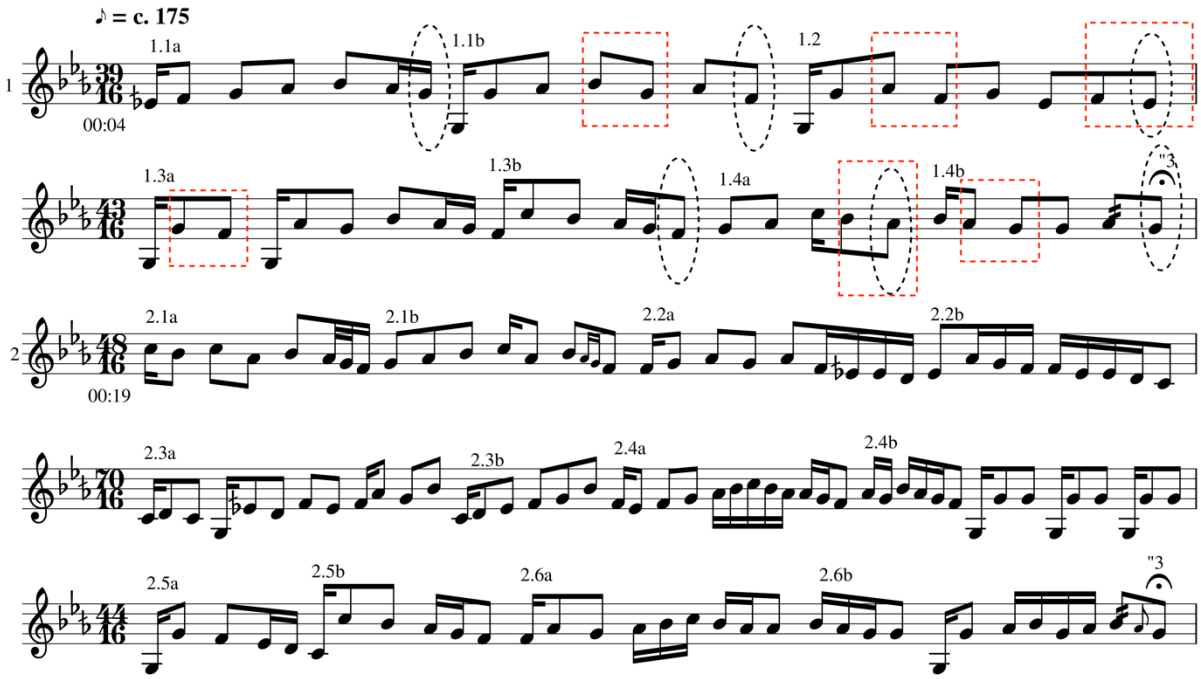
Figure 41: al-Suwaysī's *taqsīm bayātī*, exposition [00:04–00:45]

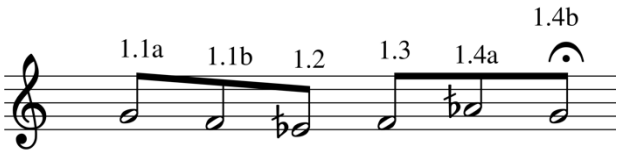

Figure 42: al-Suwaysī's *taqsīm bayātī*, fundamental melodic line in *fāṣilah* 1

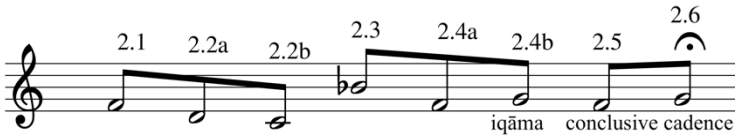

Figure 43: al-Suwaysī's *taqsīm bayātī,* fundamental melodic line in *fāṣilah* 2

The rhythmic structure in the exposition extensively involves the pattern *watad majmū'* (Figure 44 is a reduction of *fāṣilah* 1 into its rhythmic or durational patterns; the open stems indicate the *tarjī'āt* and the ovals indicate the *awtād*). *Watad majmū'* is utilized in a number of ways: semi-phrases 1.1a and 1.1b and phrase 1.2 follow a basic design or model that uses *watad majmū'* (alternatively, the pattern *fa'ūlun*) at the beginning and proceeds with a group of eighth notes; phrase 1.3 displays an intensified rhythmic structure using the pattern *fa'ūlun* three times; in unit 1.4, *watad majmū'* is located in the middle of the phrase.

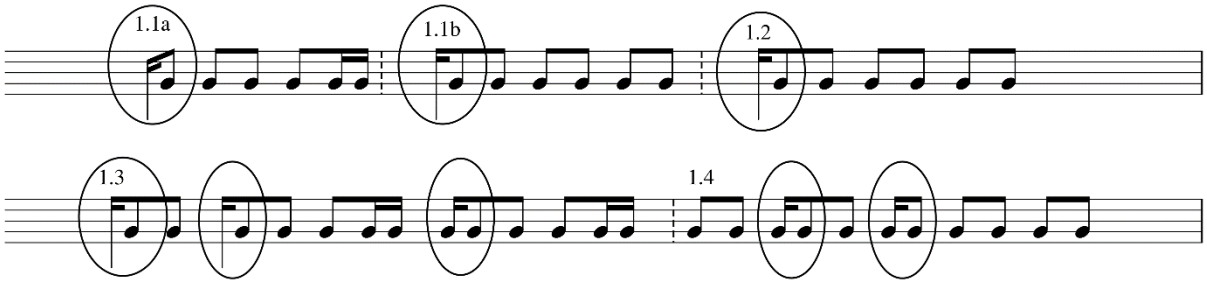

Figure 44: al-Suwaysī's *taqsīm bayātī,* rhythmic structure of *fāṣilah* 1

In fact, *fāṣilah* 1 is a typical example of al-Suwaysī's rhythmic language where the durational pattern *watad majmū'* lies at the heart of the different melodic units. This rhythmic characteristic is prevalent in a number of his *taqsīm* recordings in *maqāmāt ṣabā,*[206] *rāst*[207] and *ḥijāz.*[208]

Al-Suwaysī's section exhibits a motivic process (part of the motivic process is indicated with red rectangles) built around a very short melodic idea. In the core of this motif stands a basic element of two descending tones in stepwise motion or in a skip of a third. The motif is mostly comprised of eighth notes. The motif and its variation cover a large part of the section.

[206] Abdallah, Tarek. "Taqasim Rast Mursalah, Ferqat Odeon". *Soundcloud,* soundcloud.com/tarek-abdallah/taqasim-rast-mursalah-ferqat.
[207] Abdallah, Tarek. "Taqasim Saba Mursalah, Ferqat Odeon". *Soundcloud,* soundcloud.com/tarek-abdallah/taqasim-saba-mursalah-ferqat.
[208] Abdallah, Tarek. "Taqasim Hhejaz Mursalah, Ferqat Odeon". *Soundcloud,* soundcloud.com/tarek-abdallah/taqasim-hhejaz-mursalah-ferqat.

Al-Qaṣabjī's *taqsīm bayātī*, exposition

Compared to al-Suwaysī's recording, al-Qaṣabjī's exposition (Fig. 45) demonstrates a subtle level of motivic process. An elaborate use of repetition, variation and transposition is found at the different levels of melodic units. At the same time, the exposition exhibits a refined rhythmic structure excessively involving the *tarjī'āt* technique, a rhythmic structure that is distinctive to al-Qaṣabjī's musical language.

The exposition includes two *fawāṣil* and each *fāṣilah* outspreads the root *jins* and the *jins* below the tonic. All the sub-melodic units begin with *watad mafrūq* and the tone G3 is played as *tarjī'āt*.

As implied from the fundamental melodic line (Fig. 46), *fāṣilah* 1 could be divided into three parts: first, a descent from the tonic to D4 in phrases 1.1 and 1.2; secondly, a descent from A4 half-flat to C4 in phrases 1.3 and 1.4; and thirdly, an ascent to the tonic in phrases 1.5 and 1.6.

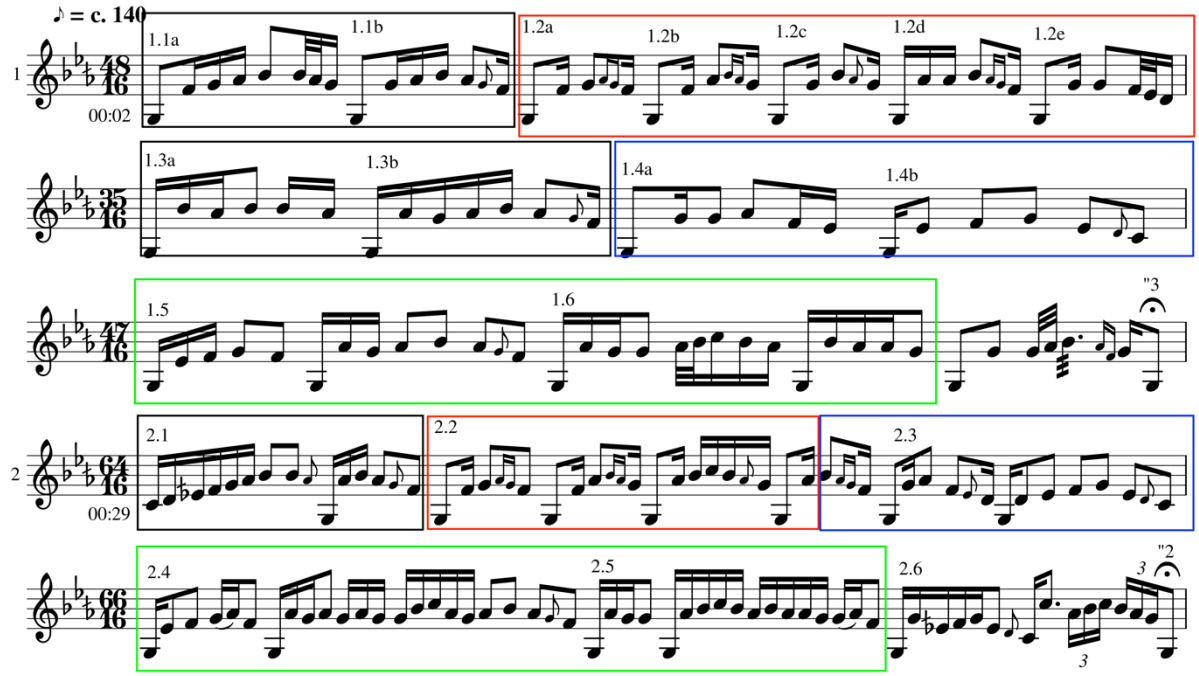

Figure 45: al-Qaṣabjī's *taqsīm bayātī*, exposition [00:02–00:54]
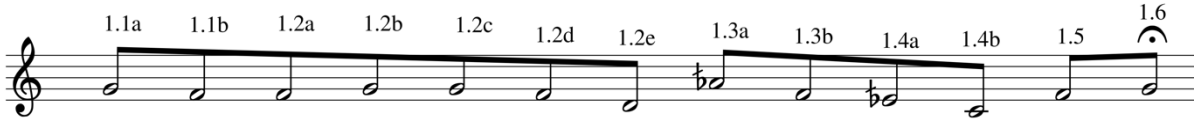
Figure 46: al-Qaṣabjī's *taqsīm bayātī*, fundamental melodic line in *fāṣilah* 1

The opening phrase (unit 1.1) introduces the tonic and its lower neighboring tone F4. Its two semi-phrases (units 1.1a and 1.1b) are variations of the same melodic idea. This melodic idea forms the building block for constructing a large part of the musical material in the exposition. The musical idea could be reduced into a number of basic pitch and rhythmic elements or motifs (elements A, B and C in Fig. 47).

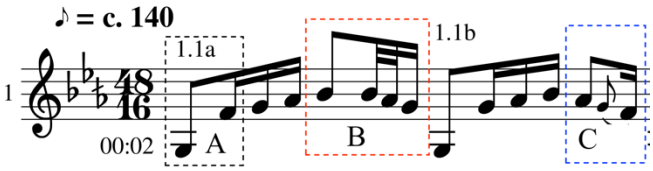

Figure 47: al-Qaṣabjī's *taqsīm bayātī*, melodic idea based on short motifs

Phrase 1.2 (Fig. 48) is generated from the same melodic idea. It is a dense phrase with a total of five semi-phrases that are mostly constructed from transpositions and modifications of motifs A and C. Units 1.2a-1.2d show a distinctive rhythmic structure where the rhythmic pattern consisting of two *awtād* or six sixteenth notes is repeated four times. In parallel, these semi-phrases extend the original pitch idea by alternating between the tonic and its lower neighboring tone F4.

In unit 1.2e, the phrase concludes with a transposition of motif B which contributes to the coherence of the music materials so far. The phrase avoids an ending on the tone C4 and finishes on D4; this semi-phrase paves the way for re-launching the second melodic descent in phrases 1.3 and 1.4.
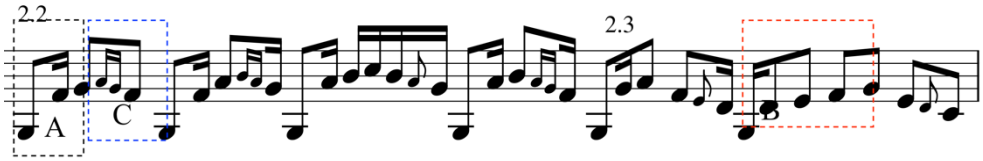
Figure 48: al-Qaṣabjī's *taqsīm bayātī*, phrase 1.2

The motivic process continues into the next phrase. Phrase 1.3 – which re-launches the second melodic descent – is a modified repetition of phrase 1. The second melodic descent progresses in a straightforward manner towards its final destination, the tone C4 (unit 1.4b). As Figure 49 illustrates, this semi-phrase brings a notable rhythmic alteration by opening with *watad majmūʿ*. In fact, the rhythmic structure in this unit resembles al-Suwaysī's rhythmic language (another aspect of this rhythmic alteration is the four eighth notes in unit 1.4b). The temporary rhythmic alteration contributes to a smooth change of direction in phrases 1.5 and 1.6, the ascent towards the tonic. These units revert to rhythmic structures based on *watad mafrūq*.
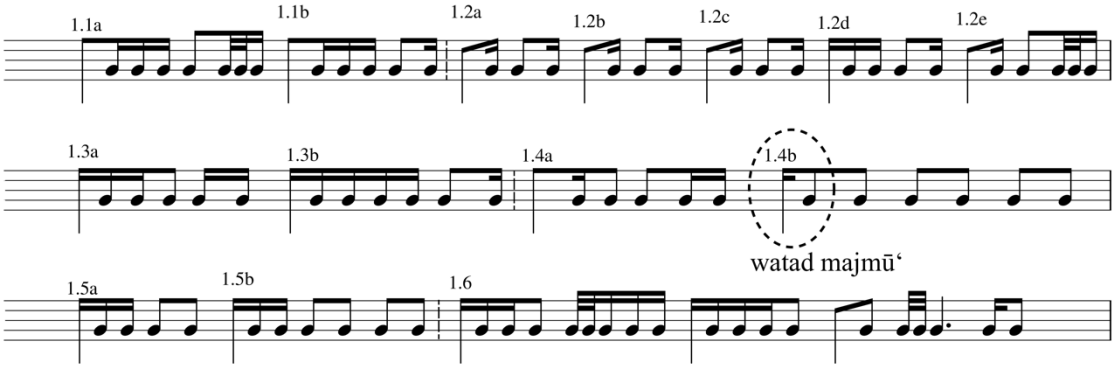
Figure 49: al-Qaṣabjī's *taqsīm bayātī*, rhythmic structure in *fāṣilah* 1

Fāṣilah 2 is a modified repetition of *fāṣilah* 1 (the repeated parts are indicated with colored rectangles in Figures 45). For instance, phrase 2.2 is almost an exact repetition of phrase 1.2. The repetition of such nuanced music materials highlights al-Qaṣabjī's elaborate motivic approach in this section and in this *taqsīm* in general.

Al-Suwaysī's *taqsīm bayātī*, development

Al-Suwaysī's development (Fig. 50) partially evolves around the dominant C5 expanding the tone range of the *maqām* to include the second *jins*. Still, similar to the exposition, a significant part of this section operates in *jins rāst* below the tonic.
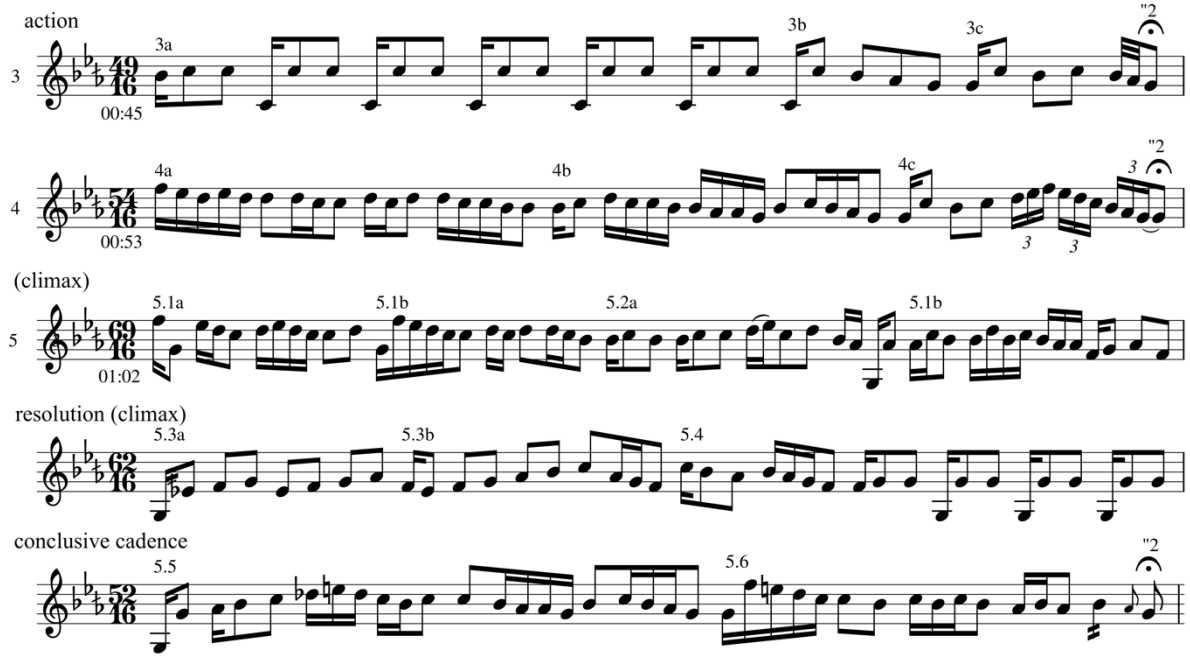
Figure 50: al-Suwaysī's *taqsīm bayātī*, development [00:45-01:27]

The development does not introduce an essential rhythmic change, and the prevalence of *watad majmū'* continues into this section. The *awtād* are mostly utilized at the beginning of melodic units. In units 4 and 5.1, the rhythmic structure is intensified with an excessive use of sixteenth note durational values. *Fawāṣil* 3 and 4 build up to another climactic point in *fāṣilah* 5: *fāṣilah* 4 accentuates the tone C5 with an *iqāma,* and *fāṣilah* 4 briefly unfolds *jins nahāwand* before descending to the tonic.

The second climax, that is phrases 5.1-5.4, is orientated towards the tonic and overlaps the second *jins nahāwand* and *jins rāst* below the tonic. In phrases 5.1 and 5.2, the climactic effect in this melodic segment is stimulated with the intensive use of sixteen notes; and in phrases 5.3 and 5.4, it is stimulated by two successive ascents with briefly building momentum towards the *iqāma* with a metric character. This is a recurring pattern which appeared earlier in the exposition.

The conclusive cadence (units 5.5-5.6) briefly uses a modulation to *jins ḥijāz* C5 (Fig. 51). Taking into account the similarities with the previous section, the *ḥijāz* alteration contributes to establishing the current conclusive cadence as the final act of this *taqsīm*.

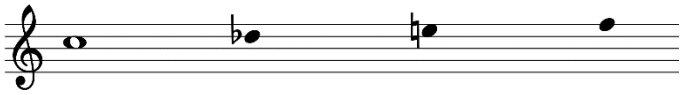

Figure 51: *ḥijāz* C5

Al-Qaṣabjī's *taqsīm bayātī*, development 1

In a broad sense, al-Qaṣabjī's second section (Fig. 52), carries out a melodic progression that is similar to al-Suwaysī's development. It moves to the dominant level and mainly operates in the area of *jins nahāwand* C5. However, the *jins* below the tonic is not adhered to, and most of the melodic activity in this section evolves around and strengthens the dominant tone. Additionally, the section 'avoids' a strong closure at this point of the improvisation; it mainly 'lacks' a gradual descending melody to the tonic, or a *resolution*, and, its cadence is brief.

Most of the melodic material in this section elaborates on one melodic idea, creating a coherent melodic content throughout the section: the opening unit 3a is repeated with expansion in phrases 4.1, 4.3 and 4.4. In addition, the last cadence of the section (unit 5c) is an exact repetition of the cadence in unit 3b. Moreover, by concluding with a modification of motif C from the previous section (compare with Figure 45), phrase 4.2 and semi-phrase 5a create a cross sectional melodic coherence.

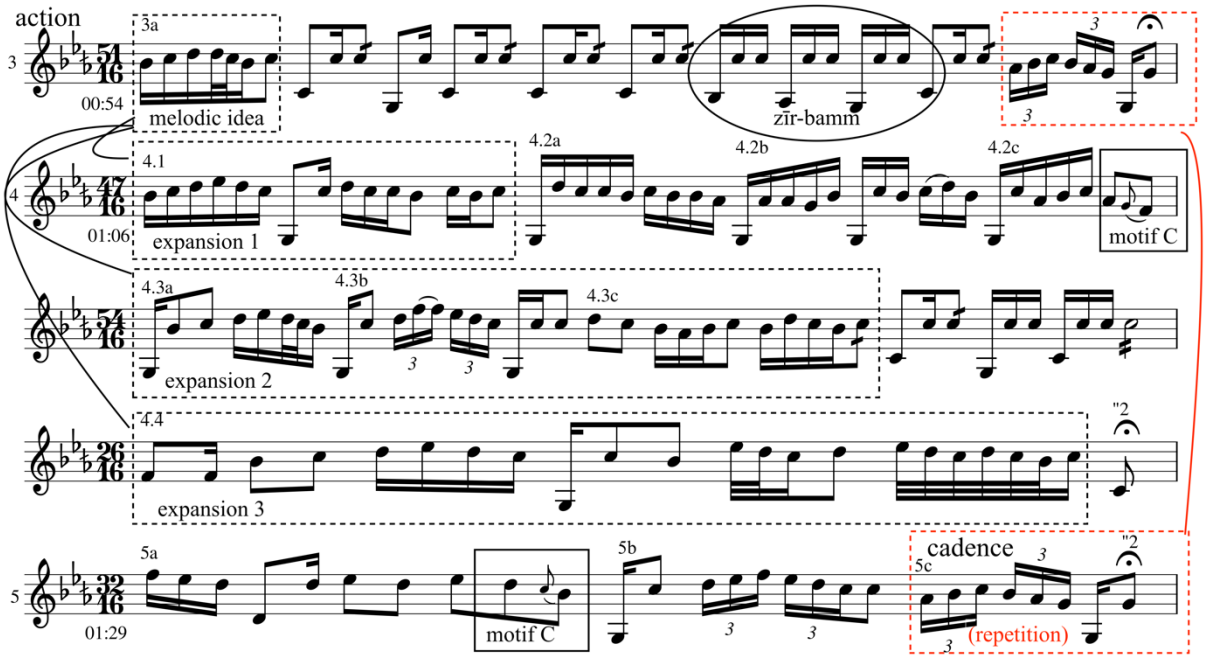

Figure 52: al-Qaṣabjī's *taqsīm bayātī*, development 1 [00:54-01:36]

In correspondence with the melodic elaboration on unit 3a, the dominant tone C5 forms the center of tonal gravity in long stretches of the section. When the melody descends to the root *jins* in phrase 4.2, it 'avoids' a clear reference to the tonic and lands on F4, an act that reinforces the dominant. The arrival at the tonic is 'postponed' to the last semi-phrase of the section – the brief cadence in unit 5c. The prevalence of the dominant in addition to the weak closure on the tonic, contributes to the forward movement towards the next phase, the octave tone and the structural climax.

Fāṣilah 3 is an explicit example of al-Qaṣabjī's innovative *iqāmāt*. This *iqāma* alternates between the patterns *fā'ilun and watad mafrūq* and is combined with a brief *zīr-bamm* that carries out a short melody in the low register (indicated with an oval). The vivid rhythmic line throughout the *iqāma* and *zīr-bamm* inspires a brief sense of forward motion that forms the first step of momentum-building towards the climax. The momentum will resume and intensify in the opening *iqāma* of the following section (unit 6).

Al-Qaṣabjī's *taqsīm bayātī*, development 2

The second development section (Fig. 53) is sizably long lasting approximately 91 seconds, and occupying more than half of the recording. The *action* operates in the octave tone level and leads the *taqsīm* into a dense climax with an intensified melodic content. The climax is followed by a gradual closure that is comprised of an elaborate *resolution* and a conclusive cadence, with a strong sense of finality. The climax, the *resolution* and the conclusive cadence are all realized in the last *fāṣilah* (unit 7) which exemplifies al-Qaṣabjī's distinctive implementation of long *fawāṣil* (the length of the *fāṣilah* is approximately 73 seconds).

The *action* extends the tone range to include the *ajnās* on the octave G5 and the tone C6. *Fāṣilah* 6 accentuates the octave tone and introduces *jins bayātī*. Unit 6.1a instantly replaces the tone Eb4 with E4 half-flat shifting the melodic focus towards the octave tone. It continues with accentuating the octave with a sizable *iqāma* with a metric character that builds momentum towards the upcoming climax in the next phrase. The *iqāma* is mostly based on the pattern *fā'ilun* and intensifies the flow with groups of two sixteenth and three sixteenth notes towards its end. Finally, *jins bayātī* is introduced with the cadence on the octave in phrase 6.2.
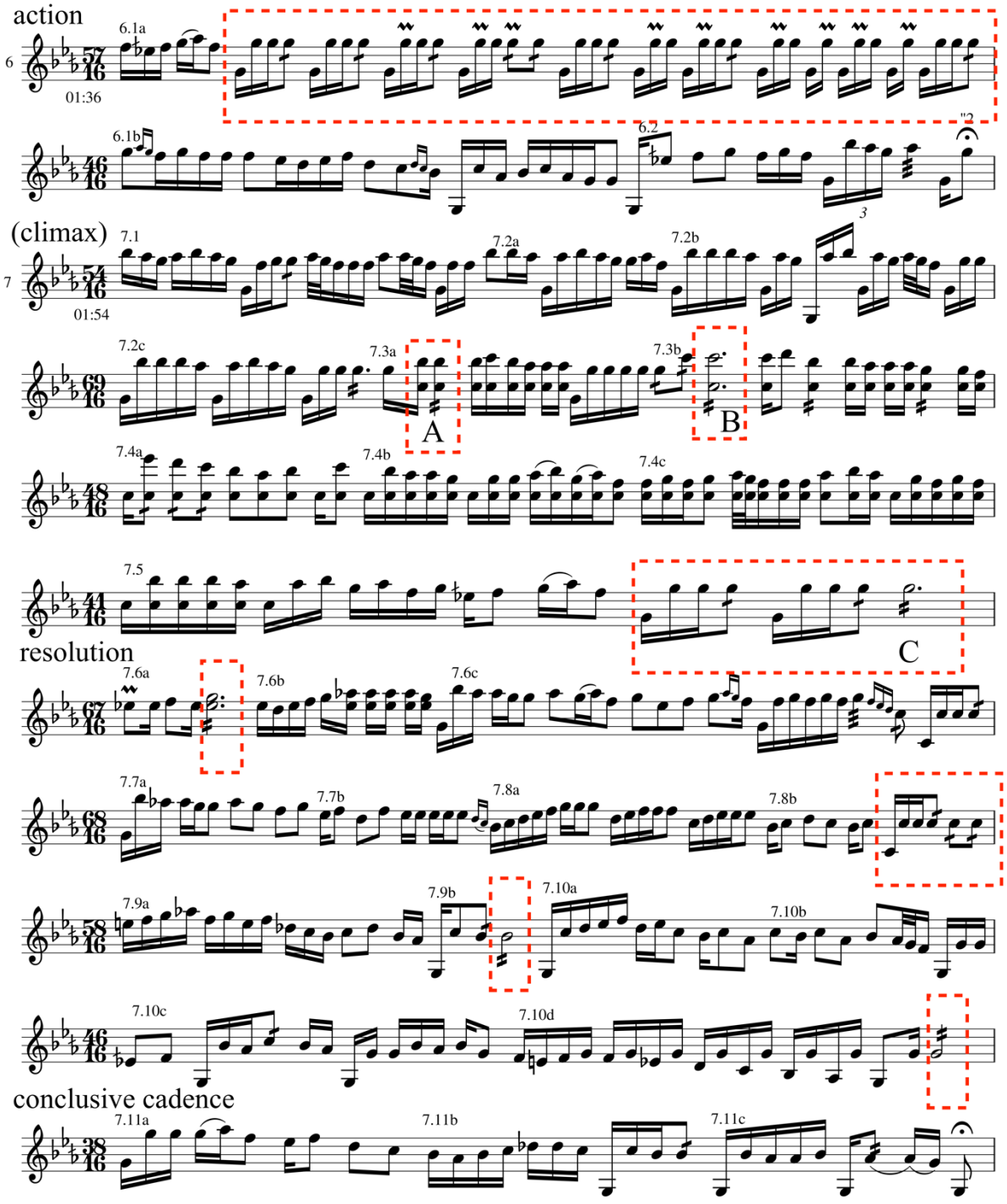
Figure 53: al-Qaṣabjī's *taqsīm bayātī*, development 2 [01:36-03:07]

Phrases 7.1-7.5 form the structural climax. The climactic effect is generated through a number of intertwined elements:

1) an intensified rhythmic line that is mostly comprised of sixteenth notes durational values;
2) a gradual ascent in pitch in phrase 7.3;
3) in unit 7.4a, the melody operates in a considerably high tone range (*jins nahāwand* C6) and reaches the highest pitch (the tone Eb6); rhythm-wise, in contrast to the prevalent sixteenth notes in the previous phrases, this melodic segment is highlighted with eighth notes;
4) a dense texture created with continuous playing of the open string C5 in parallel to the main melodic line in phrases 7.3 and 7.4;
5) the repetition of a basic melodic idea or motif; phrase 7.1 is repeated with modification throughout phrase 7.2 and in units 7.4b and 7.4c.

The *resolution* maintains the momentum and a rapid pace of events. It unfolds different modalities resulting in a significantly colorful modal content (Fig. 54; the open note heads indicate the root tone of each modality and the stems indicate the ending tones of each semi-phrase). Together with the syntactic-rhythmic structure of the *resolution*, the different modalities contribute to a rapid and smooth descent.
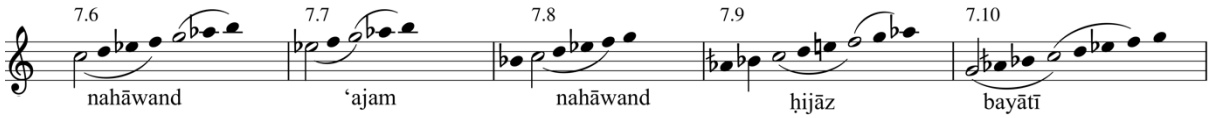
Figure 54: al-Qaṣabjī's *taqsīm bayātī*, modalities in the *resolution*

The gradual unfolding of *nahāwand* on the octave tone in phrase 7.6 is the first step in stimulating the melodic movement downwards to the tonic, and in this context, it forms a preparation for the descent: the prominence of *bayātī* on the octave tone is diminished by replacing its most distinguished tones E5 half–flat and A5 half–flat with Eb5 (unit 7.6a) and Ab5 (unit 7.6b); by establishing *nahāwand* C5 (unit 7.6d), the center of tonal gravity is shifted from the octave tone towards the dominant.

Phrases 7.7-7.9 show a semi-sequential structure and exhibit a great deal of variation. At the same time, they show similarities that bind them as a coherent melodic segment (Fig. 55). The first unit of each phrase displays a different melodic-rhythmic character (including a different modality): unit 7.7a (*ʻajam* Eb5) descends in stepwise motion combining sixteenth and eighth note values; unit 7.8a (*nahāwand* C5) is a threefold sequence that combines ascending melodic passages or patterns with a leap-wise descending motion; unit 7.9a (*ḥijāz* C5) is an ascending–descending passage including a skipping pattern. The second unit in each phrase, on the other hand, display similar rhythmic structures that open with *watad majmūʻ* and end with a short *iqāma*.
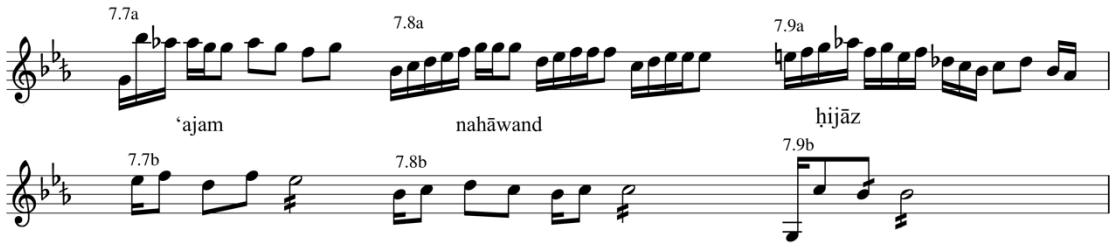
Figure 55: al-Qaṣabjī's *taqsīm bayātī*, semi-sequential structure in phrases 7.7-7.9

Phrase 7.10 intensifies the melodic activity towards the end of the *resolution* with four short semi-phrases. Unit 7.10a has a similar structure to the previous musical material. It is followed by two short semi-phrases with brief endings on the tonic (units 7.10b and 7.10c). The phrase concludes with a brief *zīr-bamm* that spans the full range of the lower octave and finishes with an *iqamā* on the tonic (unit 7.10d). The rhythmic structure of this semi-phrase contributes to maintaining the momentum until to the arrival at the tonic. The *resolution* is followed by a conclusive cadence (unit 7.11) that spans the central octave of the *maqām*.

A notable feature in the last *fāṣilah* is the extensive use of tone repetitions and *iqāmāt* from various lengths and types (several repetitons and *iqāmāt* are indicated in rectangles), which have a key role in the overall organization by forming multiple 'stops' on pivotal tones in the melody. At the same time, their rhythmic and repetitive nature maintains the momentum and the forward motion all over the *fāṣilah*. This quality of *iqāmāt* is best described by al-Farūqi: 'long tones are often "broken up" into successive repetitions to maintain the sound and the movement.'[209]

For instance, the iqāmāt A and B belong to the simple repetitive type; they form part of a gradual melodic ascent from the octave tone C5 to the highest pitch Eb6. *Iqāma* C on the other hand repeats the pattern *fāʻilun* and combines it with a simple repetition; it forms an intermission between the *action* and the *resolution.*

3.3 **Comparing two *taqāsīm* in *maqām nahāwand* by Dāwūd Ḥusnī and al-Qaṣabjī**

In this subchapter, I analyze and compare a recording by al-Qaṣabjī in a *taqsīm* with a similar length that was recorded in the same period. From al-Qaṣabjī's repertoire I chose to present *taqsīm nahāwand* recorded on Odeon in 1921. Dāwūd Ḥusnī's *taqsīm* was recorded for the same company around the year 1922.[210]

As previously mentioned, Ḥusnī was a renowned Egyptian composer, singer, and *ʻūd* player. During the Cairo Congress in 1932 'he was hailed as the composer of an immortal heritage of

[209] Al-Faruqi, *The Nature of Musical Art of Islamic Culture*, pp. 209-210.
[210] Ḥusnī, Dāwūd. *Taqsīm Nahāwand*. Odeon, ca. 1922, disk (no. 45990–91).

Egyptian music art.'[211] Ḥusni gained a wide reputation as an *'ūd* player and was one of the prominent performers to record *taqāsīm* before World War I. The majority of his recordings were made in the years 1913-1914 and in the early 1920s.[212]

The total length of Ḥusnī's recording is approximately two minutes and 55 seconds and it includes 10 *fawāṣil* that are grouped into five sections (Table 5), an exposition plus four development sections. Al-Qaṣabjī's recording lasts approximately three minutes and five seconds and includes eight *fawāṣil* grouped into three sections (Table 6), an exposition and plus two development sections.

Fāṣilah	Timeline	Length	Section	Section length
1	00:02-00:13	9	exposition	28
2	00:12-00:31	19		
3	00:31-00:38	7	development 1	38
4	00:38-00:45	7		
5	00:45-01:09	24		
6	01:09-01:17	8	development 2	39
7	01:17-01:48	31		
8	01:48-02:36	48	development 3	48
9	02:36-02:43	9	development 4	21
10	02:43-02:57	12		

Table 5: *fawāṣil* and structure in Ḥusnī's *taqsīm nahāwand*

Fāṣilah	Timeline	Length	Section	Section length
1	00:05-00:20	15	exposition	41
2	00:20-00:46	26		
3	00:46-00:57	11	development 1	84
4	00:57-01:07	10		
5	01:07-01:16	9		
6	01:16-02:10	54		
7	02:10-02:17	7	development 2	63
8	02:17-03:13	56		

Table 6: *fawāṣil* and structure in al-Qaṣabjī's *taqsīm nahāwand* on Odeon

[211] "Dāwūd Ḥusnī." *Foundation for Arab Music Archiving & Research*, 22 October 2015, amar-foundation.org/dawud-husni. Accessed 23 April 2018.
[212] "Dāwūd Ḥusnī 2, Min Al Tarikh." *Foundation for Arab Music Archiving & Research*, 11 September 2014, amar-foundation.org/077-dawud-husni-2. Accessed 23 April 2018.

Figures 56-57 show the tone range and *ajnās* of each section in Ḥusnī and al-Qaṣabjī's recordings, respectively. Broadly speaking, in both recordings the exposition unfolds the central octave of *nahāwand* in an ascending-descending direction. Ḥusnī introduces *nahāwand* with a secondary *jins kurd*, while al-Qaṣabjī alters *kurd* with *ḥijāz* G4, and alters or modulates to *nawā-athar*.

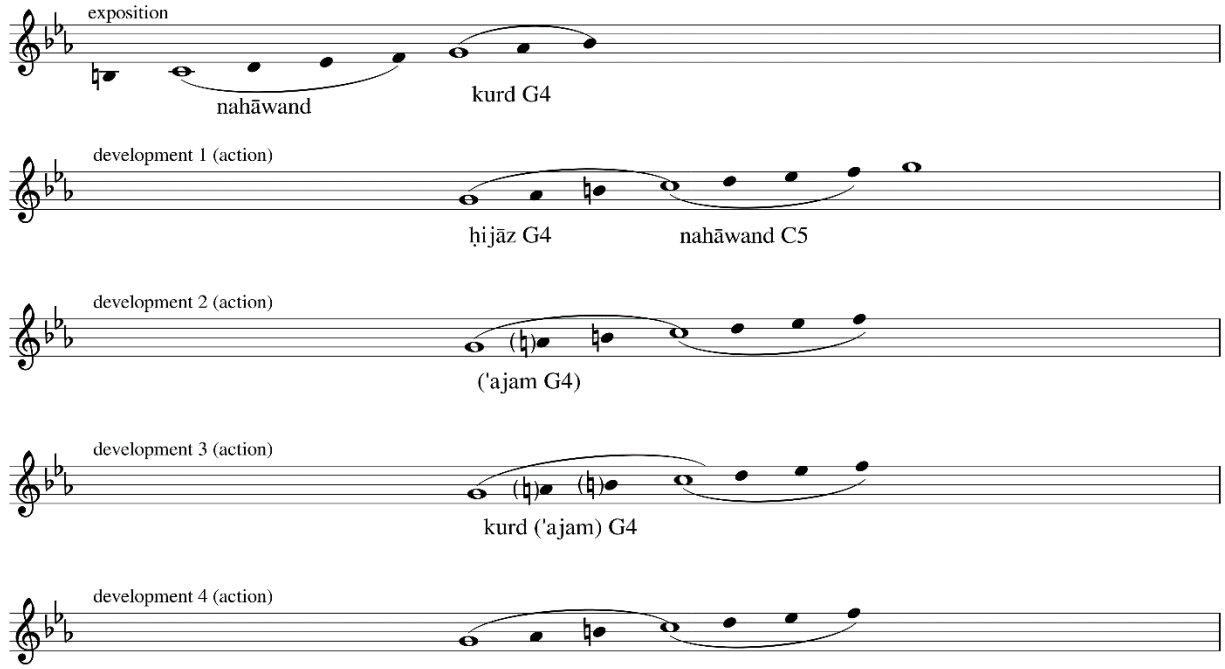

Figure 56: tone range and *ajnās* of each section in Husnī's *taqsīm nahāwand*

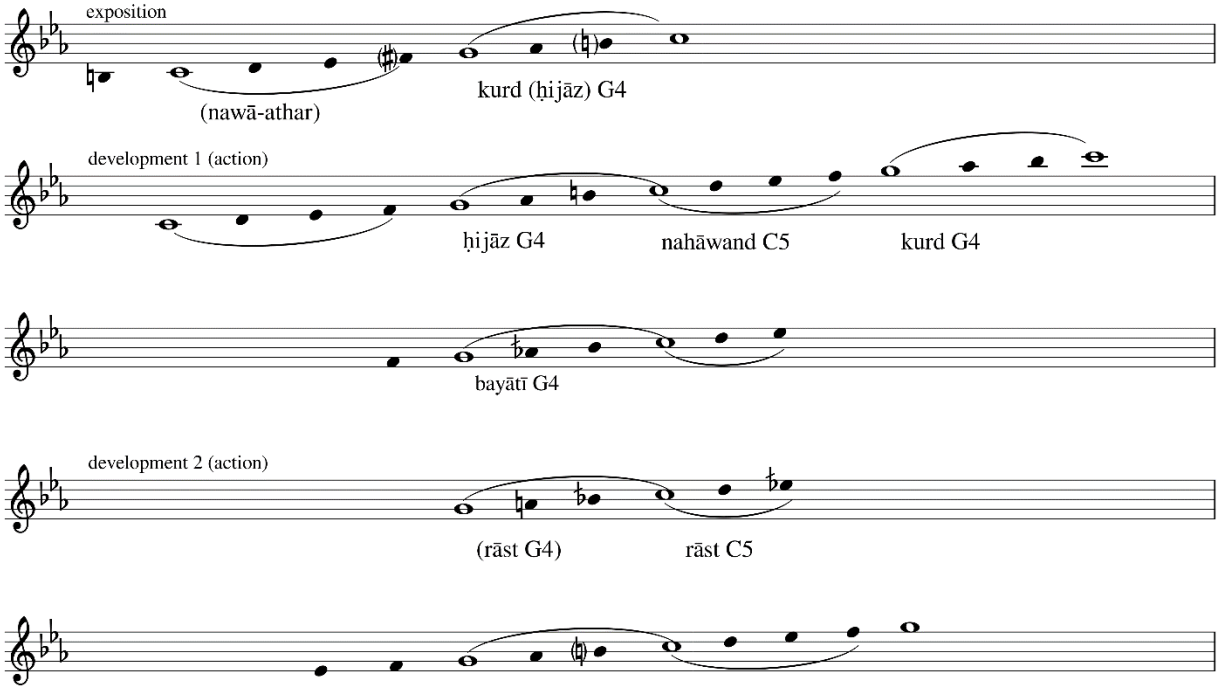

Figure 57: tone range and *ajnās* of each section in al-Qaṣabjī's *taqsīm nahāwand* on Odeon

In the development of Ḥusnī's *taqsīm*, the *action* of each section operates between the octave tone and the dominant tone levels, and show a similar tone range and organization of *ajnās*. Each section unfolds *jins ḥijāz* with *jins kurd* on the dominant plus *jins nahāwand* C5. *Jins ʻajam* is utilized in a very brief *jins* modulations.

Al-Qaṣabjī's exploration includes two sections that mostly operate within the octave tone level but exhibit different tone ranges. The *action* of the first section (development 1) spans *nahāwand* scale on C5 reaching the highest pitch C6. It also includes a brief *modulation* to *bayātī* on G4. The *action* of the second section is situated in a different tone range and includes a number of brief modal changes, with a brief modulation to *rāst* on C5 being the most notable (modal changes will be discussed below).

As can be implied from the tone range of each recording, a fundamental difference between both performers lies in their approach to the structure of the improvisation. We have already presented al-Qaṣabjī's approach towards a single climax in the previous subchapter. In this recording, however, al-Qaṣabjī presents two remarkable climaxes within two long development sections. The sections exhibit different melodic features, and at the same time, they are tied together through a motivic process, which inspires a sense of interrelationship and continuity between the two sections. In fact, *taqsīm nahāwand* is a distinctive example in al-Qaṣabjī's repertoire: it is the only *taqsīm* that generates two structural climaxes.

Ḥusnī's recording arrives at a structural climax in the second last section (development 3). The pitch element or the tone range of this section has less significance in attaining the climactic effect, and the climax is mainly generated by means of phrase repetition and rhythmic variation. This idea is supported by the fact that all the development sections follow a similar organization and a similar tone range.

In fact, as the analysis below will reveal, Ḥusnī's approach to *taqsīm* focuses on generating distinctive rhythmic structures that are inspired by metric *taqāsīm*, i.e. *taqāsīm* that are performed with the accompaniment of a fixed rhythmic pattern played by another instrument. This idea is the key to understanding the structure in Ḥusnī's recording. Therefore, before proceeding with the analysis and comparison, the following paragraphs present a brief insight into Ḥusnī's metric improvisations.

Dāwūd Ḥusnī's rhythmic language

Ḥusni was the most prominent *ʻūd* player to improvise on rhythmic cycles during the phonograph era. The majority of his metric improvisations featured rhythms in binary or simple meters such as 8/8 or 4/8.[213]

[213] The majority of metric cycles were in the rhythms *wiḥdah (4/8) and bambī (8/8)* (Ibid.). The rhythms were mostly performed on the *riqq*, a percussion instrument from the family of tambourine.

To illustrate this, Figure 58 presents a melodic segment from a metric *taqsīm* in *maqām rāst* [04:39-05:35].[214] Below is a summary of the most significant rhythmic features of this practice, presented in three overlapping points:

1) A melodic line following or moving parallel to the beat or pulse in long stretches of the improvisation. The most typical manifestation of this characteristic are phrases comprised of eighth note values (for instance, phrases 1, 2, 3.2, 4.1, 4.3 and 4.4). These melodic segments form a landmark of Ḥusni's musical language.

2) A frequent use of long durational values that are longer than eighth notes. Dotted notes such as the dotted eighth or dotted quarter note occasionally contrast with or interrupt a melodic line moving parallel to the beat (for instance, units 3 and 4). Similarly, long durational values are used before introducing the conclusive cadence, more specifically on the leading tone to the tonic (for instance, the half note on the tone B3 half-flat in bar 16).
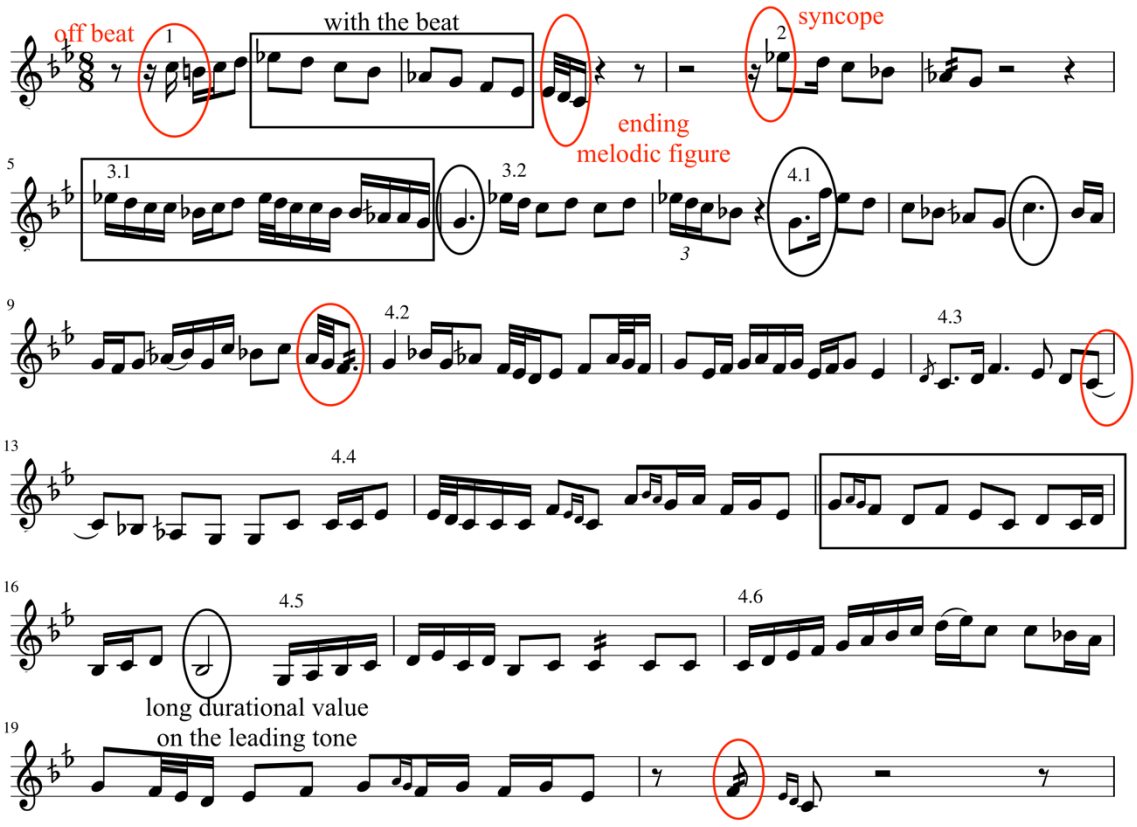
Figure 58: melodic segment from Ḥusnī's *taqsīm rāst* [04:39-05:35]

[214] Ḥusnī, Dāwūd. *Taqsīm Rāst*. Odeon, 1921, disk (no. 45984). Most of Ḥusnī's 78-rpm recordings included non-metric and metric improvisations featured on both sides of the disk. However, these improvisations were played by Ḥusnī as one piece. When digitalized by AMAR 2016, the two sides of the disk were combined into one recording lasting approximately six minutes.

3) A frequent accentuation or emphasis of weak beats (or syncopation) and distinctive rhythmic groups. For instance, the off-beat in unit 1; the syncope in units 2, 4.3 and 4.6. Another manifestation of this idea is short descending melodic figure or motif that is typical to endings of phrases. The motif uses two thirty-two notes tied to an eighth or a dotted eighth note (for instance, phrase 1 and 4.2).

Ḥusnī's *taqsīm nahāwand*, exposition

Ḥusnī's exposition (Fig. 59) includes two *fawāṣil* that unfold *nahāwand* in an ascending-descending melodic progression. *Fāṣilah* 1 (*action*) and phrase 2.1 (*resolution*) are perceived as a pair of phrases forming an antecedent and consequent, or 'a pair of musical statements that complement one another.'[215] *Fāṣilah* 1 introduces the second *jins kurd* and ends on the dominant; and phrase 2.1 (*resolution*) descends to the root *jins* and ends with the tonic. Phrase 2.2 is a conclusive cadence with a *jins* alteration to *nahāwand muraṣṣa'* (Fig. 60), a *jins* that implies the accidental tone G4b (unit 2.3b).
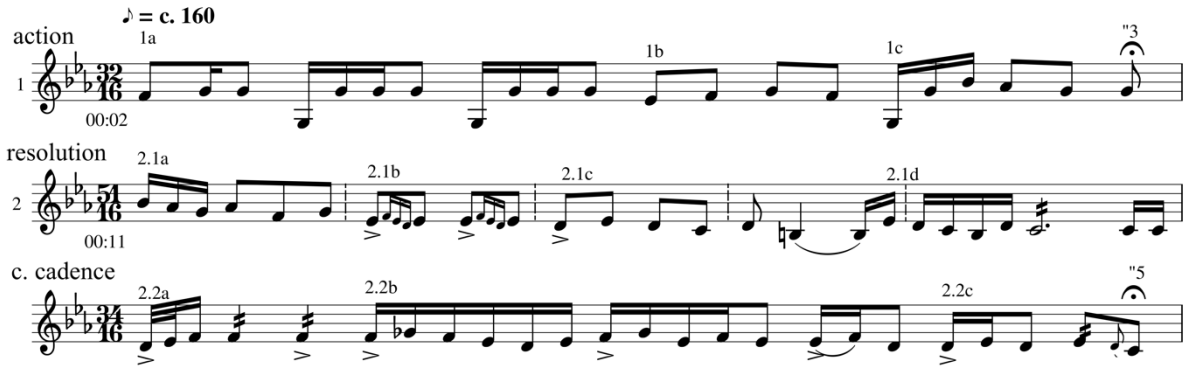
Figure 59: Ḥusnī's *taqsīm nahāwand*, exposition [00:02-00:31]
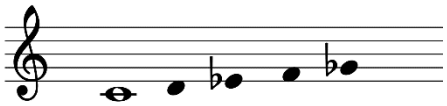
Figure 60: *jins nahāwand muraṣṣa'*

The influence of metric improvisation is strongly evident in the rhythmic line of *fāṣilah* 2. Units 2.1b and 2.1c in particular, resemble a melody that follows a binary meter; it includes a number of 'measures' or 'bars' (indicated with dashed lines). These bars typically consist of eighth

[215] "Antecedent and consequent (Ger. Vordersatz and Nachsatz)." *Grove Music Online*, edited by Deane Root, 20 January 2001, Oxford Music Online, doi:10.1093/gmo/9781561592630.article.00992. Accessed 05 July 2019.

notes. Before the end of the *resolution* in unit 2.1d, the melody uses a quarter note on the leading tone B3 while creating a 'syncope'. The cadence on the other hand includes extensive accents highlighting a variety of durational patterns. Most notable are the two groups of six sixteenth notes in unit 2.2b.

Al-Qaṣabjī's *taqsīm nahāwand*, exposition

In al-Qaṣabjī's exposition (Fig. 61) as well, *nahāwand* unfolds in an ascending-descending melodic progression. However, this melodic segment is significantly elaborate on the various levels of organization.

Fāṣilah 1 and phrase 2.1 (*action*) gradually bring the dominant to the foreground while elaborating on two melodic-rhythmic ideas. The first melodic idea, unit 1a, introduces and accentuates the dominant with a significant *iqāma* repeating the pattern *fa'ūlun* (unit 1a); units 1b and 1c deviate to the tonic; at the end of phrase 2.1, the dominant is reintroduced with the same musical materials of unit 1a (the repetition is indicated with rectangles).

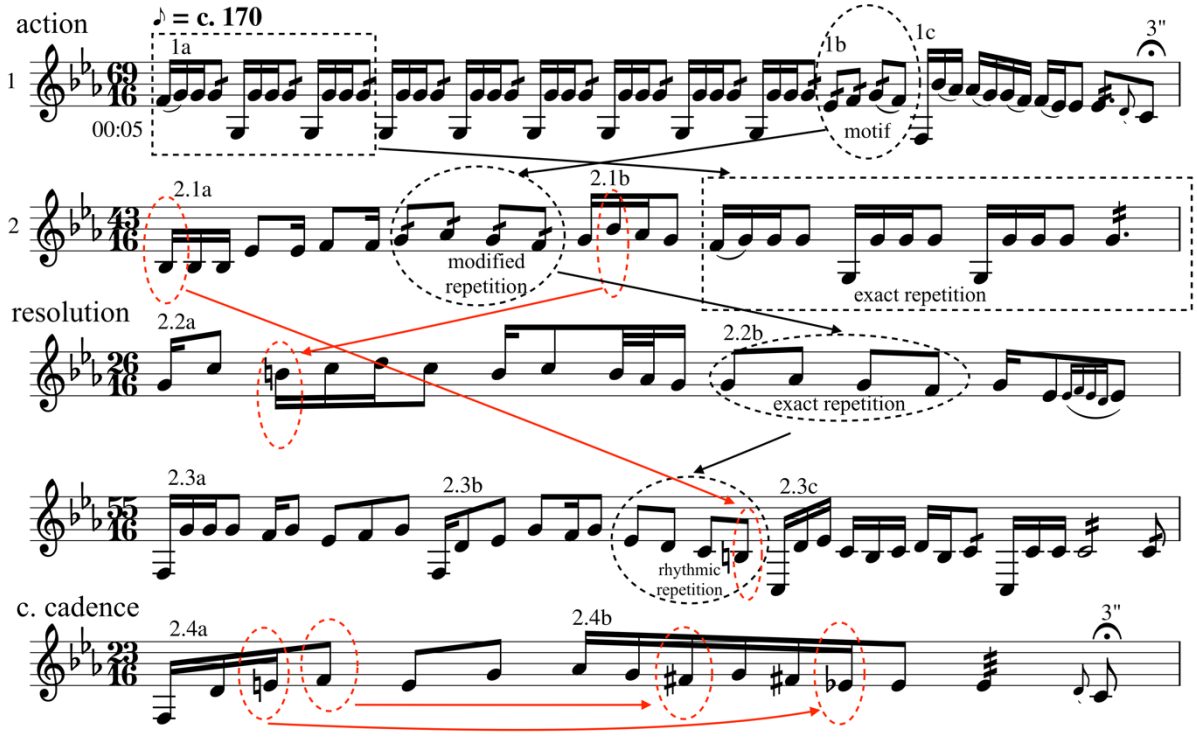

Figure 61: al-Qaṣabjī's *taqsīm nahāwand*, exposition [00:05-00:46]

Unit 1b is a noteworthy rhythmic and melodic idea or motif that maintains motivic coherence throughout the exposition. In a broad sense, the four-eighth notes motif (or four *asbāb*) is a melodic and/or rhythmic pattern that recurs in the middle of most phrases, and as a result, it inspires a coherent phrasing syntax throughout the exposition (the recurrences of the pattern are indicated with ovals).

Unit 2.1a includes a modified repetition of unit 1b. The modification uses a transposition to a tone higher in combination with a 'retrograde'. Phrases 2.2 and 2.3 (*resolution*) gradually descend from the dominant while utilizing the motif two times: an exact repetition (as part of unit 2.1b), and a rhythmic repetition (as part of unit 2.3b).

Rhythm-wise, the exposition displays a distinctive rhythmic line that constantly alternates between different types of durational patterns. In addition to the four-eighth notes motif, the rhythmic line is mostly constructed from the patterns *watad majmū', fā'ilun,* and *fa'ūlun*. The frequency of the alternation in each phrase contributes to creating a fresh rhythmic flow in every phrase and semi-phrase.

For instance, the first three phrases (Fig. 62) display a different pace of rhythmic alteration. *Fāṣilah* 1 opens with nine cells repeating the pattern *fa'ūlun*; it continues with the four-tone motif and concludes with a significant descending passage comprised of sixteenth notes. In unit 2.1, the rhythmic line includes a group of three *awtād*, the eighth notes motif, and four cells repeating the pattern *fa'ūlun*. The rhythmic line of unit 2.2 is exceptionally dense where each cell introduces a different durational pattern. Its rhythmic structure consists of *watad majmū', fā'ilun, fa'ūlun*, *asbāb* motif and *fa'ūlun*.

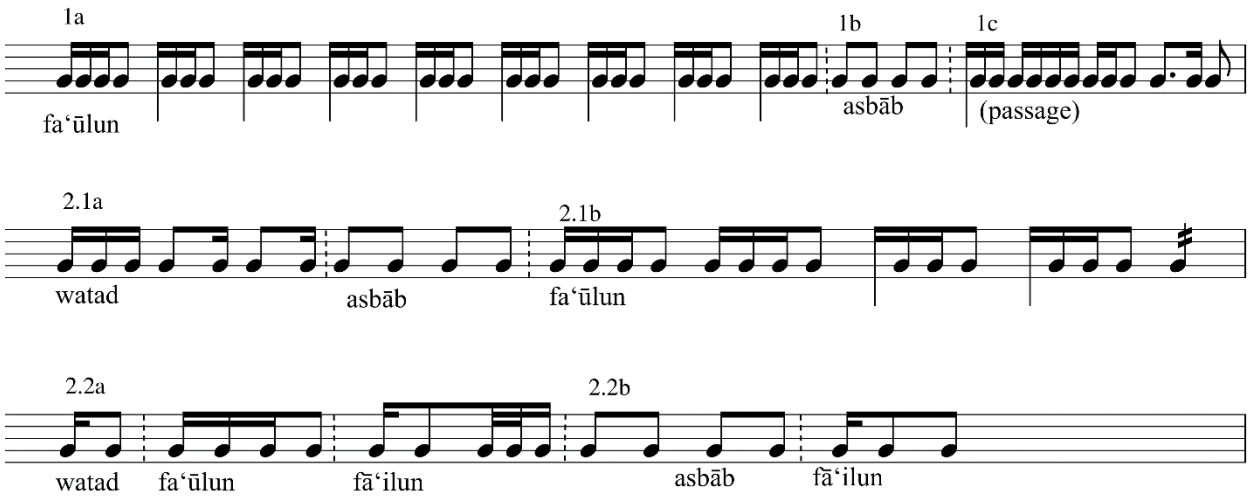

Figure 62: al-Qaṣabjī's *taqsīm nahāwand*, rhythmic structure in phrases 1and 2

Alongside the distinctive rhythmic line, al-Qaṣabjī's exposition exhibits what I define as a fast modal rhythm or modal tempo, where consecutive melodic units constantly carry out a modal change. In units 1c, 2.1 and 2.2a, for instance (Fig. 63), the melody circulates around the dominant tone while briefly presenting it within three different 'colors': in unit 1c G4 is the root of *kurd*; in unit 2.1 it forms part of a melodic emphasis of *'ajam* on the non-structural tone Eb4; and in unit 2.2a it is the root of *ḥijāz*. Another (overlapping) aspect of this notion is the alteration of the tone Bb4 with B4 in the high tonal level, and the tone Bb3 with B3 in the low tonal level, in addition to the accidental tones the E4 and F4# (indicated in red ovals in Fig. 32).
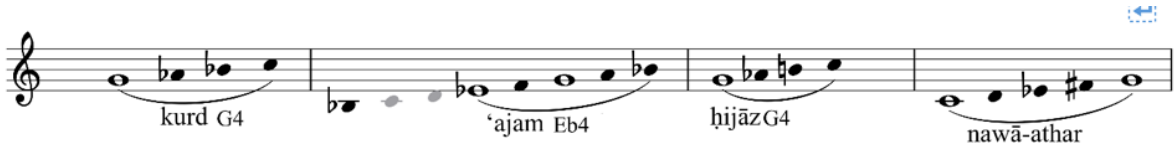
Figure 63 al-Qaṣabjī's *taqsīm nahāwand*, 63: modal colors in phrases 1 and 2

Finally, *jins nawā-athar* which is applied in the conclusive cadence (unit 2.4), is an uncommon modulation or alteration. In fact, this movement recurs in the conclusive cadence of each section. The brief modal change goes against one of the most basic common practices in *taqsīm*, which is to conclude a piece with the original *jins*. In terms of *maqām* theory, this notion could be explained with the relative 'closeness' of these two modes as being from the same family. However, al-Qaṣabjī's choice to end with *jins nawā-athar*, together with the variety of accidentals mentioned above, should be observed as part of (and is indicative of) his distinctive use of a broad range of modal or *jins* possibilities (or a wide range of 'colors' within the *maqām*).

Ḥusnī's *taqsīm nahāwand*, development 1

The first section in Ḥusnī's development (Fig. 64) follows a structural model that forms the basis for all the subsequent sections. In this model, the *action* includes two parts. The first part includes an antecedent phrase that ends on one of the prominent tones, the tonic or the dominant, and proceeds with a consequent phrase that ends on the octave tone. The second part is a phrase that descends from the *jins* above the octave tone to the dominant. The *resolution* includes a phrase that descends to the root *jins* in a straightforward manner; this phrase together with the last phrase of the *action* greatly exhibits rhythmic characteristics of binary meters. The *resolution* always ends with a relatively long note (such as a dotted quarter or a half note) on the leading tone B3. The section ends with a conclusive cadence comprised of ascending-descending passages that mostly involve distinctive rhythmic accentuations.

Fāṣilah 3 (antecedent) introduces *jins nahāwand* on the octave, and descends with *jins ḥijāz* to the root *jins* followed by a cadence on the tonic. *Fāṣilah* 4 (consequent) reintroduces *jins nahāwand* C5 and ends with this tone. In phrase 5.1, the *action* introduces the highest pitch of the *taqsīm*, the tone G5, and continues with a melodic descent to *ḥijāz* G4. The *resolution* includes one phrase (unit 5.2) that descends to the root *jins* in a straightforward manner and arrives at an *iqāma* on the tonic. The *iqāma* paves the way to a conclusive cadence in phrase 5.3.
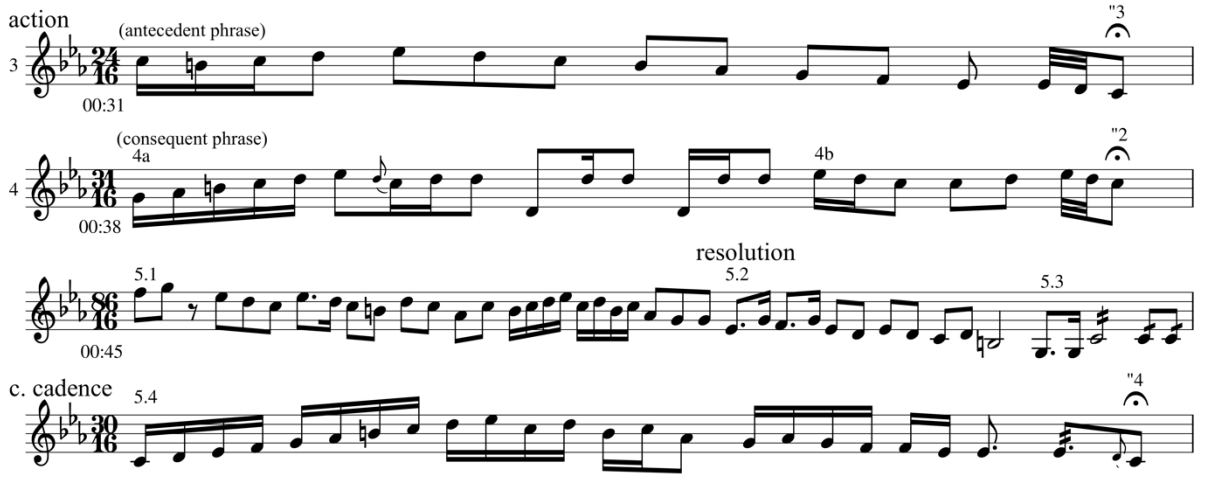
Figure 64: Husnī's *taqsīm nahāwand*, development 1 [00:31-01:09]

Husnī's focus on the rhythmic aspect of his improvisation and the influence of binary meters becomes more evident throughout the development. For example, *fāṣilah* 3 'duplicates' the opening phrase of the melodic segment from *rāst taqsīm* discussed previously (Fig. 65) with the only difference being the tone Eb4 instead of E4 half-flat.
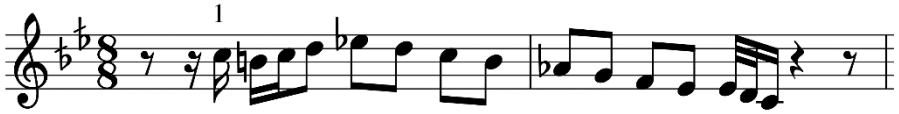
Figure 65: opening phrase in Husnī's *taqsīm rāst*

Other strong demonstrations of metric influence in this section are:

1) a typical ending melodic figure in *fawāṣil* 3 and 4 consisting of a pair of thirty-two notes and tied with an eighth note;
2) an eighth note pause at the beginning of phrase 5.1;
3) a long stretched of 'measured' melody using variations of quarter notes throughout phrases 5.1 and 5.2;
4) use of a half note when arriving on the leading tone B3 in phrase 5.2;
5) a rhythmic accentuation of dotted eighth notes towards the end of the conclusive cadence contrasting with the previous ascending-descending scalar passage.

Al-Qaṣabjī's *taqsīm nahāwand*, development 1 [00:46-02:10]

The first section in al-Qaṣabjī's development is rather long, lasting approximately 84 seconds and spanning a tone range of three octaves (C3–C6). It opens in a similar fashion to Ḥusnī's development with a pair of antecedent and consequent phrases ending with the tonic and the octave tone. However, Qaṣabjī's pair of phrases (or *fawāṣil*) form part of an elaborate *action* that gradually ascends in pitch and gains momentum towards structural climaxes and the highest pitch.

A detailed comparison of *fawāṣil* 3 and 4 in both recordings highlights al-Qaṣabjī's elaborate phrasing and its unique rhythmic and melodic characteristics. In some respect, *fāṣilah* 3 in al-Qaṣabjī's recording (Fig. 67) is an expanded version of its counterpart in Ḥusnī's recording (Fig. 66). This idea is reinforced by the fundamental melodic line performing an identical descent from Eb4 to the tonic (indicated with red ovals).
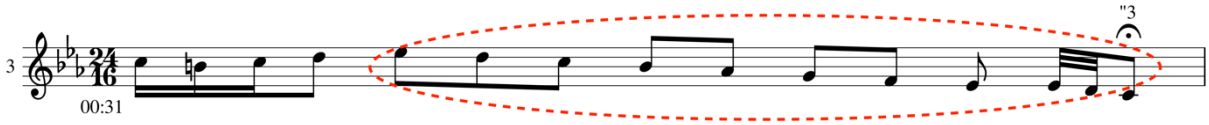
Figure 66: Ḥusnī's *taqsīm nahāwand*, *fāṣilah* 3

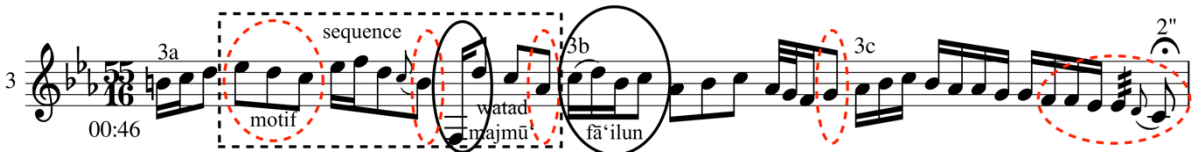

Figure 67: al-Qaṣabjī's *taqsīm nahāwand*, *fāṣilah* 3

Ḥusnī's descending line is a straightforward stepwise melody moving in eighth note values. Al-Qaṣabjī's descent on the other hand is a curvy melody that constantly changes its melodic-rhythmic character. Unit 3a includes a short threefold sequence that constantly modifies the intervallic and rhythmic structure of the original portion. Noteworthy here is the use of *watad majmūʿ* plus *tarjīʾāt* in modifying the rhythmic structure of the sequence's last segment. As will be discussed further, the original portion of the sequence, i.e. the descending three eighth notes, is a recurring melodic idea or a motif which contributes to achieving coherence throughout the development.

Unit 3b briefly changes direction towards the octave tone before descending to G4. Rhythm-wise, unit 3b alters the rhythmic structure with the pattern *fāʿilun*. Before landing on the tonic, unit 3c creates acceleration towards the *fāṣila*'s last melodic figure (or the *fāṣila*'s ending melodic figure) with an ascending-descending passage.

In *fāṣilah* 4, both performers approach the octave tone differently. Husnī's melody (Fig. 68) gradually arrives at the tone C5: unit 4a continues with *jins ḥijāz* from the previous *fāṣilah* and briefly accentuates the tone D5; the phrase proceeds with a typical ending melodic figure that resembles his metric improvisations (unit 4b).

Al-Qaṣabjī's *fāṣilah* 4 (Fig. 69) includes two semi-phrases both arriving at the octave tone while showing divergent melodic and rhythmic characters. Unit 4a includes three melodic figures moving in a narrow tone range of a fourth interval and all arriving at the tone C5 (indicated with a rectangle). Together with the *iqāma*, these melodic figures highlight an exceptionally dynamic rhythmic line. Unit 4b on the other hand is a straightforward ascending melodic line spanning a tone range of almost an octave and using durational values such as the four eighth notes and a quarter note.
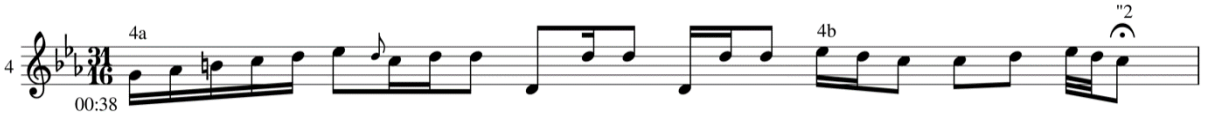
Figure 68: Husnī's *taqsīm nahāwand*, *fāṣilah* 4
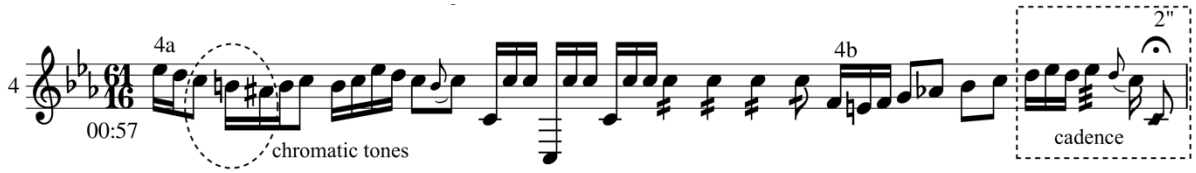
Figure 69: al-Qaṣabjī's *taqsīm nahāwand*, *fāṣilah* 4

Moqām-wise, al-Qaṣabjī's deviates from *ḥijāz* on G4 and introduces fresh colors. The second melodic figure of unit 4a introduces the chromatic tones A4#–B4–C5 (indicated with an oval) and unit 4b highlights *nakrīz* or *nawā-atahr* F4 (Fig. 70).

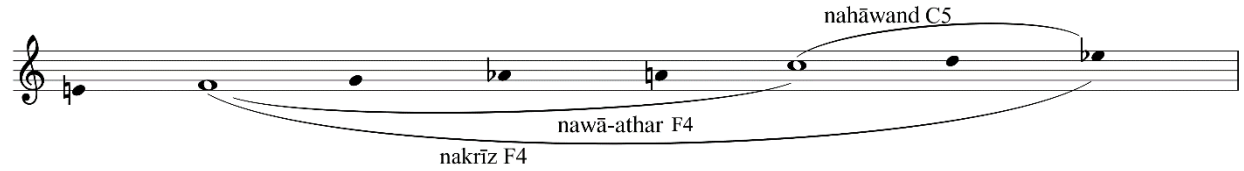

Figure 70: *nakrīz* F4

Fāṣilah 5 (Fig. 71) proceeds with the ascending motion; it accentuates the tone F5 and unfolds the full *jins* above C5. At the same time, *fāṣilah* 5 maintains coherence with the previous *fāṣilah* by repeating the same ending melodic figure or cadence (indicated with rectangles in Figures 69 and 71).
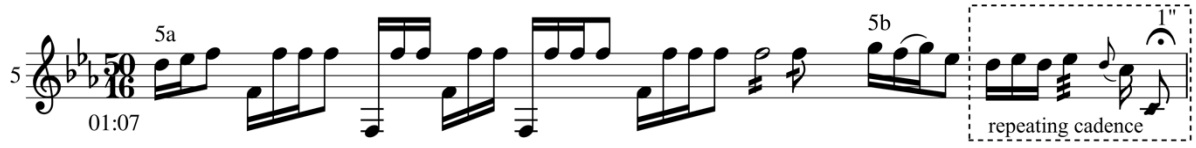
Figure 71: al-Qaṣabjī's *taqsīm nahāwand*, *fāṣilah* 5

Fāṣilah 6 (Fig. 72) is another illustration of al-Qaṣabjī's distinctive practice of exceptionally long *fawāṣil*. It presents the structural climax (units 6.1-6.3) and proceeds with a gradual closure that includes an elaborate *resolution* (6.4-6.10) and a conclusive cadence (6.11).

Phrase 6.1 intensifies the ascending melodic motion with two successive *iqāmāt* accentuating the tone G6, followed by the tone C6, the highest pitch in the improvisation. The leap towards the highest pitch together with the *iqāmāt* (the continues sixteenth notes) increase the momentum and create tension that calls for a sense of release.

Phrase 6.2 creates release through a gradual descending conjunct motion that compensates for the wide leap created previously. The melody moves through a relatively large number of semi-phrases from C6 to C5. The two sequences in units 6.2a and 6.2c (indicated in black ovals) are based on the descending three-tone motif discussed previously in *fāṣilah* 3 (Fig. 67). Utilizing the motif in the bulk of the structural climax contributes greatly to the coherence of the music materials of this section. Phrase 6.3 carries on with the melodic descent towards the dominant while introducing of a brief *jins* alteration to *bayātī* G4.
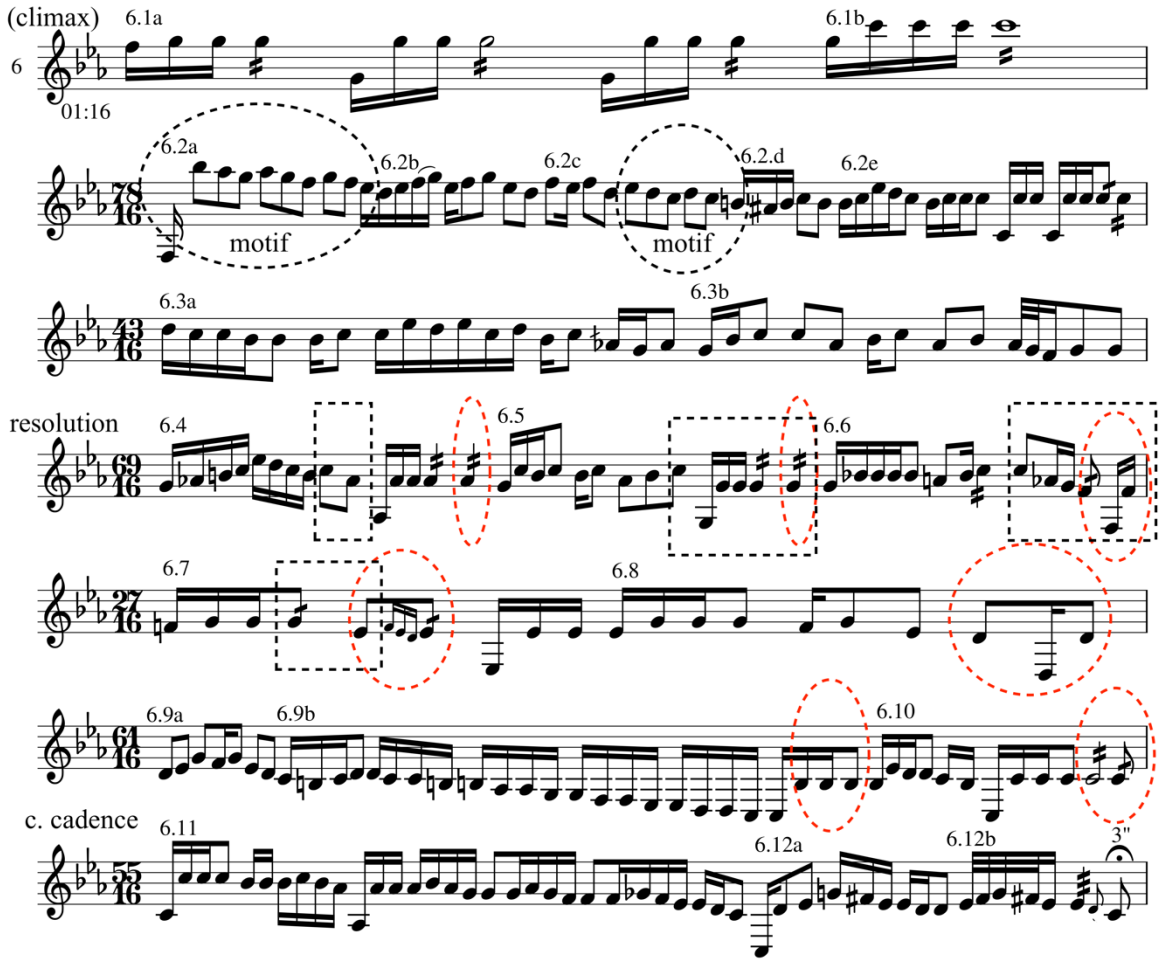
Figure 72: al-Qaṣabjī's *taqsīm nahāwand*, *fāṣilah* 6

The intense climax is followed by a well-ordered *resolution* that progresses through a relatively large number of short phrases inspiring a gradual arrival to the tonic. Its fundamental melodic line (indicated with red ovals) advances through the tones Ab4–G4–F4–Eb4–D4–B3–C4. The *resolution* displays a great deal of variation in terms of melodic figures and rhythmic structures. Simultaneously, most of its phrases include a recurring melodic idea or pattern: towards the end of each phrase the melody uses a descending skip or leap from one of the prominent tones (C5 and G4) to the phrase's last tone (the skips and leaps are indicated with rectangles). The relatively short size of these phrases and their varied rhythmic-melodic characters maintain a momentum or a high pace aspiring a forward movement throughout the *resolution*.

Before arriving at the tonic in phrase 6.10, phrase 6.9 increases the forward movement with an exceptional stepping passage. The passage unfolds the complete octave below the tonic reaching the tone C3 (the lowest tone of the instrument), and finally the phrase leaps to the leading tone B3.

In keeping with the gradual closure, the conclusive cadence opens with a significant passage descending from the octave tone to the tonic (unit 6.11). The juxta-positioning of the accidental tones Gb4–G4 and F4–F#4 exemplifies al-Qaṣabjī's distinctive approach in largely utilizing the modal possibilities within the main *maqām*.

Ḥusnī's *taqsīm nahāwand*, development 2, 3 and 4

All the subsequent sections in Ḥusnī's development follow a similar structure to the model that was presented in development 1. Development 2 for instance (Fig. 73) has almost an identical structure (compare with Figure 64). One difference or variation presented here is the brief alteration to *'ajam* G4 in *fāṣilah* 6.

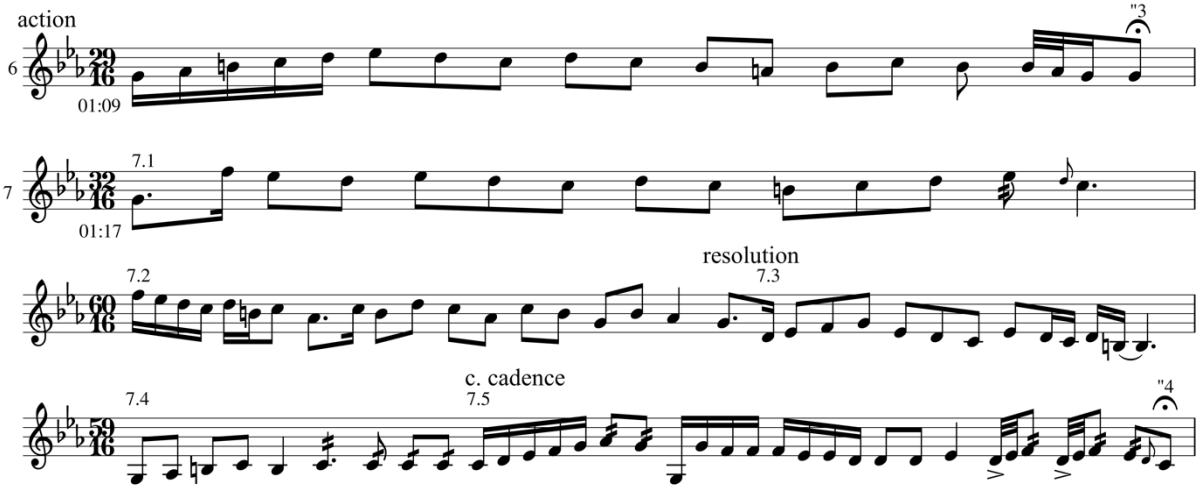

Figure 73: Ḥusnī's *taqsīm nahāwand*, development 2 [01:09-01:48]

The manner in which development 3 (Fig. 74) unfolds, reinforces the idea of the emphasis on distinctive rhythm. Development 3 includes only one *fāṣilah*, the longest in the recording lasting approximately 48 seconds. In other words, its phrases are organized in an immediate juxtaposition where each phrase is marked by a long durational value.
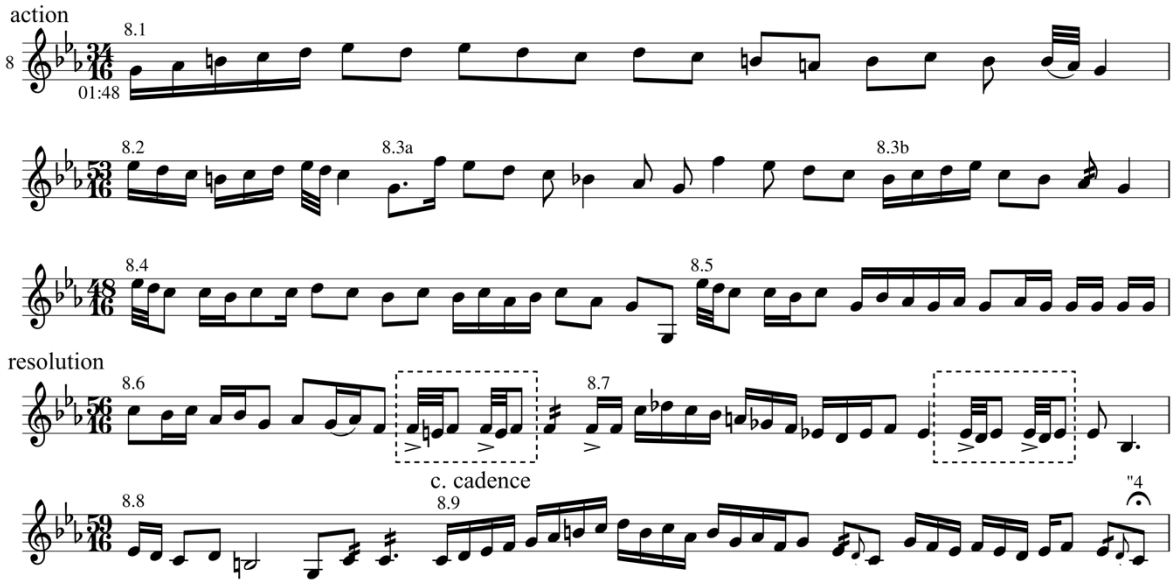
Figure 74: Ḥusnī's *taqsīm nahāwand*, development 3 [01:48-02:36]

Phrases 8.1-8.3 and phrases 8.8 and 8.9 comply with the prevalent structural model. Phrases 8.4-8.7 on the other hand are dissimilar or an addition to the model. These phrases are the closest to what could be described as a structural climax of Ḥusnī's *taqsīm*, and they overlap the *action* and the *resolution*. Units 8.4-8.5 have a similar pitch content as the previous phrase; they are repeated phrases with a slight modification that introduces a rhythmic variation. In this respect, they form a prolongation to the previously discussed model. Phrases 8.6 and 8.7 intensify the rhythmic content with the accentuation of three sixteenth notes (indicated with rectangles).

The last section in Ḥusnī's development (Fig. 75) is the shortest of the recording, lasting approximately 21 seconds. It perfectly complies with the structural model. Concluding the *taqsīm* in this manner is another strong indication of Ḥusnī's 'non-climactic' approach to structure and his emphasis on the rhythmic aspect of his improvisation.
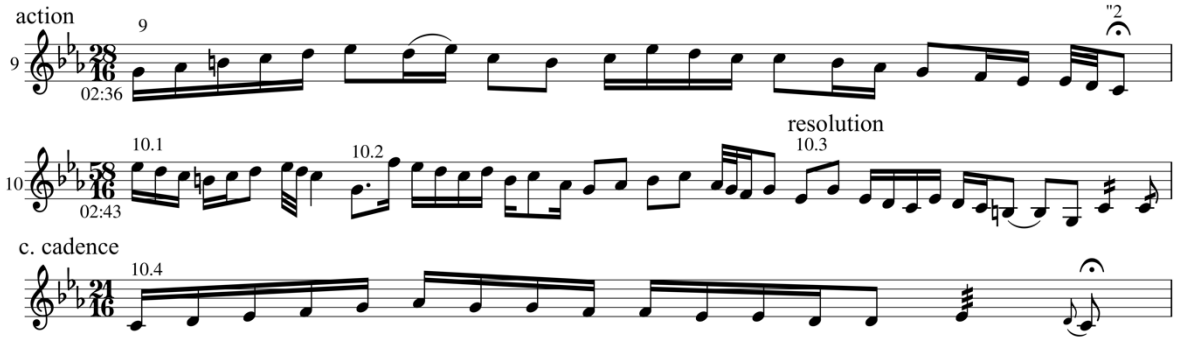
Figure 75: Ḥusnī's *taqsīm nahāwand*, development 3 [02:36-02:57]

Al-Qaṣabjī's *taqsīm nahāwand*, development 2

The second development section in al-Qaṣabjī's recording (Fig. 76) exhibits another eminent climax (units 8.1-8.4) that brings in fresh and constantly changing or contrasting music material.

A fundamental difference in the current climax lies in the destination tones of its phrases. While all the *fawāṣil* and phrases in the previous *action* ended on one of the prominent tones, the current climax uses *iqāmāt* to ventures through the tones D5, B4, Ab4 before arriving on the tone C5 (indicated with rectangles).

To resume momentum and prepare for the climax, *fāṣilah* 7 instantly modulates to *rāst* C5, the most significant modal change in the recording so far. At the same time, its rhythmic line is predominated by eighth note values bringing a fresh rhythmic structure. The new rhythmic structure resembles Ḥusnī's rhythmic language.

The climax opens with a distinctive phrase (unit 8.1) utilizing three ascending-descending semi-phrases spanning a wide tone range of a tenth interval (Eb4–G5) and emphasizing different modalities: unit 8.1a ascends from C5 to G5 and emphasizes *nahāwand*; unit 8.1b descends to Eb4 while emphasizing *'ajam*; and unit 8.1c ascends to D5 with alteration to *ḥijāz*. Unit 8.1a instantly contrasts with *fāṣilah* 7. In parallel to the pitch line which moves in *nahāwand*, the rhythm changes to sixteenth note values. The constant change in the music material continues until the last melodic unit in the climax. Unit 8.1c is a straightforward descent retrieving to eighth notes in the rhythmic line. Phrases 8.2 and 8.3 use two descending skipping passages; and phrase 8.4 includes a semi-phrase with eighth notes values (unit 8.4a) and concludes with *zīr-bamm* (unit 8.4c).

Development 2 maintains motivic coherence with development 1 which inspires interrelationship and continuity between the two sections. The opening and closing phrases of the *action* (units 7 and 8.4) elaborate on the descending three-tone motif from the previous section (indicated with ovals). In the same way as the previous *resolution*, the ending of each

phrase in units 8.5-8.9 uses a descending melodic figure or a descending skip or leap from either of the prominent tones C5 and G4.
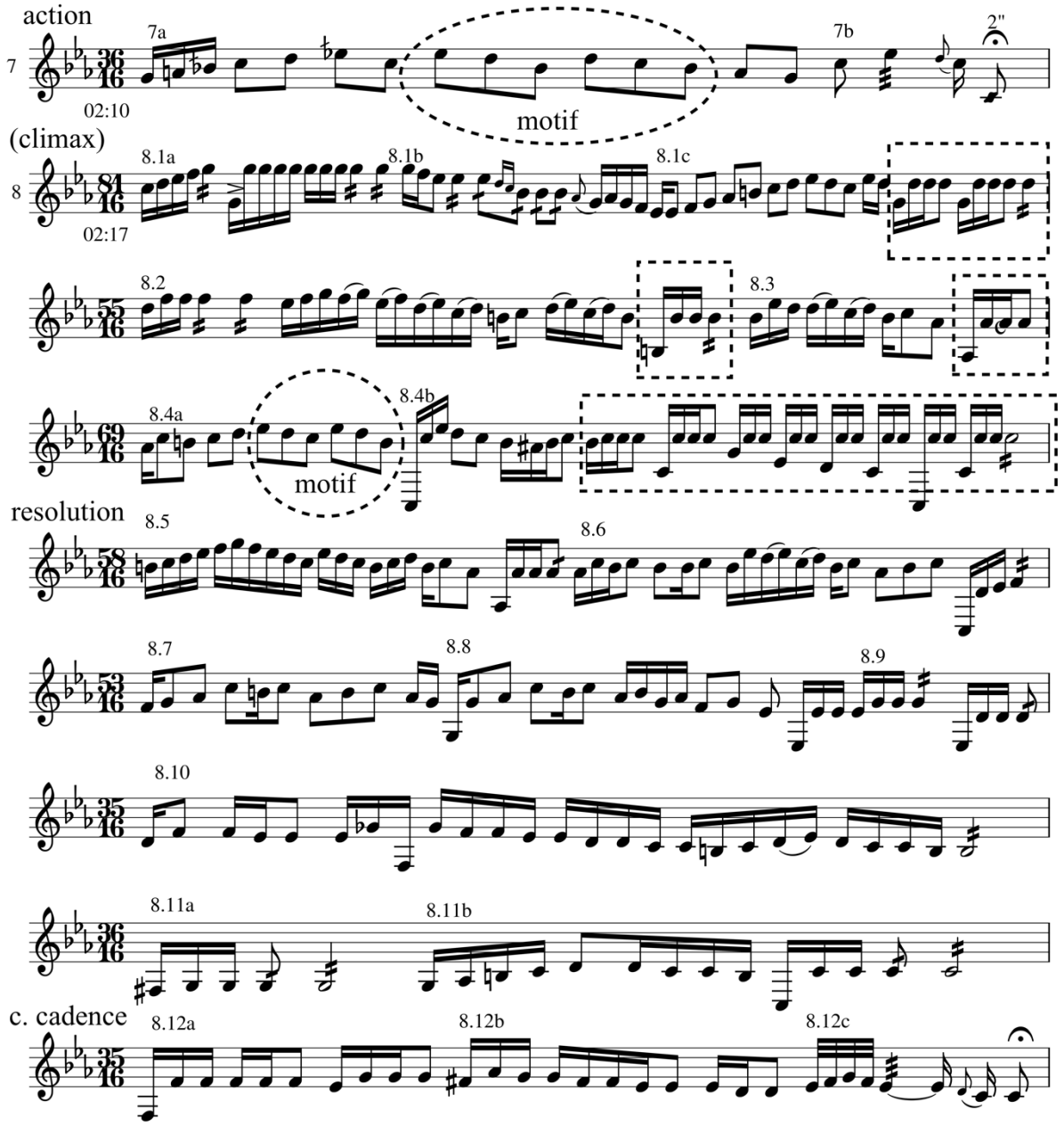
Figure 76: al-Qaṣabjī's *taqsīm nahāwand*, development 2 [02:17-03:13]

3.4 **Summary of the significant features in al-Qaṣabjī's *taqsīm* model**

3.4.1 Structural features

The most prevalent structural organization in al-Qaṣabjī's recordings includes three sections (Table 7). The threefold sectional organization is especially associated with *maqāmāt* with an ascending melodic progression, and includes an exposition and two development sections. The first development section evolves around the dominant tone, and the second evolves around the octave tone. The only exception in this group of performances is *taqsīm ḥijāz* which includes three development sections (a total of four sections together with the exposition). The first two development sections evolve around the dominant tone.

Taqsīm nahāwand on Odeon, the only recording with an ascending-descending melodic direction, includes three sections as well; however, and as discussed in the previous subchapter, both sections in the development sections evolve around the octave tone.

The *taqāsīm* in *ḥijāzkār* on Baidaphone and Colombia – two recordings with a descending melodic direction – comprise have two sections only. The second section in both recordings unfolds the full range of the *maqām*'s second octave.

Al-Qaṣabjī's *taqāsīm* are built from six to ten *fawāṣil* displaying a variety of lengths. A section is comprised of two to five *fawāṣil*. One notable recurring pattern in the recordings with ascending direction, is an exposition that includes two *fawāṣil* with some level of melodic repetition and variation such as the exposition of *bayātī* on Gramophone recording discussed in sub-chapter 3.3 (in addition to *bayātī* on Gramophone, this structural pattern is found in *taqāsīm rāst*, *bayātī* and *ḥijāz* on Odeon, and *rāst* on Colombia).

Recording	Record company	Melodic direction	Number of sections	Number of *fawāṣil*
taqsīm rāst	Odeon	ascending	3	7
taqsīm nahāwand	Odeon	ascending-descending	3	8
taqsīm bayātī	Odeon	ascending	3	8
taqsīm ḥijāz	Odeon	ascending	4	10
taqsīm nahāwand	Baidaphon	ascending	3	10
taqsīm ḥijāzkār	Baidaphon	descending	2	8
taqsīm rāst	Colombia	ascending	3	10
taqsīm ḥijāzkār	Colombia	descending	2	6
taqsīm bayātī	Gramophone	ascending	3	7

Table 7: al-Qaṣabjī's *taqsīm* recordings, their melodic direction and the number of their sections

In the most of the recordings, the performance is oriented towards a high-profile structural climax. This notion lies in the heart of al-Qaṣabjī's improvisations and is one of the main differentiating aspects of his practice from that of his predecessors.

The climax is mostly concentrated in the *maqām*'s second octave and usually the densest melodic segment of the *taqsīm*. A typical performance arrives at its climax in the last section of the development, more specifically in the last *fāṣilah* of the *taqsīm*, and is preceded by a growth in momentum. The last *fāṣilah* is usually the longest in the performance, and after realizing the climax, the *fāṣilah* performs a gradual closure that consists of an elaborate *resolution* and a conclusive cadence that spans no less than the full range of the *maqām's* central octave. Long *fawāṣil* are among the main features of al-Qaṣabjī's practice.

As mentioned in chapter 3.3, *taqsīm nahāwand* on Odeon is the only exception to the single climactic structure with two high-profile climaxes. Other exceptions are associated with the length of the last *fāṣilah* and correspondingly, with the density and the strength of the climax.

The *taqāsīm ḥijāz* on Odeon and *nahāwand* on Baidaphon, for instance, exhibit relatively moderate climaxes and the shortest concluding *fawāṣil*. In addition, these two recordings include the highest number of *fawāṣil* (ten *fawāṣil* in each recording). One notable aspect in these recordings is the extra focus on the area of the dominant tone level. Another aspect of this idea is the use of the threefold development model in the first development section, a model that is mostly confined to the last section in al-Qaṣabjī's recordings.

3.4.2 Pitch and melodic features

Maqām

Al-Qaṣabjī's *maqām* practice exhibits a number of notable features that are typical of development sections, where in most cases the dominant has a key role. These features are overlapping and are evident in a number of improvisations:

1) a fast modal tempo on the level of the section, where a modal change is carried out in almost every *fāṣilah*, phrase or even semi-phrase. This is perhaps the most distinctive feature of al-Qaṣabjī's model of *taqsīm*;

2) modulations are brief and do not exceed the limits of one short *fāṣilah* or one phrase;

3) utilization of a broad scope of *jins* possibilities, or a wide possibility of 'colors' within a given *maqām*, including brief melodic emphasis of *ajnās* located on non-structural tones;

4) a unique interlinking of *ajnās* through modulation and tone emphasis; or the practice of distant modulations;

5) a rich use of accidentals where the lower neighboring tones are the most prominent type.

Fawāṣil 3-6 in *taqsīm rāst* on Odeon are a good illustration of the points above. *Fawāṣil* 3 and 4 (Fig. 77) – which develop the dominant level – constantly alternate between *ḥijāz* and *nahāwand* on the dominant tone G4, while the root *jins* remains invariant. In unit 4.5a, the alternation manifests itself in a slide from the tone Bb4 to Ab4 (indicated in rectangles). In unit 4.3b, *nahāwand* is reintroduced with the accidental F4 sharp, the lower neighboring tone to the dominant (indicated with rectangle).

Fawāṣil 5 and 6 carry out a transition from the dominant level to the octave tone level. The modal structure in *fāṣilah* 5 includes *ajnās nahāwand* on C5 (Fig. 78), a melodic emphasis of *nawā-athar* F4, *ḥijāz* G4 and *rāst* C4. *Fāṣilah* 6 changes three *ajnās*: very brief *jins rāst* D4 (unit 6.1a), *jins rāst* G4 (units 6.1a-6.1b), and *jins rāst* on the octave.
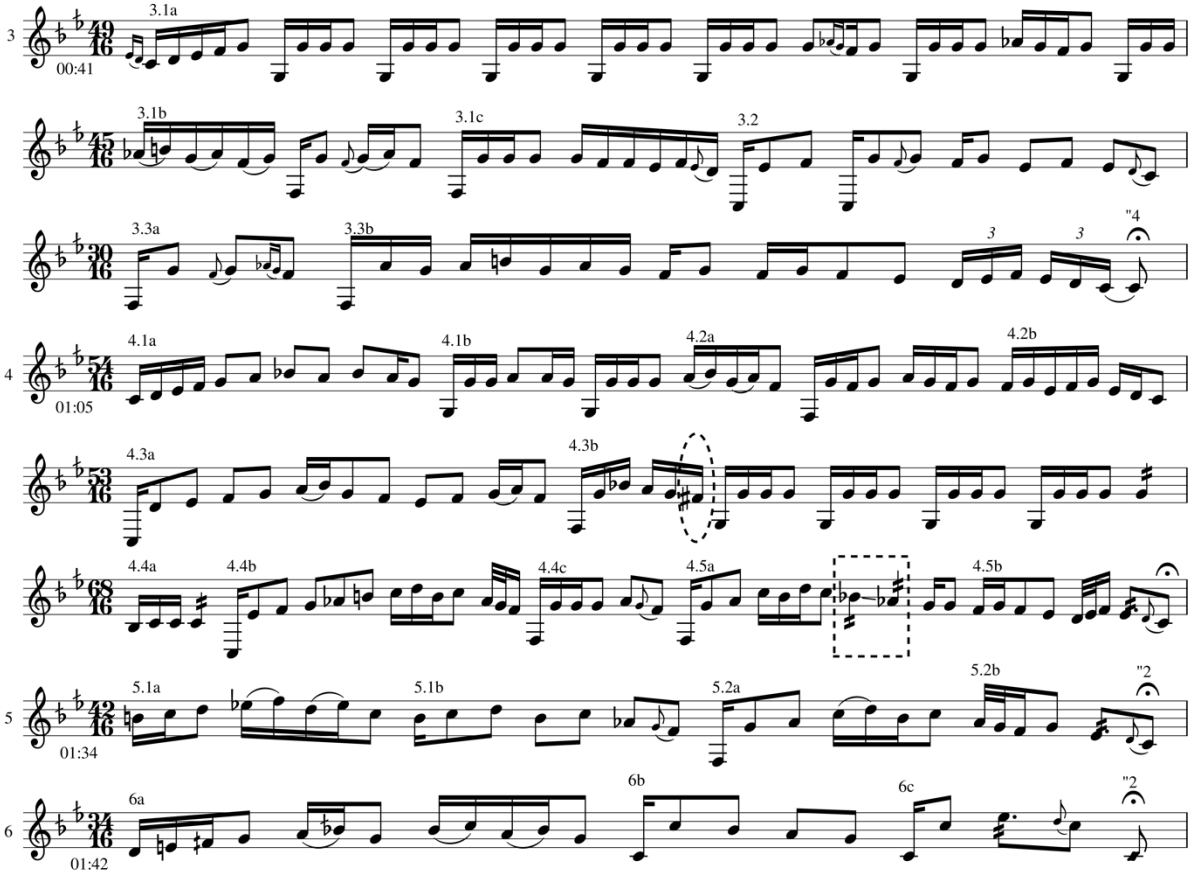
Figure 77*:* al-Qaṣabjī's *taqsīm rāst* on Odeon, development 1 [00:41-01:49]
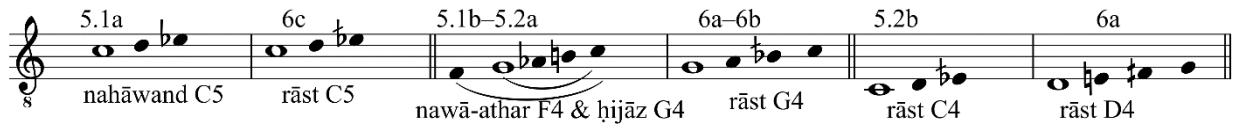
Figure 78: al-Qaṣabjī's *taqsīm rāst* on Odeon, modal structure in *fawāṣil* 5-6

In addition to the rapid modal change in *fawāṣil* 5 and 6, what is unique about this melodic segment is the immediate juxta-positioning of two distant *ajnās* in units 5.2a and 6a, *jins rāst* C5 and *jins rāst* D4. To put it differently, in this modulation the melody temporarily enters the realm of *maqām rāst* transposed to G4, and *rāst* D4 forms the *jins* below the 'new tonic'; it briefly enforces or supports the 'new' tonal center. The distance between the two *maqāmāt* lies in a major shifting of the structural tones. Another aspect of the distance is changing the tone E4 half-flat, the 'defining' tone of the original *jins*, with the tone E4 natural.

The second development section in *taqsīm ḥijāz* (Fig. 79) is another notable example of al-Qaṣabjī's unique approach to *maqām*. When compared to the previous example, this section exhibits a different strategy in developing the dominant level and the use of modulation.

The majority of modal colors in this section are quickly revealed in *fāṣilah* 5 (Fig. 80). Perhaps the most significant aspect of this *fāṣilah* is the 'coloring' of the tone D with three *ajnās* within a very short melodic segment (Fig. 80): *rāst* D4 (unit 5.1b), *bayātī* D5 (unit 5.1c) and *ḥijāz* D4 (5.2b). Other modal structures in *fāṣilah* 5 include a melodic emphasis of *bayātī* A4 (unit 5.2a), and *rāst* G4 (unit 5.1c). In contrast to the brief display, each of the following *fawāṣi* (units 6, 7 and 8) are dedicated to one or two of the previous *ajnās*.
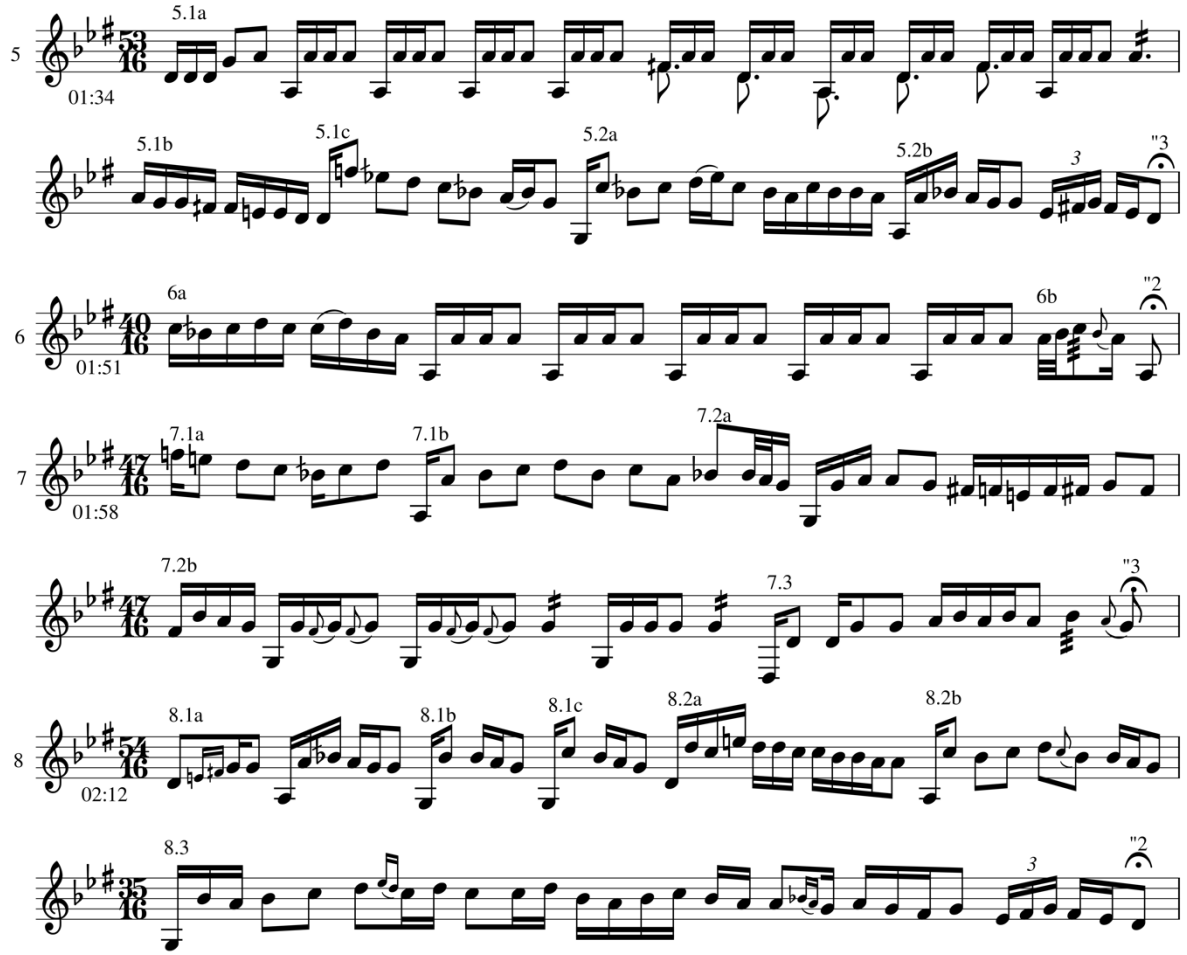
Figure 79: al-Qaṣabjī's *taqsīm ḥijāz* on Odeon, development 2 [01:34-02:25]
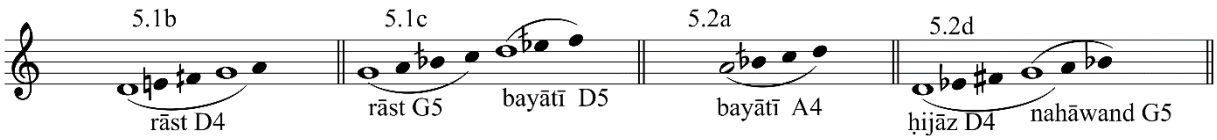
Figure 80: al-Qaṣabjī's *taqsīm ḥijāz* on Odeon, modal structure in *fāṣilah* 5

Zīr-bamm

Zīr-bamm is a constituent element of the musical fabric in al-Qaṣabjī's *taqsīm* practice. It is mostly employed as a brief melodic segment within an *iqāma* (for example, unit 5.1a in Figure 79). Its pitch content supports or extends the music materials that proceeds the *iqāma*, and its rhythmic structure is mostly based on three sixteenth notes and contributes to the rhythmic variety within the given melodic unit.

In two recordings, *rāst* on Odeon and *ḥijāzkār* on Colombia, the *zīr-bamm* is used in a significant melodic segment that extends the structural climax, resulting in the longest and densest climaxes within al-Qaṣabjī's recording repertoire. In addition, these two melodic segments exhibit the most significant modal changes in al-Qaṣabjī's climaxes.

In the climax of *taqsīm rāst* on Odeon (Fig. 81), a melodic segment involving *zīr-bamm* (units 7.7-7.12) mediates two melodic segments with similar melodic content in *jins rāst* C5 (units 7.3-7.6 and 7.13-7.14). The *zīr-bamm* carries out the most prominent tonic modulations in al-Qaṣabjī's repertoire (Fig. 82). The melody ventures through *rāst* (units 7.7-7.9), *jihārkah* (unit 7.10), *hijāzkār-kurd* (unit 7.11) and *nahāwand* (unit 7.12).
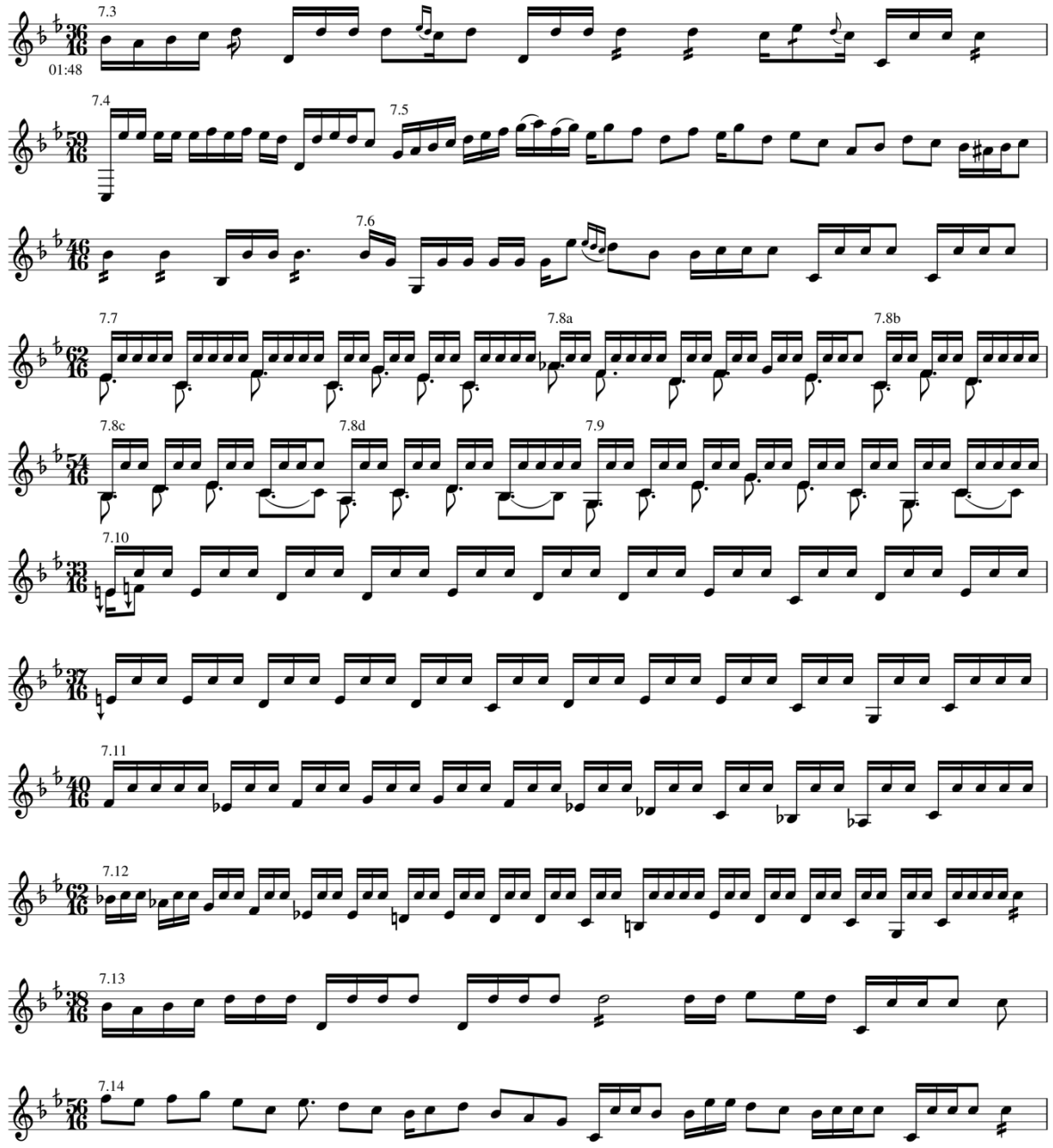
Figure 81: al-Qaṣabjī's *taqsīm rāst* on Odeon, climax [01:48-03:05]

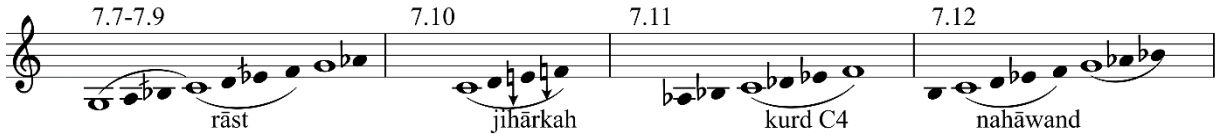

Figure 82: al-Qaṣabjī's *taqsīm rāst*, tonic modulations carried through *zīr-bamm* technique

Iqāmāt

The *iqāma* is one of the most prominent elements characterizing al-Qaṣabjī's *taqsīm* practice and it forms a significant structural element in shaping his melodies. *Iqāmāt* function as 'stopping points' on pivotal tones within *fawāṣil*. At the same time, al-Qaṣabjī's practice exhibits various types of *iqāmāt* (or *iqāmāt* with various rhythmic structures) that contribute to his distinctive rhythmic language.

Al-Qaṣabjī's substantial use of *iqāmāt* is most notable in development sections, particularly in the long *fawāṣil*. For example, the development of *taqsīm ḥijāzkār* on Baidaphon (Fig. 83) is particularly rich with *iqāmāt* that contribute to maintaining the forward movement and the momentum within the climax. They represent most of the *iqāmāt* types in al-Qaṣabjī's practice (a few of these *iqāmāt* are indicated with rectangles):

1) a simple repetitive or simple *iqāma* (*iqāmāt* B);

2) a simple *iqāma* with occasional redoubling of the repeated tone (*iqāmāt* D);

3) an *iqāma* with metric character repeating the pattern *fā'ilun* (*iqāma* A), and in less frequent cases repeating the pattern *watad mafrūq*;

4) an *iqāma* that combines or alternates between the patterns *fā'ilun* and *watad mafrūq* (*iqāma* E);

5) an *iqāma* with metric character followed by a simple *iqāma* (*iqāma* C).

Simple *iqāmāt* are typically found at the end of phrases. Perhaps the most typical use of this type is at the end of the *resolution* and before the concluding cadence (for instance, *iqāma* L in Figure 83). *Iqāmāt* with metric character based on the pattern *fā'ilun* are typically used in the early stages of an *action* (for example, *iqāmāt* A and B). Finally, *iqāmāt* with metric character are perhaps the most distinctive of al-Qaṣabjī's and are a landmark of his musical language.
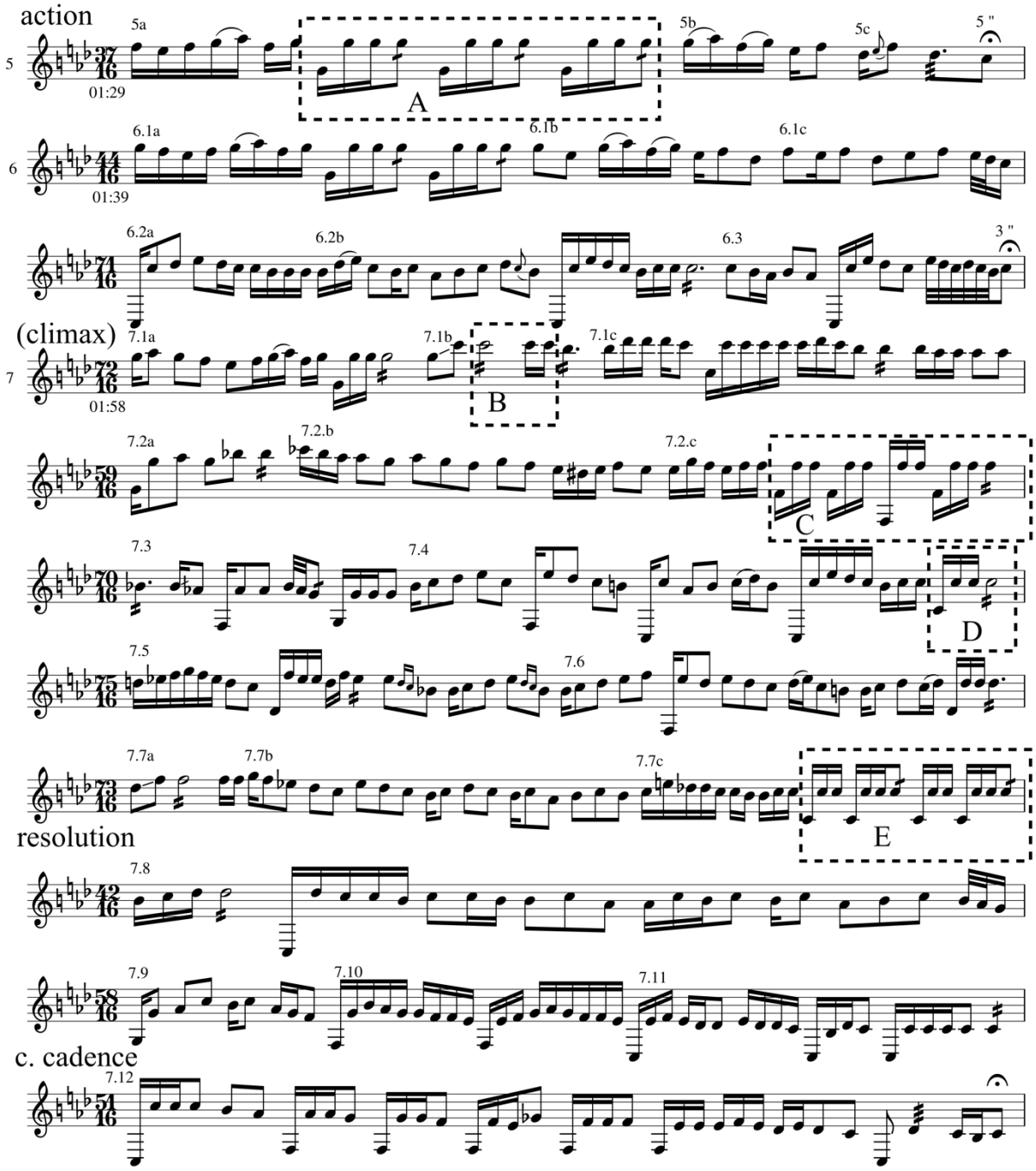
Figure 83*:* al-Qaṣabjī's *taqsīm ḥijāzkār* on Baidaphon, development [01:38-03:10]

Melodic patterns

Al-Qaṣabjī developed a distinctive melodic vocabulary that is typical of his practice. In a number of *taqāsīm*, we notice recurring patterns on the level of short melodic figures, semi-phrases, phrases and *fawāṣil*.

When it comes to melodic patterns, perhaps the most significant feature of al-Qaṣabjī's practice is the elaboration on very short melodic ideas by the means of repetition, transposition and

modification to achieve coherent melodic content on the level of section. To give a simple example, *fāṣilah* 1 in *taqāsīm rāst* on Odeon (Fig. 84) elaborates on a very short melodic figure that is a descending third (indicated with rectangles). This melodic figure is one of the most prominent in al-Qaṣabjī's recording repertoire.

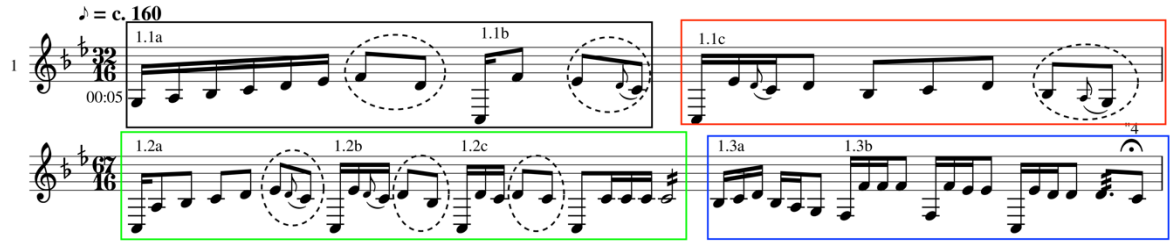

Figure 84*:* al-Qaṣabjī's *taqsīm rāst* on Odeon, *fāṣilah* 1 [00:05-00:25]

Fāṣilah 1 in *taqsīm ḥijāz* (Fig. 85) exhibits almost identical melodies with minor differences that are suited for each *maqām*. The recurring formulas are indicated with colored rectangles.
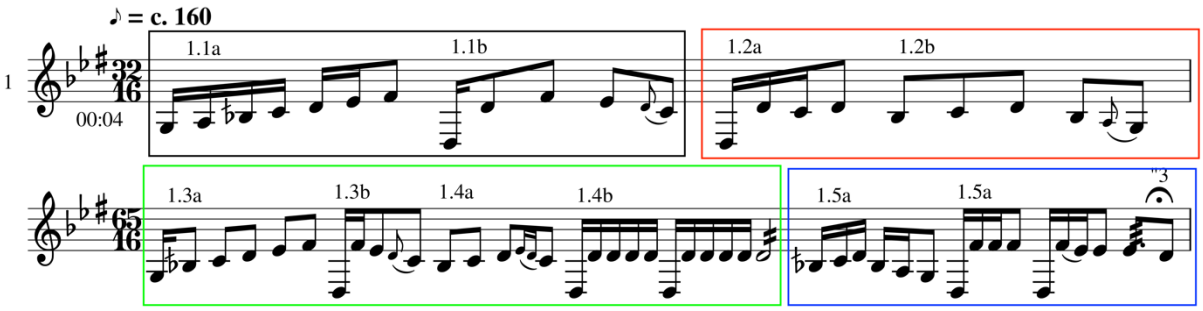
Figure 85*:* al-Qaṣabjī's *taqsīm ḥijāz* on Odeon, *fāṣilah* 1 [00:04-00:24]

We also notice the borrowing of almost exact phrases in *taqāsīm* with the same *maqāmāt*. For instance, *fāṣilah* 3 in *taqsīm nahāwand* recorded in 1923 for Baidaphone (Fig. 86) is almost an exact repetition of *fāṣilah* 1 in *taqsīm nahāwand* recorded in 1921 for Odeon (Fig. 87).
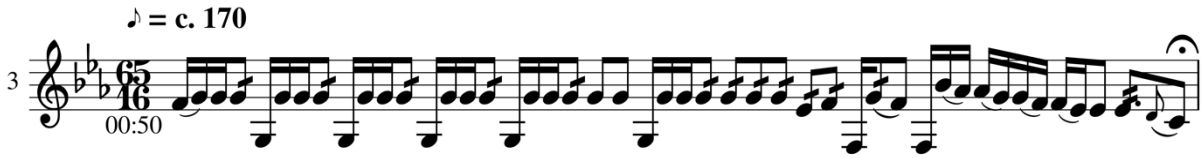
Figure 86*:* al-Qaṣabjī's *taqsīm nahāwand* on Baidaphone, *fāṣilah* 3 [00:50-01:02]
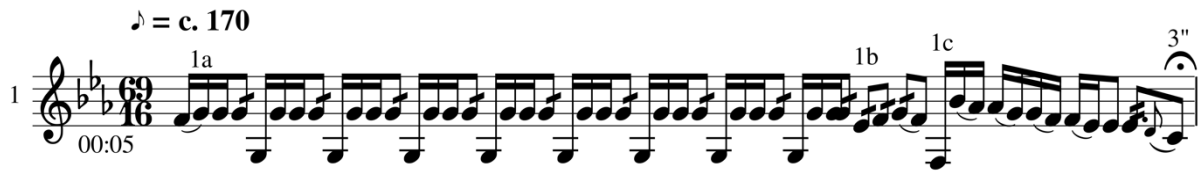
Figure 87*:* al-Qaṣabjī's *taqsīm nahāwand* on Odeon, *fāṣilah* 1 [00:05-00:21]

3.4.3 Rhythmic features

Al-Qaṣabjī's recordings follow a clear and steady pulse that is maintained from beginning to end (the steady pulse is a general feature in recordings from the phonograph era). Minor accelerations in tempo are mostly evident in the later stages of the recordings, typically in the climaxes and the last *fawāṣil* (in each recording I only state approximately the opening tempo).

Assuming that one pulse equals an eighth note, the rhythm in al-Qaṣabjī's improvisations consists mostly of and alternates between eighth and the sixteenth note values. Thirty-two note values and durational values that are longer than eighth notes (excluding *iqāmāt*) are infrequent. Thirty-two notes are occasionally used in pairs as in the descending melodic figure indicated with a rectangle in Figure 88. Long note values such as the dotted eighth and the quarter notes are mostly confined to ending melodic figures, particularly the tone next to the last in a *fāṣilah*; they mostly quantify between a dotted eighth and a quarter note (indicated with an oval in Figure 88).
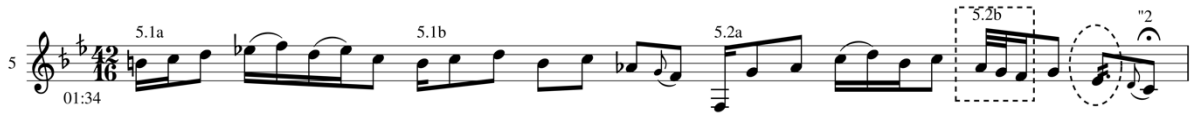
Figure 88: thirty-two notes used in a descending melodic figure in al-Qaṣabjī's practice

It is possible to classify three main groups of durational patterns that form the building blocks of al-Qaṣabjī's rhythmic language. The first group includes patterns that are paralleled to the Arabic prosody paradigms *watad mafrūq* and *fā'ilun* and their prominent variations (Fig. 89; the open stems indicate the *tarjī'āt*). The second group includes the durational patterns *watad majmū'* and *fa'ūlun* (Fig. 90) and their prominent variations. These two groups of durational patterns are the landmark of Qaṣabjī's rhythmic language.
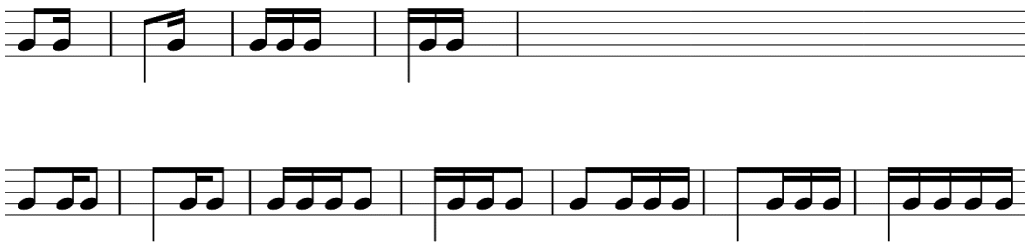
Figure 89: *watad mafrūq* and *fā'ilun* rhythmic patterns in al-Qaṣabjī's practice
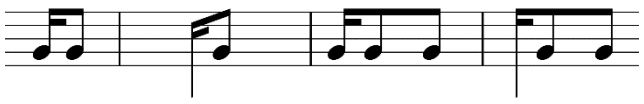
Figure 90: *watad majmū'* and *fa'ūlun* rhythmic patterns

The third group includes durational patterns that are based on eighth notes (or *asbāb*). Figure 91 lists the most prevalent durational patterns from this group in al-Qaṣabjī's recordings. The most prevalent variations of this group are listed in Figure 92.
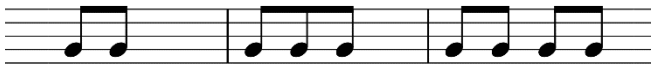
Fig. 91: rhythmic patterns based on eighth notes in al-Qaṣabjī's practice
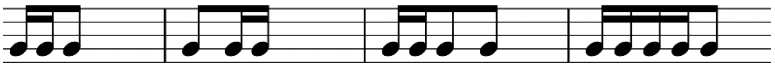
Figure 92: variations of rhythmic patterns based on eighth notes in al-Qaṣabjī's practice

A fourth group includes durational patterns that solely consist of sixteenth note values. This group mostly consists of scalar passages. For instance, ascending passages in al-Qaṣabjī's practice usually have from three to six sixteenth note values (Fig. 93). This type of passage is mostly found in the opening of *fawāṣil*.
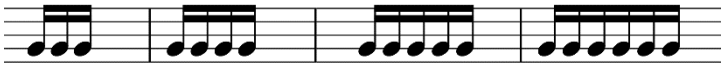
Figure 93: rhythmic patterns solely based on sixteenth notes in in al-Qaṣabjī's practice

The distinctive flow in al-Qaṣabjī's rhythm is largely generated by constantly alternating between the different groups of durational patterns discussed above. The frequency (or the lack) of alternation in each phrase contributes to creating a fresh rhythmic flow from one melodic unit to another. In several cases, we encounter melodic units that are based on one rhythmic pattern. *Fāṣilah* 3 in *taqsīm ḥijāz* (Fig. 94) is an example of a phrase that is mostly comprised of one durational pattern, the pattern *fā'ilun*. Conversely, in unit 2.2 in *taqsīm nahāwand* on Odeon (Fig. 95) almost each cell introduces a different durational pattern.
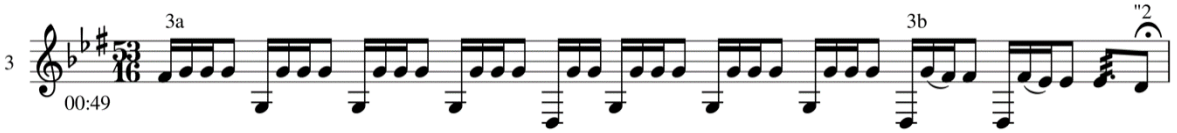
Figure 94: al-Qaṣabjī's *taqsīm ḥijāz, fāṣilah* 3
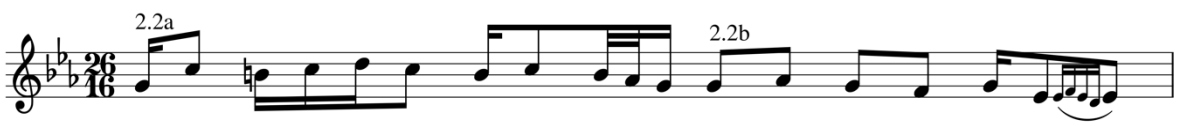
Figure 95: al-Qaṣabjī's *taqsīm nahāwand* on Odeon, unit 2.2

Finally, the *tarjīʿāt* technique is an indispensable aspect of al-Qaṣabjī's musical language and is constantly evident in large segments of his improvisations. It contributes to defining the rhythmic structure on the levels of semi-phrase.

3.5 **Conclusion**

Al-Qaṣabjī developed a distinctive model of playing *taqsīm* that was considered revolutionary in comparison to his predecessors and contemporaries. This model is compact and is well adapted to the durational limitation imposed by the recording technology in the 1920s (the majority of Qaṣabjī's *taqsīm* recordings last around three minutes).

The model follows the basic phases found in the *taqsīm* genre, and at the same time, the *maqām*'s progression mostly displays a clear and sharp arch shape. The model exhibits an elaborate structure that builds momentum and moves towards a single structural climax characterized by a dense melodic activity. The dense climax is mostly followed by an elaborate closure process. This includes a gradual *resolution* which keeps the momentum and a high pace of events as well as a strong conclusive cadence.

One of the most distinctive qualities of some of al-Qaṣabjī's recordings in terms of *maqām*, is a fast modal tempo where a modal change is carried out in almost every *fāṣilah*, phrase or semi-phrase. This quality goes in parallel with the utilization of a broad scope of *jins* possibilities, or a wide possibility of modal colors within a *maqām*.

Al-Qaṣabjī developed a melodic vocabulary that includes recurring patterns on the level of short melodic figures, semi-phrases, phrases and even *fawāṣil*. One of most distinctive traits of al-Qaṣabjī's practice is the elaboration on very short melodic ideas creating a coherent melodic content on the level of section.

As part of his distinctive vocabulary, al-Qaṣabjī's rhythmic language largely includes a number of recurring rhythmic patterns. These are inspired by basic elements of Arabic prosody. The rhythmic flow is based on various ways of combining these rhythmic patterns on the level of semi-phrase, phrase and *fāṣilah*. Finally, the intensive use of the *tarjīʿāt* technique and *iqāmāt*, particularly the *iqāma* with metric character, form an integral element and a landmark of al-Qaṣabjī's musical language, and a defining factor in shaping the rhythm in his art of *taqsīm*.

4. RIYĀḌ AL-SUNBĀṬĪ'S *TAQSĪM* PRACTICE

4.1 **Introduction**

In this chapter, I aim to gain deep familiarity with Riyāḍ al-Sunbāṭī's art of *taqsīm*, focusing on his later commercial recording repertoire. After having discussed al-Qaṣabjī's *taqsīm* practice in the previous chapter, the current chapter begins with comparing two *taqāsīm* in *maqām ḥijāz* by al-Qaṣabjī and al-Sunbāṭī. The comparison serves as an introduction to understanding al-Sunbāṭī's improvisation model and to pointing out its most significant features. The chapter continues with a comprehensive and in-depth analysis of al-Sunbāṭī's *taqsīm nahāwand* showing most of its unfolding steps. This analysis aims to show how the features contribute to the overall setting-up of the *taqsīm*. Finally, the chapter ends with a summary of the most significant features in al-Sunbāṭī's model of *taqsīm*.

Before proceeding with the analysis, the following paragraph briefly discusses *taqsīm nahāwand* recorded by al-Sunbāṭī in 1927 for Odeon company. This recording gives us with valuable insight into his *taqsīm* practice in this period and is a good starting point for examining his later practice, especially the *taqāsīm* recorded in the 1970s (discussed previously in chapter 1.6). In the recording, we find several similarities with al-Qaṣabjī's practice. The rhythmical aspect is perhaps the most notable in this case. As can be seen in Figure 96, in the first *fāṣilah* of this recording, the rhythmic patterns of Arabic prosody were part of al-Sunbāṭī's style: the metric *iqāma* at the beginning of the recording starts with the pattern *fa'ūlun* and continues with the pattern *fā'ilun*. Another similar rhythmic element is how the melody combines and balances the sixteenth and eighth notes values (for instance, units 1.1c and 1.2). In addition, the *tarjī'at* technique is frequently employed.
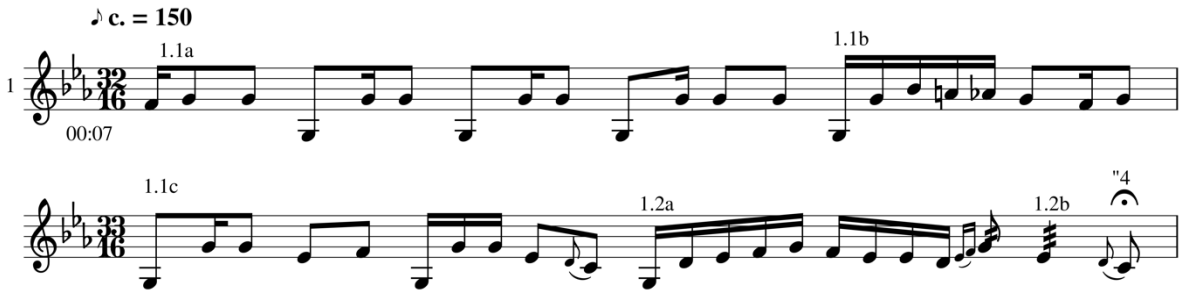
Figure 96: al-Sunbāṭī *taqsīm nahāwand* on Odeon, *fāṣilah* 1 [00:07-00:22]

On the structural aspect, al-Sunbāṭī's recording follows al-Qaṣabjī's model. In the exposition, *nahāwand* is introduced in an ascending-descending direction. Al-Sunbāṭī's recording shows a threefold sectional organization, including an exposition plus two development sections (Table 8): the first development section explores the dominant level, and the second explores the octave level; the climax is significantly dense and is carried out in the last *fāṣilah* which is the longest in the recording. Finally, the climax is followed by an elaborate closure process, and the last cadence shows the strongest finality. The total length of the recording is approximately three minutes and two seconds.

Fāṣilah	Timeline	Length	Section	Section length
1	00:07-00:22	15	exposition	33
2	00:22-00:40	18		
3	00:40-00:54	14	development 1	53
4	00:54-01:33	39		
5	01:33-01:45	12	development 2	96
6	01:45-03:09	84		

Table 8: *fawāṣil* and sections in al-Sunbāṭī *taqsīm nahāwand* on Odeon

4.2 **Comparing two *taqāsīm* in *maqām ḥijāz* by al-Qaṣabjī and al-Sunbāṭī**

Al-Qaṣabjī's *taqsīm ḥijāz* unfolds over a fourfold sectional organization (Table 9). As discussed previously, this structure is quite uncommon in al-Qaṣabjī's model, a structure which consists three sections. Al-Sunbāṭī's *taqsīm ḥijāz* on the other hand develops over five sections (Table 10). Both recordings contain ten *fawāṣil*: the first two *fawāṣil* form the exposition; al-Qaṣabjī's recording includes three development sections, while al-Sunbāṭī's recording includes four development sections. Compared to an approximate length of three minutes and 18 seconds in al-Qaṣabjī's *taqsīm*, al-Sunbāṭī's *taqsīm* develops in a significantly longer time, lasting approximately five minutes and 39 seconds.

Fāṣilah	Timeline	Length	Section	Section length
1	00:04-00:23	19	exposition	45
2	00:23-00:49	26		
3	00:49-00:59	10	development 1	45
4	00:59-01:34	35		
5	01:34-01:51	17	development 2	54
6	01:51-01:58	10		
7	01:58-02:12	14		
8	02:12-02:25	13		
9	02:25-02:39	14	development 3	57
10	02:39-03:22	43		

Table 9: *fawāṣil* and sections in al-Qaṣabjī's *taqsīm ḥijāz* on Odeon

Fāṣilah	Timeline	Length	Section	Section length
1	00:00-00:18	18	exposition	48
2	00:18-00:48	30		
3	00:48-01:35	47	development 1	47
4	01:35-02:02	27	development 2	102
5	02:02-02:16	14		
6	02:16-03:17	61		
7	03:17-03:25	8	development 3	64
8	03:25-04:21	56		
9	04:21-04:29	8	development 4	78
10	04:29-05:39	70		

Table 10: *fawāṣil* and sections in al-Sunbāṭī's *taqsīm ḥijāz*

Al-Qaṣabjī's uncommon organization manifests itself in the climactic structure: the last section is considerably shorter, and the climax is one of the least dense climaxes in his repertoire. In order to compare these two *taqāsīm*, I observe a number of similarities and differences in the melody, *maqām*, and rhythm. Noteworthy is a similar sectional organization which includes an exposition, two sections within the dominant level, and an arrival at a climax. In addition, the second development sections in both recordings show a similar path in terms of their pivot tones. Moreover, we find similarity in the high register, with both recordings having the tone F5# as their highest pitch.

Al-Sunbāṭī's recording shows a substantially different rhythmic approach when compared to his *taqsīm nahāwand* from the phonograph era. Here, al-Sunbāṭī 'abandons' the rhythmic patterns of Arabic prosody, and whenever there is metricity, the majority of these melodic segments are based on duple or triple meters.

Al-Qaṣabjī's *taqsīm ḥijāz*, exposition

The exposition (Fig. 97) is typical of al-Qaṣabjī's model. It establishes the tonic level with a significant presence of the *jins* below the tonic. The melody highlights some tones around the tonic. Eventually, it settles on the tonic and confirms it with an *iqāma* towards the end of the *fāṣilah*, more specifically in the last melodic unit before the cadence (units 1.4b).
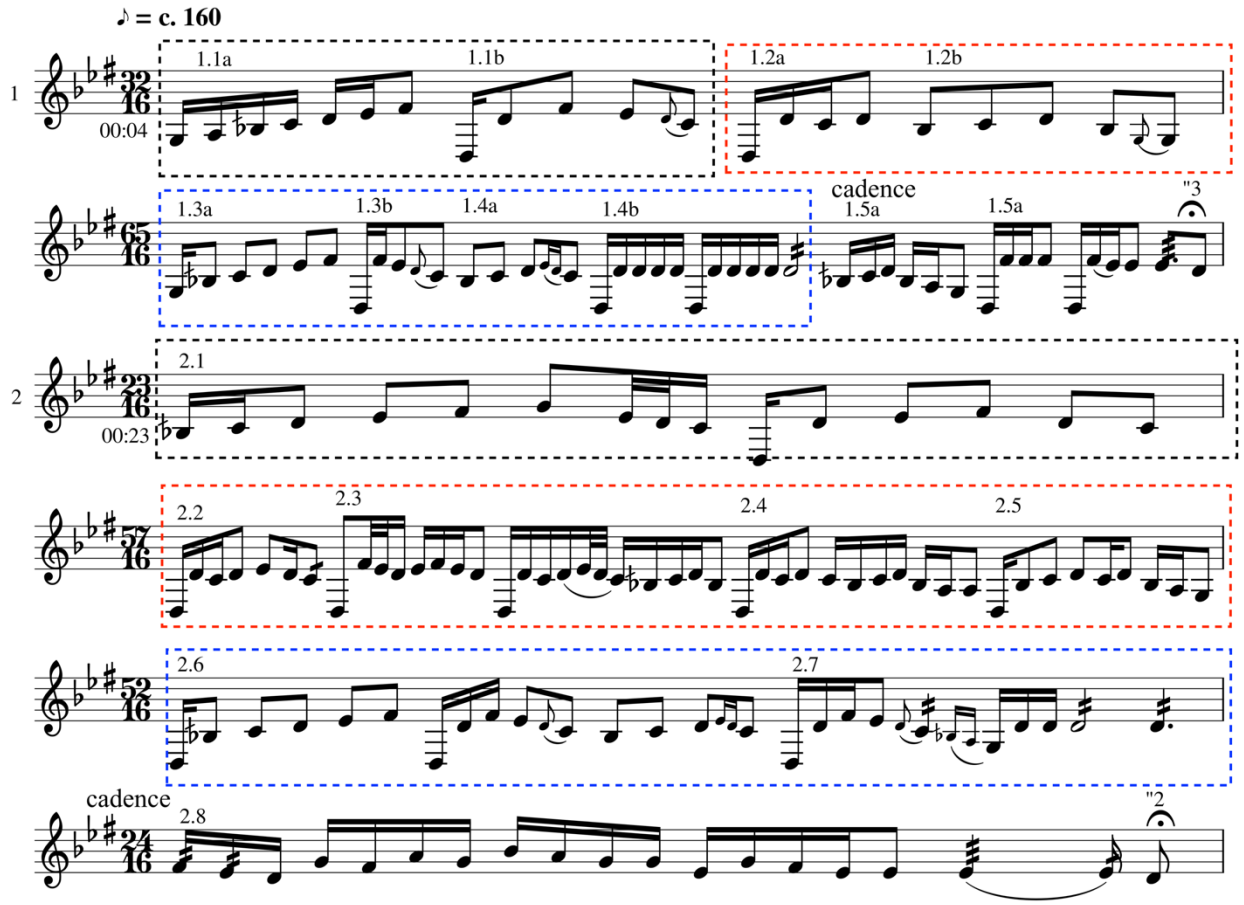
Figure 97: al-Qaṣabjī's *taqsīm ḥijāz*, exposition [00:04-00:49]

The two *fawāṣil* are tied together with melodic repetition. Each phrase in *fāṣilah* 1 is repeated with some extent of alteration or variation in *fāṣilah* 2 (the repeated phrases are indicated with colored rectangles). Most phrases consist of al-Qaṣabjī's basic form of rhythmic structure, i.e., a rhythmic pattern based on *watad majmūʿ* or the pattern *faʿūlun* followed by a group of eighth notes. In addition, the *tarjīʿāt* technique marks the beginning of a significant number of phrases and semi-phrases.

We notice a divergence in the rhythm or the flow at several key points, at the cadences (units 1.5 and 2.8) and in the core of the variation (units 2.2-2.5). In these segments, the flow intensifies with the dominance of sixteenth notes in the rhythmic line. In fact, the exposition reveals most of the rhythmic ideas that shape the different rhythmic structures throughout al-Qaṣabjī's recording.

Al-Sunbāṭī's *taqsīm ḥijāz*, exposition

The unfolding of al-Sunbāṭī's exposition (Fig. 98) shows a gradual increase of the music material. Pitch-wise, this notion is translated into a gradual expansion of the root *jins*. *Fāṣilah* 1 presents the root *jins* in its minimal form (D4, E4 flat, and F4#) and partially includes the *jins* below the tonic. In *fāṣilah* 2, the root *jins* is extended to five tones (D4, E4 flat, F4#, G4, and

A4). The *jins* below the tonic is utilized minimally and is not fully explored (it is only used in units 1b and 1c).
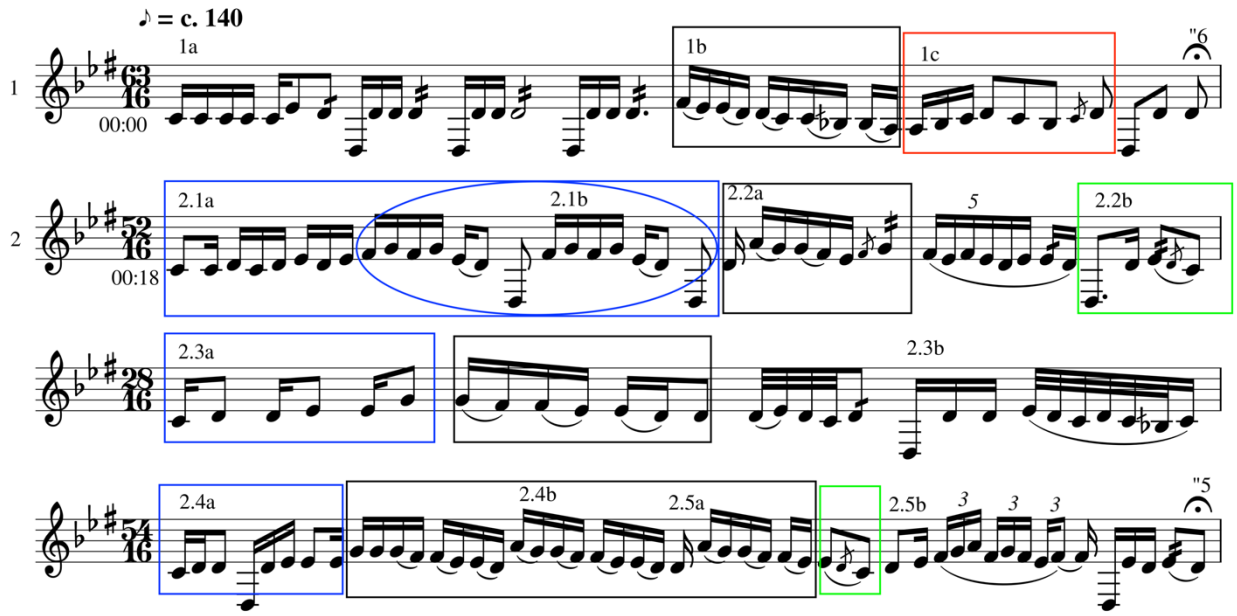
Figure 98: al-Sunbāṭī's *taqsīm ḥijāz*, exposition [00:00-00:48]

The focus on the root *jins* coincides with highlighting the tonic. In unit 1a, the exposition directly emphasizes the tonic through a significant *iqāma*, and in *fāṣilah* 2, the tonic remains strongly present (unis 2.1, 2.3a and 2.4); at times, the tonic alternates with the tone C4 (units 2.2b, 2.3b and 2.5a).

There are several melodic ideas that shape the exposition (indicated with colored rectangles). The most prominent motif comes in the form of a descending-stepping passage (units 1.b, 2.2a, 2.3a and 2.4; indicated with black rectangles). This motif introduces and highlights the root *jins*. The stepping passage motif represents al-Sunbāṭī's most essential and most dominant form of rhythmic flow, i.e., a rhythmic movement that mainly includes sixteenth note values. With the dominance of sixteenth-note values, eighth notes are vital elements in differentiating or shaping new rhythmic-melodic ideas. There are few melodic figures (marked with red, blue, and green rectangles) that are shaped by partially deviating from the essential rhythmic structure. In general, eighth notes become more present in melodic figures that highlight specific points in a *fāṣilah*, especially in the beginnings and endings of phrases and semi-phrases – for instance, the last unit in *fāṣilah* 1, (unit 1c).

The beginning of *fāṣilah* 2 (unit 2.1) introduces a new musical element partially shaped by new rhythmic materials. The ascending sequence at the beginning of *fāṣilah* 2 includes three segments based on groups of three sixteenth notes. The phrase continues with a repeated melodic figure (marked with an oval) ending with two consecutive eight notes on the tone D4 and D3; this is another crucial element that adds to the 'freshness' of the melodic content. On the pitch level, the repeated melodic figure introduces the tone G4.

T he recording shows a motivic process. The stepping passage motif is transposed at different sections. In addition, unit 1c is repeated (with minor modifications) at the end of each *resolution* in development sections 2, 4, and 5. These occurrences are illustrated in Figure 99.
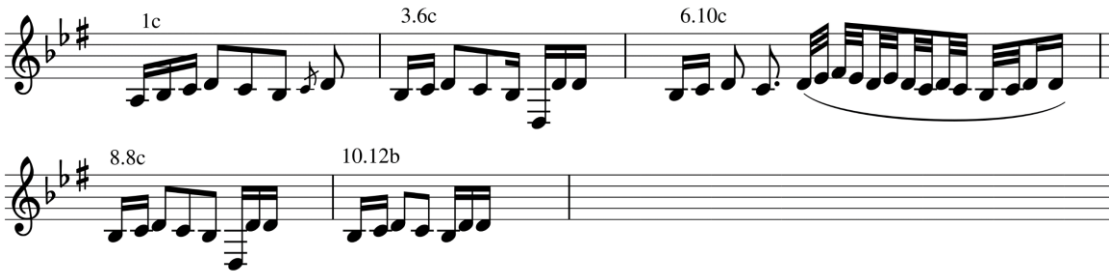
Figure 99: motifs in al-Sunbāṭī's *taqsīm ḥijāz*, exposition [00:00-00:48]

Al-Qaṣabjī's *taqsīm ḥijāz*, development 1

Development 1 (Fig. 100) is the first of a pair of sections that gradually establishes the dominant level. The *action* begins with emphasizing the dominant tone employing an *iqāma* with a metric character (unit 3). The direct focus on the dominant is a typical first step in establishing the dominant level. As the next move after the introduction of tone G4, we expect the secondary *jins* to unfold (this was quite common in many of al-Qaṣabjī's recordings discussed in the previous chapter). However, phrases 4.1 and 4.2 descend to the tone G3 during which a modulation to *nawā-athar* (Fig. 101) is carried on. The modulation is realized through altering the tone C4 with C4#, and Bb4 half-flat with Bb3. After completing the modulation, the secondary *jins* occurs very briefly in unit 4.3.

The section continues with a gradual closure process back to the tonic. The *resolution* retrieves the tones C4 and B3 half-flat and the primary modality ends with a simple *iqāma* on the tonic. The *iqāma* is followed by a mild conclusive cadence; it only employs the first *jins*. The full closure in this section paves the way to the next section where a significant and vivid modulatory process will occur.

The modulation process in units 4.1b and 4.2b, in particular, is realized with a dense rhythmic structure employing sixteenth notes. However, when going back to the primary modality in the *resolution*, the rhythmic line reverts to patterns with a strong presence of eighth notes.

So far, we notice a motivic process realized through cadences. Al-Qaṣabjī repeats the same cadence at the end of *fawāṣil* 3 and 4 (marked with rectangles). He previously used this cadence at the end of the first *fāṣilah* (unit 1.5; see Figure 97).
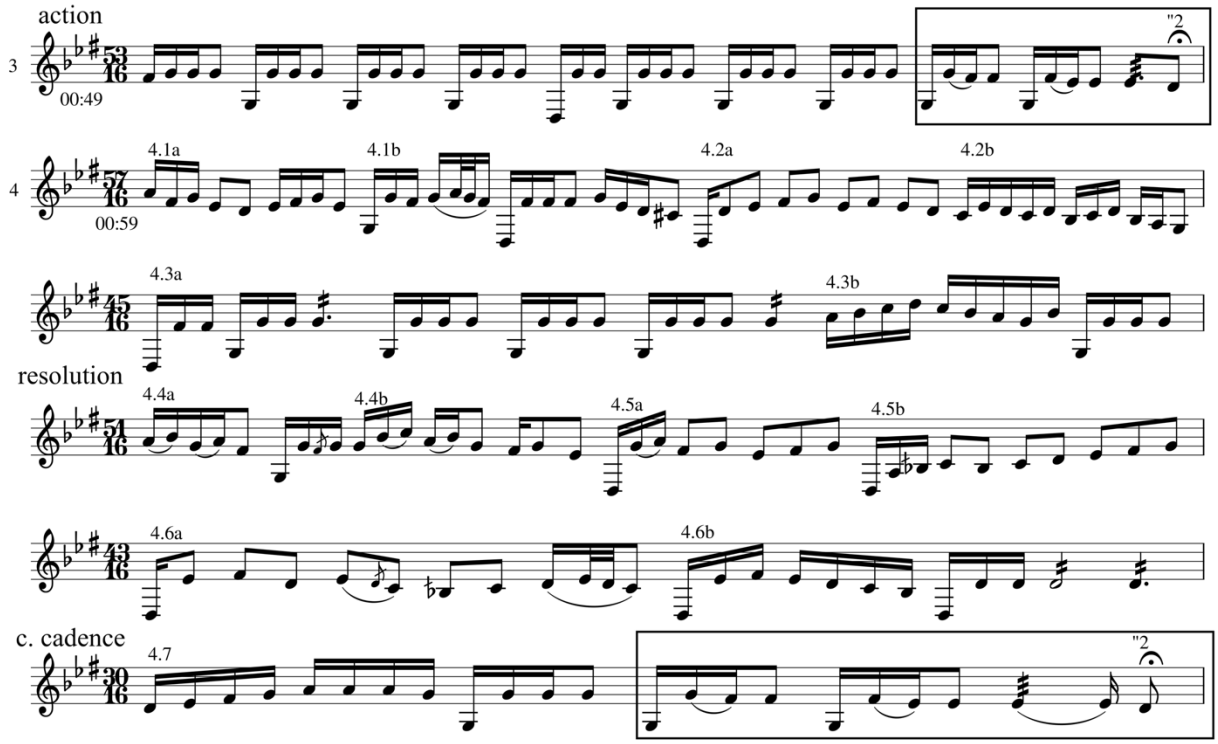
Figure 100*:* al-Qaṣabjī's *taqsīm ḥijāz*, development 1 [00:49-01:34]

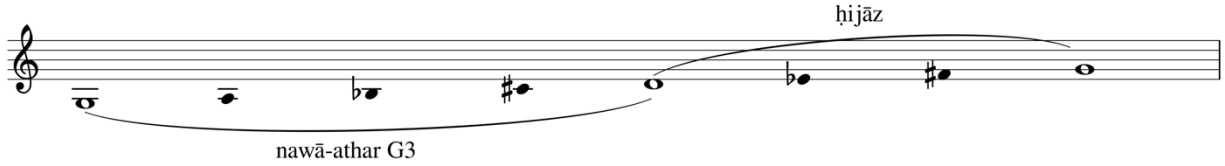

Figure 101: *nawā-athar* G3

Al-Sunbāṭī's *taqsīm ḥijāz*, development 1

Al-Sunbāṭī's first development section (Fig. 102) continues in a similar fashion to the exposition and unfolds a few tones around the dominant. Unlike al-Qaṣabjī's development section, the *action* notably avoids a significant melodic emphasis of this tone. Alternatively, F4#, the leading tone to the dominant, is prominent throughout the section and contributes to or inspires a sense of destabilizing or postponing the dominant. As indicated in the ovals, the tone F4# is particularly notable in the opening *iqāma* (unit 3.1a), the melodic sequence (units 3.2c and 3.4a), and the conclusive cadence (unit 3.7).
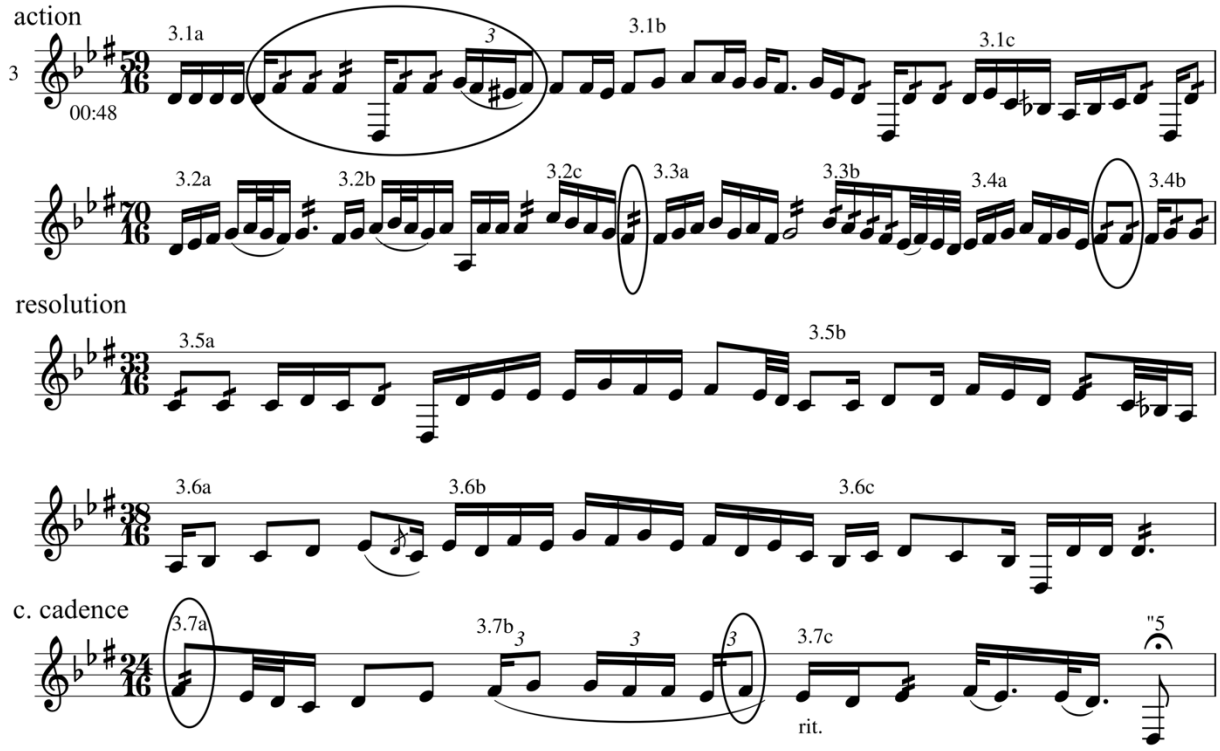
Figure 102: al-Sunbāṭī's *taqsīm ḥijāz*, development 1 [00:48-01:35]

This section exemplifies al-Sunbāṭī's most favorite tool of melodic development, the melodic sequence. Phrases 3.2-3.4, the core of the *action*, are carried out with a highly embellished and partially modified sequence. To show the sequence and its different constitutive segments clearly, Figure 103 illustrates the sequence in a basic form while leaving out embellishments; and the *iqāmāt* being stated in similar lengths. The sequence includes several elements: a descending four-tone melodic figure (marked with rectangles), a short *iqāma*, a short ascending line followed by a descending skipping pattern (marked with ovals), a skip of a third interval (shown with arrows).

Figure 103: al-Sunbāṭī's *taqsīm ḥijāz*, sequence in phrases 3.2-3.4

In this section, and most of the development sections throughout the recording, al-Sunbāṭī places emphasis on the *resolution*. He utilizes these melodic segments to set up distinguished melodies characterized by well-defined or highly organized rhythm and melody.

Phrase 3.6 intensifies the pace towards the conclusive cadence. Unit 3.6b, in particular, launches an ascending-descending skipping pattern that pours into the *iqāma* in unit 3.6c. All

the *resolutions* in all the development sections employ similar rhythmic-melodic intensification towards the cadence.

Towards the end of the section in unit 3.7c the tempo is slowed down (*ritardando*). This is a simple example of a significant feature of al-Sunbāṭī's practice: a certain degree of flexibility in tempo or pulse. We find more examples of this quality further on in the recording.

Al-Qaṣabjī's *taqsīm ḥijāz,* development 2

The second development section (Fig. 104) exemplifies a unique approach to modulation in al-Qaṣabjī's practice. He utilizes a broad scope of *ajnās* or modal colors, and the section shows a fast modal tempo where a modal change occurs in almost every *fāṣilah*, phrase, or semi-phrase.
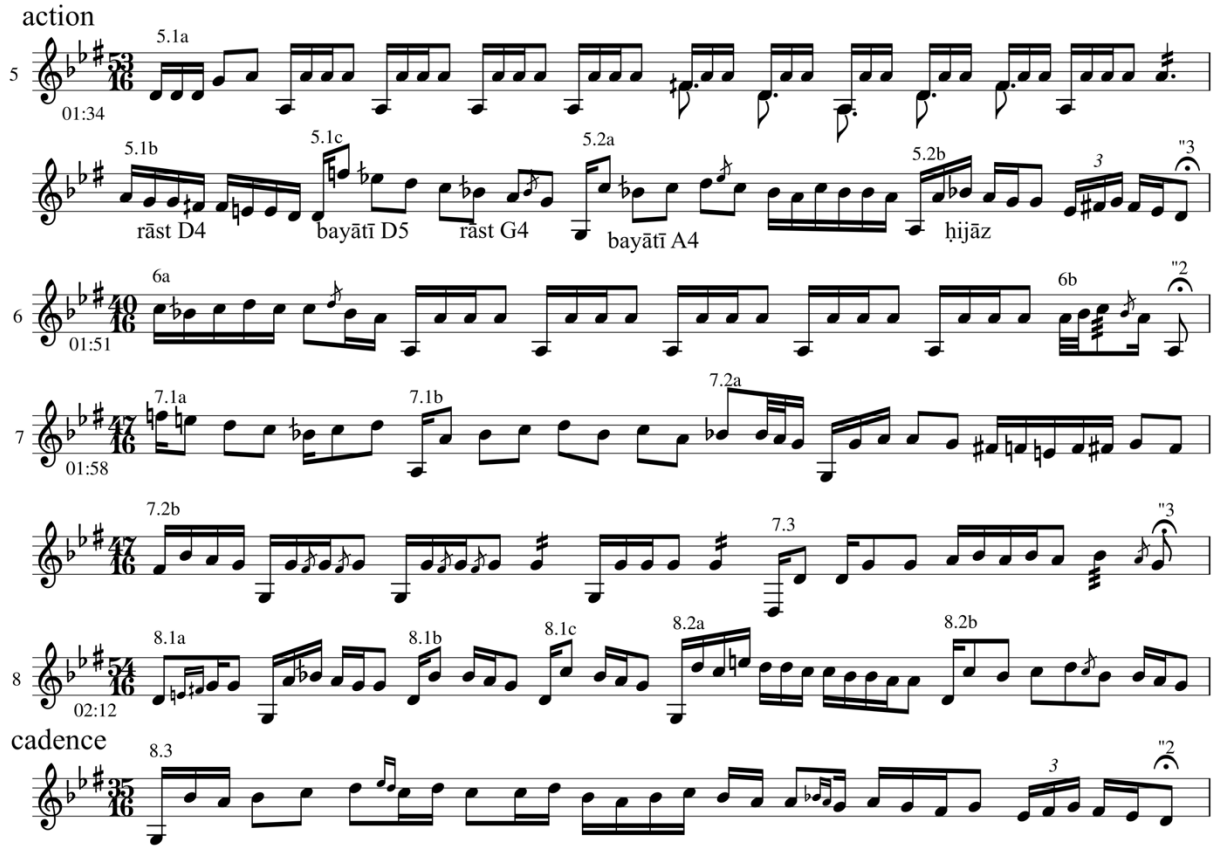
Figure 104: al-Qaṣabjī's *taqsīm ḥijāz,* development 2 [01:34-02:25]

Most of the modal colors in this section unfold in an immediate juxtaposition within *fāṣilah* 5 (Fig. 105). Perhaps the most significant aspect of this *fāṣilah* is the 'coloring' of the tone D with three *ajnās* within a very short melodic segment: *rāst* D4 (unit 5.1b), *bayātī* D5 (unit 5.1c)

and *ḥijāz* D4 (5.2b). Other modal structures in *fāṣilah* 5 include an emphasis of *bayātī* on A4 (unit 5.2a), and *rāst* G4 (unit 5.1c).
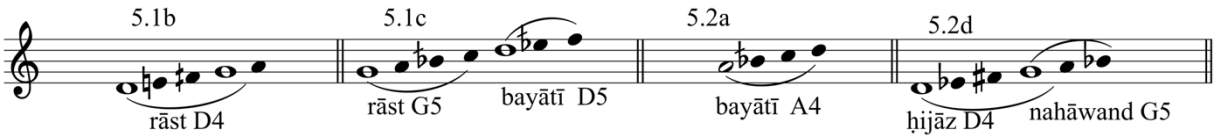
Figure 105: al-Qaṣabjī's *taqsīm ḥijāz*, modal structure in *fāṣilah* 5

In contrast to the brief display of modulations in *fāṣilah* 5, al-Qaṣabjī dictates each of the following *fawāṣil* (units 6, 7 and 8) to one or two of the previous *ajnās*: *fāṣilah* 5 is in *bayātī* A4; *fāṣilah* 7 opens with *bayātī* A4 (unit 7.1) and moves to the *jins nahāwand* G4 (units 7.2 and 7.3); and *fāṣilah* 8 begins with *rāst* G4 and ends with *ḥijāz*.

Rhythm-wise, a notable quality is a constant interchanging between basic and dense rhythmic structures on the level of phrases and semi-phrases; this quality accompanies the fast modal tempo and aids in highlighting the different modal colors.

Finally, semi-phrases 8.2 and 8.3 are repeated in al-Qaṣabjī's climax, creating motivic ties or links between the current section and the following section.

Al-Sunbāṭī's *taqsīm ḥijāz*, development 2

In contrast to the fast modal tempo and variety of *ajnas* in al-Qaṣabjī's section, the *maqām* in al-Sunbāṭī's second development section (Fig. 106) continues to unfold in a reserved and 'economized' manner.

Rāst G4 is the only modal change in al-Sunbāṭī's section. This modulation (including *ḥijāz* D5) occupies almost half of the *action* (lasting approximately 37 seconds out of a total of 72 seconds). It is worth mentioning at this point that *ḥijāz* D5 becomes al-Qaṣabjī's climax in the next section, while al-Sunbāṭī approaches the climax differently in terms of *maqām* (I will elaborate on this below).

The pulse in the *action* becomes flexible by applying slight *tempo rubato* and many ornaments. When the melody arrives at the dominant in phrase 5.1, and the *resolution* begins in phrase 6.6, there is a clear contrast in the rhythm: the pulse becomes rigid (*a tempo*) and we notice a 'centralized' metric structure using one or a combination of two durational patterns.
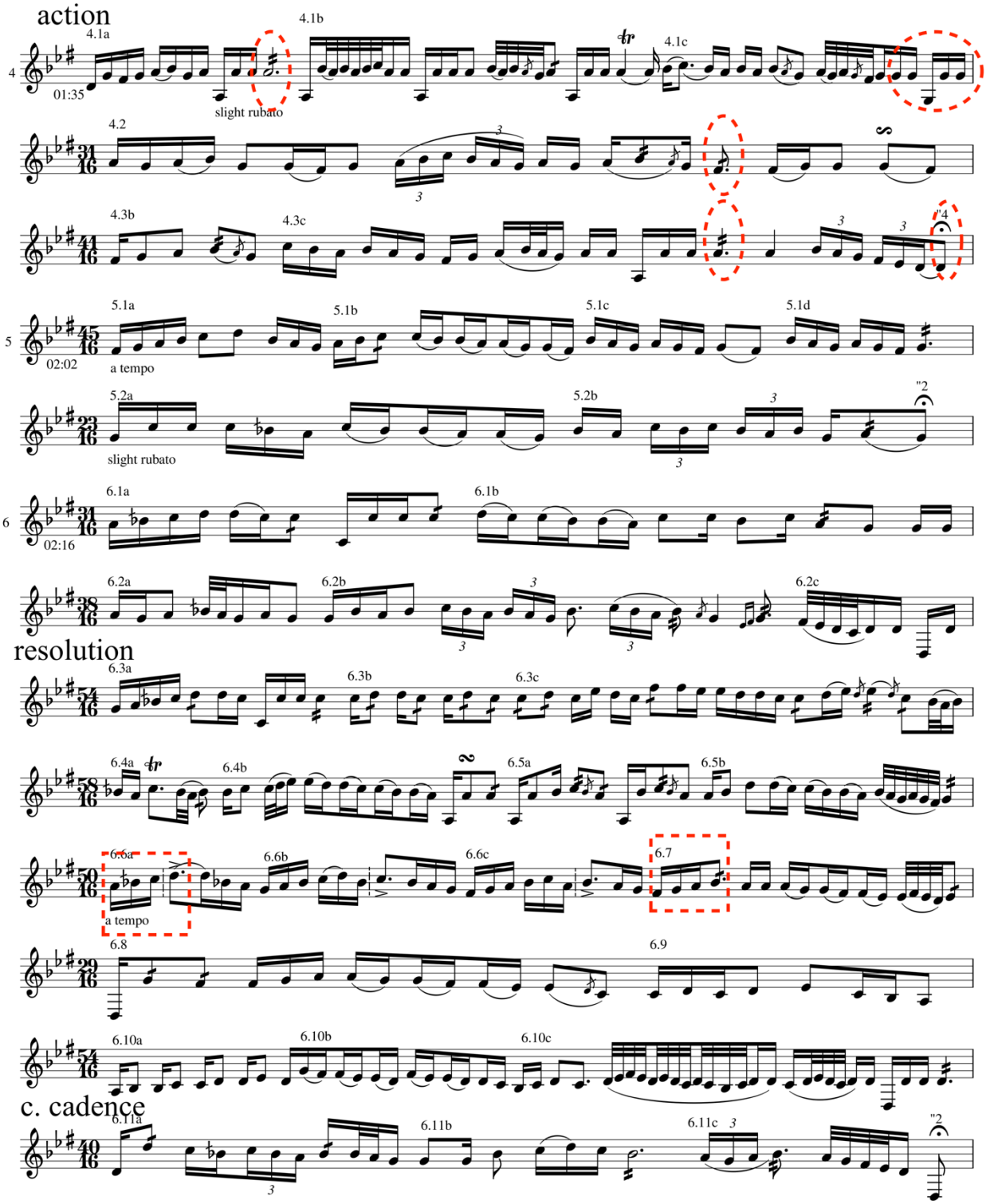
Figure 106: al-Sunbāṭī's *taqsīm ḥijāz*, development 2 [01:35-03:17]

The melody continues working in the secondary *jins* until the middle of *fāṣilah* 5. Its fundamental melodic line gradually makes its way to the dominant through the tones A4, G4, F4#, A4, and G4 (marked with ovals). The cadence in phrase 5.2 establishes the dominant while modulating to *rāst* G4. *Rāst* continues throughout units 6.1-6.5, and the tone range expands to include *ḥijāz* D5.

Phrase 5.1 is molded almost entirely from three sixteenth notes and variations of a quarter note (such as four sixteenth notes and two eighth notes). Phrase 6.6 is a brief metric segment. It is organized as a real sequence, i.e., a sequence containing 'continuing segments that are exact transpositions of the first segment. Every tone is transposed at exactly the same intervallic distance.'[216] The sequence is twofold; it can be divided into two bars and each bar is made of twelve sixteenth notes (the bars are indicated with dashed bar lines). The transition from the metric segment to the following phrase is done smoothly: the ascending four-tone melodic figure or motif (indicated with rectangles) leads the melody into the next phrase (unit 6.7). This way of interweaving different melodic segments or phrases is a recurring technique in al-Sunbāṭī's repertoire.

Al-Qaṣabjī's *taqsīm ḥijāz*, development 3

As previously mentioned, the last section of *taqsīm ḥijāz* (Fig. 107) is one of the shortest in al-Qaṣabjī's repertoire, and it shows one of the least dense climaxes. *Maqām*-wise, the section mainly duplicates *jins ḥijāz* to D5 with *jins rāst* G4 below it.

The section realizes the climax in a typical fashion to al-Qaṣabjī's model. Before arriving at the climax, the *action* typically opens with a short *fāṣilah* (unit 9), introducing the *jins* on the octave. A typical feature of such a beginning is the *iqāma* with a metric character that emphasizes D5. The *action* introduces the climax in the last *fāṣilah* (unit 10). Though we might have expected a much longer and denser climax, phrases 10.1-10.8 are the longest and densest melodic line that forms part of an *action* throughout this recording. Phrases 10.7 and 10.8, which bring the climax to an end, are modified repetitions of phrases 8.2 and 8.3 from the previous section (Fig. 8).

The *resolution* is typical of al-Qaṣabjī's model and exemplifies his artistry in creating an elaborate descending melodic line. First of all, the *resolution* intensifies the pace towards the cadence. As is the case in *taqsīm bayātī* on Baidaphon, one of the main devices of achieving the pace lies in the way melodic and rhythmic variations are made. The ascending-descending shape of phrases is maintained most of the time. A great deal of variation is revealed by looking closely at the last melodic figure or cell of each phrase (indicated with rectangles). For instance, phrases 10.9 and 10.10 share a descending three-note figure moving in step-wise motion; however, phrase 10.9 uses three sixteenth notes while phrase 10.10 uses eighth notes. Phrase 10.11 utilizes the pattern *fa'ūlun*. And finally, before reaching the *iqāma*, the melody ventures through the lower register with a steeping passage consisting of sixteenth notes.

[216] Benward, Bruce, and Marilyn Saker. *Music in Theory and Practice.* vol. 1, McGraw-Hill, 2009, p. 122.
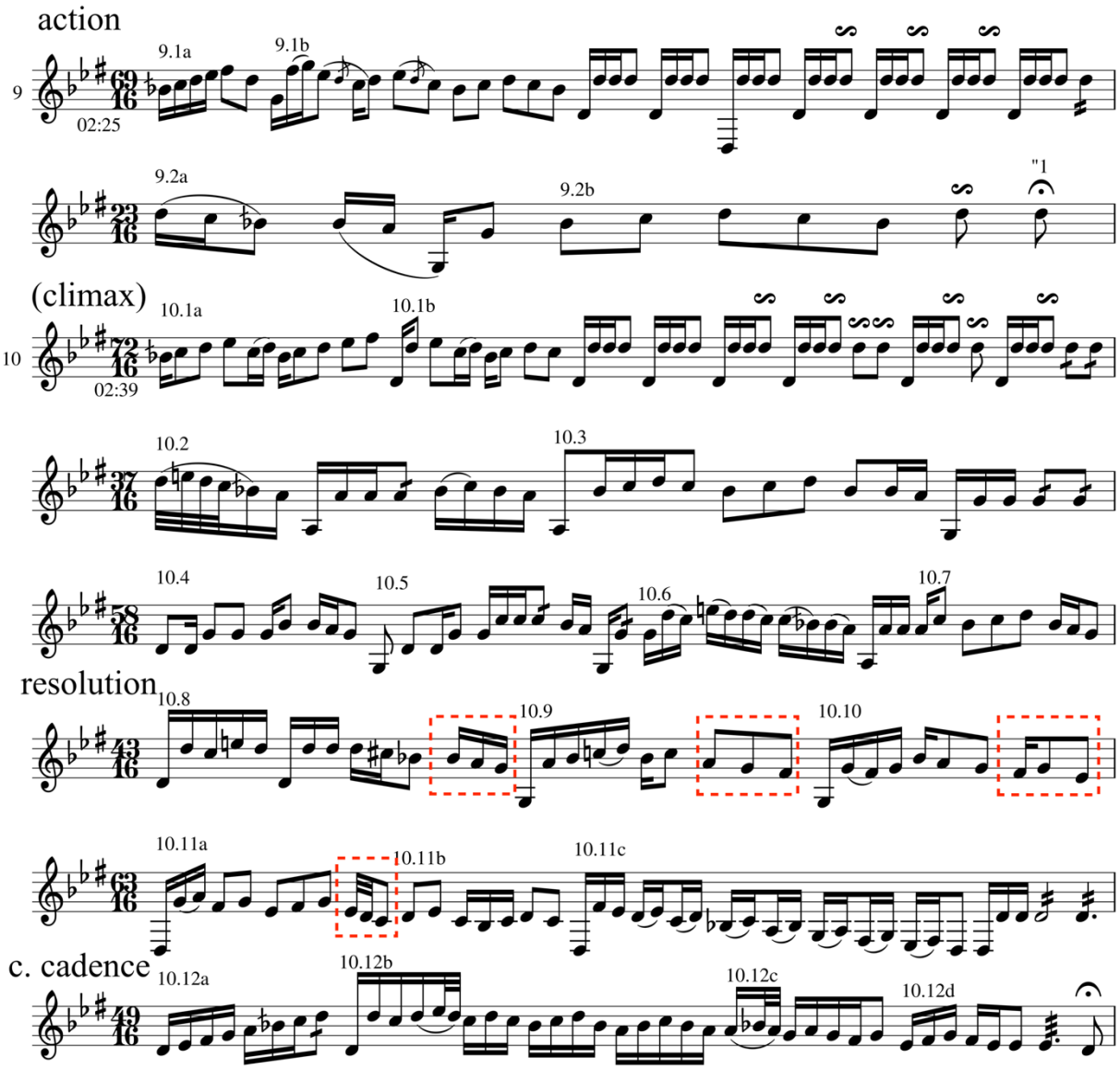
Figure 107: al-Qaṣabjī's *taqsīm ḥijāz*, development 3 [02:25-03:22]

Al-Sunbāṭī's *taqsīm ḥijāz*, development 3

Al-Sunbāṭī sets up his climax (Fig. 108) in a significantly different way. At the core of his approach, he opts for producing a 'tension-suspense' effect which is stimulated by a number of intertwined elements. One important aspect of al-Sunbāṭī's climax on the pitch or the *maqām* level is changing the tone C5 to C5#. It is interesting to mention here that D'Erlanger's contextualization of this tone as part of *ḥijāz* A4 (discussed previously in subchapter 2.2, p. 45) is only done very briefly (unit 8.2). In the end, the melody settles on *nawā-athar* G4 at the end of the *action* (unit 8.3). However, what is important here in my opinion, is the way in which the modulation unfolds, or the way al-Sunbāṭī utilizes its intervallic potential together with a substantial rhythmic change, to create a tension-suspense effect.
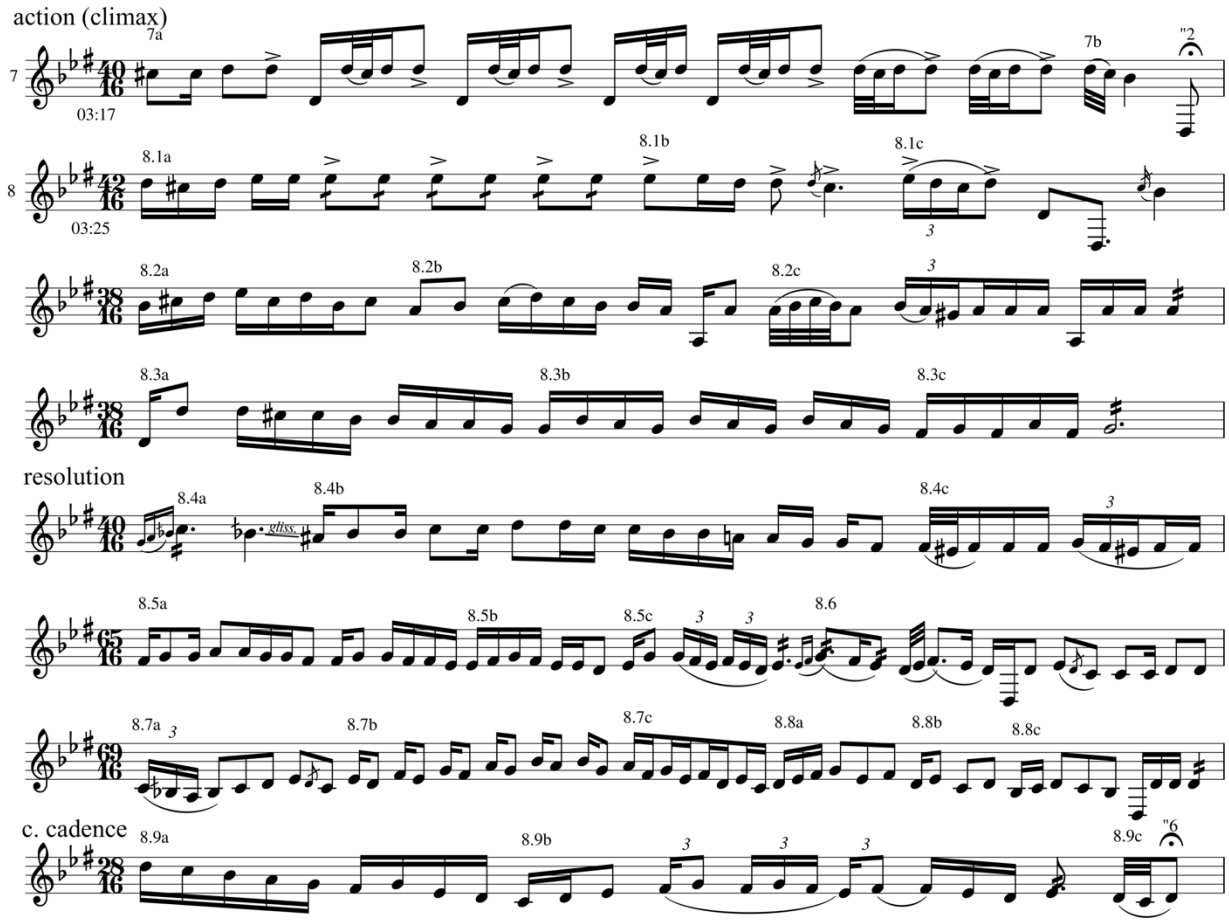
Figure 108: al-Sunbāṭī's *taqsīm ḥijāz*, development 3 [03:17-04:21]

The modulation is carried out gradually in a descending manner and is spread over the whole of the *action*. The tension-suspense effect is partially simulated by melodic instability that is achieved through 'avoiding' the prominent tones (the octave and the dominant) until the end of the *action*. *Fāṣilah* 7 avoids a cadence on the octave tone, and instead, it ends on the unstable Bb4. The same tone is highlighted again at the end of the next phrase (unit 8.1). Phrase 8.1 highlights the tones Eb5 and C4#.

The tension-suspense effect is also stimulated by the different sonorities, or the different intervals created in these phrases in relation to the tonic and the octave: the minor sixth interval by highlighting Bb4, the minor second by highlighting Eb5, and the diminished third interval by highlighting Eb5 and C5#.

The modal instability continues into phrase 8.2 through highlighting the tone A4 while altering the tone G4 with G4# (the leading tone to A4). The melody reaches a point of relative stability when it settles on G4 in unit 8.3c.

Alongside the pitch elements mentioned above, we notice a few other elements that contribute to the climax, that is, an intense accentuation of the tones D5 and Bb5 in units 7 and 8.1, and

differentiated rhythmic elements. The rhythmic elements include an *iqāma* with a metric character that signals the beginning of the climax; and a notable utilization of long durational values such as the dotted eighth note that contribute to highlighting the tone C5# (unit 8.1b).

Al-Sunbāṭī's *taqsīm ḥijāz*, development 4

In al-Sunbāṭī's last section (Fig. 109) a major difference occurs between the two recordings on the level of overall structure, organization within the section, and the choice of *maqām*. After reaching the climax, the section inspires a new episode or a new part within the recording.
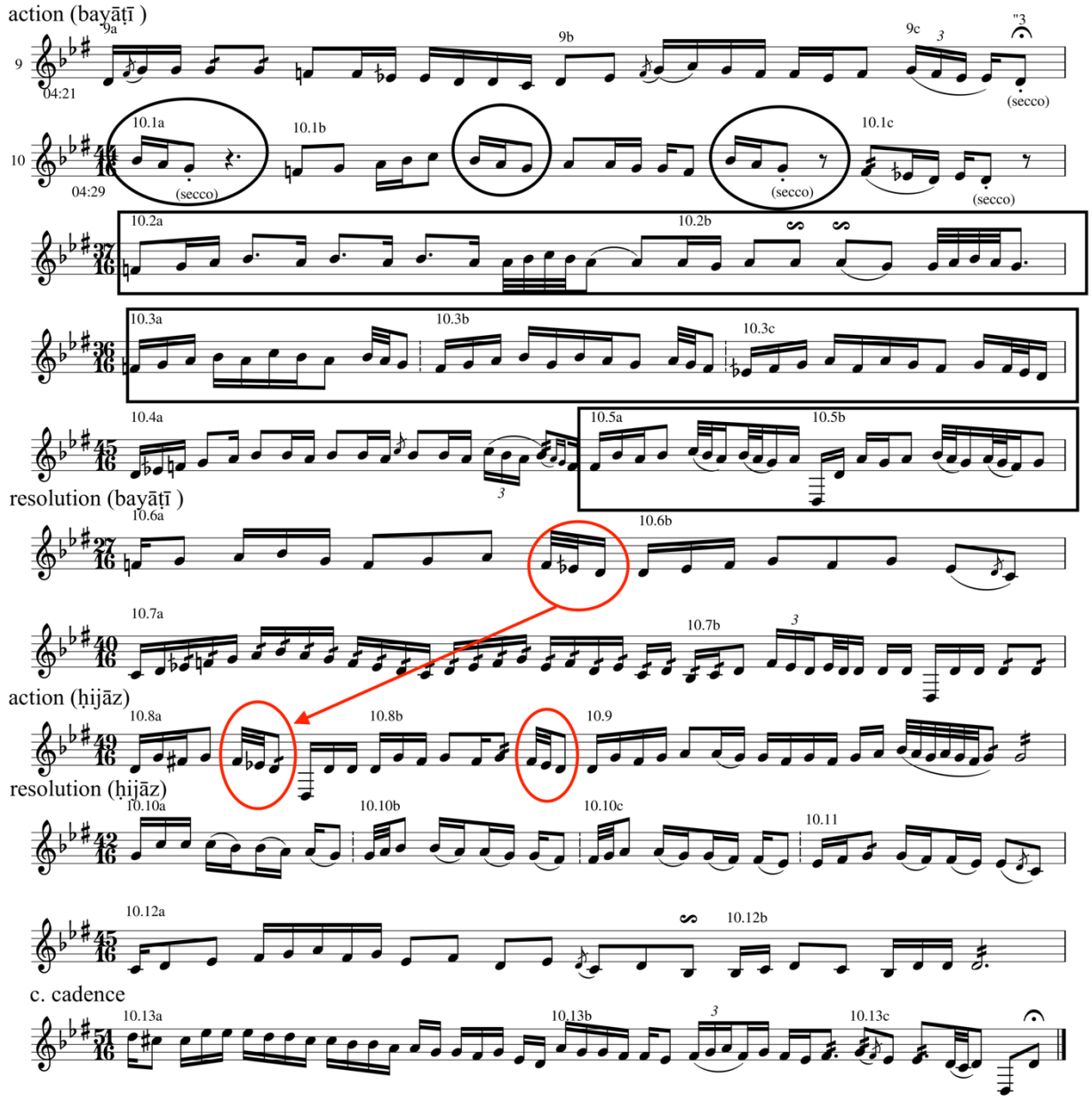
Figure 109: al-Sunbāṭī's *taqsīm ḥijāz*, development 4 [04:21-05:59]

An important aspect of the new episode is a modulation to *bayāṭī* on the tonic. The modulation in this context is significant; first of all, because by changing the root *jins* it creates a sense of distance from the original *maqām*; and secondly, due to its considerable length (it lasts approximately 45 seconds).

The way the section is organized is also unique. In my opinion, this section could be divided into an *action* plus a *resolution* in the new modulation (units 9 and 10.1-10.7), followed by an *action* and a complete closure process in *ḥijāz* (units 10.8-10.13).

The first *action* instantly replaces the root *jins* with *bayāṭī* D4 (unit 9). In phrase 10.1, the feeling of a new episode is also signaled by using a new element or a new technique that affects the rhythmic flow: the damping of a note immediately after the attack (or *secco*). This element 'interrupts' the continuity or the movement of the rhythmic line, resulting in very short rests within phrase 10.1. This technique is particularly applied to mark a very short motif (marked with ovals). The motif simply includes the descending tones Bb4–A4–G4, in other words, the secondary *jins* in its most basic form. The motif is repeated within the same phrase. From phrase 10.2 onwards the rhythmic line abandons the *secco* technique and goes back to continuous movement.

Al-Sunbāṭī utilizes the modulation to the fullest and uses a complete *bayāṭī* scale. In phrases 10.2-10.5, the *action* continues with a repetitive or non-developing melodic character that adds to the difference from the music material in the previous sections. It simply repeats (with modification or variation) the same music material from phrase 10.1 (i.e., a melodic descent that is based on the secondary *jins*). The phrase does so by introducing three melodic sequences with different rhythmic character (marked with rectangles). In the first sequence, the durational pattern of a dotted eighth note plus a sixteenth note and the pattern based on thirty-two notes are notable. The real sequence in phrase 10.3 on the other hand stimulates a metric structure (indicated with dashed bar-lines).

In phrase 10.6, the first *resolution* brings a notable rhythmic change; its melodic figures are comprised of consecutive eighth notes. In phrase 10.7, the rhythmic flow is intensified towards the *iqāma* with a significant ascending-descending passage played with tremolo.

Al-Sunbāṭī avoids a conclusive cadence in *bayāṭī*, and in phrase 10.8 he instantly reverts to *ḥijāz*. To maintain a motivic link into *ḥijāz*, this *jins* is reintroduced with a motif that is borrowed from the *bayāṭī* segment (marked with ovals). After a very brief *action* that settles on the tone G4 (unit 10.9) in phrase 10.10, the second *resolution* opens with a real sequence stimulating a metric rhythmic structure (indicated with dashed bar-lines).

4.3 **The unfolding of al-Sunbāṭī's *taqsīm nahāwand***

I chose to present a thorough analysis of *taqsīm nahāwand* because it occupies a special place in al-Sunbāṭī's late commercial repertoire: it is the only *taqsīm* that gradually builds-up into a climax in the last section. In addition, the rhythmic-melodic features characterizing al-Sunbāṭī's practice discussed in the previous subchapter are elevated and more visible here. In my opinion, one of the recording's most distinctive qualities that exemplifies al-Sunbāṭī's artistry in the *taqsīm* genre, is a constant change in the musical fabric, or a constant change of 'scenery', achieved through rich and varied melodic-rhythmic elements.

This subchapter takes into consideration the analysis of al-Sunbāṭī's *taqsīm nahāwand* by two scholars. The first analysis by Soufiane Feki, a Tunisian musicologist, appears in his doctoral dissertation *Musicologie, sémiologie ou ethnomusicologie. Quel cadre épistémologique, quelles méthodes pour l'analyse des musiques du* maqâm*?*[217] Feki's analysis is part of an attempt to draw general formal features of *maqām nahāwand* in the *taqsīm* genre.

This recording was also analyzed (together with the other five *taqāsīm*) by the Syrian-American composer Kareem Roustum in his Master's dissertation *A Study of Six Improvisations on the 'Ūd by Rīyād al-Sunbāṭī*.[218] Roustum's analysis focuses solely on *maqām* and on pointing out the most significant modulations within the recordings. The studies of Feki and Roustom are taken into consideration at several points in the subchapter.

The length of *taqsīm nahāwand* is approximately five minutes and 47 seconds. It includes 14 *fawāṣil* grouped into seven sections (Table 11).

[217] Feki, Soufiane. *Musicologie, sémiologie ou ethnomusicologie. Quel cadre épistémologique, quelles méthodes pour l'analyse des musiques du* maqâm*? Eléments de réponse à travers l'analyse de quatre taqsîm.* PhD dissertation, Paris-Sorbonne University, 2006.
[218] Roustom, Kareem Joseph. *A Study of Six Improvisations on the 'Ūd by Rīyād al-Sunbāṭī.* master's thesis, Tufts University, 2006.

Fāṣilah	Timeline	Length	Section	Section length
1	00:02-00:18	16	exposition	16
2	00:18-00:24	6	development 1	40
3	00:24-00:58	34		
4	00:58-01:11	13	development 2	37
5	01:11-01:35	24		
6	01:35-01:54	19	development 3	57
7	01:54-02:32	38		
8	02:32-02:42	10	development 4	58
9	02:42-03:30	48		
10	03:30-03:42	12	development 5	71
11	03:42-04:04	22		
12	04:04-04:41	37		
13	04:41-04:54	13	development 6	74
14	04:54-05:45	61		

Table 11: *fawāṣil* and sections in al-Sunbāṭī's *taqsīm nahāwand*

Exposition

Al-Sunbāṭī's exposition (Fig. 110) includes a very short *fāṣilah* covering the range of the root *jins nahāwand* plus the leading tone to the tonic (B3). *Maqām nahāwand* unfolds in an ascending direction.

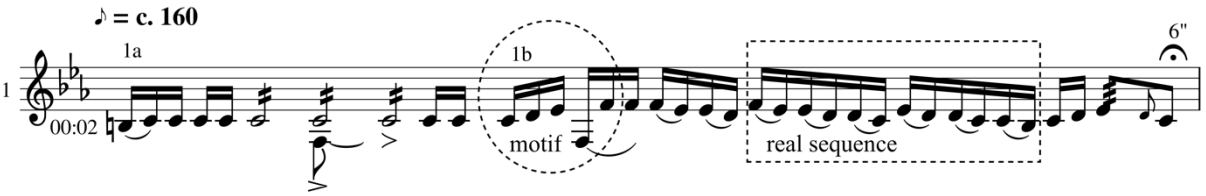

Figure 110: al-Sunbāṭī's *taqsīm nahāwand*, exposition [00:02-00:18]

This minimal exposition introduces a number of elements that are essential to further developing the *taqsīm*. As was the case in *taqsīm ḥijāz*, the stepping passage (unit 1b) is the starting point of the melodic development. The passage is carried out in a twofold real sequence (marked with a rectangle). The sequence is a prominent tool of melodic elaboration throughout al-Sunbāṭī's *taqsīm nahāwand*.

The rhythmic flow in the exposition is achieved through continuous movement of sixteenth notes from its beginning until the last cell. By beginning with this basic form of rhythmic flow, al-Sunbāṭī creates a platform to gradually introduce different rhythmic structures, particularly

in the development sections 1-3. As will be discussed below, many phrases in these sections (and a few in the later stages of this recording) are molded from one or a combination of two durational patterns. Each phrase introduces a new rhythmic character by featuring new rhythmic ideas where eighth notes form a key element in the design.

The beginning of unit 1b introduces a short melodic idea or motif, the ascending four tones C4–D4–Eb4–F4 indicated with an oval. The motif recurs throughout the *taqsīm* by means of repetition or transposition, creating an elaborate motivic process throughout the recording. The recurrences of the motif throughout the recording are indicated in Figure 111.
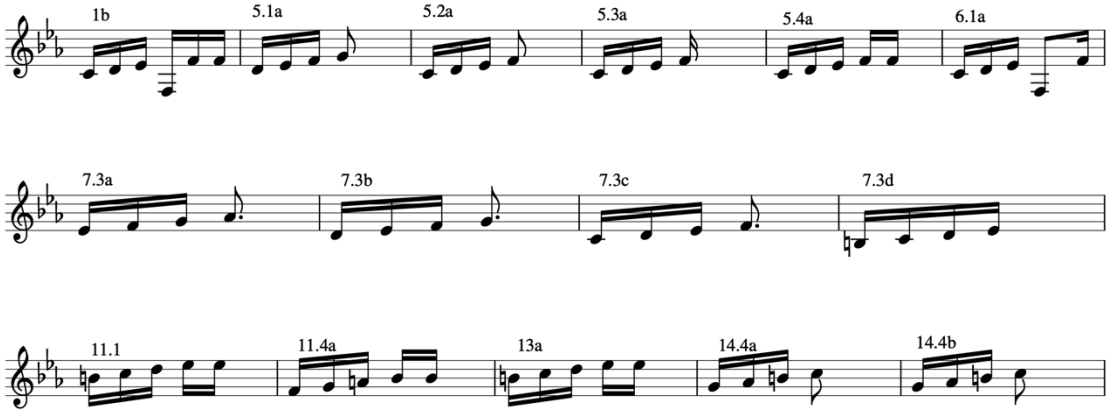
Figure 111: recurring motif in al-Sunbāṭī's *taqsīm nahāwand*

The pedal tone F3 within the *iqāma* (unit 1a) is an interesting element. Unlike the practice of *tarjī'āt* technique in the phonograph era, the tones F3 and the tonic C4 are played at the same time; in other words, they are produced while using the same plectrum stroke. In the general consensus of *maqām nahāwand* practice, the idiomatic pedal tone in such an act would most likely be the tone G3, the lower octave tone of the dominant. Al-Sunbāṭī's choice to play an F3 signals the centrality of the tone F. The tone F3 is significantly present throughout this *taqsīm*, and eventually, the centrality of the tone F manifests itself in an uncommon modulation to *nakrīz* F4 in development 4.

Development 1

After a very short exposition, the dominant tone immediately becomes the pivotal point of the melody, and the section (Fig. 112) shows a highly elaborate melodic content. G4 is instantly introduced and highlighted in *fāṣilah* 2. This very short phrase is organized as a threefold sequence based on one short melodic figure or cell (the last cell is slightly modified). Compared to the exposition, the cell introduces a new durational pattern comprised of an eighth note plus two sixteenth notes. The eight notes outline the phrase's fundamental tones, the tones C4–Eb4–G4 (marked with red ovals), and the sixteenth notes carry the movement of the pitch. The phrase ends with an accentuated tone G3.
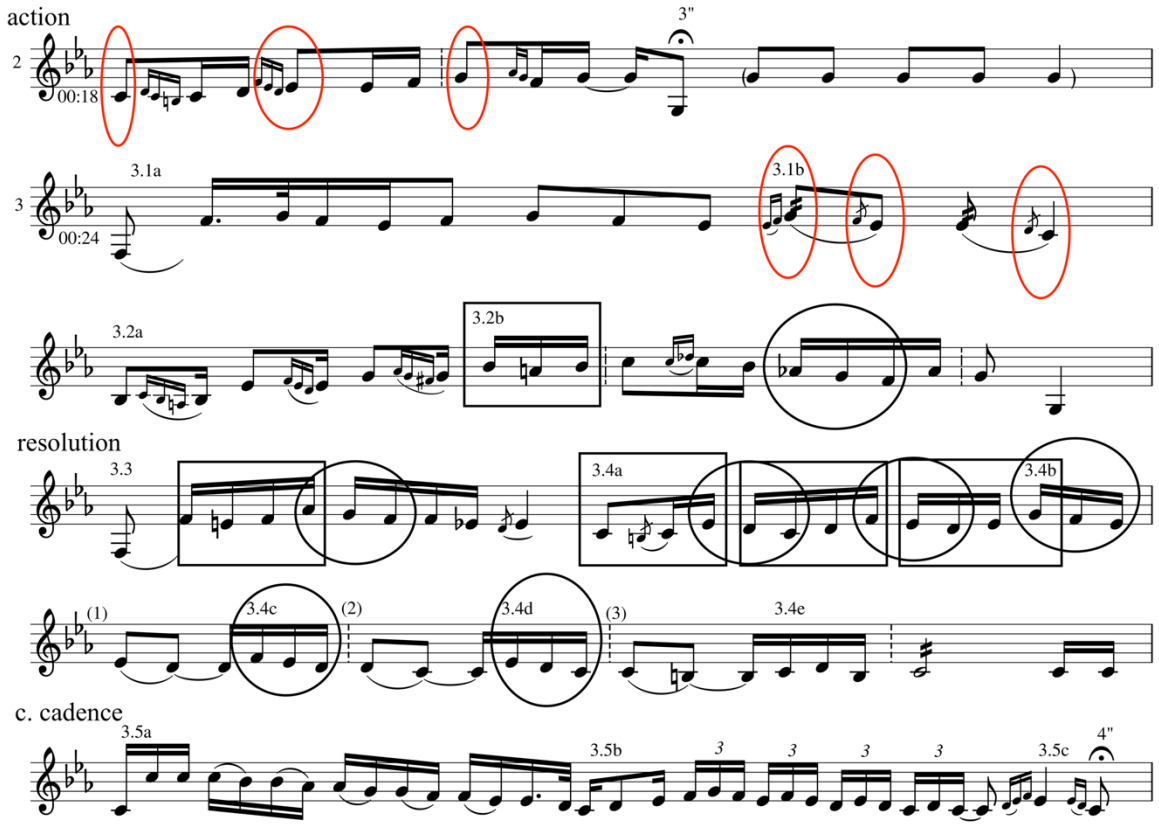
Figure 112: al-Sunbāṭī's *taqsīm nahāwand*, development 1 [00:18-00:58]

The structure of phrase 2 stimulates a rhythmic or a quasi-metric fraction that is equal to one bar of duple meter (indicated by the dashed bar–line in Fig. 3; a simplified model of this fraction is represented in Fig. 113). This rhythmic fraction is found throughout the *action* and the *resolution*.
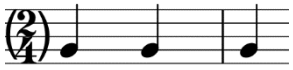
Figure 113: rhythmic fraction of duple meter in

Unit 3.1 displays contrasting pitch and rhythmic elements forming an antecedent phrase to *fāṣilah* 2. It shifts the focus from G4 back to C4. As opposed to the ascent in *fāṣilah* 2, unit 3.1b outlines the descent G4–Eb4–C4 (marked with red ovals).

Phrase 3.1 introduces new rhythmic material: the eighth notes become prominent in the rhythmic structure. This is a rare moment in al-Sunbāṭī's *taqsīm nahāwand* where the durational patterns consist of mainly eighth notes. Another notable rhythmic aspect of this phrase is playing the pedal tone F3 at its beginning as if it was a 'pick-up' tone, a usage that is typical of a metric melody.

Phrase 3.2 is one of the most distinctive *action* phrases in this *taqsīm* and it has an unconventional character that is similar to *fāṣilah* 2. It covers a considerably wide tone range (A3–Bb5). The intervallic structure of unit 3.2a is consisting of four consecutive skips (4th interval, plus two 3rd intervals), and the chromatic tones A, F#, and Db.

The rhythmic structure in unit 3.2a is based on an eighth plus sixteenth note durational pattern; unit 3.2b is mostly based on variations of four sixteenth notes and it stimulates a rhythmic fraction that is equal to one bar of duple meter. The two units or semi-phrases are intertwined in a unique way. To achieve a smooth transition between the units, the first cell of 3.2b (the three sixteenth indicated with a rectangle) utilizes a similar durational pattern of the previous unit (eighth plus sixteenth).

In his analysis of this *taqsīm*, Roustom highlights the distinctiveness of this phrase, especially its significant use of chromatic tones.[219] He claims that 'an attempt to explain these three pitches, […], in terms of a complete scale is not always satisfactory nor it is always possible. Rather, we must take these pitches as embellishments of important pitch centers within the central maqam.'[220]

In my opinion, phrase 3.2 forms a variation on *fāṣilah* 2. This observation helps in clarifying the phrase's distinctive nature and its significant use of chromatic tones. The notion of variation is underpinned by a number of similarities between the two phrases: phrase 3.2 reintroduces the tone G4; it finishes in the same manner as *fāṣilah* 2, with an accentuated pedal tone G3; unit 3.2a is based on an ascending sequence; and finally, similar to *fāṣilah* 2, unit 3.2b includes one bar of duple meter.

Phrase 3.2 is reintroduced the dominant tone in a new modal context. Here, the tone G4 becomes the third tone in a brief emphasis of *'ajam* Eb4 (Fig. 114).

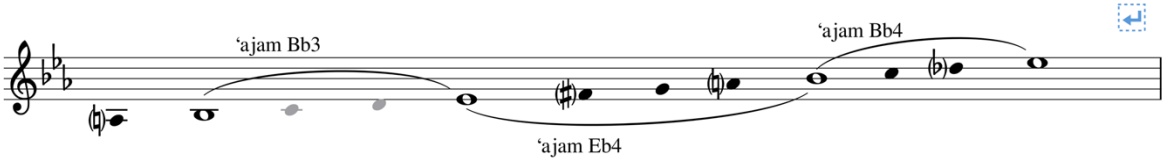

Figure 114: *'ajam* Eb4

The sequence in unit 3.2a outlines the primary tones of *'ajam* Eb4, forming a triad Bb3–Eb4–G4. The chromatic tones A3, and F# function as lower leading tones and highlight the tones Bb3–G4. In addition, using the lower seventh tone (the tone D5b in this case) is a common practice in *maqām 'ajam* and one of its features according to theoretical sources.[221]

[219] Roustom, *A Study of Six Improvisations on the 'Ud*, pp.82-83.
[220] Ibid., p. 83.
[221] For instance, see D'Erlanger, *La Musique Arabe*, p. 148

The *resolution* shows an intricate motivic process of the *resolution* that is mostly based on two short intertwined cells or motifs. These motifs are introduced in phrase 3.3. The first motif consists of a descent to the lower neighboring tone, and an ascent back to the starting tone, followed by a skip of a third interval (the tones F4–E4–F4–Ab4 indicated with a rectangle). The second motif comprises a stepwise descent of three tones (the tones Ab4–G4–F4 indicated with an oval).

Rhythm-wise, the *resolution* is mostly based on variations of quarter notes. As indicated by the dashed bar lines, phrase 3.3 includes a rhythmic fraction that is equal to one bar of duple meter. In addition, similar to phrase 3.1, the pedal tone F3 at the beginning of the phrase stimulates a pick-up tone to a metric melodic line. The last part of the *resolution*, particularly units 3.4b-34e, includes a significant metric segment comprised of three consecutive bars of duple meter (the bars are indicated with numbers between brackets).

Unit 3.4a is a threefold ascending sequence that is based on transpositions of the two motifs. As indicated by the rectangles and ovals, the two motifs are put together in a continuous intertwining manner or in the form of a chain, which highlights the elaborate melodic content. The elaboration on the same melodic materials continues into the metric segment (units 3.4b, 3.4c and 3.4d). In this threefold sequence, several transpositions of the ascending four-tone motif (marked with ovals) form an anacrusis or pickup for each bar.

Phrase 3.5 is a conclusive cadence that represents a scheme for the majority of cadences at the end of each development section. The core of the scheme consists of three main melodic components. Described in a general manner, the three melodic components consist of:

1) a descending stepping passage from the tone C5 to C4 using sixteenth notes (unit 3.5a);
2) a descending passage from G4 to C4 using sixteenth note triplets or groups of three sixteenth notes (unit 3.5b);
3) an ending melodic figure (unit 3.5c).

The large leap of an octave at the beginning of the phrase and the ascending cell C4–D4–Eb4 in the beginning of unit 3.5b are key in maintaining the flow in this phrase. The ascending cell C4–D4–Eb4 in unit 3.5b utilizs a ‘syncopation’, a sixteenth note plus eighth note plus sixteenth note (short-long-short rhythmic pattern). This cell carries the transition between the two passages while maintaining the flow to the second descent. The flow is also maintained by a brief anticipation as a result of the accentuation of the unstable tone D4. Similar ascending cells recur in the cadences of development sections 2, 5 and 6.

As previously mentioned, the core of the scheme is found in most of the conclusive cadences, yet many variations are introduced. The most variable component in the cadence is the first passage. The second passage is mostly less flexible, especially in the pitch contour. As the description above implies, the scheme conveys an intensification towards the ending melodic figure through a gradual narrowing of the tone range (C5 to C4, G4 to C4, and Eb4 to C4). This

is paralleled with narrowing the rhythmic patterns of each unit (groups of four sixteenth notes, followed by groups of sixteenth note triplets or three sixteenth notes).

At this point, I would like to reflect on a quote from Feki's dissertation that applies to the exposition and development 1:

> L'exposition du maqâm nahāwand a été introduite par deux syntagmes. Le premier est une sorte de courte phrase qui avait pour rôle à mon avis d'asseoir la tonique du maqâm. Le deuxième a une structure assez particulière. Il est assez sub–phrase é et repose sur des motifs. Il n'expose pas une cellule particulière mais l'échelle racine toute entière. Tous ces éléments laissent penser que ce syntagme repose plus sur des idées musicales précomposées que sur l'improvisation proprement dite. Il constitue donc une sorte de prélude au taqsîm. Il n'est d'ailleurs pas surprenant de voir ce type d'idées préétablies quand on connaît le génie de Sunbâtî dans le domaine de la composition.
>
> Après cette introduction qui a duré près d'une minute, le musicien commence son travail d'exposition et de développement de la cellule racine puis de la cellule complémentaire.[222]

In the first paragraph, Feki suggests that the music material in development 1 is based on pre–composed ideas. This suggestion is strengthened by the unconventional melodic characteristics that I have pointed out in my analysis, namely, the highly sequential nature of the phrases, the minimalist approach to rhythmic patterns in each phrase, the quasi-metric and the metric phrases, and finally, the elaborate motivic materials.

In the second paragraph of the quote, Feki suggests that the exposition and development 1 form an introduction to the *taqsīm*, which implies that the improvisation process in this recording begins in section 2. As an alternative to this suggestion, I believe that al-Sunbāṭī applied a pre-compositional process to other melodic segments in this *taqsīm*, in particular in development sections 2 and 3 where similar unconventional music materials are evidently found.

Development 2

The second development section (Fig. 115) retrieves to the tonic level and uses a considerably narrow tone range B3–Ab4. Despite that, in my opinion, the section maintains the character of a development section and includes an *action* plus an elaborate closure process: In *fāṣilah* 4 (*action*) the prominence of the tone G from the previous section is maintained in the

[222] Feki, *Musicologie, sémiologie ou ethnomusicologie*, p. 308.

background (I will expand on this below); and in *fāṣilah* 5 (*resolution*) the melody gradually descends and resolves to the tonic.

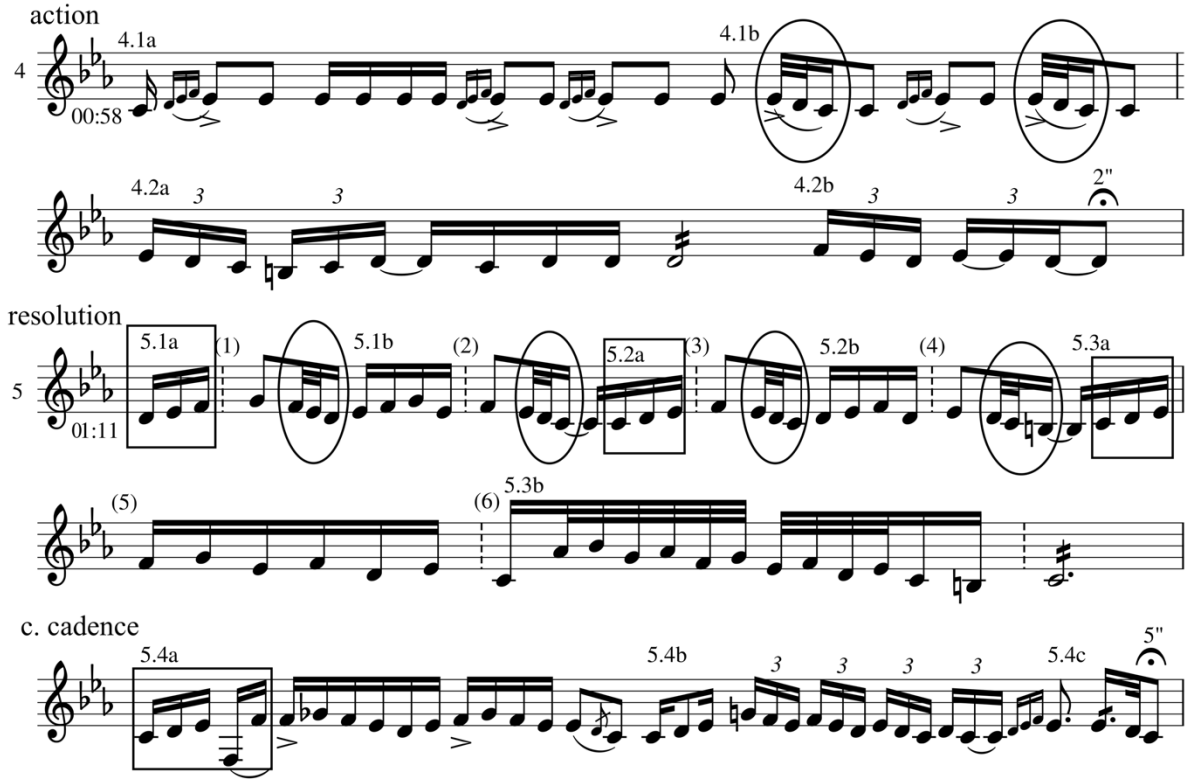

Figure 115: al-Sunbāṭī's *taqsīm nahāwand*, development 2 [00:58-01:35]

The melodic content in the *action* and the *resolution* maintain a distinctive melodic and rhythmic character as in the previous section. The *resolution* displays an intensification of the music material towards the arrival at the tonic. Moreover, the melodic fabric in *action* and the *resolution* is slightly modified due to the complete 'lack' of pedal tones.

Phrase 4.1a focuses on *jins nahāwand* in its minimal form. In unit 4.1a, the tone Eb4 is repeated several times, and unit 4.1b interchanges between Eb4 and C4 through a descending three-tone motif Eb4–D4–C4. This short motif recurs later on in the *resolution*.

The prominence of quarter note variations and the rhythmic accents in phrase 4.1 stimulate a quasi-metric character. The resemblance of this phrase to metricity is enhanced with the introduction of two phrases in duple meter in the next *fāṣilah*. In addition, the motif includes a new rhythmic element, the thirty-two notes durational values.

The interchange between the tones Eb4 and C4 in phrase 4.1 is followed by a cadence on the tone D4 in phrase 4.2. The cadence on the relatively unstable tone D4 – the second tone of *nahāwand*, creates anticipation to the next phrase.

The modality in this phrase is interesting. Feki, for example, refers to this modality as *kurd* D4.[223] Even so, the presence of the tone B3 suggests that the tone D4 in this phrase is the fifth tone of *ḥijāz* G3, the *jins* below the tonic C4. Figure 116 illustrates the full scale of *ḥijāz* G3, while the shaded tones and the slur indicate its complete *ajnās*. The tone B3 plus the cadence on D4 enhance the tone G3 in the background.

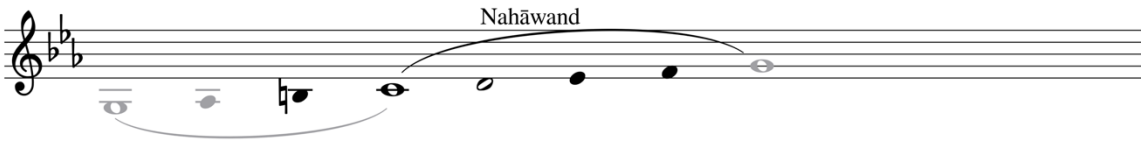

Figure 116: *ḥijāz* G3

Fāṣilah 5 is comprised of three metric phrases that gradually descend and resolve the anticipation created by the cadence on D4. Phrases 5.1 and 5.2 include four bars of duple meter organized as a real sequence. Phrase 5.3 includes two descending passages, one bar of triple meter (or 3/8) plus one bar of duple meter.

Phrases 5.1 and 5.2 elaborate on short motifs from previous phrases. These motifs (Fig. 117) are the ascending four-tone motif introduced in the exposition and the descending three-tone motif from phrase 4.1. For the purpose of illustration, I will call them motifs 1 and 2. Motif 1 forms a pickup to bars 1 and 3 (marked with rectangles in Figure 115), and motif 2 is used four times as an exact repetition and a transposition (marked with ovals in Figure 115). In addition, motif 1 forms a linking cell between phrases 5.2 and 5.3, demonstrating once again the unconventional interweaving of a few semi-phrases in this *taqsīm*.
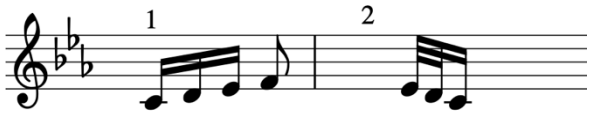
Figure 117: al-Sunbāṭī's *taqsīm nahāwand*, two motifs in development 2

Pitch-wise, the tone G comes to the foreground and is emphasized by its metrical position on the first beat of the first bar.

The *resolution* intensifies the pace towards the conclusive cadence. Though this was a prominent pattern in *taqsīm ḥijāz*, in the current *resolution*, the intensification is spread on a larger melodic portion, and it is achieved through a gradual augmentation of the size of the different melodic units. In phrases 5.1 and 5.2 the melody is spanned over two bars in duple or in 4/8 meter. This is followed by two short semi-phrases: unit 5.3a consists of one bar of 3/8 meter and unit 5.3b is consists of one bar of duple meter. The intensification is enhanced

[223] Ibid., p. 290.

through a large leap of a minor sixth interval from the tonic to the tone Ab4, followed by a descent using thirty-two note durational values.

The conclusive cadence displays a modification to the scheme described previously and has a weaker conclusive effect. Its first melodic unit briefly emphasizes *nahāwand muraṣṣa ʻ*[224] (Fig. 118), which is a combination of *jins nahāwand* plus *jins ḥijāz* F4.

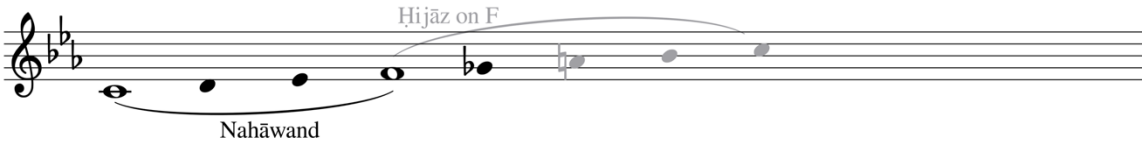

Figure 118: *nahāwand muraṣṣa ʻ*

According to Feki, this brief modal change adds 'color' to the *maqām,*[225] and according to Roustom 'the use of the Gb also serves the purpose of delaying the expected *qafla* [cadence].'[226]

In addition to these observations, this modal change should be seen as a continuation of the 'suspension and resumption' of the tone G which started in the *action* and the *resolution*. Through emphasis on the tone F4 (supported by the pedal tone F3) and the use of the alternating tone Gb4, the modulation temporarily suspends the tone G4. The suspended G4 is revealed once again in the next semi-phrase 5.4b. Furthermore, the ascending four-tone motif at the beginning of the phrase (marked with a rectangle in Figure 115) creates a sense of continuation and cohesion with the *resolution*.

Like the cadence scheme, the transition between the first melodic component (unit 5.4a) and the second melodic component (unit 5.4b) is achieved through the use of an ascending cell C4–D4–Eb4, consisting of a sixteenth note plus an eighth note plus a sixteenth note.

Development 3

The *action* (Fig. 119) gradually re-establishes the dominant tone as the melodic pivot and emphasizes the secondary *jins kurd* for the first time in this *taqsīm*.

[224] Also known as *nahāwand rūmī.*
[225] Ibid., p. 291.
[226] Roustom, *A Study of Six Improvisations on the ʻUd*, p. 84.
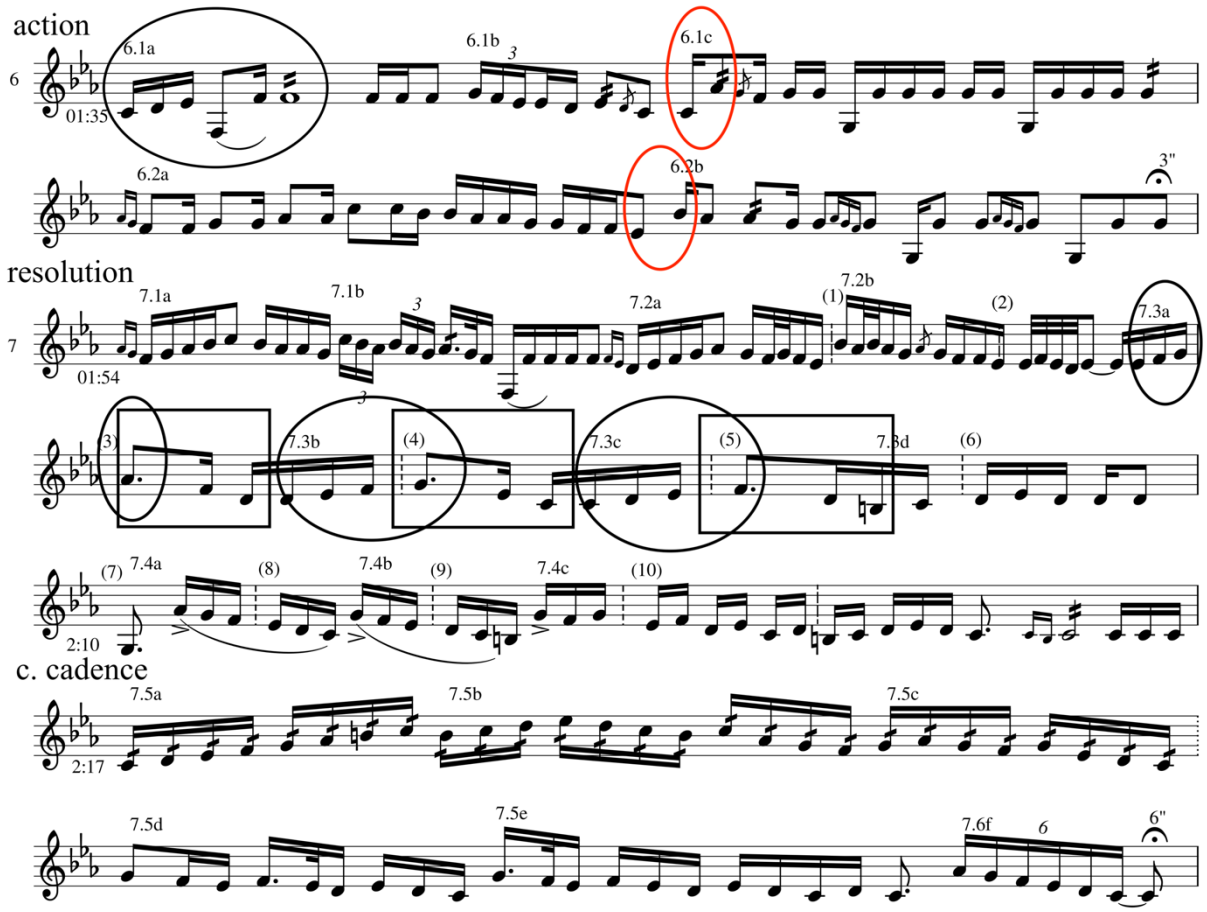
Figure 119: al-Sunbāṭī's *taqsīm nahāwand*, development 3 [01:35-02:32]

Compared to the prominent quasi-metric phrases in previous *actions*, *fāṣilah* 6 introduces new melodic elements: two long *iqāmāt* on the tones F4 and G4 in phrase 6.1; large leaps of a minor sixth interval C4–Ab4, and a fifth interval Eb4–Bb4 (marked with red ovals); and the slow settling on the dominant in unit 6.2b. At the same time, it maintains the motivic process by opening with the ascending four-tone motif C4–D4–Eb4–F4 (marked with a rectangle). In addition, the variations of an eighth plus sixteenth note and the variations of a quarter note in unit 6.2a resembles the previous section.

The *resolution* of development 3 turns back to the prominent sequential organization in previous sections and the utilization of meter. The metric phrases in particular are mostly organized as real sequences (units 7.3, 7.4a and 7.4b) and they form the pinnacle of metricity in al-Sunbāṭī's recording. From semi-phrase 7.2b and throughout phrases 7.3 and 7.4, the melody includes ten bars (indicated with numbers between brackets in the score): bars 1–4 are in duple meter and bars 5-10 are in triple meter. Moreover, in phrase 7.3, the melody proceeds with the motivic process. As the ovals in Figure 24 show, the pickup to each bar consists of a transposition of the ascending four-tone motif.

The *resolution* descends from the range of the dominant to the tonic in a gradual and significantly orderly manner. Figure 120 outlines the highest and lowest tones in each unit in the melodic descent. It clearly shows the orderly pitch organization of parallel stepwise motion where the units of the descent – be it a phrase or a semi-phrase – are confined to consistent intervals; i.e., a fifth (or diminished fifth) interval in units 7.1-7.3c, and a sixth interval in phrase 7.4.
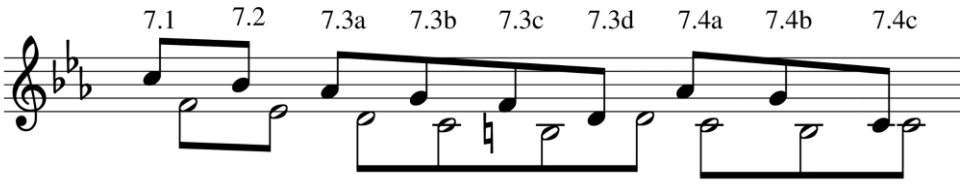
Figure 120: al-Sunbāṭī's *taqsīm nahāwand*, fundamental melodic line of development 3

The distinctive rhythmic and pitch structure correspond with unconventional melodic figures. In phrase 7.3 the melody shows atypical intervallic behavior consisting of consecutive triads: units 7.3a, 7.3b and 7.3c and uses two successive descending skips of third intervals, forming altogether the three consecutive descending triads Ab4–F4–D4, G4–Eb4–C4 and F4–D4–B3 (indicated with rectangles in bars 3–5).

The triadic figures in units 7.3a-7.3c go against the 'traditional' intervallic nature or behavior in the *taqsīm* genre; it contradicts, for instance, with al-Faruqi's statement that 'chordal melodies do not exist.'[227] These triads combined with the meter are perhaps the most striking elements in *taqsīm nahāwand*, and they are an explicit example of the influence of westernization on Arabic melody in the course of the 20th century.

The unconventional melodic figures are carried on with two successive descending passages in units 7.4a and 7.4b, followed by a descending skipping passage of third intervals in unit phrase 7.4c. The passages are intertwined with frequent leaps: in bar 7, the melody uses a leap of a ninth interval (G3–Ab4); in bar 8 there is a leap of a fifth interval (C4–G4); and in bar 9 the melody uses a leap of a minor sixth (B3–G4).

In a similar fashion to development 2, the current *resolution* displays an intensification of the music material by means of a gradual augmentation of the different melodic units in parallel to the descending melody.

The first segment of the fundamental melodic line (Fig. 120), the tones F4–Eb4, is spanned over two long melodic units in phrases 7.1 and 7.2. The middle segment of the descent, the tones D4–C4–B3–D4, is spanned over four shorter units in phrase 7.3, each equaling two quarter notes. In the last portion of the descent, the tones C4–B3–C4, the structure is narrowed

[227] Al-Faruqi, *The Nature of Musical Art*, p. 233.

to two passages consisting of six sixteenth notes, followed by a skipping passage consisting of four pairs of sixteenth notes.

The intensified structure in the *resolution* continues into the cadence, which displays a strong conclusive character, the strongest in this *taqsīm* so far. This implies expanding the cadence scheme. The first component includes three semi-phrases (units 7.5a-7.5c) that form a large ascending-descending scalar passage spanning an interval of a minor tenth. The passage reaches a pitch climax with the tone Eb5. Moreover, the significant use of tremolo in this atypical passage enhances its climactic character.

The second component includes two sequential passages descending from the tone G4 to C4 (units 7.5d and 7.5e) that are rhythmically varied. The last component of the scheme, the ending melodic figure (unit 7.5f), consists of a large descent from the tone Ab4 to C4 grouped in a sextuplet. The descent of a sixth interval resembles previous melodic units in this section, the C4–Ab4 leap at the beginning of unit 6.1c, and the descending passage using the same tones in unit 7.4a (Fig. 119).

Development 4

Development 4 (Fig. 121) introduces new music material and a different structure which evidently differentiate it from the previous sections. The section remains within the dominant level and carries a long modulation to *bayātī* G4. Figure 122 illustrates the tone range of the modulation (the shaded tones depict the complete scale of *bayātī* G4 plus *jins rāst* below G4). The section 'lacks' a *resolution* and the transition from *bayātī* back to *nahāwand* is realized abruptly within a bridge that links the *action* and the cadence.

Fāṣilah 8 introduces *bayātī* G4 and decreases in the tempo from an average of 160 BPM in the previous sections, to approximately 135 BPM. The new average tempo is maintained throughout the *action* until the cadence. The *action* continues into *fāṣilah* 9 with a number of consecutive short phrases (9.1-9.9) that expand on the new modality. When referring to this segment of the *taqsīm*, Roustom writes: 'the use of tremolo is more prominent in al-Sunbāṭī's interpretations of *bayyātī-nawa* as is the increased use of vibrato. At times, he combines tremolo and vibrato to heighten the emotive effect. Vibrato is a device that was hardly heard in the previous *nahāwand* section.'[228]

[228] Roustom, *A Study of Six Improvisations on the 'Ūd by Rīyād al-Sunbāṭī*, p. 85.
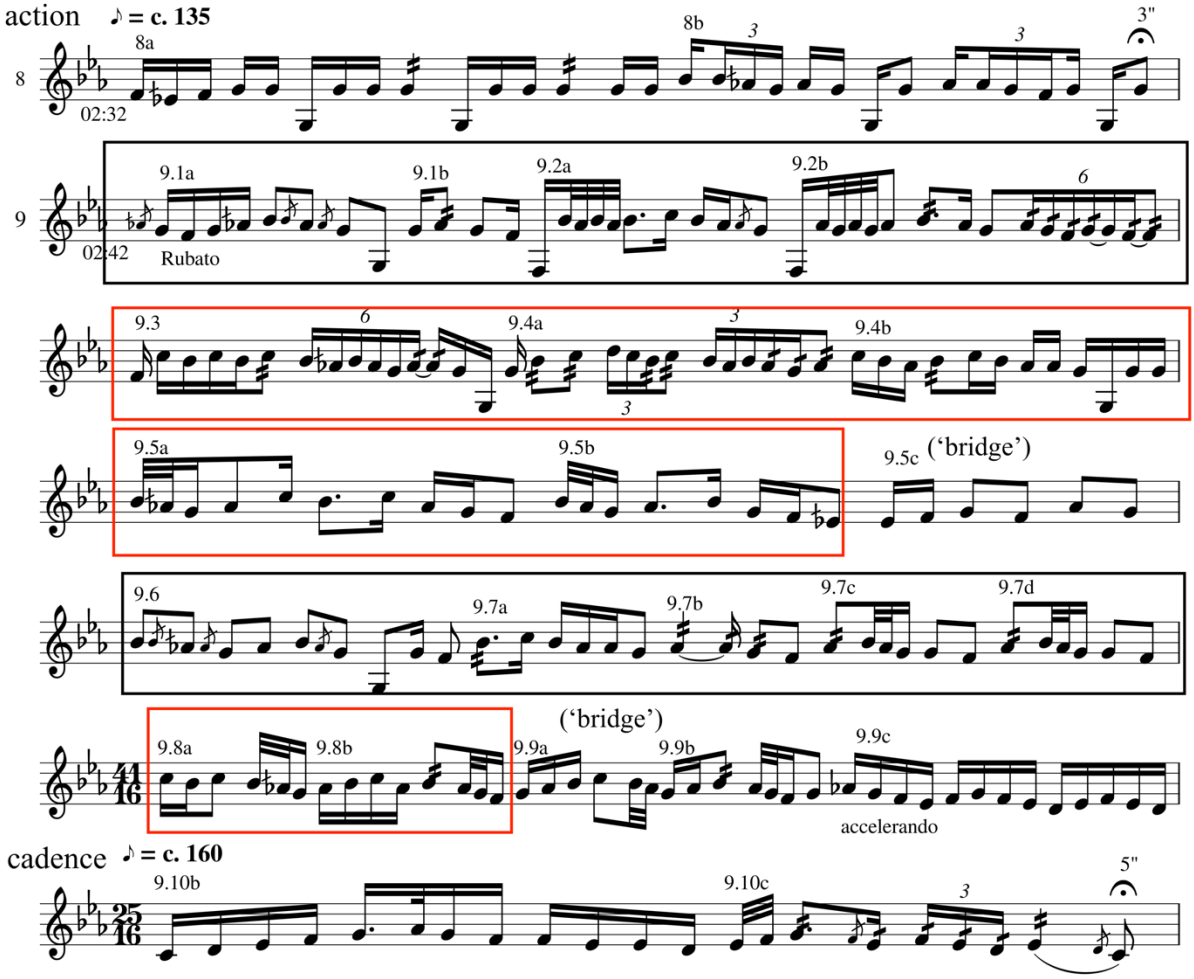
Figure 121: al-Sunbāṭī’s *taqsīm nahāwand*, development 4 [02:32-03:30]

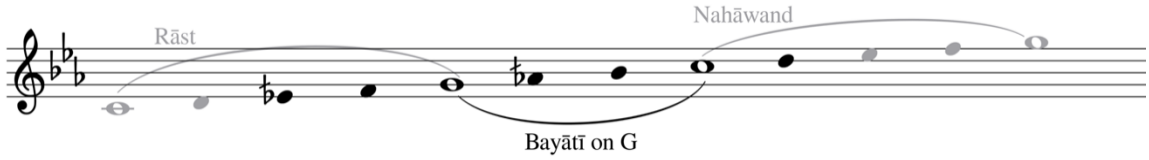

Figure 122: *bayātī* G4

In addition to the characteristics described above by Roustom, the most significant quality of this melodic segment is perhaps the motivic process that is realized through repeated phrases (marked with colored rectangles). Phrases 9.1-9.4 introduce a songlike ‘theme’ or a large motif, i.e., a motif that occupies a whole phrase or more. The motif includes two parts (marked with black rectangles). Phrase 9.1 forms the first part and is repeated with modification in phrase 9.2. The first part of the motif ends with the unstable tone F4, creating an anticipation for an arrival of tone G4. The arrival is realized in the motif’s second part, phrase 9.3. Phrase 9.4 is a repetition with modification of phrase 9.3.

Phrase 9.5 forms a short bridge between the motif and its restatement in the next melodic segment. The phrase begins with an elaboration on the second part of the motif, more specifically in unit 9.4b. The melody descends to the lowest tone of the modulation, the tone E4 half flat in unit 9.5b, and ascends to the first tone of the motif's restatement, the tone Bb4 in phrase 9.6.

The bridging phrase is differentiated from the motif with fewer embellishments and the lack of tremolo. As a result, it has a clearer rhythmic structure. Its last semi-phrase, unit 9.5c, enhances the forward movement towards the restatement of the motif in the next two phrases. Phrases 9.6-9.8 are a restatement of the motif with modification. Phrases 9.6 and 9.7 are a repetition of phrases 9.1 and 9.2. Phrase 9.8 is a repetition of phrase 9.3. The motif avoids an ending on G4, and ends with F4.

Phrase 9.9 is another bridge that links the *action* and the cadence (unit 9.10). It elaborates on the previous unit 9.8b and descends from the tone C5 to the tonic. The descent gradually turns back to the original *maqām*. The tone Ab4 at the beginning of the cadence signals the return to *nahāwand*, and the phrase progresses directly into the cadence. In parallel, the passage includes an acceleration in tempo and the cadence reverts to a similar tempo as the previous sections (approximately 160 BPM).

Development 5

We could describe the main point in development 5 (Fig. 123) as establishing an unexpected modulation to *nakrīz* F4 (Fig. 124), a combination of *nawā-athar* F4 plus *nahāwand* C5. This modulation completes an ongoing process from the beginning of the *taqsīm* by emphasizing the tone F, especially in the pedal tones. However, al-Sunbāṭī's artistry is also reviled in the way he executes the modulation, and in the way he resolves back to the main *maqām*, and correspondingly, in the overall structure of this section in addition to other distinctive features.

The *action* proceeds to *nahāwand* C5 with the leading tone B4 announcing the melodic shift to the octave level at the beginning of *fāṣilah* 10. The pedal tone F3 in the *iqāma* and the melodic fragment in unit 10b hint on the modulation in the next *fāṣilah*.
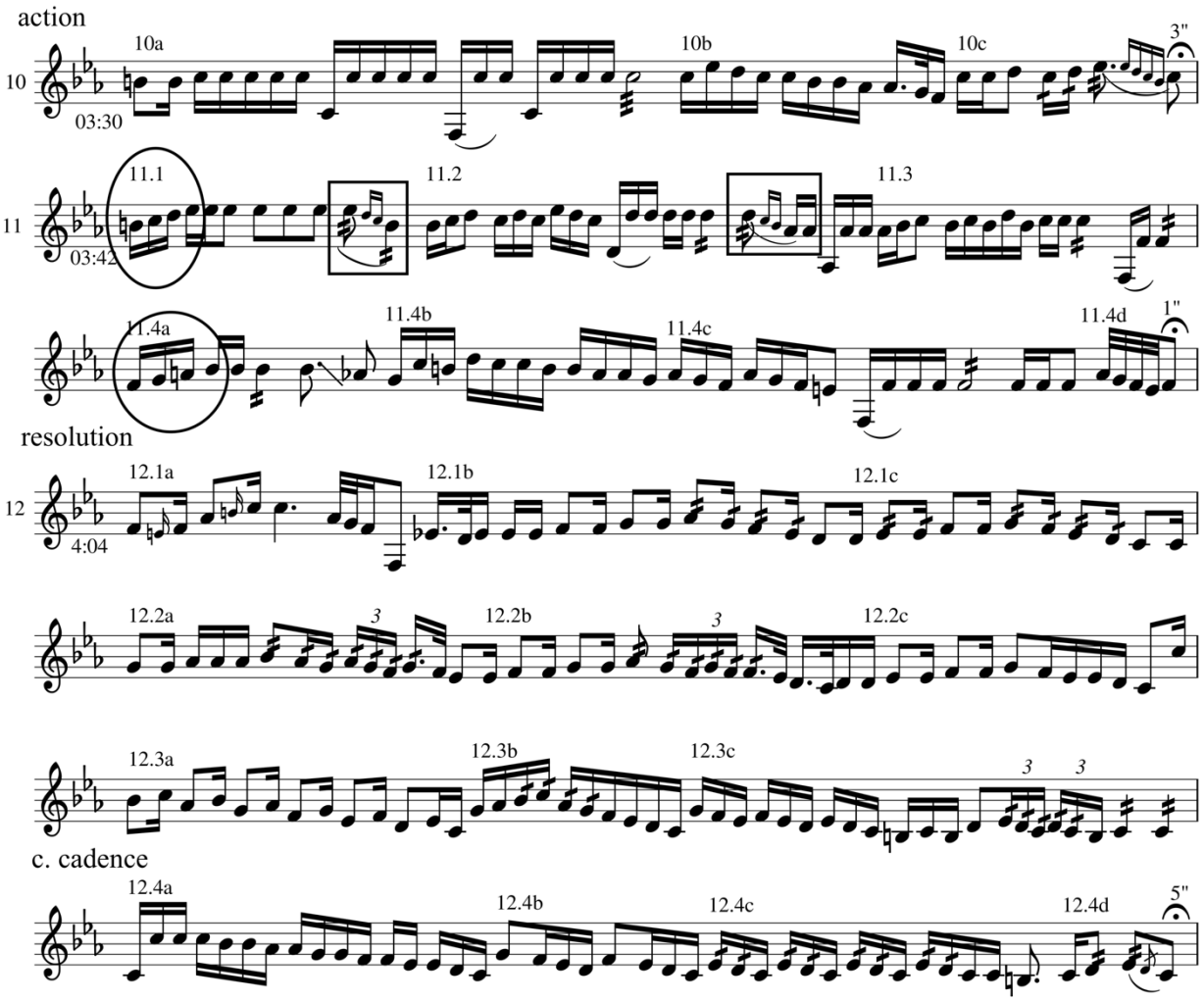
Figure 123: al-Sunbāṭī's *taqsīm nahāwand*, development 5 [03:30-04:42]

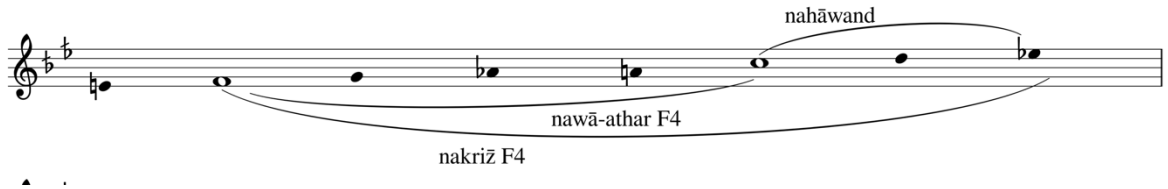

Figure 124: *nakrīz* F4

Fāṣilah 11 establishes the modulation with a gradual descent and creates modal instability and un-clarity until the cadence: phrases 11.1 and 11.2 descend through two consecutive skips of triton intervals (marked with rectangles) creating an 'expectation' to an arrival at the dominant tone G4; phrase 11.3 'defies' the expectation and skips from the tone C5 to F4; in unit 11.4a the tone A4 is contrasted with Ab4 and the tone Bb4 is contrasted with B4; before the cadence in unit 11.4d, units 11.4b emphasize *nakrīz* and strengthen it with the leading tone E4 and the *iqāma* on F4.

The *action* continues the motivic process from the exposition and development sections 1–3. Like the exposition, the melody constantly moves with sixteenth-note values, and phrases 11.1 and 11.4 use transpositions of the ascending four-tone motif (marked with ovals).

The *resolution* opens with an unconventional melodic figure in the shape of a triad (unit 12.1a) comprising the tones F4–Ab4–C5 and ending with tone F4. This semi-phrase resembles the modulation in the previous *fāṣilah*, and at the same time its core rhythmic material, the eighth plus sixteenth note durational pattern, is used as the bases for rhythmic construction in the following phrases. This is another example of how the coherency and continuity of music material is maintained throughout the recording.

Units 12.1b and 12.1c begin a process of re-establishing *nahāwand*. They elaborate on the opening semi-phrase and introduce a melody in *nahāwand* that has a songlike character. The melody includes a twofold sequence that is mostly based on eighth plus one three sixteenth note and creates a quasi-metric character.

Phrase 12.2 expands the melodic line to the secondary *jins kurd* on G4. Units 12.2b and 12.2c are a restatement of units 12.1b and 12.1c. The re-establishment of *nahāwand* is further strengthened in phrase 12.3. This phrase displays a structure of a cadence. Unit 12.3a employs the same durational pattern as the songlike melody.

The conclusive cadence is another variation on the scheme, more specifically, it introduces a rhythmic variation in the scheme's second component. In units 12.4c and 12.4d, the melody descends from G4 to C4 with two cells, each using a rhythmic pattern consisting of an eighth plus three sixteenth. In addition to the new rhythmic pattern based on five, unit 12.4c expands the descending passage by repeating the descent Eb4–D4–C4 in groups of three sixteenth notes. The repetition, the tremolo, and the ending on the leading tone B3 in unit 12.4c, create intensification towards the ending melodic figure.

Development 6

The *action* of the last section (Fig. 125) draws the attention of both Feki[229] and Roustom.[230] Their point of focus here is the modality in phrases 14.1 and 14.3, particularly the usage of the accidental tones Db5 (in units 14.1b and 14.3b) and F#4 (in units 14.1c and 14.3c).

[229] Feki, *Musicologie, sémiologie ou ethnomusicologie*, p. 301.
[230] Roustom, *A Study of Six Improvisations on the 'Ud*, p. 86.
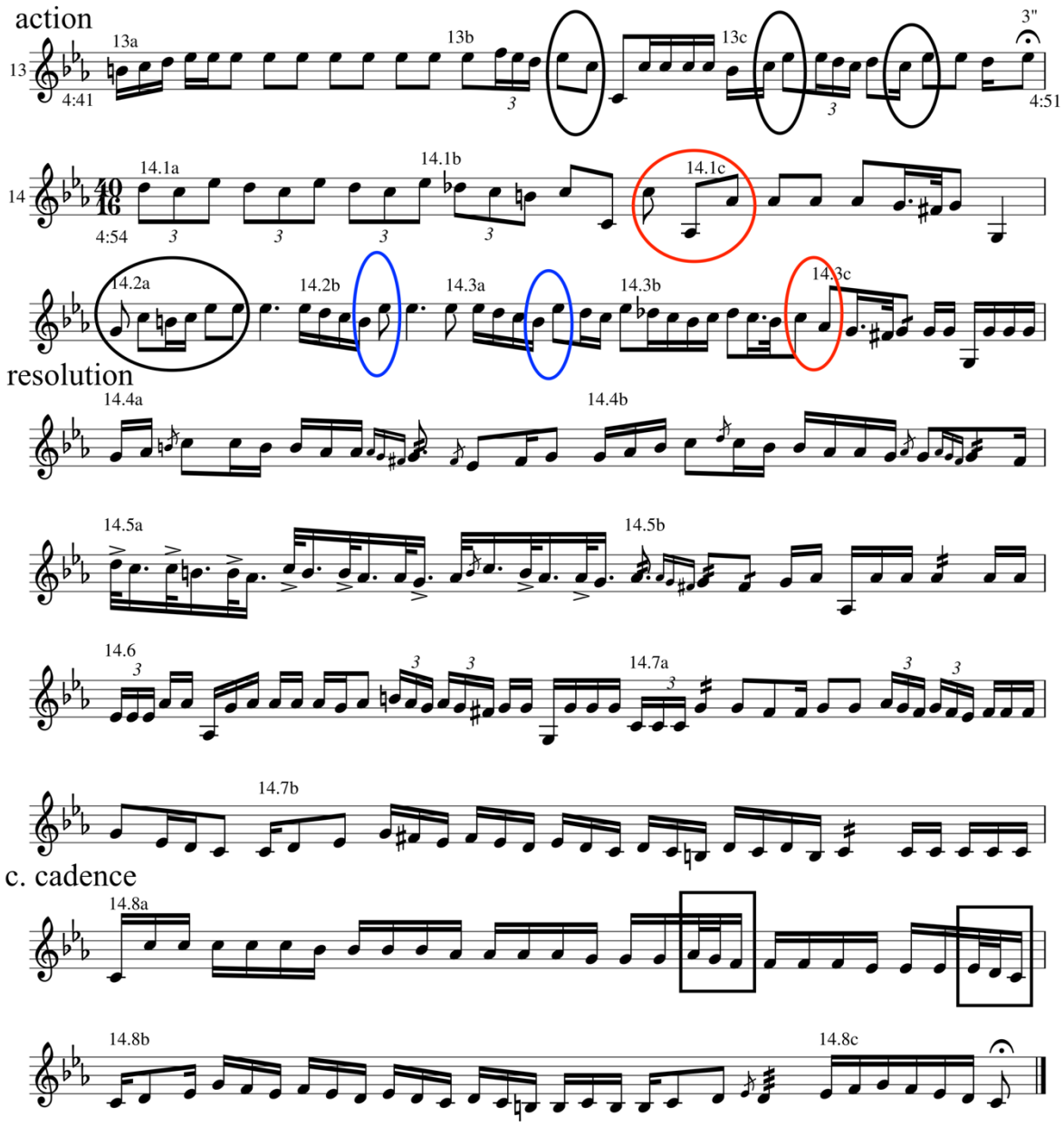
Figure 125: al-Sunbāṭī's *taqsīm nahāwand*, development 6 [04:42-05:49]

Feki describes this modality as ambiguous: 'sur le plan maqâmique ce syntagme affiche une certaine ambiguïté.'[231] Eventually, both Feki and Roustom choose to classify the modality in the *action* as *athar-kurd* (Fig. 126). Roustom describes this point as follows: 'although the full *maqām* is not present the use of the Db5, B4 natural and F#4 all hint at *Athar Kurd*.'[232] In Figure 126, the missing *jins* of *maqām athar-kurd* is indicated with the shaded tones and slur.

[231] Feki, *Musicologie, sémiologie ou ethnomusicologie, p.* 301.
[232] Roustom, *A Study of Six Improvisations on the 'Ud by Rīyād al-Sunbāṭī,* p. 86.
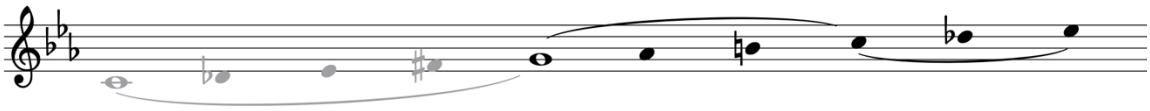
Figure 126: *athar-kurd* scale

In my opinion, the modality in the *action*, or more specifically the accidental tones and their context, are better understood in a comprehensive examination that also includes the function of this melodic segment in the overall structure: it forms the structural climax of the *taqsīm*.

Al-Sunbāṭī creates the climax by introducing a repeated melody, or a large motif with a tension-suspense effect. This effect is stimulated by a number of interlinked elements. In addition to the ambiguous modality or accidentals, there is an emphasis on the highest pitch, melodic repetition and variation, unconventional intervals, long durational values, and atypical behavior of the cadence.

The motif includes two parts, a *fāṣilah* and phrase 14.1. In phrases 14.2 and 14.3 the motif is repeated with variations. The first part of the motif (phrases 13 and 14.2) ends on the tone Eb5, the pitch climax of the *taqsīm*, and the second part of the motif (phrases 14.1 and 14.3) ends on the tone G4. Pitch-wise we notice three significant elements that enhance the tension-suspense effect:

1) a prominent use of unconventional intervallic behavior (indicated with colored ovals): the uncompensated skips of third intervals C5–Eb5, Eb5–C5 and C5–Ab4; a triadic melodic figure G4–C5–Eb5; and the use of a triton interval B4–Eb5.

2) the ambiguous modality mentioned by Feki and Roustom. In phrases 14.1 and 14.3 the melody contrasts or twists the tones D5 and Db5. In terms of *ajnās* the melody alternates between *jins nahāwand* and *jins kurd* C5 (Fig. 127).
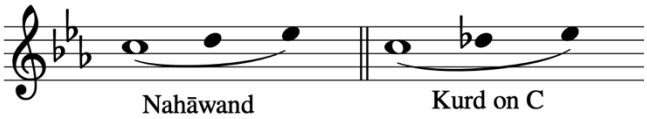
Figure 127: *ajnās nahāwand* and *kurd* C5

3) the lack of a clear and stable cadence in *fāṣilah* 13 and the ending on the non-structural tone Eb5, and more importantly, avoiding a cadence on the octave tone, or cadences that defy expectations.

Rhythm-wise, the large motif uses long durational values – i.e., durational values that are longer than sixteenth notes – at two pivotal points: 1) in phrases 13 and 14.2 the emphasis of the highest pitch Eb5 uses the eighth and dotted quarter notes durational values; and 2) the

alternation of *jins nahāwand* and *jins kurd* in units 14.1a and 14.1b introduce the uncommon eighth note triplets.

Phrase 13 opens with the prominent ascending four-tone motif and maintains the cohesion with the previous section.

Al-Sunbāṭī's final *resolution* is distinctive as it establishes a modulation which is gradually set to *maqām nawā-athar* (Fig. 128).

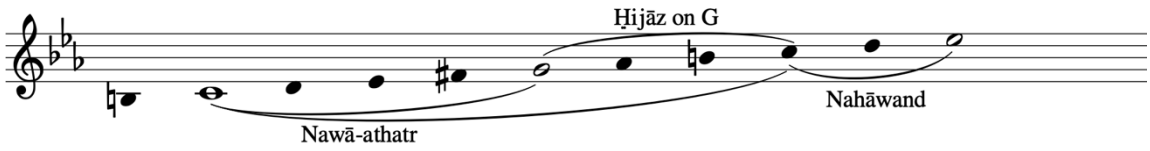

Figure 128: *nawā-athar* scale

In phrase 14.4, the *resolution* begins the process of clarifying the modality and resolving the 'ambiguity' by emphasizing *ḥijāz* G4, the secondary *jins* of *nawā-athar*. As opposed to the tone Db5 in the *action*, the melody in unit 14.5a uses the tone D4. The rhythmic structure is mostly dominated by sixteenth note values and unit 14.5a mostly introduces new rhythmic materials, the thirty-two note plus dotted sixteenth note.

From phrase 14.6 until the end of the *resolution*, the melody gradually descends to the root *jins nawā-athar* and the modulation is finally completed with the *iqāma* on the tone C4 at the end of phrase 14.7.

The final cadence in the *taqsīm*, phrase 14.8, re-establishes the original modality *nahāwand*. It expands on the cadence scheme to significantly magnify the conclusive effect. Most notable here is the expansion of the scheme's first component: unit 14.8 is a descending passage that repeats each tone of *nahāwand*'s scale four times.

Another notable feature of this cadence is the temporary anticipation before the ending melodic figure. The anticipation is realized through a descent to the leading tone B3 and the emphasis on the tone D4 with a quarter note at the end of unit14.8b. The *taqsīm* ends with a significant melodic figure that includes five tones within *jins nahāwand*.

Based on *maqām* development and melodic-rhythmic features, it is possible to organize al-Sunbāṭī's *taqsīm nahāwand* into three major parts. The first part includes the exposition and development sections 1-3. The different segments explore the basic scale of *nahāwand* and introduce a melodic-rhythmic content resembling al-Sunbāṭī's instrumental pre-composed pieces. The second part includes development section 4; it modulates to *bayātī* on G4 and its melodic content shows a large motif with songlike character. And the third part includes development sections 5 and 6. These sections incorporate *jins nahāwand* on the octave in their

melodic development, and the last section reaches a climax by stimulating a tension-suspense effect.

I like to conclude this subchapter with observations on two points. The first point is the distinctive character of the music material in development sections 1-3. The elaborate and unique musical material prominent in these sections resemble the music material in al-Sunbāṭī's instrumental works. These are pre-composed pieces primarily based on meter and having a well-defined musical form (such as a rondo), performed mainly by a large ensemble. Moreover, most of the pieces were written as preludes and interludes to songs composed throughout al-Sunbāṭī's musical career. The similarities between the two artists strengthen the notion that al-Sunbāṭī applied a pre-composition process in these sections.

To illustrate this, I present an examination of the prelude to the song *Dhikrayāt* (Fig. 129), a song in *maqām nahawānd* which was composed by al-Sunbāṭī and performed by Umm Kulthūm in 1955.

This prelude was performed by an ensemble or orchestra consisting a large string section (mainly dominated by violins), in addition to traditional instruments such as *qānūn*, *'ūd*, *nāy* and *riqq*. In terms of structure, it consists of six different sections organized in the form ABCDCEF. Sections A and C are played in free time or *ad libitum*, and the rest of the parts are based on varying meters. The majority of sections alternate between a solo performer (mostly *qanūn*) and the full orchestra (*tutti*); parts E and F are played in *tutti*.

The similarities or resemblance between this instrumental piece and the music material in *taqsīm nahāwand* manifest themselves in a direct and indirect way. *Dhikrayāt*'s prelude is a good example of al-Sunbāṭī's treatment of temporal structures in his ensemble works and it closely resembles the meter in the first three development sections. This prelude combines various metric and rhythmic structures alternating between duple, triple and quadruple meters (in sections D, B and E–F respectively), in addition to *ad libitum* (in sections A and C). In fact, this is a recurring compositional pattern in several of al-Sunbāṭī's orchestral works, especially the repertoire he composed for Umm Kulthūm.[233]

Another major aspect in *Dhikrayāt*'s prelude that resembles the music material of *taqsīm nahāwand*, is its prominent sequential structure (especially real sequences), which is found in each of the parts. This includes the *qanūn* solo in sections A and C, bars 5-6 and 10-11 in section B, bars 19-40 in section D, bars 58-59 in section E, and bars 77-81 in section F.

[233] This examination is based on my familiarity with al-Sunbāṭī's ensemble repertoire. For example, the songs *Gadidt Ḥubak Līh* and *Ghulubt Aṣaliḥ Fī Rūḥī*, two other pieces in *maqām nahāwand*, use the same compositional pattern as in the prelude to *Dhikrayāt*.
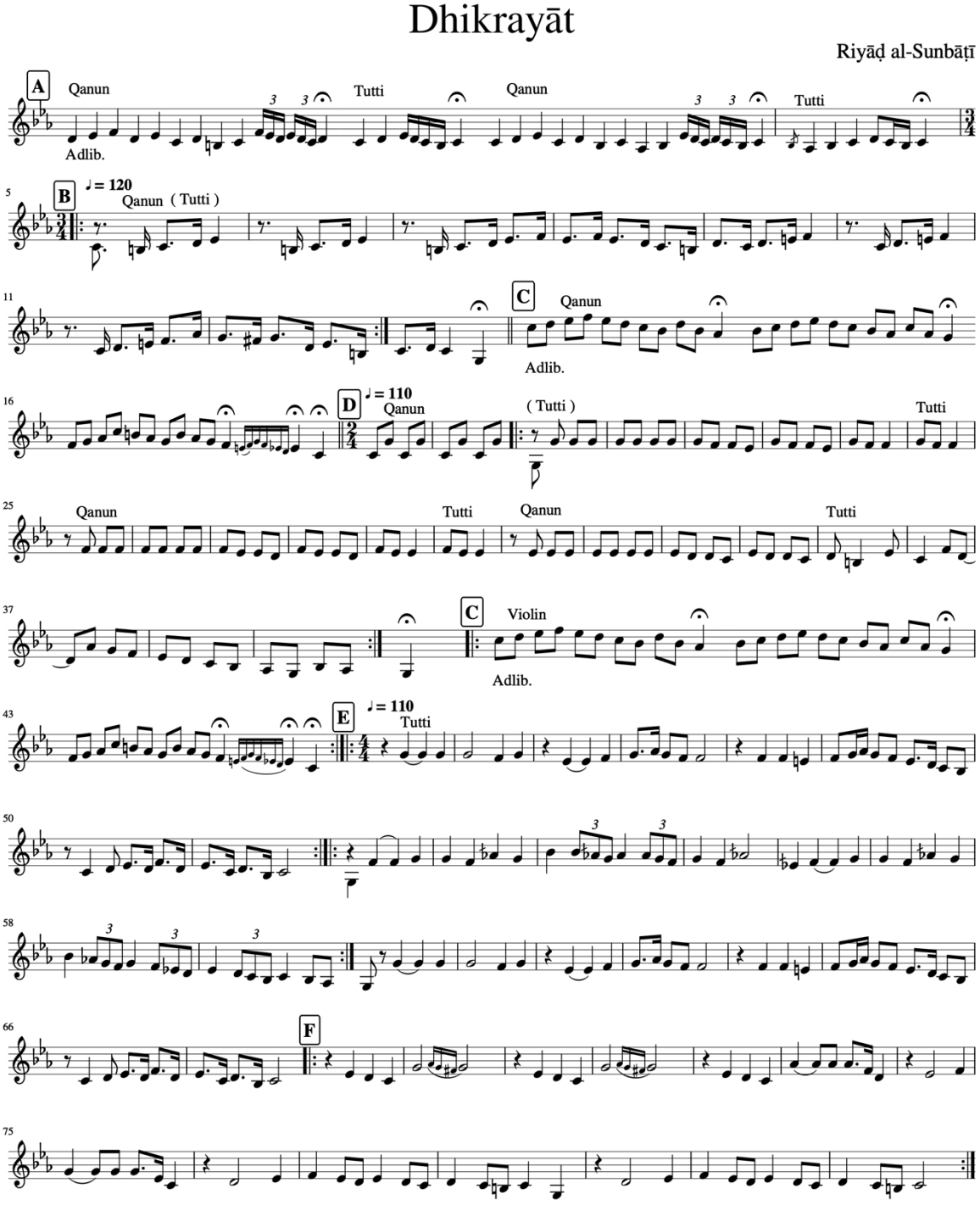
Figure 129: instrumental prelude to the song *Dhikrayāt*

A number of melodic figures shows direct similarity. The most explicit melodic figures are the descending triads in bars 73 and 75 in part F. Pitch-wise, they are an exact copy of the triads in units 7.3a and 7.3b in *taqsīm nahāwand* (Fig. 119). Rhythm-wise, they also employ a similar durational pattern, a dotted eighth plus a sixteenth note. Furthermore, the triads are used in a similar context in both musical pieces where they form part of a melodic descent from the dominant to the tonic.

The skipping patterns are another similarity on the level of melodic figures. For instance, the pattern of thirds in the *qanun* solo (section A) could be aligned with the passage in unit 7.4c (Fig. 119). Moreover, on the level of intervals, we already illustrated the prominence of the minor sixth interval C4–Ab4 in section 3 in *taqsīm nahāwand*. In *Dhikrayāt*'s prelude we find the same sonority in bars 72–73.

The second and final point addresses the tension-suspense effect in the climax. The most distinguished climax incorporating a tension-suspense effect in al-Sunbāṭī's repertoire is found in *taqsīm nahāwand/Ashwāq*. In this recording, the effect occurs as a preparation before the climax between 07:00-07:38 in the timeline. The effect continues in the course of a climax between 07:38-08:31.

In this *taqsīm*, the *maqām* is transposed to A3 (Fig. 130). At 07:00 in the recording's timeline, the beginning segment prior to the climax, the melody modulates to *jins ḥijāz* E4 (Fig. 131). This modulation could also be interpreted as working in the secondary *jins* of *nawā-athar*. In general, this melodic segment has a slower pace; at 07:15 there is a short and slow metric segment using quarter notes triplets; and the section ends on E4. At 07:38, the beginning of the climax, the phrase or *fāṣilah* starts with skips from A4 to C5 (without touching the tone B) and stays on this tone for a couple of seconds; the skip of a third is repeated in the melody several times; this *fāṣilah* briefly creates modal ambiguity and eventually, it replaces the tone B4 with the tone Bb4, gradually completing modulation to *kurd* (Fig. 132). The *kurd* forms a contrast to *ḥijāz*, and the tones Bb4 and G4 contrast with the tones B4 and G4#. Most importantly, *kurd* on A contrasts with the original *maqām nahāwand*.. The distance is mainly manifested in the shift of hierarchy between the prominent tones: in *nahāwand* A the dominant is E, while in *kurd* A, the dominant is D.

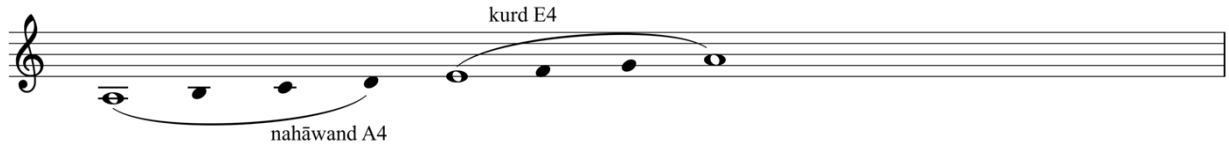

Figure 130: *maqām nahāwand* A3 scale

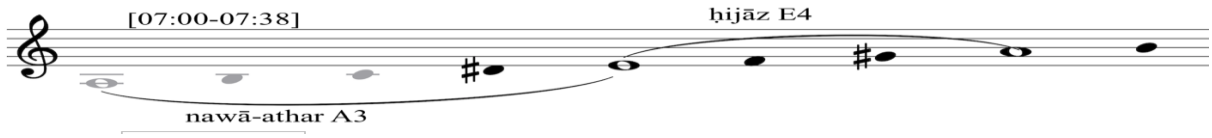

Figure 131: modality in *taqsīm nahāwand*/*Ashwāq* [07:00-07:38]

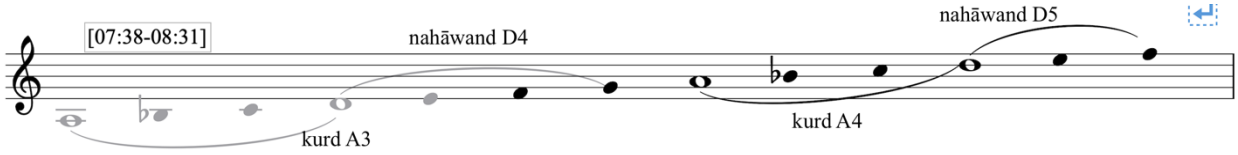

Figure 132: modality in *taqsīm nahāwand*/*Ashwāq* [07:38-08:31]

4.4 **Summary of the significant features of al-Sunbāṭī's *taqsīm* model**

In the following pages, I summarize the most significant features of al-Sunbāṭī's *taqsīm* model. Most of the features will be illustrated with reference to *taqsīm rāst*. A full score of this recording is found in Appendix 1; Table 12 shows the *taqsīm's fawāṣil* and sectional organization; And Figure 133 shows the melodic progression and the main modal entities in each section.

Fāṣilah	Timeline	Length	Section	Section length
1	00:00-00:12	12	exposition	78
2	00:12-00:44	32		
3	00:44-01:18	34		
4	01:18-01:32	14	development 1	57
5	01:32-02:15	43		
6	02:15-02:50	45	development 2	45
7	02:50-03:57	67	development 3	67
8	03:57-05:04	77	development 4	77
9	05:04-05:13	9	development 5	58
10	05:13-06:02	49		

Table 12: *fawāṣil and sections in* al-Sunbāṭī's *taqsīm rāst*

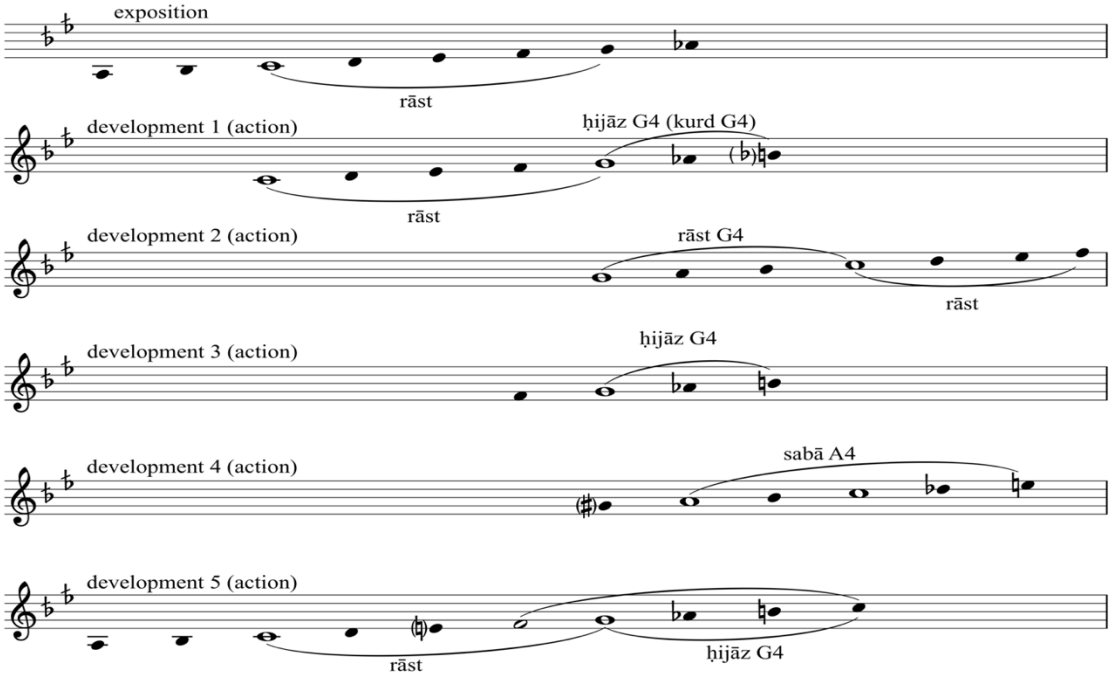

Figure 133: melodic progression in al-Sunbāṭī's *taqsīm rāst*

4.4.1 Structural features

Al-Sunbāṭī's *taqsīm* model is variable in terms of its overall structure. The exposition consists of one to three *fawāṣil*. The first *fāṣilah* is mostly restricted to the root *jins*, and it works the *jins* below the tonic in a minimal way – other *fawāṣil* highlight different tones within the root *jins* mostly with simple *iqāmāt*. The exposition of *taqsīm rāst* includes three *fawāṣil*. The *jins* below the root is partially used (the tones A3 and B3 half-flat) and is used minimally in the opening melodic figure (indicated with an oval). After presenting the root *jins*, *fawāṣil* 2 and 3 highlight the tones D4 and F4 with a simple *iqāma*.

The number of development sections differ in each recording, and they mostly include three to five sections. The favorite organization within a development section includes a short plus a long *fāṣilah*. The short *fāṣilah* introduces one of the main tone levels (and/or a modulation) while the long *fāṣilah* explores it.

While al-Qaṣabjī tends to use a *resolution,* i.e., a gradual descending melodic line in the final closure process (after the climax), al-Sunbāṭī uses elaborate closure processes (including *resolutions* and cadences with strong or intense finality) frequently in development sections. The *resolution* is a key expansion tool or element; it contributes to creating development sections or development processes with different sizes or time durations in every recording.

In terms of climax, al-Sunbāṭī's repertoire varies from building up towards one climax (for instance, in *taqsīm nahāwand* discussed in the previous subchapter) to having two climaxes. Compared to al-Qaṣabjī vibrant and intense single climax, some al-Sunbāṭī's climaxes display a tension-suspense effect. The effect is mostly achieved by an atypical melodic behavior, modulation and a significant change in the rhythm-temporal aspect.

The idea of having two climaxes relates to a structural approach where the *taqsīm* is divided into major parts, with each part including several sections. *Taqsīm rāst* could be divided into three macro parts; the first includes the exposition and development sections 1 and 2. In this part, there is a straightforward build-up into a climax on the octave level, reaching the highest pitch in the recording. One of the salient tools in demarcating the different macro parts are cadences with a strong finality. At the end of the first part in *taqsīm rāst*, for instance, the strength of the cadence is magnified by the noteworthy scalar patterns and movements in phrases 6.5 and 6.6.

The second part includes development section 3; it introduces a distinctive melodic segment based on metricity in a modal area that, as Figure 133 shows, has unfolded earlier in the recording (*ḥijāz* G4). The third part includes development sections 4 and 5. Development 4 goes back to the octave level and introduces a distant modulation to *ṣabā* A4. And the last section reaches a climax with a short modulation to *nawā-athar*, creating a tension-suspense effect in addition to a melodic segment played in z*īr-bamm* technique.

4.4.2 Pitch and melodic features

Maqām

All of al-Sunbāṭī's late commercial recordings, with no exception, are in ascending *maqāmāt*. After establishing the octave tone level, some sections retrieve the dominant level. These sections evolve around a modulation and/or introduce unique melodic content. *Taqsīm rāst* establishes the octave level in the second development section. The *action* of development 3 works mainly in *ḥijāz* G4 (Fig. 133) while introducing one of the most distinctive metric segments in al-Sunbāṭī's repertoire (this segment is discussed below).

In contrast to the fast modal tempo that characterizes some of al-Qaṣabjī's development sections, al-Sunbāṭī tends to dedicate large melodic segments to one modulation. In other words, al-Sunbāṭī's recordings are characterized by full-fledged modulations. The most significant modulation in *taqsīm rāst* happens in the fourth development section, to *ṣāba* A4 (Fig. 133). The 'distance' of this modulation from the main *maqām* is evident, as the 'new tonic' shifts temporarily to the sixth tone. Most of the action, more specifically units 8.1-8.9a, is dedicated to this new modality; but in unit 8.9b, the modality returns to *rāst* C5, preparing for the *resolution* in phrase 8.10.

Melodic sequences

The sequential organization, more specifically real sequences, are evident at a small scale in al-Qaṣabjī's recordings, i.e., they occupy short melodic units such as semi-phrases and phrases. In al-Sunbāṭī's recordings on the other hand the real sequence (or the slightly modified sequence) is one of the most prominent features in his *taqsīm* model and a landmark of his style. Sequences in al-Sunbāṭī's recordings have a significant size, and may occupy large (mostly descending) melodic segments within a section, most importantly at the *resolutions*.

In their investigation of several *taqāsīm* in *maqām nahāwand* performed by Racy, Nettl and Riddle point out the importance of the sequence as a melodic device.[234] After examining transcriptions of two *taqāsīm* by Racy which appear in the article by Nettl and Riddle,[235] it is clear that the sequence in al-Sunbāṭī's model has a more profound role as a tool of melodic development. Racy's *taqāsīm* mostly involve small scale sequences and are used sporadically; for example, compare a fraction of sequences in Racy's recordings (Fig. 134) with phrases 7.8-7.10 in *taqsīm rāst*.

[234] Nettl, Bruno, and Roland Riddle. "Taqsim Nahawand: A Study of Sixteen Performances by Jihad Racy." *Yearbook of the International Folk Music Council*, vol. 5, 1973, pp. 22-25. JSTOR, doi:10.2307/767493. Accessed 12 May 2014.
[235] Ibid. pp. 30-43.
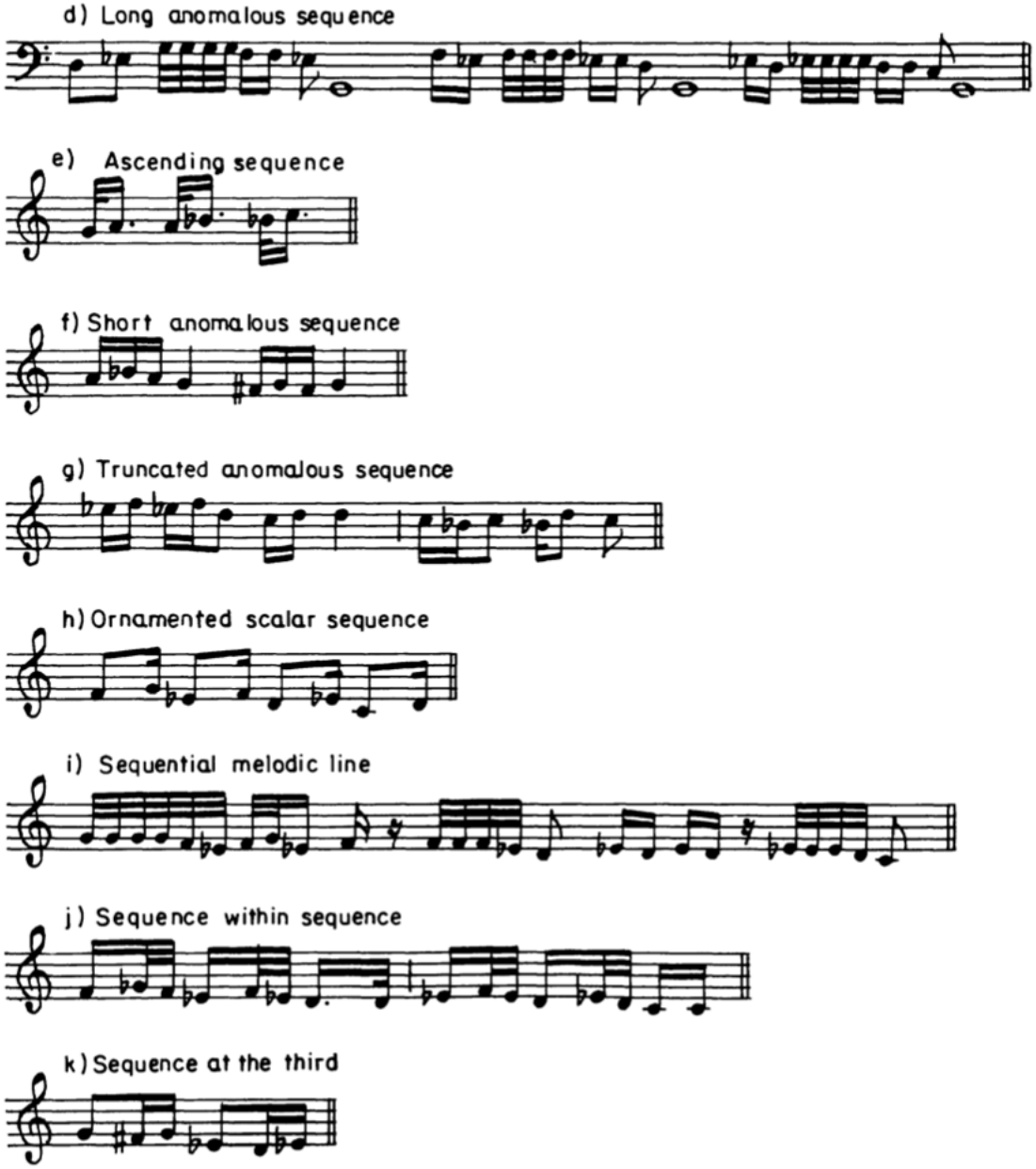
Figure 134: A classification by Nettl and Riddle of sequences in Racy's recordings[236]

Motivic process and melodic patterns

A number of al-Sunbāṭī's recordings include an elaborate motivic process. Such a process is evident in *taqsīm ḥijāz* and *taqsīm nahāwand* discussed in the previous subchapter. What differentiates al-Sunbāṭī's motivic process from al-Qaṣabjī's is the use of large motives, or motives that are equal to significant melodic segments such as a phrase or more. This includes the immediate repetition or restatement of phrases.

[236] Ibid. pp. 30-43.

Scalar motion is one of the prominent melodic patterns or melodic figures in al-Sunbāṭī's recordings and is strongly identified with his *taqsīm* model. These patterns are used as a tool for enhancing momentum and they are typical for *resolutions* and conclusive cadences and help achieving a strong closure within a section.

Figure 135 illustrates a number of prominent scalar passages within *taqsīm rāst*. We can classify such scalar patterns according to three intertwined categories. Firstly, according to their general direction: a descending direction is the most prevalent (units 7.9b, 7.10, 3.1b, 10.11a, 8.11); ascending (unit 5.4), and ascending- descending (units 10.10 and 6.5a) directions are also evident. Secondly, according to their 'shape'; for instance, units 5.4, 7.9b and 10.11a show a straightforward motion, whereas units or 7.10, and 8.11 have a 'curvy' melodic motion. And thirdly, their intervallic organization: in this category we can name a number of patterns such as gradual stepping motion (units 7.9b and 10.11a), skipping patterns (units 5.4 and 6.51) and leaping patterns (unit 6.5b).
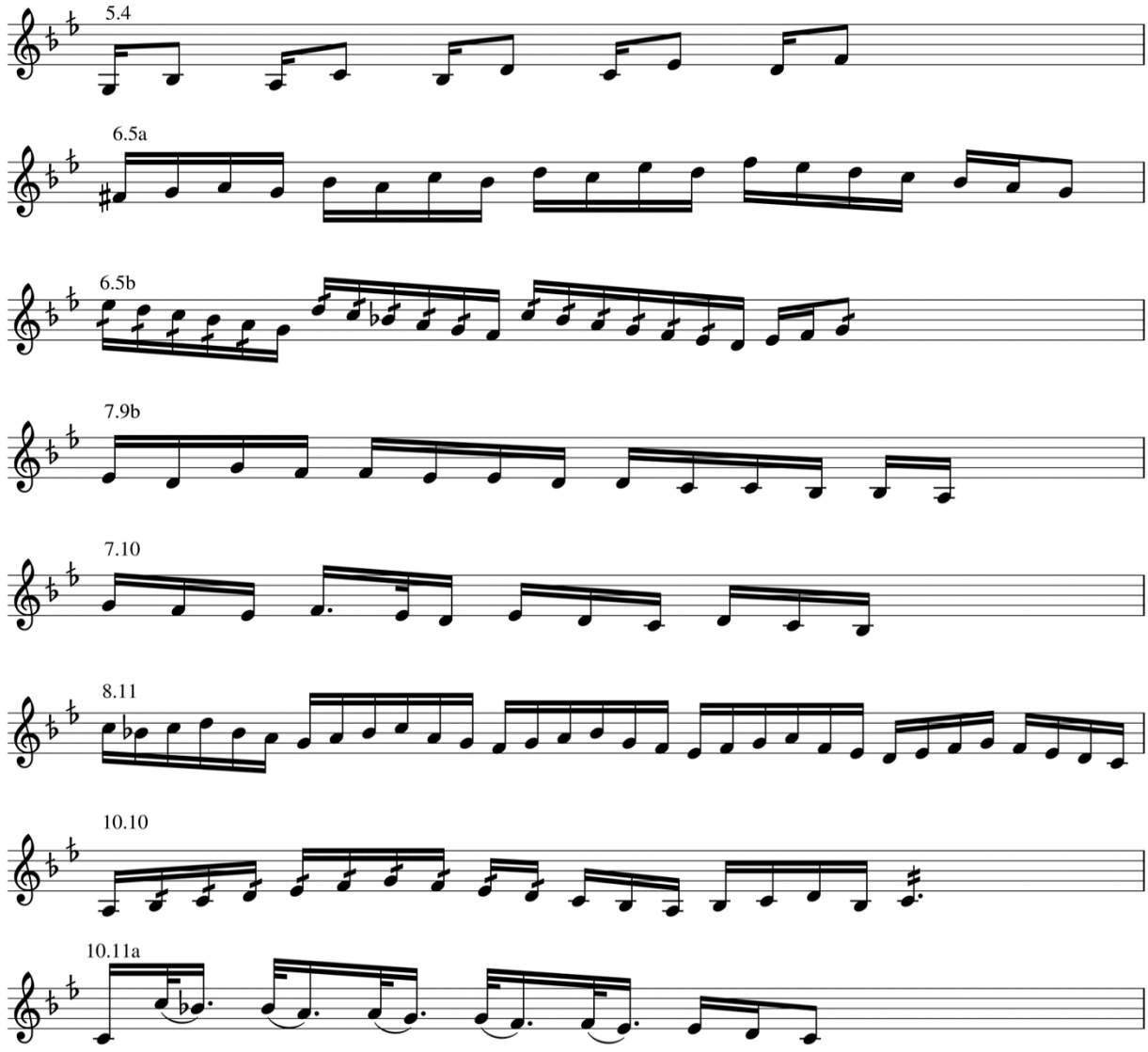
Figure 135: scalar patterns in al-Sunbāṭī's *taqsīm rāst*

Tension-suspense effect at the climax

The tension-suspense effect is one of the most distinctive features in al-Sunbāṭī's model. It is mainly used to create climaxes. Al-Sunbāṭī creates this effect with various melodic and temporal-rhythmic tools. The most salient tool could simply be described as a rare or an uncommon modulation. However, such modulations will most probably involve atypical intervallic behavior. This is mostly paralleled with a significant change or contrast in the temporal-rhythmic layer when compared to previous phrases or sections. Another common tool is the open cadence, i.e., a cadence that ends or stops on non-prominent or non-structural tones. The most distinguished climaxes with tension-suspense effect in al-Sunbāṭī's late commercial repertoire occur in *taqsīm nahāwand* and *taqsīm nahāwand*/*Ashwāq*. These two climaxes were discussed in the previous chapter (see subchapter 4.3, pp. 133-136 and p. 139).

In the majority of recordings, the tension-suspense effect is used on a small scale. The second and last climax of *taqsīm rāst* is carried out in a short *fāṣilah*, unit 9. This short phrase modulates to *jins nawā-athar* F4: the phrase starts with an *iqāma* on the tone B4 and continues with an *Iqāma* on the tone C5; the phrase continues with a descending leap and an *iqāma* on the tone F4; and the phrase ends with a cadence on this non-structural tone supported by the leading tone E4. This brief modulation creates a sense of distance with the tonic. The tension-suspense effect is also enhanced by the leap C5–F4, and by the fact that the leap is incompletely compensated (after the leap, the tone B is not present in the melody

Iqāmāt

Al-Sunbāṭī's practice is dominated by simple *iqāmāt* (with occasionally a redoubling of the repeated tone), and *iqāmāt* with metric character are rare. The simple *iqāmāt* contribute to the rhythmic process in al-Sunbāṭī's *taqāsīm* where there is a preference to carry the rhythmic flow with sixteenth notes (for example, the opening *iqāmāt* in units 1 and 7.1).

4.4.3 Rhythmic features

Al-Sunbāṭī's *taqsīm* model displays a broad spectrum of elements that contribute to a rich rhythmic fabric. When compared to al-Qaṣabjī's recordings, the pulsation in al-Sunbāṭī's model exhibits a certain degree of flexibility. While a fairly steady pulse is maintained over a large duration of a recording, changes in tempo are occasionally evident. We can point out a few prominent patterns of a change in tempo:

1) the utilization of *tempo rubato* within *fawāṣil* (for example, units 2.4a, 5.2b, 8 and 8.11b);

2) a slight deceleration (*ritardando*) at the end of a cadence (for example, units 7.11c and 7.11d);

3) a slight drop in tempo at the beginning of a new section that introduces a modulation (for example, in the modulation to *ṣabā* A4 in *fāṣilah* 8, there is a notable drop from a general tempo of 170 to 140 BPM).

Durational values are another element where variety is more apparent when compared with al-Qaṣabjī's rhythmic language. Sixteenth notes remain the dominant durational values also in al-Sunbāṭī's *taqsīm* practice. Nevertheless, other durational values achieve a more significant and more profound expression in the rhythmic fabric. Among these, we find long notes such as the dotted eighth and quarter note, thirty-two notes, and sixteenth and eighth notes triplets.

A significant difference in al-Sunbāṭī's rhythmic language when compared to al-Qaṣabjī's, is the near absence of the rhythmic pattern complying with the paradigm *fa'ūlun*. The pattern *fā'ilun* on the other hand is used occasionally. We can also point out to rhythmic patterns that are rare or almost absent in al-Qaṣabjī's model and are pretty common al-Sunbāṭī's recordings (Fig. 136).
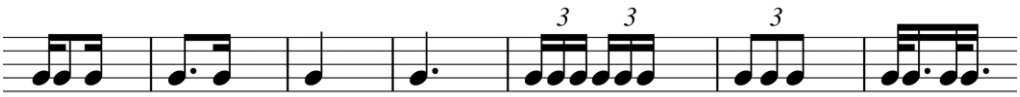
Figure 136: common rhythmic patterns in al-Sunbāṭī's rhythmic language

On the phrase level, we find a few common types of phrases that could be classified according to rhythmic qualities. In some cases, these qualities are intertwined and could exist in one phrase. The first type is a phrase that is mainly based on movement with sixteenth notes, the most basic form of rhythmic flow in al-Sunbāṭī's *taqsīm* model. Phrases 7.1-7.5 are typical examples of such a structure. The sixteenth notes largely dominate the rhythmic flow in these phrases with the occasional use of single eight notes. These phrases typically use concise melodic figures such as the ascending or descending passages and short *iqāmāt* that highlight specific tones within the melody.

The second type is the use of metric phrases that resemble al-Sunbāṭī's pre-composed instrumental pieces; they form one of the most distinctive features of al-Sunbāṭī's rhythmic language. These phrases are mostly based on duple, triple, or quadruple meters, and mainly occur within *actions* and *resolutions*. Phrases 7.6 and 7.7 illustrate this quality very clearly. In fact, they form one of the most distinguished metric melodic segments in al-Sunbāṭī's repertoire, because we can associate it with a rhythmic cycle (*iqā'*), and for its dance-like character. The segment begins with a pick-up or an anacrusis (unit 7.6a), and includes four bars in 4/4 meter.

The third type are phrases based on one or two durational patterns. Many of these phrases are organized in sequences. For instance, phrases 7.8-7.10 are based on real sequences, and each sequence mostly repeats one durational pattern; consequently these phrases could also be categorized under metric phrases where each sequence has its own internal meter. For example,

phrases 7.8 and 7.9 follow two different patterns of six sixteenth notes, and phrase 7.10 follows a pattern of three sixteenth notes. Metric segments showing an orderly organization based on real sequences are typical of the *resolution* phase within a section.

4.5 **Conclusion**

Compared to al-Qaṣabjī's compact model where a sharp arch-shape is evident, Sunbāṭī's late *taqsīm* recordings form an expanded model characterized by variability in terms of structure. One *taqsīm* could be divided into macro parts, each part including several sections; and each *taqsīm* might revolve around one or two climaxes. Some climaxes display a tension-suspense effect achieved by an atypical melodic behavior, modulation and a significant change in the rhythmic-temporal layer. There is an expansion of and/or alternation between the dominant or the tonic levels in several recordings. The expansion or the alteration is mostly achieved through full-fledged modulations and/or through sections with unique melodic-rhythmic content.

The unique melodic-rhythmic content resembles al-Sunbāṭī's pre-composed pieces for a large ensemble. Sequential melodic organization, significant scalar passages, and melodic segments based on duple and triple meters are among the most prominent features of this influence. In addition to the distinctive use of meter, al-Sunbāṭī's practice is characterized by a flexible pulse where tempo changes are occasionally evident.

While the *resolution* phase is mostly kept for the final closure in al-Qaṣabjī's model, they are often used within development sections by al-Sunbāṭī. The *resolutions* display distinctive melodic-rhythmic materials.

Similar to al-Qaṣabjī's model, the elaboration on concise melodic ideas (creating coherent melodic content by means of repetition, transposition, and modification) forms an integral part of al-Sunbāṭī's *taqsīm* practice.

5. *TAQSĪM* AS A MODEL OF PRE-COMPOSITION

5.1 **Introduction**

The deep insight into al-Qaṣabjī and al-Sunbāṭī's recordings has strengthened my understanding of the structural, melodic, and rhythmic processes underlying the *taqsīm* genre. Next to analyzing al-Qaṣabjī and al-Sunbāṭī's recordings, I constantly reflected on and experimented with my improvisation practice. I reapplied al-Qaṣabjī and al-Sunbāṭī's different strategies in order to 'revise', enrich, improve, and further develop my skills in the genre. As a result, I sharpened my conscious awareness of the *taqsīm* as a generative process and became well aware of its different components on the macro and micro levels. In addition, I enriched my melodic-rhythmic vocabulary by integrating some of the most distinctive features of al-Qaṣabjī and al-Sunbāṭī's musical languages into my own practice, and I successfully managed to make them sound like my own. I became a more accomplished improviser, and I feel self-assured in my ability to widely explore the genre and discover its boundaries. I also feel well-equipped and comfortable with communicating my knowledge of the genre with colleagues and students.

The final goal of my experimentations was to put together 'fixed' or 'crystalized' *taqāsīm*, or to create improvisations that are 'finished works' and could be more or less be reproduced with adequate accuracy. In other words, the improvisations were pre-composed, and whenever I perform them, they depend less on the spontaneity of a real-time improvisation. The pieces (or pre-compositions) are the fruit of a long and multilayered working process. Eventually, my experimentations have developed into a model of pre-composition that takes al-Qaṣabjī and al-Sunbāṭī's practice of *taqsīm* as a reference. It expands upon some of the elements in these practices, such as al-Qaṣabjī's single climax, al-Sunbāṭī's tension-suspense effect, and the motivic process in both practices. It turns them into central devices in transforming an improvisation into a pre-composition. In addition to being a solid reference, al-Qaṣabjī and al-Sunbāṭī's melodic-rhythmic practices show significant influence on the pieces composed throughout this project.

I have composed a set of five pieces (Table 13) that follow this model. In addition to illustrating the influence of al-Qaṣabjī and al-Sunbāṭī on my work, and the knowledge and skills that I have developed and acquired throughout this project, the ultimate goal of making the pre-compositions was to create 'esthetically appealing' pieces of music. These pieces were and are still part of my performing repertoire and are well-known and admired by my audiences (they are available as a live video recordings on YouTube).

composition name	*maqām*	length
Rāst	*rāst*	03:12
Mufradāt Nahāwand	*nahāwand*	04:17
Bayātī	*bayātī*	04:47
Dālya	*nahāwand*	06:10
Ṣafṣāf Abyaḍ	*ḥijāzkār*	06:45

Table 13: my own set of five *taqsīm*-like pieces

In the following subchapters, I present a summary of the most significant features of my model of pre-composition. The musical examples in this chapter are mostly taken from the composition *Ṣafṣāf Abyaḍ* (a full transcription of this piece is available in Appendix 2). A thorough analysis of three pieces follows the subchapter: *Rāst* (which is titled after its *maqām*), *Bayātī* (which is also titled after its *maqām*), and *Mufradāt Nahāwand*.

5.2 **Significant features of my model of pre-composition**

I play a six-course instrument mostly tuned in C3–F3–A3–D4–G4–C5. It is the most common ‘*ūd* tuning in the Palestinian cultural-musical scene. It can produce a working range of almost three octaves from the tone C3 to the tone C6. In the piece *Bayātī*, a piece that excessively uses the *tarjī‘āt* technique, I have adjusted the lowest course to D4.

5.2.1 Structural features

In my pieces, I expanded on the common structural approach in al-Qaṣabjī’s practice and created compositions that develop towards a single and dense climax. The climax occurs in the final development section and is carried out in the last *fāṣilah*. The climax works roughly in the tone range between the dominant tone and one octave above it, and ends with one of the predominant tones (the octave tone or the dominant). It always ends with or is demarcated by a simple *iqāma*. The single and dense climax stands in the center of my structural approach and forms the core element around which all the pieces are designed.

Each piece tries to achieve a sense of directionality, i.e., ‘a sense of certainty as to the continuation of the musical progression on various levels of musical organization,’[237] or to put

[237] Cohen, Dalia, and Hanna Mondry. “More on the Meaning of Natural Schemata: Their Role in Shaping Types of Directionality.” *Proceedings of the 6th International Conference on music perception and Cognition, Staffordshire 5-10 August 2000*. Edited by C. Woods, G. Luck, R. Brochard, F. Seddon, and J. Sloboda, Keele University, 2000. European Society for the Cognitive Science of Music, escom.org/proceedings/ICMPC2000/Thurs/cohend.htm. Accessed 25 July 2021.

it simply, a sense of ‘going somewhere’. Each piece does so by gradually advancing towards the climax while considering the proportions of the melodic material from section to section. This notion manifests itself in an increase in the density of music materials or phrases in the *action* of all the development sections, with the climax being the densest and most vibrant melodic portion of the piece.

Moreover, the directionality towards the climax considers the strength of the closure process in each section. The exposition and the development sections preceding the climax tend to avoid a significantly robust closure process, leaving the strongest closure until after the climax. The manipulation of the closure process is achieved in several ways:

1) the section avoids a conclusive cadence; this mostly happens in all the sections preceding the climax.

2) by avoiding a *resolution* process within a development section. The transition from the *action* to the cadence is mostly achieved through a bridge or a bridging semi-phrase, phrase, or several phrases; the bridge lacks the gradual descent of a *resolution* (for instance, unit 3.5 in the first development section of *Mufradāt Nahāwand*; see subchapter 5.5, Fig. 158, p. 177).

3) by avoiding the *iqāma* on the tonic at the end of the *resolution* process (for instance, the exposition of *Mufradāt Nahāwand*; see subchapter 5.5, Fig. 156, p. 175).

4) by ending the section on tones other than the tonic, or, in other words, an open cadence (for example, the cadence of development sections 2 in *Ṣafṣāf Abyaḍ* ends on E4; Fig. 137).
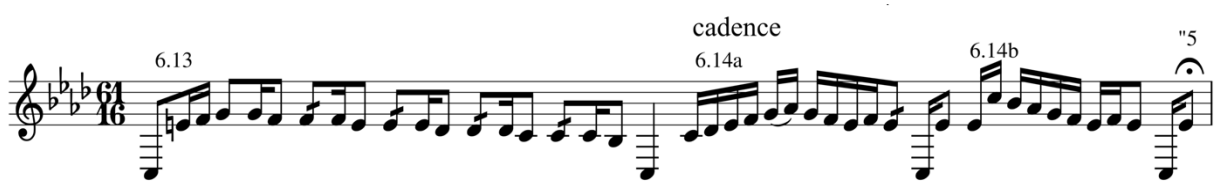
Figure 137: the cadence of development 2 in *Ṣafṣāf Abyaḍ* [02:56-03:12]

The climax is followed by the most elaborate and most extended closure process in the piece. This is meant to bring an effect of ‘release’ after the gradual growth in the piece and the dense climax. The *resolution* emphasizes the gradual process of descending from the ending point of the climax (the octave tone or the dominant) to the tonic. This is usually achieved with an orderly and step-wise motion in the fundamental melodic line. As with the climax, the *resolution* is always marked by a simple *iqāma* on the tonic.

Finally, the composition ends with a conclusive cadence which is the most distinct and strongest cadence in the piece. As a result of the climax and final closure, the last *fāṣilah* in each composition is the longest in terms of duration when compared to the previous *fawāṣil* (for instance, see the sectional organization and their time durations in the compositions *Rāst* and *Ṣafṣāf Abyaḍ* in Tables 14 and 15).

With all this in mind, I experimented throughout the research project with different sectional organizations to explore the potential of the model, and tried to create several variations in the sectional organization and lengths of the pieces. As a result, I eventually composed pieces ranging between an exposition plus a minimum of one development section (the composition *Rāst*) to a maximum of four development sections (the composition *Ṣaṣāf Abyaḍ*). In terms of time duration, the compositions last roughly between three to seven minutes.

Fāṣilah	Timeline	Length	Section	Section length
1	00:02-00:20	18	exposition	79
2	00:20-00:50	30		
3	00:50-01:21	31		
4	01:21-01:41	20	development	111
5	01:41-03:12	91		

Table 14: *fawāṣil* and sections in the composition *Rāst*

Fāṣilah	Timeline	Length	Section	Section length
1	00:08-00:15	7	exposition	40
2	00:15-00:58	33		
3	00:58-01:04	6	development 1	60
4	01:04-01:58	54		
5	01:58-02:15	17	development 2	73
6	02:15-03:11	56		
7	03:11-03:27	16	development 3	70
8	03:27-04:21	54		
9	04:21-06:53	152	development 4	152

Table 15: *fawāṣil* and sections in the composition *Ṣafṣāf Abyaḍ*

5.2.2 Pitch and melodic features

Maqām

Two main factors inspired my choice of *maqāmāt* for the set of pieces. Firstly, I wanted to compose pieces in the thoroughly analyzed *maqāmāt* throughout this project, mainly the primary of the *maqāmāt*. And secondly, I wished to experiment with *maqāmāt* from all three types of melodic direction (ascending, ascending-descending, and descending). Eventually, from the ascending *maqāmāt* I composed two pieces in *maqām rāst* (the composition *Rāst*) and *maqām bayātī* (the composition *Bayātī*). I also composed two pieces, *Mufradāt Nahāwand* and

Dālya, in *nahāwand*, and chose to develop this *maqām* in an ascending-descending direction. In addition to these three principle *maqāmāt*, I composed a piece in a descending *maqām*, the piece *Ṣaṣāf Abyaḍ* in *ḥijāzkār*, which is a common *maqām* in al-Qaṣabjī's recordings.

My point of focus in each piece was on the compositional processes, or the structural and melodic-rhythmic process, rather than the innovative approach to *maqām* practice, such as turning to uncommon or rare modulations. All the *maqāmāt* are performed in their root position on the fundamental Arabic scale. Generally speaking, in each *maqām*, I followed the common melodic progression and used the standardized modulations and the most common accidentals.

I tried to take into account the modal tempo as part of designing the proportions in each piece. For instance, the development section in *Rāst* evolves swiftly. It displays a fast modal tempo where every phrase emphasizes a different or 'new' modal color (see subchapter 5.3, p. 163). The modal tempo in *Ṣafṣāf Abyaḍ*, on the other hand, is slow where each section works within one modal framework, be it the primary *maqām* or a modulation. This idea is particularly notable in the first three sections (Fig. 138): the exposition and development 1 [00:08-01:58] work in the primary *maqām*, *ḥijāzkār*, and development 2 [01:58-03:11] works mainly in *nahāwand* F4.

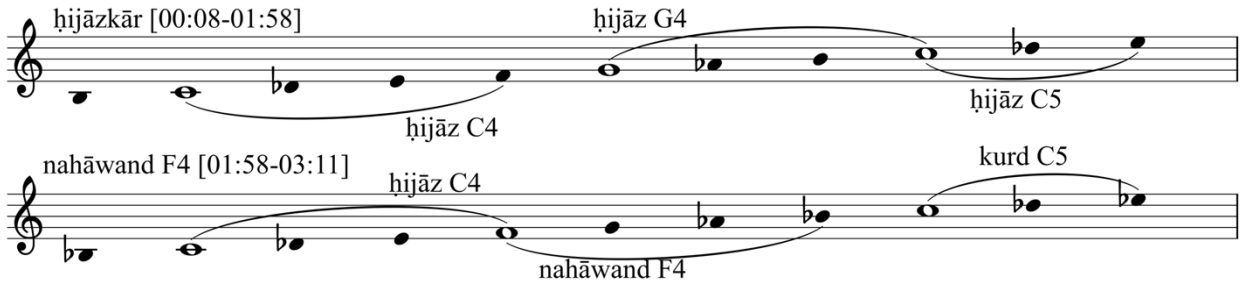

Figure 138: modalities in *Ṣafṣāf Abyaḍ* [00:08-03:11]

General character and tension-suspense effect

By focusing on several pitch-related and rhythmic elements in each composition, I create a general character, a mood, or an ambiance that is dominant over a large portion of the piece's duration. I aim to achieve as much diversity as possible in the type of character I create for each piece. In several pieces, the general character is at least partially inspired by the practices of al-Qaṣabjī and al-Sunbāṭī. For instance, the composition *Bayātī* generates a similar ambiance to that of al-Qaṣabjī's *taqsīm bayātī* on Gramophone.

In addition, inspired by al-Sunbāṭī's practice, each composition includes a melodic segment generating an effect of tension-suspense. The effect appears before the climax as part of the growth or build-up towards this melodic segment. Alternatively, the effect is created during

the climax and forms part of the climactic effect. The tension-suspense effect expands upon al-Sunbāṭī's model; pitch-wise, it is mostly achieved using modal instability and/or untypical intervallic behavior within a modal framework that allows intervals such as the triton, a minor second, and an augmented second. Such *ajnās* are *ḥijāz* and *nawā-athar*. In some *maqāmāt*, the *ajnās* and intervals require a modulation (for example, the piece *Bayātī* briefly modulates to *ḥijāz*). In others, the *ajnās* or intervals are 'built-in' (for example, in *ḥijāzkār*, the *maqām* of the piece *Ṣafṣāf Abyaḍ*, is comprised of *jins ḥijāz* C4 in the root and *ḥijāz* G4 in the secondary *jins*). In some cases, this melodic segment also brings a divergence, a contrast, or an alteration in the rhythmic-temporal layer.

To give an example, *Ṣafṣāf Abyaḍ* takes the tension-suspense effect as its main character or ambiance. The effect is found in the exposition and in the first and the last development sections, particularly in the climax. Pitch-wise, the effect is produced through few intertwined elements. Above all, I elaborate on the potential of the *ḥijāzkār* lying in its intervallic structure to produce instability in the pitch layer. To clarify this point, the pitches Db, E, Ab, and B in *ḥijāzkār* tend to be 'unstable' or to want to 'resolve' to a semi-tone lower or higher. Or in other words, they have the quality to be leading tones (for example, B leads to C, Ab leads to G, etc.). In *Ṣafṣāf Abyaḍ*, I create the tension-suspense effect by highlighting some of these tones in the melodic line.

If we take the exposition as an example (Fig. 139), the repeating phrases 1 and 2, and the opening statement of the piece end on B4 (in the first phrase, B4 is cadenced). Before the cadence on the tonic in unit 3.7b, the fundamental melodic line goes through the pitches B3 (unit 3.6) and E4 (unit 3.7a), respectively. Another way of creating the tension-suspense effect is by confining the small melodic units, especially semi-phrases, to intervals such as Db5–B4 (the highest and lowest pitches of units 1b and 2b) or B4–E4 (the highest and lowest pitches of unit 3.4). In addition, the melody highlights similar intervals through skips or leaps, such as Ab4–Db5 at the beginning of unit 3.2a, or such as the tritone F4–B4 at the beginning of 3.4. Finally, the temporal layer contributes to the tension-suspense effect with a slow and a slightly flexible tempo (*tempo rubato*).
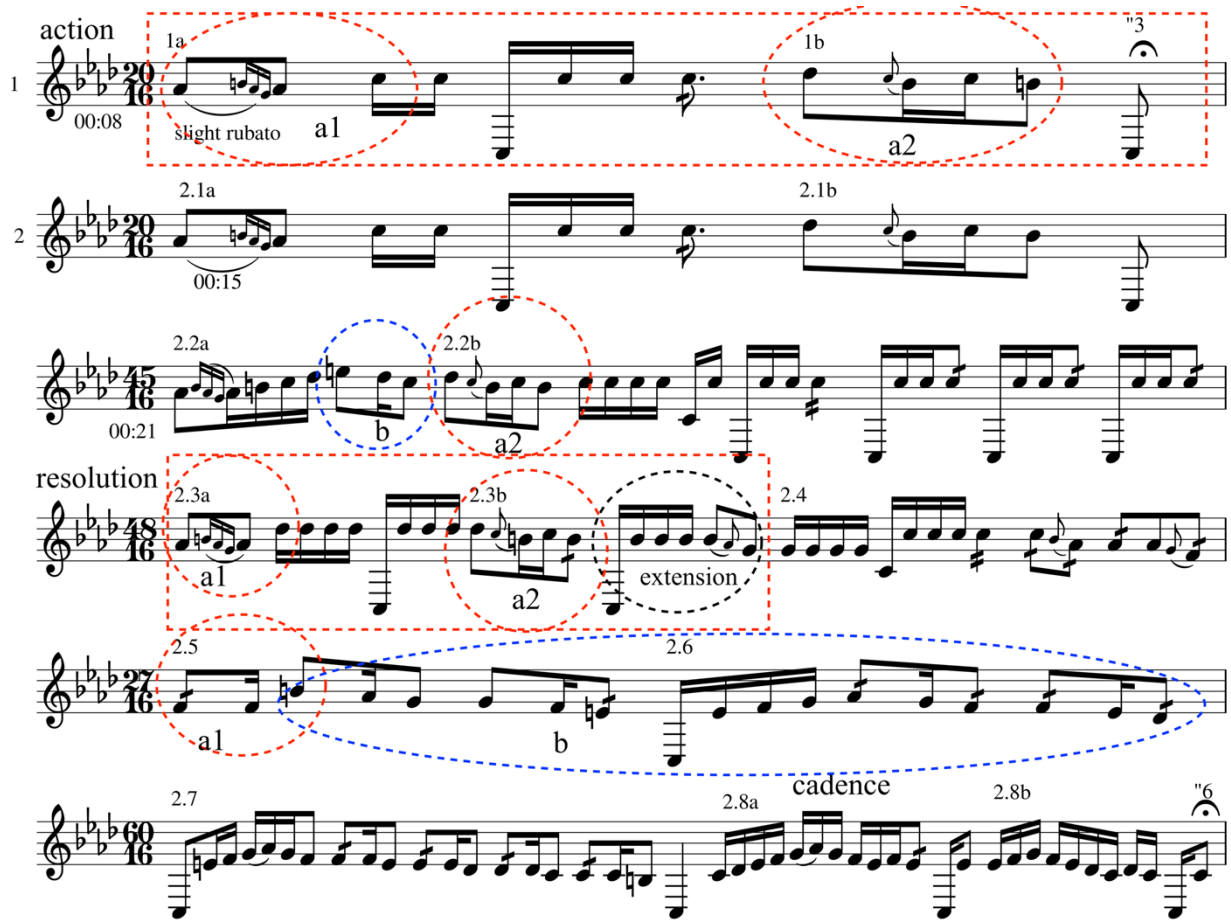
Figure 139: *Ṣafṣāf Abyaḍ*, exposition [00:08-00:58]

Motivic process

> Musical perception is primarily focused at the motivic level. It is through an immediate grasp of motivic structure that the larger aspect of musical form become transparent.[238]

When creating my pieces, I emphasize melodic coherency, making the motivic process a crucial element in the musical fabric. As a result of continuous and complex motivic ties or links between the different melodic segments, the motivic process in each of my pieces is more prominent when compared to the *taqāsīm* by al-Qaṣabjī and al-Sunbāṭī.

Motifs fall under several categories. One category relates to size or length. Short motifs include one or two short melodic figures. Large motifs, on the other hand, are a result of combining several melodic figures. Another category relates to where the motif is used. Motifs are either confined to one section (local motifs) or are used in other sections and maintained throughout

[238] Pike, Alfred. "The Perceptual Aspect of Motivic Structures in Music." *The Journal of Aesthetics and Art Criticism*, vol. 30, no. 1, Autumn 1971, p. 79. JSTOR, doi:10.2307/429576. Accessed 10 March 2020.

the composition, therefore having a central role in the piece's melodic unity or melodic coherency (central motifs). The central motifs unfold in the exposition and/or the development sections. They are notably integrated as part of the melodic fabric of the climax. In some compositions, the *resolution* forms a display of the most significant motifs.

Finally, a motif can have a connotation with a specific way of usage or a specific function. For instance, a straightforward function of a motif is to appear at a location, such as the beginning of a phrase or a *fāṣilah* or at cadences.

Through extensive experimentation in this project, I developed expertise in a motivic process that is based on various (and mostly intertwined) techniques. Several of these techniques were present in the practices of al-Qaṣabjī and al-Sunbāṭī, and they are mostly simplified versions or include element of motivic techniques that are also common in western classical and jazz music:

1) Repetition: I use two types of repetition. The first type restates the same motif in its original position in a different phrase, *fāṣilah* or section. In other words, the motif is repeated within a different context from its first or original appearance. The second way is the immediate or successive repetition of the same motif or phrase. This type of repetition usually emphasizes key moments in pieces. The climax is one of the most prominent places where immediate repetition happens.

2) Transposition: a motif could be transposed to a different tone within the scale of the original *maqām,* or it could be transposed within a context of a modal change or a modulation.

3) Fragmentation and combination: restating or transposing only a portion of the motif is possible. Generating new material from the motif is also possible by combining the same motif (or part of it) with new motifs.

4) Extension: amotif could be extended or made longer by repeating a few of its elements or combining it with new melodic figures.

5) Pitch and rhythmic modification.

6) Sequential treatment.

To exemplify several of the techniques and qualities of motifs described above, I will present part of the motivic processes in *Ṣafṣāf Abyaḍ*. For instance, phrase 1.1 is a large motif that could be fragmented into two shorter motifs (motifs *a1* and *a2* are marked with ovals in Figure 139). These motifs are central as they are used (as one motif or separately) in the course of the composition. Phrase 1.2 is an immediate restatement of the large motif.

If we look at the fragments of the motif, motif *a1* is designed by a few elements. Pitch-wise, this includes a repeated tone (Ab4) followed by a skip of a third (Ab4–C5). Rhythm-wise, the motif's identity is mostly designed by the two eighth notes.

Phrase 2.3 at the beginning of the *resolution* is a restatement of phrase 1.1. Here we can point out a couple of changes to the large motif (*a1+a2*). First of all, motif *a2* is repeated or restated with no changes. Motif *a1*, on the other hand, is restated with pitch modification: a skip of a fourth Ab4–D5b. In addition, the large motif is extended with a new melodic figure (marked with a black oval).

Motif *b* (marked with a blues rectangle) is another central motif throughout the composition. Phrases 2.5 and 2.6 elaborate on this motif a through sequential treatment.

Generally speaking, *Ṣafṣāf Abyaḍ* displays one of the most elaborate motivic processes in my set of compositions. The exposition provides most of the melodic figures or motifs designing the musical fabric throughout the piece, and it shows a 'form' that is based on repetition or a 'refrain': the *resolution* in most of the sections (except development 3) repeats or elaborates on the same music material or motifs. For example, the *resolution* of development 2 (Fig. 140) repeats the music material of the *resolution* from the previous section (units 2.3-2.8 in Figure 3). However, some of these materials are modified or adjusted to modulation in *maqām nahāwand* F4.
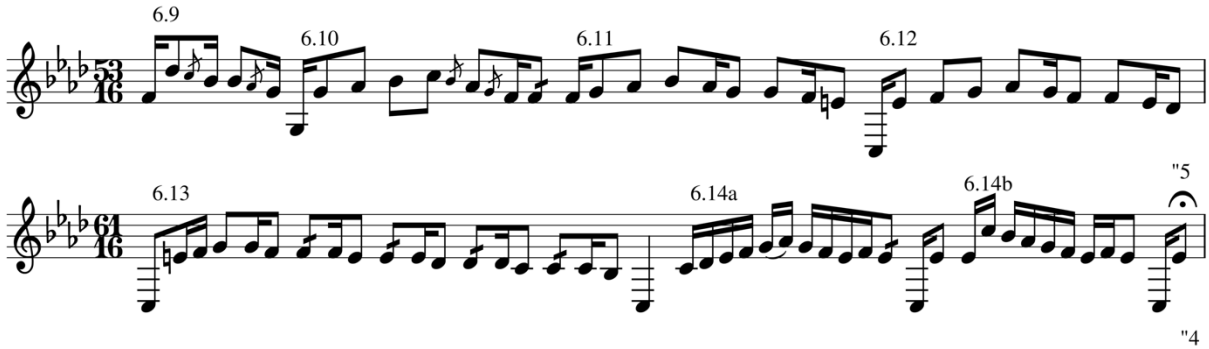
Figure 140: *Ṣafṣāf Abyaḍ*, development 2, *resolution* [02:48-03:11]

Melodic patterns

As the analysis of the pieces in the following subchapters will demonstrate, I have integrated some of al-Qaṣabjī and al-Sunbāṭī's melodies or melodic figures in my melodic vocabulary. My approach to the final cadence in every piece is perhaps one of the most prominent examples of this notion. All the final cadences expand upon al-Sunbāṭī's cadence scheme exhibited in *taqsīm nahāwand* (see subchapter 4.3, pp. 122-123) and maintain several of the scheme's essential elements. The most notable among these elements is the contrasting sequential structure in the scheme's first two melodic components. The contrast is attained through a significant change in the sequences' rhythmic and pitch patterns. In addition, most of the cadences open with a leap of an octave interval from the tonic to the octave tone and continue

with a descending passage from the octave tone back to the tonic. And, in the second melodic component, most of the cadences ascend to the dominant and descend back to the tonic.

The strength of the final cadence is emphasized and amplified in order to signify the final closure of the piece. This is achieved with several means: by using an 'extended' ending melodic figure (the melodic figure goes few tones beyond the basic *jins* such as using a whole octave or a more extensive tone range); by acceleration towards the ending melodic figure; and by anticipation before the ending melodic figure (for instance, stopping on the second tone or the tone D4 in *nahāwand*).

Sequences

The sequence is the main mechanism for melodic unfolding or development. Sequences are used on a small-scale level, for example, in scalar-like passages, or on a large-scale level, for instance, in final *resolutions*.

The sequential expertise I have achieved and developed in this project is inspired by al-Sunbāṭī's real and modified sequences, by al-Qaṣabjī's semi-sequential organization, mainly found in the *resolutions* of his repertoire. However, part of my practice could be seen as an elevation of these practices. The elevation manifests itself in the usage of significantly long sequences and the elaboration of ascending sequences. Like al-Qaṣabjī and al-Sunbāṭī's practices, descending sequences are dominant. However, my model of pre-composition occasionally uses ascending sequences to create a sense of growth towards climaxes, especially in bridge-like segments or within the climax itself.

5.2.3 Rhythmic features

My rhythmic language in this research project is largely based on the practices of al-Qaṣabjī and al-Sunbāṭī. In an attempt to create various types of musical fabrics in each composition, I tried to manipulate most of the rhythmic-temporal components I have encountered and became aware of after reflecting on these two masters' improvisations. In each composition, rhythmic variety and rhythmic contrast are often used on the level of phrase, *fāṣilah* or section within each piece through a number of (often intertwined) elements:

1) By speed and character of the tempo (rigid versus flexible tempo). My tempo practice roughly lies between a 'slow' tempo of approximately 140 BPM (*Ṣaṣāf Abyaḍ*) and a 'fast' tempo of approximately 170 BPM (*Rāst*). In some pieces the tempo is stable and shows no major fluctuation from beginning to end (for instance, in the composition *Rāst*), while in others flexible tempo or *tempo rubato* is sometimes used (for instance, in *Ṣaṣāf Abyaḍ*).

2) By alternating between phrases that move in eighth notes and phrases that move in sixteenth notes.

3) By alternating between different types of durational patterns.

4) By alternating between non-metric phrases and metric phrases.

5) by interrupting a continuous melodic line with *secco* technique (I use this element as a rhythmic contrast to the continued rhythmic line in the composition *Bayātī*; see subchapter 5.4, Fig. 153, p. 171).

6) By separating phrases using long notes (longer than a quarter note; for instance, the exposition of the composition *Mufradāt Nahāwand*; see subchapter 5.5, Fig. 156, p. 175).

7) By alternating between different types of *iqāmāt* (for example, the exposition of the piece *Rāst*). As mentioned above, simple *iqāmāt* are also used to separate different melodic segments; they demarcate the climaxes and the *resolutions*.

8) By using phrases with or without the *tarjī'āt* technique.

In a more direct manner, as will be shown in the analysis in the next subchapters, the compositions integrate some of the most distinctive temporal components of al-Qaṣabjī and al-Sunbāṭī's rhythmic language. In al-Qaṣabjī's case, my rhythmic patterns are inspired by the paradigms of Arabic prosody (*watad mafrūq, watad majmū', fa'ūlun, fā'ilun*) which is an integral part of my rhythmic vocabulary (for example, units 1.1 and 1.2 in the composition *Bayātī*; see subchapter 5.4, Fig. 148, p. 168). An overlapping aspect of this notion is the use of *iqāmāt* with a metric character. Also, I have used the *tarjī'āt* technique in a similar way to al-Qaṣabjī's practice. From al-Sunbāṭī's rhythmic language, I have integrated in all my pieces melodies based on simple meters mostly generated by exact sequences (for example, units 1.7 and 1.8 in *Mufradāt Nahāwand*; see subchapter 5.5, Fig. 156, p. 175).

5.3 **Analysis of the composition *Rāst***

Rāst has an energetic character induced by some intertwined elements: the composition displays vivid or dynamic melodic-rhythmic lines moving in a fast and steady tempo of roughly 170 BPM; these aspects are maintained throughout the whole piece.

The composition unfolds within a compact structure. It consists of five *fawāṣil* grouped into two sections (the sectional organization is available in Table 14 in the previous subchapter, p. 152), an exposition and a development section. It is the shortest composition in the set of pieces, with a total length of approximately three minutes and 12 seconds.

What is structurally unique in this piece is a fast 'evolution' in the development section. The dominant level is briefly explored, and there is a swift arrival at the octave level and climax; this notion aids in realizing the piece's compact structure and contributes to shaping its

energetic character. The subparts of the piece constantly introduce a change in the musical fabric. One prominent aspect of this idea is using simple *iqāmāt* in the exposition, versus using *iqāmāt* with metric character in the development section, and the lack of *iqāmāt* in the climax.
Exposition

The exposition (Fig. 141) unfolds over three *fawāṣil*. The most obvious aspect of dynamism in the exposition is the constant alternation and juxtaposing of melodic figures and semi-phrases with various types and shapes in each *fāṣilah*. The abundance of simple *iqāmat* (in particular the *iqāmat* in units 1.1a, 2.1a, 3.1a and 3.2b) together with the ascending and descending scale passages (units 1.1a, 2.2b, 3.1 and 3.2) significantly contribute to the piece's energetic character.

As Figure 142 shows, the fundamental tones actively circulate around the tonic while incorporating the *jins* below the tonic in every *fāṣilah* (in *fāṣilah* 2, the tone range is extended to reach an octave below the tonic). Despite spanning the whole range of the tonic level in each *fāṣilah*, a sense of growth from *fāṣilah* to *fāṣilah* is achieved through an ascent in the tones of the root *jins*. Each of these tones is highlighted with a significant *iqāma* of the simple type. The sequence of these tones corresponds with C4 (unit 1), D4 and C5 (unit 2) and the tones F4, E4 half-flat and D4 (unit 3).

Most of the motivic process in this section is mapped with colored ovals, rectangles, and arrows. The ovals indicate the short motifs, and the rectangles indicate the large motifs. The arrows point out combinations of motifs and continuity between all the *fawāṣil*. Motif *a* (marked with a red rectangle) is perhaps the most prominent melodic idea. Its different melodic figures are used separately in the exposition. However, as we will see below, its central role grows in the development section, especially in the climax.

Motif *a* includes elements which we can associate with al-Qaṣabjī's musical language: the *watad* at the beginning, the ascending eighth notes, and the pattern *fā'ilun*. On the most basic level of rhythm, the ascending eighth notes are often used in contrast and alternation with a layer of sixteenth notes. Each *fāṣilah* contrasts two different rhythmic lines in a similar way of al-Sunbāṭī's practice. For instance, phrase 1.1 is dominated by a simple *iqāma* (minimal pitch activity) and continues with a melodically dense phrase (unit 1.2), i.e., a phrase with several melodic patterns following each other consecutively. Put differently, phrase 1.1 includes only two short motifs at its beginning (unit 1.1a) and ending (unit 1.1b), mediated by an *iqāma* on the tone C4. Phrase 1.2, on the other hand, includes three consecutive melodic figures (units 1.2a, 1.2b, and 1.2c). At the end of *fawāṣil* 2 and 3, there is another form of rhythmic contrast created by fragments that stimulate duple meter.
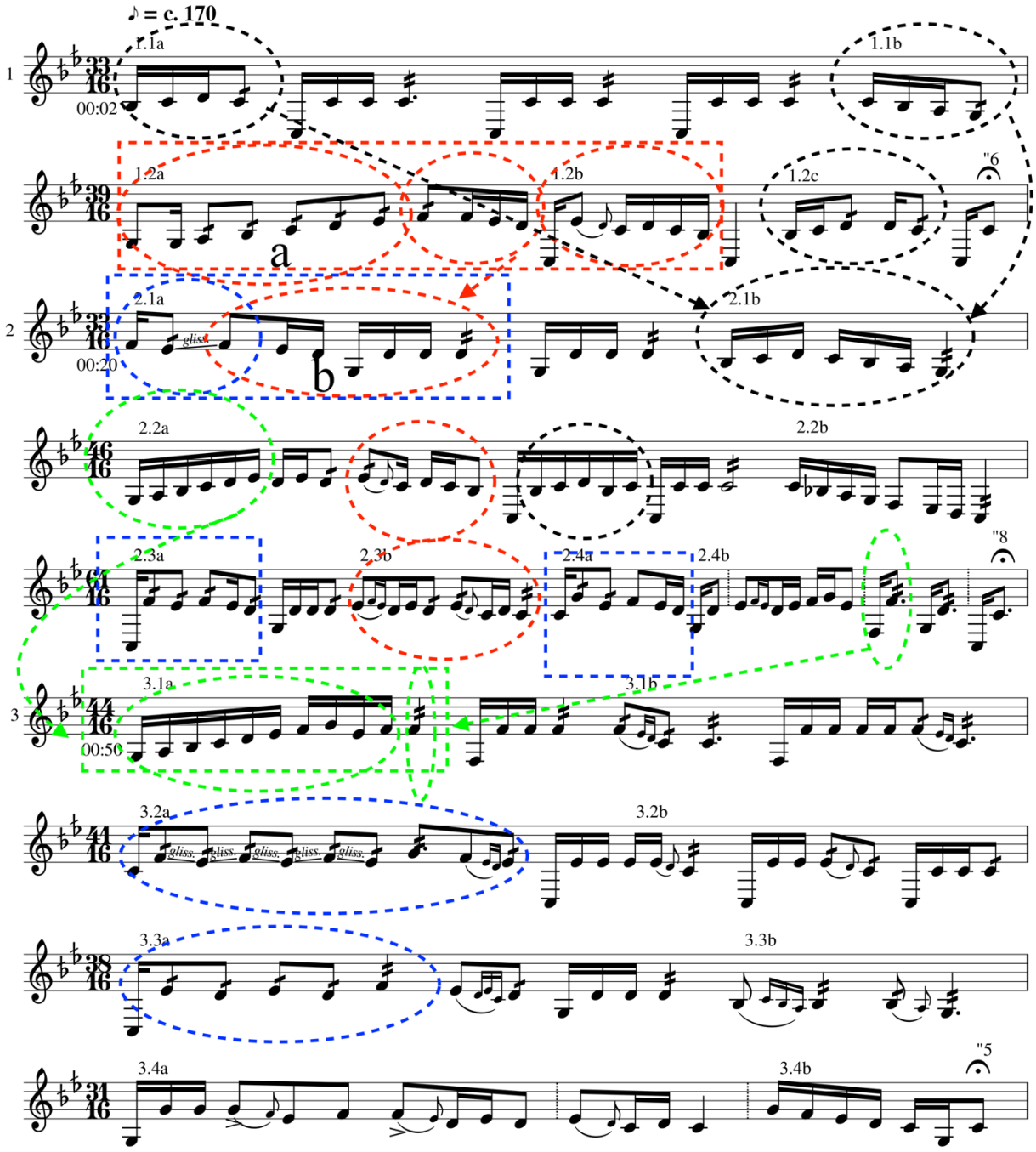
Figure 141: *Rāst*, exposition [00:02-01:21]

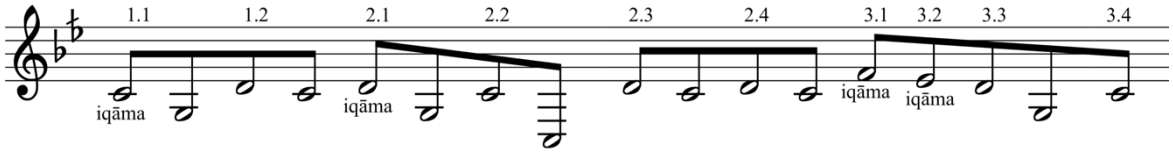

Figure 142: *Rāst*, fundamental melodic line in the exposition

Development

The development section consists of two *fawāṣil*, one short (unit 4) and the other long (unit 5). *Fāṣilah* 4 and phrases 5.1-5.8 form the *action* (Fig. 143).
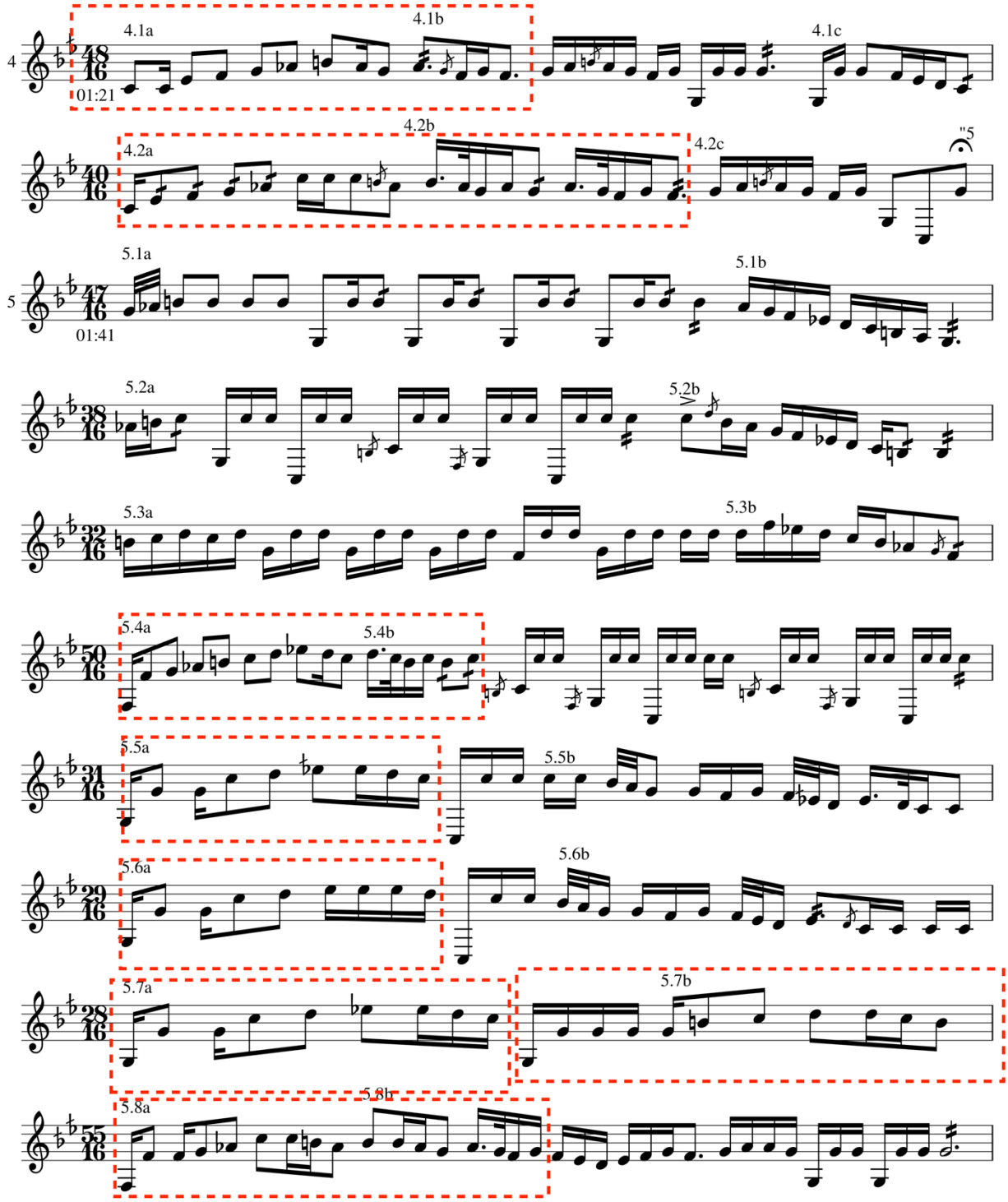
Figure 143: *Rāst*, development section, *action* [01:21-02:31]

Fāṣilah 4 opens with the common modulation to *suznāk* (*jins rāst* plus *jins ḥijāz* G4). The *fāṣilah* maintains continuity with the exposition by transposing motif *a* at the beginning of phrases 4.1 and 4.2 (marked with red rectangles). The same principle of rhythmic contrast and variation in *fāṣilah* 4 is similar to the previous ones.

As an alternative to elaborating or expanding the dominant level within the context of *rāst*, *suzdil* or otherwise (as would be expected in a conventional *taqsīm* in *maqām rāst*), the *action* gradually ascends from the dominant to the octave level (units 5.1-5.4). This melodic segment forms a bridge that leads to the climax (units 5.5-5.8).

While ascending towards the octave tone and the climax, the bridge creates a tension-suspense effect and intensifies the energy and the dynamism. This idea could be attributed to various aspects of structure, pitch, and rhythm. Allegedly, the bridge modulates to *nahāwand* (this modulation implies changing the original root *jins* by replacing the tone E4 half-flat with Eb4). Nevertheless, the tension-suspense is mainly built through a gradual formation of the new *maqām*, or in other words, through modal instability that stabilizes with the arrival at the octave tone. The modal instability happens when emphasizing different local modalities (within the broader realm of *nahāwand*) in each phrase or semi-phrase (Fig. 144): *ḥijāz* G3 (unit 5.1), *nahāwand* C4 (with an ending on the tonic's leading tone B3) (unit 5.2), *ḥijāz* G4 (unit 5.3a), *nakrīz* F4 (unit 5.3b), and *nahāwand* C5 (unit 5.4). The fast modal tempo continues into the climax (*rāst* C5 in units 5.5a and 5.6a; and *nahāwand* C5 and *ḥijāz* G4 in units 5.7-5.8) and the *resolution* (*nahāwand* G4 in units 5.9-5.10; and *bayātī* G4 in 5.11a; see Figure 146).

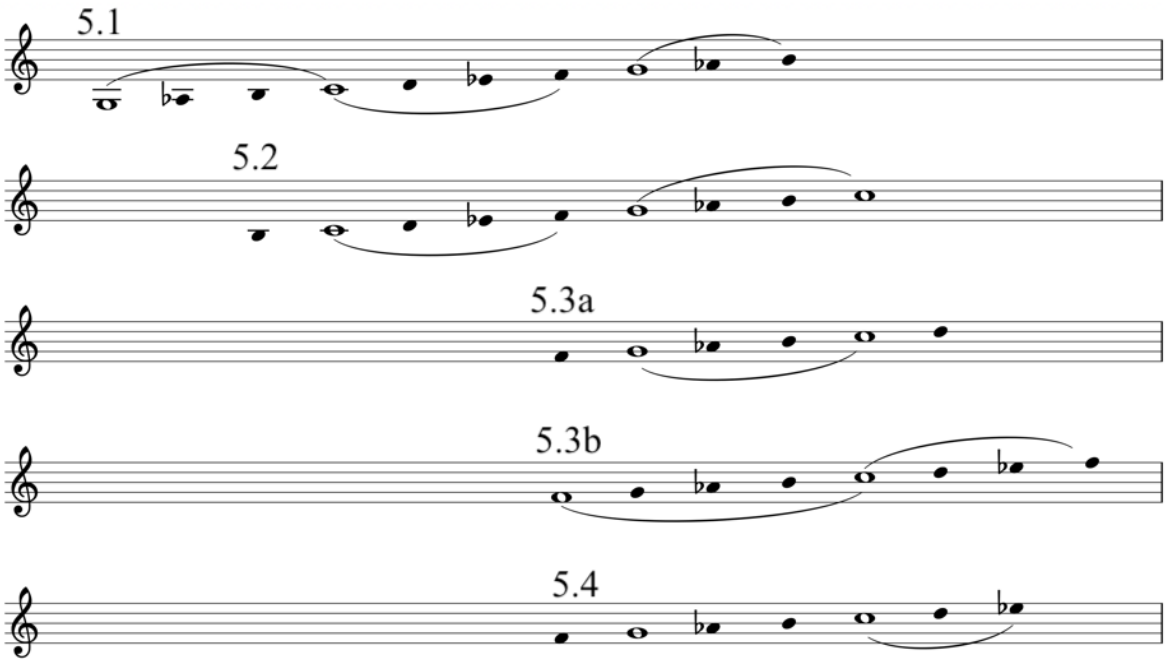

Figure 144: *Rāst*, modalities in the bridge

In the foreground of the melodic-modal process, the fundamental melodic line (Fig. 145) mainly progresses through the tones B4–C5–D5 (units 5.1a, 52.a, and 5.3a) and resolves to C5

(unit 5.4b): an ascent from the lower neighbouing tone to the upper neighboring tone, and finally settling on the octave.

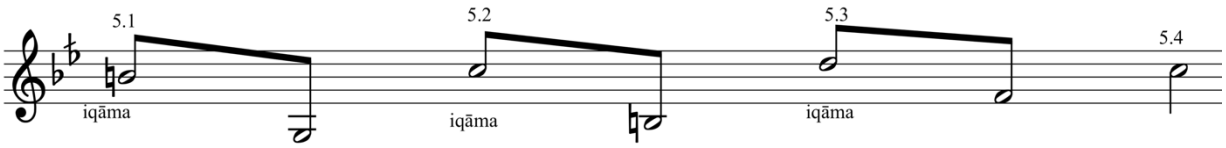

Figure 145: *Rāst*, fundamental melodic line of the bridge

In parallel to the melodic-modal process described above, the energy and dynamism are enhanced by the way the bridge is structured and by its musical fabric. When compared to the previous music materials, the first three phrases (units 5.1-5.3) have a compacter and sharper organization. First of all, it 'abandons' using motif *a* as the dominant melodic figure. The phrases form a threefold (modified) sequence. Each phrase includes only two types of melodic figures which are contrasting in character. The first melodic figure is an extensive *iqāma* displaying a distinctive melodic-rhythmic character (the *iqāma* form a notable change compared to the exposition). In contrast to the *iqāma*, the second melodic figure utilizes a significant descending scale passage spanning a wide tone range. These scale-like passages elaborate on unit 2.2b in the exposition and keep the coherency with the previous melodic materials.

Unit 5.1, the *iqāma* – which highlights the tone B4 – is mainly based on the paradigm *fā'ilun*. Unit 5.1b, on the other hand, is a straightforward scale passage descending from B4 all the way to the tone G3. The *iqāma* in unit 5.2a – which highlights the tone C5 – is based on three sixteenth notes durational patterns. In some respects, this *iqāma* edges with the z*īr-bamm* technique as there is a constant movement in the pedal tones. These subdivide the *iqāma* into a group of two cells (G3–C3) plus a group of three cells (C4–G3–C3). The scale-like passage in unit 5.2b ends with the leading tone B3, and enhances the modal instability. The *iqāma* in unit 5.2a consists of four cells of three sixteenth notes. Instead of using pedal tones, the z*īr-bamm* carries out a brief melodic figure G4–G4–F4–G4. The scalar pattern in unit 5.3b emphasizes *nakrīz* F4.

The last phrase of the bridge (unit 5.4) brings the melodic ascent to its final destination: *jins nahāwand* on the octave tone. Its first unit (5.4a) is another transposition of motif *a*. The second semi-phrase settles on the octave tone, and repeats the *iqāma*/z*īr-bamm* from phrase 5.2.

The climax is distinguished for its musical fabric. A notable quality of the climax is the absence of *iqāmāt*, which creates significant melodic density within this melodic segment. Most importantly, it uses different transpositions of motif *a* (marked with red rectangles). In addition, the climax starts with repeating the exact phrase (units 5.5 and 5.6).

In contrast to *nahāwand* in the bridge, in units 5.5 and 5.6 the climax reverts to *rāst.* This melodic segment spans the whole scale of the *maqām* plus the *jins* on the octave. Going back to *maqām. rāst* as well as the element of repetition, temporarily resolves the tension-suspense created in the bridge. Another aspect of contrasting *nahāwand* and *rāst* throughout the bridge and climax is the alternation between Eb5 and E5 half-flat, the highest tone in the piece. By emphasizing *nahāwand* C5 (unit 5.7a) and *ḥijāz* G4 (units 5.7b and 5.8), the climax gets back to the atmosphere of the bridge. Moreover, the last semi-phrase of the climax (unit 5.8) includes fragments from the ending of *fāṣilah* 4 (units 4.1b and 4.2b), strengthening the *action*'s cohesion as a unified melodic segment.

The *resolution* (units 5.9-5.15 in Figure 146) brings another change in the music material. Above all, this manifests itself using a wider variety of melodic figures and reverting to simple *iqāmāt* (particularly at the end of phrases 5.9-5.11). As the fundamental melodic line in Figure 147 demonstrates, the varied melodic-rhythmic line accompanies a gradual descent from the dominant tone (at the end of the climax) all the way to G3, and finally rests on the tonic. This gradual melodic process comes in contrast to the fast evolution in the *action*.

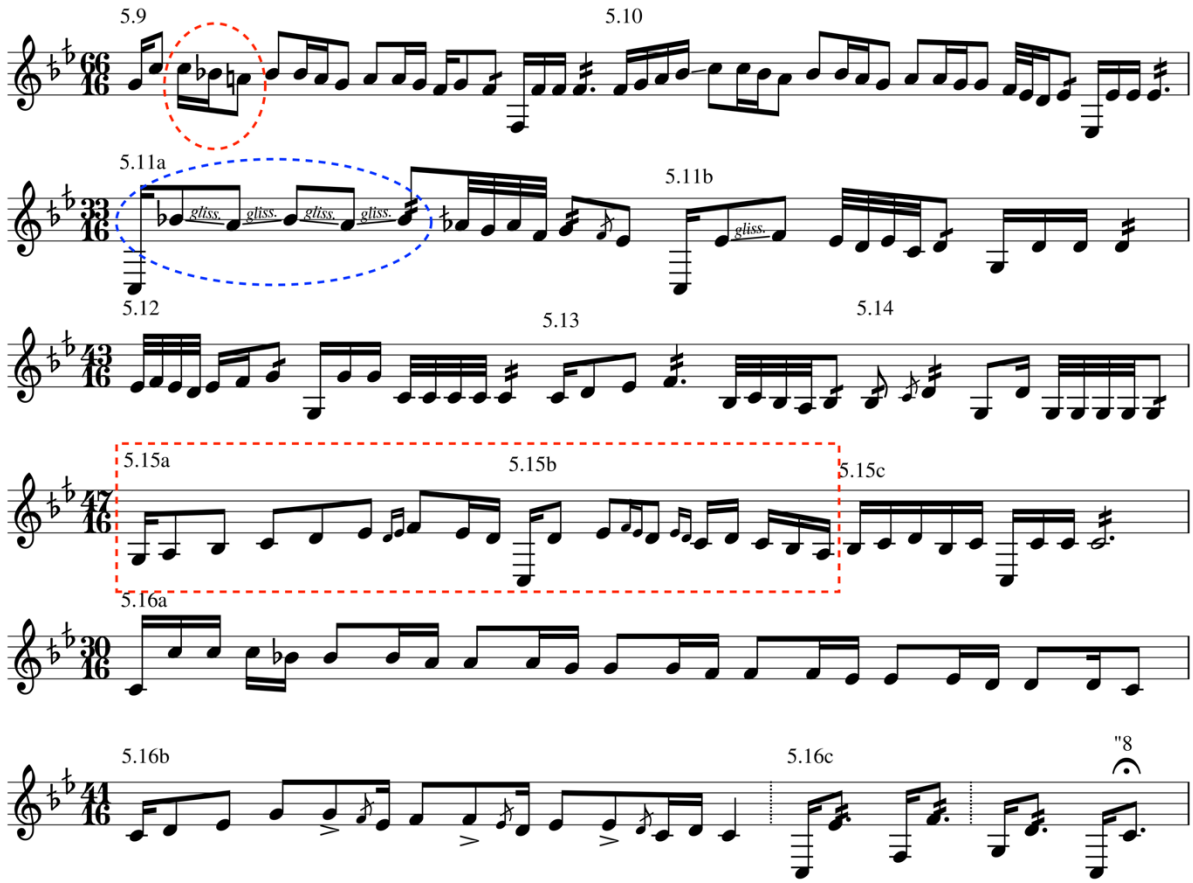

Figure 146: *Rāst*, development, closure [02:31-03:12]
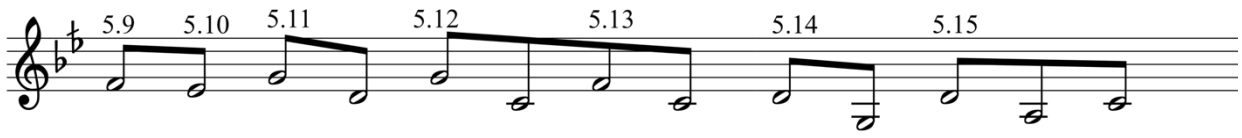
Figure 147: *Rāst*, fundamental melodic line of the *resolution*

The process of closure is signaled by the accidental tone Bb4 at the beginning of unit 5.9. As part of the variation in this melodic segment, unit 5.11a briefly modulates to *bayātī* G4, and unit 5.11b briefly emphasizes *bayātī* D4.

In terms of the motivic process, the first two phrases (units 5.9 and 5.10) are mostly made of sequences based on a short melodic figure or fragment from motif *a* (marked with an oval) and keep the continuity with the climax. Semi-phrase 5.11a is a (modified) transposition of motif *b*. Finally, the last phrase of the *resolution* (unit 5.15) is a repetition of phrase 1.2. The motivic ties of the *resolution* with the previous music material bring a sense of conclusion into the composition.

In the final cadence (unit 5.16), the piece ends in a strong display of rhythmicality. Each of the cadence's three melodic units uses a different rhythmic structure. Most of unit 5.16a consists of a real sequence based on the durational pattern of an eighth plus two sixteenth notes. In unit 5.16b we find a twofold sequence with five sixteenth notes pattern (an eighth plus a sixteenth plus an eighth). In terms of the pitch arrangement, this melodic segment is a typical example of al-Sunbāṭī's cadence scheme. The cadence creates cohesion with the exposition by combining two fragments (units 5.16b and 5.16c) from the cadences in *fawāṣil* 2 and 3 (units 2.4b and 3.4a), the last two *fawāṣil* in the exposition. The last melodic figure of unit 5.16b and unit 5.16c (marked with dashed lines) stimulate duple meter.

5.4 **Analysis of the composition *Bayātī***

Bayātī is largely inspired by al-Qaṣabjī's practice, and particularly by his *taqsīm bayātī* on Gramophone (see subchapter 3.2, pp. 60-73). As a result of explicit and implicit similarities in the musical fabric, it generates a similar character and ambiance. The melodic progression generally follows a similar path (with only one change before the climax that generates the tension-suspense effect; this will be discussed below). And there are several similarities in the sections' unfolding and their organization. Moreover, there is a strong presence of (intertwined) melodic-rhythmic elements inspired by and borrowed from al-Qaṣabjī's practice, such as similar melodic figures or phrases. In the rhythmic-temporal layer, the similarity is expressed in a moderate and steady tempo of approximately 140 BPM. The rhythmic line prominently uses the Arabic prosody patterns, the *tarī'āt* technique, and the *iqāmāt* with metric character in al-Qaṣabjī's style.

Bayātī includes six *fawāṣil* divided equally between three sections (Table 16). Its length is approximately four minutes and 42 seconds.

Fāṣilah	Timeline	Length	Section	Section length
1	00:02-00:21	19	exposition	61
2	00:21-01:03	42		
3	01:03-01:20	17	development 1	55
4	01:20-01:58	38		
5	01:58-02:15	17	development 2	166
6	02:15-04:44	149		

Table 16: *fawāṣil* and sections in the composition *Bayātī*

Exposition

Bayātī's exposition (Fig. 148) unfolds in a similar fashion to the exposition of al-Qaṣabjī's *taqsīm bayātī* on Gramophone. It is made of two *fawāṣil* where the second *fāṣilah* elaborates on the first one; it partially repeats (with variation) a number of its phrases and semi-phrases (the repetitions are marked with colored rectangles). The melody spreads over the tone range G3–G4. Each *fāṣilah* begins with the root *jins*, descends to the *jins* below the tonic (*rāst* G3), and ascends back to the root *jins*. Before the cadence, the melody arrives at the tonic's lower neighboring tone C4 (unit 1.3b), and in the second *fāṣilah* this tone is repeated few times (units 2.5b, 2.6a, and 2.6b).

Fāṣilah 1 juxtaposes three melodic segments with different melodic-rhythmic characters: phrases 1.1–1.2, phrase 1.3, and phrase 1.4. Phrases 1.1 and 1.2 explicitly emulate phrasing that is common and typical to Qaṣabjī's expositions (see subchapter 3.4.2, pp. 96-97). They form a descending semi-sequential melodic line where all their semi-phrases begin with *watad majmūʿ* and *tarjīʿāt*. Eighth note values clearly dominate each phrase.

In contrast to the rhythmic structure in phrases 1.1 and 1.2, in phrases 1.3 and 1.4, the rhythmic line leans towards metricity. These two phrases mainly comprise real sequences with different directions (ascending versus descending), and each sequence uses two different types of six sixteenth note patterns. In phrase 1.3, each cell of the sequence begins with *watad majmūʿ*, and in phrase 1.4, the cadence, each cell of the descending sequence begins with *watad mafrūq*. In addition, the sequence in phrase 1.4 is fragmented with *tarjīʿāt*. The rhythmic structure of 1.4 is used in the exposition of *taqsīm bayātī* on Gramophone.
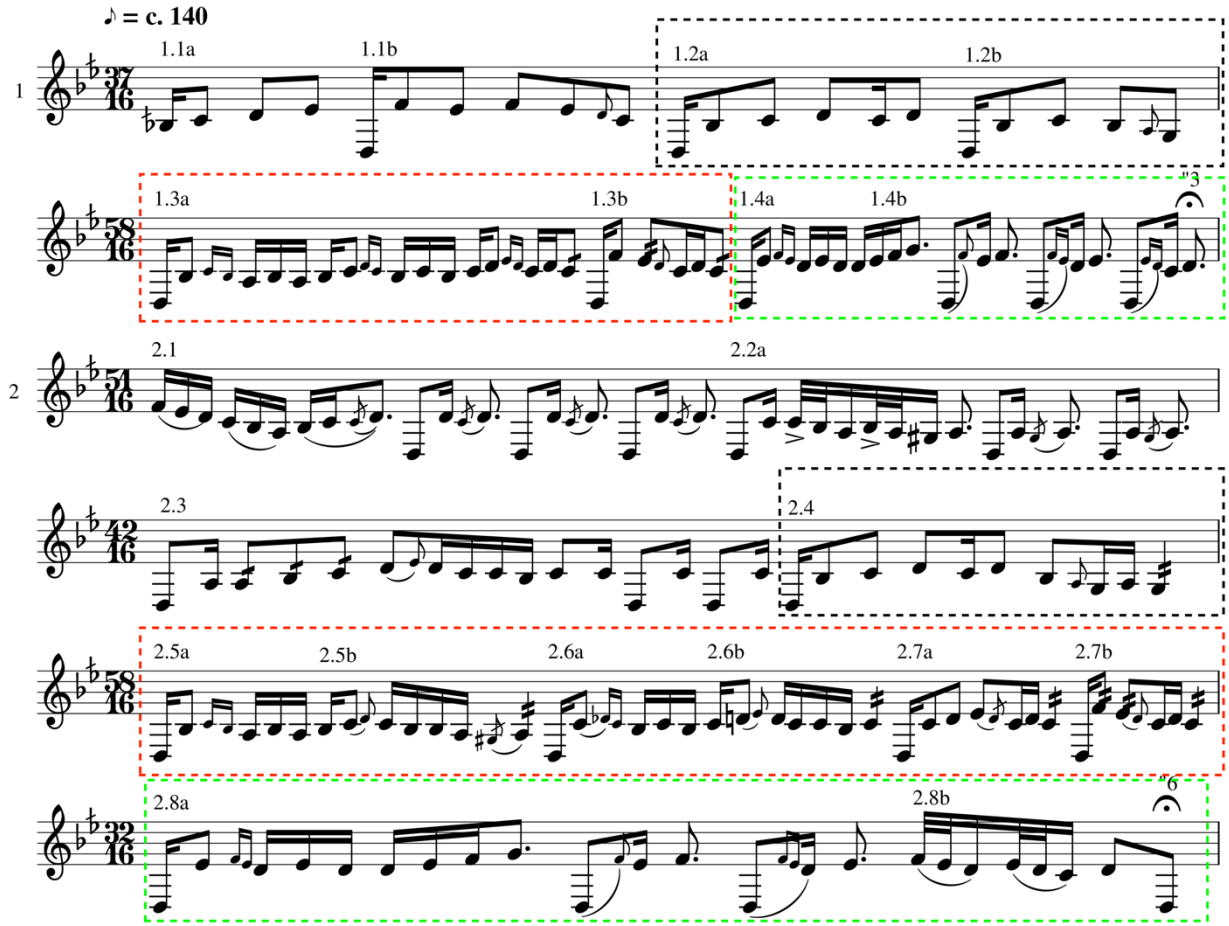
Figure 148: *Bayātī*, exposition [00:02-01:03]

The melodic content in the exposition is significantly coherent and includes an intricate motivic process. This process is an excellent example of the motivic development I have used in all the pieces. Phrases 1.1-1.4 include several melodic-rhythmic motifs (Fig. 149) which, as well as being entirely or partially repeated in *fāṣilah* 2, form an integral part of the development sections. In addition, *fāṣilah* 2 introduces another two prominent motifs (units 2.2a and 2.5b).

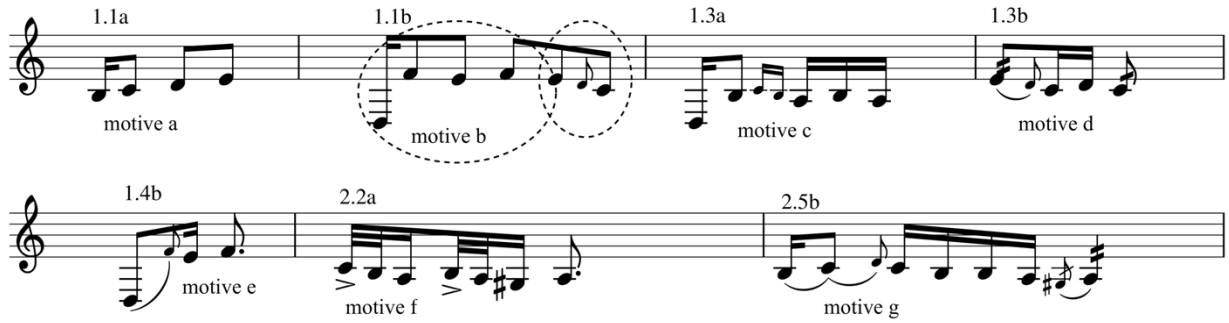

Figure 149: *Bayātī*, melodic rhythmic motifs in phrases 11.1-11.4

Phrase 1.1 plays a central role in the melodic coherency throughout the piece. It includes two short motifs (*a* and *b*) that generally carry the melodic progression forward by introducing a new *jins* at the beginning of several parts of the piece: the second *action*, the climax and the final *resolution*.

Motif *a* opens the majority of *fawāṣil* and phrases; it begins from the tones below the new *jins*, and mostly leads to its third tone. Motif *b* is a repeated melodic figure descending from the third to the second tone of the new *jins* and ends on the lower neighbor of the root of the new *jins*. As indicated in an oval in Figure 150, a similar melodic figure is found in *fāṣilah* 5 in *taqsīm bayātī* on Gramophone.
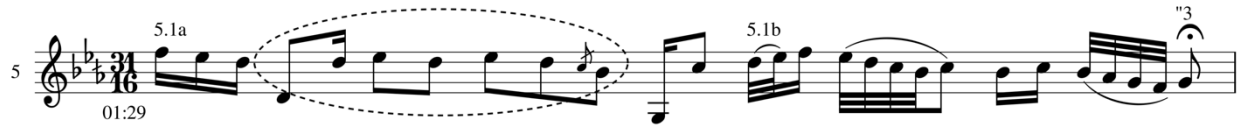
Figure 150: *fāṣilah* 5 in *taqsīm bayātī* on Gramophone

As it is shown in Figure 151, units 5.1a and 5.1b (intervened by an *iqāma* on the tone A4) are a transposition of motifs *a* and *b*. Moreover, they introduce *jins nahāwand* G4 (this modulation will be discussed below).
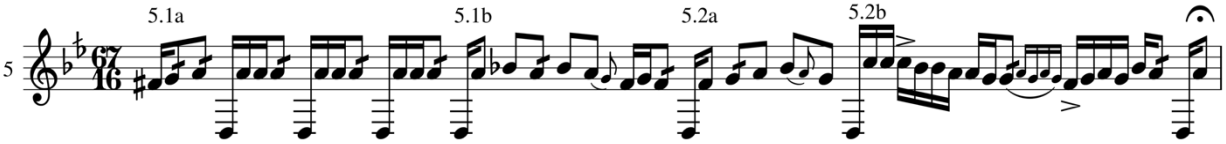
Figure 151: *fāṣilah* 5 in *Bayātī*

We can attribute a particular function to several other motifs. Motif *d* is associated with the lower neighbors of the prominent tones. In most of its appearances, it ends with one of the tones C3 (the lower neighbor of the tonic), F4 (the lower neighbor of the dominant), or C4 (the lower neighbor of the octave tone). Motif *g* is used towards arriving at the destination tone of a phrase.

In addition, phrase 1.3 could generally be described as a passage that moves from the tone G in the context of *jins rāst* to the tone C, before descending to *jins bayātī* on D. In its original position, the passage moves from the lower dominant (G3) to C3 before settling on the tonic. In the second development section, on the other hand, the passage is transposed one octave higher and moves from *jins rāst* on the dominant to C4 before introducing *jins bayātī* on the octave tone.

Moreover, phrase 1.4 could also be seen as a large motif that repeats whenever there is a cadence on the tonic (except in development 1). This cadence is repeated at the end of *fāṣilah* 2 and also forms part of the final cadence. Furthermore, the rhythmic structure of the cadence (motif *e*) becomes a prominent rhythmic motif in *fāṣilah* 2. It is used on three *iqāmāt* on the tones D4, A3, and C3 (units 2.1, 2.2, and 2.3).

Development 1

The first development section (Fig. 152) typically covers the tone range of the dominant. *Fāṣilah* 3 introduces the second *jins* and ends on G4. The core of the melodic line in the rest of the *action* (units 4.1-4.3) highlights the tones of the second *jins* in descending order: Bb4–A4–G4. The accidental tone Eb4 in units 4.1b and 4.2a is part of a temporary emphasis of *ʻajam*. This modal emphasis or modulation is typical of *maqām bayātī*.[239]

The section continues the motivic process that has started in the exposition. As shown in Figure 152, the black ovals are (separate or combined) repetitions and transpositions of motifs *a*, *b*, and *d*; the red ovals are repetitions and transpositions of motif *d*, and the blue rectangles are repetitions and transpositions of motif *g*. The *iqāmat* in al-Qaṣabjī's style maintain the resemblance to his practice; they highlight the main pitches of the secondary *jins* (units 3.1, 4.2b, and 4.3c).
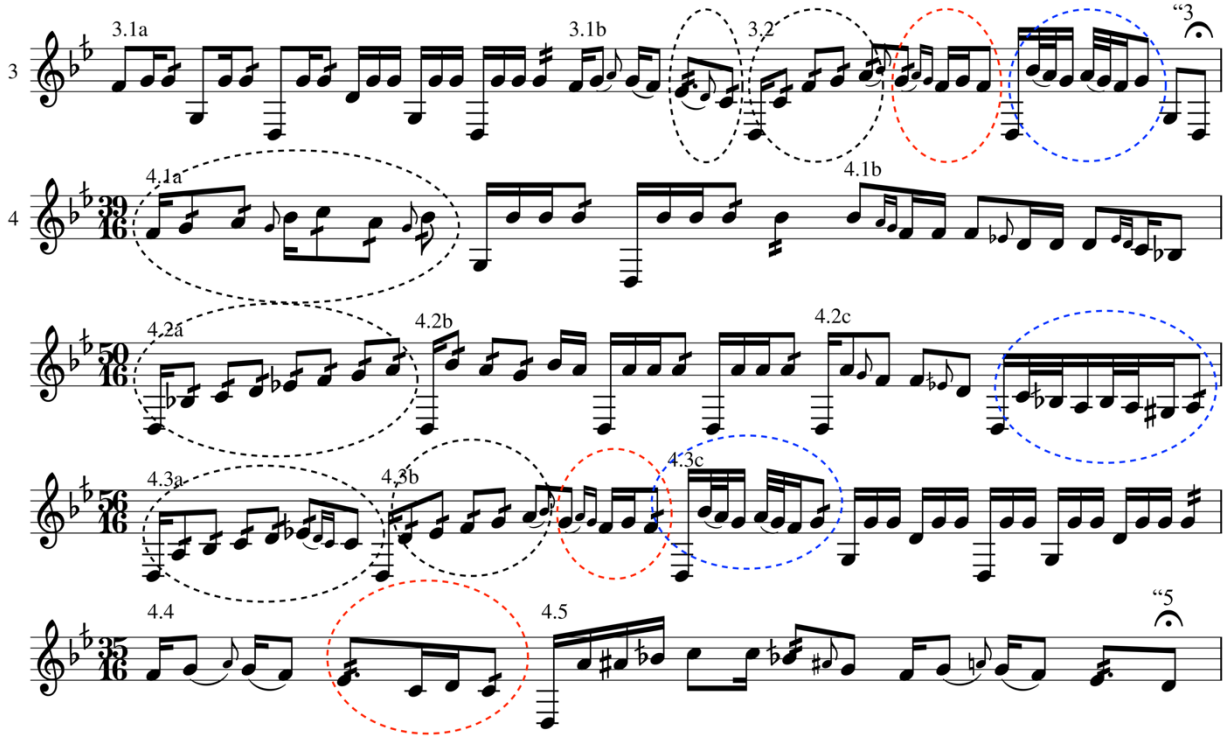
Figure 152: *Bayātī*, development 1 [01:03-01:58]

[239] For example, see Marcus, "Modulation in Arabic Music," p. 187.

Development 2

The *action* of the second development section opens with a significant change in the musical fabric, and in some respect, units 5.1-6.8 defy expectations in terms of the melodic progression (Fig. 153). For instance, unlike al-Qaṣabjī's *taqsīm bayātī*, where the second development section shifts to the octave level in a straightforward manner, the current melodic segment focuses on the second *jins nahawānd* G4 with the introduction of the tone F4#. *Fāṣilah* 5 highlights and ends on the tone A4, the second tone of G4, and involves the leading tone F#; it enhances *ḥijāz* D4 in the background (a similar melodic behavior is found in the second development section in al-Sunbāṭī's *taqsīm nahāwand*; see subchapter 4.3, pp. 124-125).

In parallel to the modulation, there is a significant change in the rhythmic layer. The piece's continuous rhythmic line is interrupted by damping the last note (*secco*) in phrases 6.1-6.4. The current melodic segment creates tension-suspense before proceeding towards the climax. In addition to the change of modality and the interrupted rhythmic line, phrases 6.1-6.4 create modal instability by constantly alternating between the tones G4 (units 6.1, 6.3) and its leading tone F# (units 6.2, 6.4). Phrases 6.5 and 6.6 go back to a continuous rhythmic line while alternating between G4 and its leading tone.
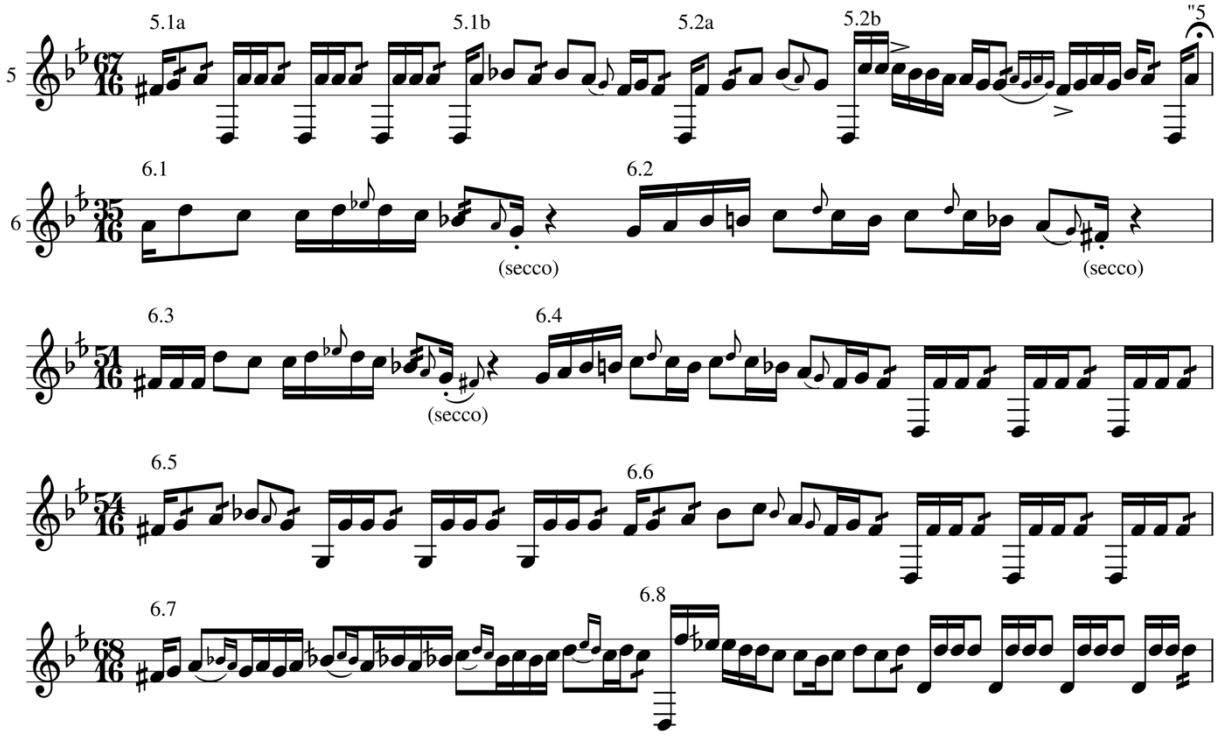
Figure 153: *Bayātī*, development 2, *action* [01:58-02:51]

Eventually, the melody avoids settling on G4, and in phrases 6.7 and 6.8, it shifts to and settles on the octave tone before proceeding to the climax. Phrase 6.7 is a transposition of phrase 1.3 and forms part of a passage from *jins rāst* on the dominant to *jins bayātī* on the octave tone.

The first part of the climax (Fig. 154), units 6.9 and 6.10, are repeated phrases that span the range of *jins bayātī* above the octave tone and the central scale of the *maqām* – reverting to *bayātī* together with the element of repetition form a contrast to *ḥijāz* and the tension-suspense effect in the previous melodic segment. The climax opens with the transposition of motifs *a* and *b* to one octave higher and continues with an elaboration on the latter in units 6.9b and 6.10b (marked with rectangles).

The second part of the climax, phrases 6.11–6.13, intensifies the music material. It ascends to the second *jins* above the octave, reaching the highest pitch in the piece at the tone Bb5 (unit 6.13). In this process, and similar to al-Qaṣabjī's climax in the recording on Gramophone, this melodic segment creates a dense texture with the continuous playing of the open strings G4 and D4 in parallel to the main melodic line. In addition, melodic density is created by the fragmentation of phrases into short (repeated) melodic figures and the transformation of the rhythmic line into short periods of meter through different sequences. Each cell of the sequences in units 6.11b and 6.12 uses the pattern *fa ūlun* (as opposed to the dominance of *fāʿilun* up until this point in the piece); and each cell of sequence in phrases 6.13 uses a seven sixteenth durational pattern.

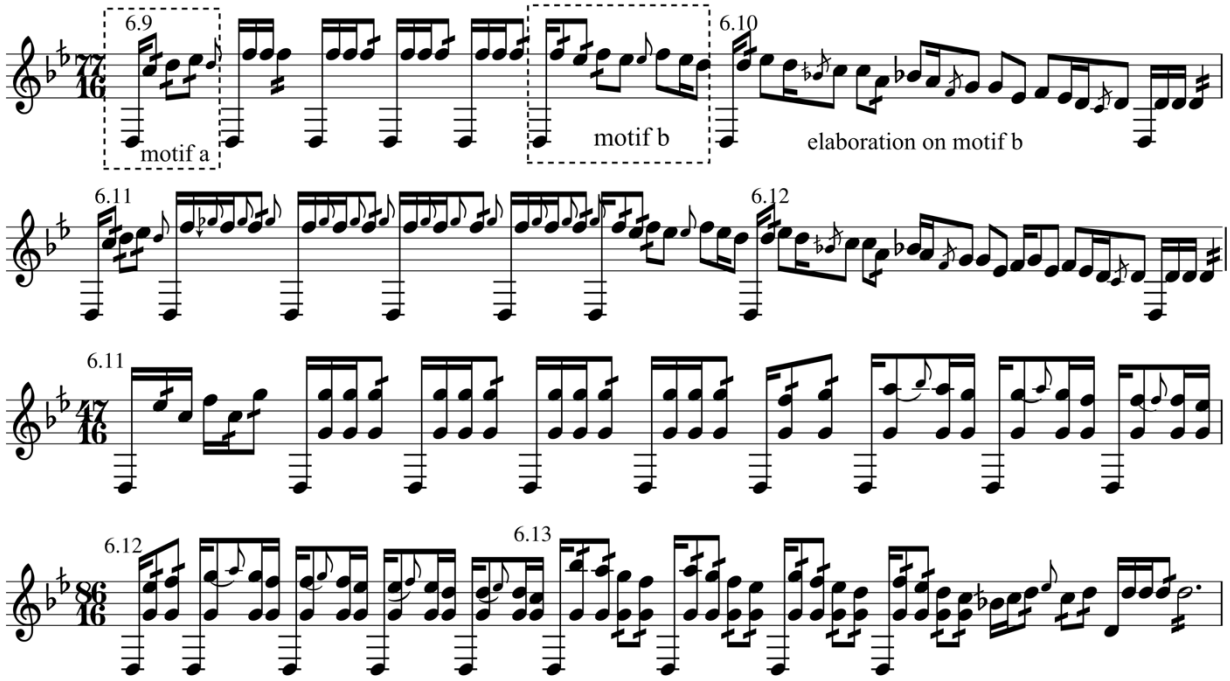

Figure 154: *Bayātī*, development 2, *action* (climax) [02:51-03:40]

The *resolution* (Fig. 155) shows a few obvious similarities to al-Qaṣabjī's *taqsīm bayātī* on Gramophone: the tone Eb5 signals the gradual descent towards the tonic; before marking the end of the final *resolution* with a simple *iqāma* (the only *iqāma* of this type in the piece) on the tonic unit 6.21 uses a brief z*īr-bamm* descends through the lower octave all the way to D3; and, *ḥijāz* G4 (with an ending on F4) is introduced in unit 6.17 as a variation.

The *ḥijāz* variation forms part of a succession of brief modalities in the generally descending melodic line, and most of them were previously used in the composition (units 6.14-6.17): *ʻajam* Bb4 (unit 6.14), *ḥijāz* D4 (unit 6.15), *nahāwand* G4 (unit 6.16).

The repeated modalities are part of a motivic process using restatements and transpositions of previous phrases, semi-phrases or melodic-rhythmic motifs. In a broad sense, the *resolution* displays most of the music material in the composition so far. For instance, transpositions of motif *b* are used in units 6.14 and 6.17. In addition, phrase 1.3 is once again used in the passage from G to D (unit 6.20a).

The final cadence (units 6.22 and 6.23) is also made of motivic elaboration on previous motifs. Each cell of the sequence in unit 6.22 is an elaboration on motif *d.* Unit 6.23a is a repetition of the exposition's cadence (unit 2.7.) However, the repetition introduces two modifications: the decreasing of the speed (*ritardando*) and the ending on the tone C3. These modifications contribute to the sense of finality by creating anticipation before introducing the ending motif (unit 6.23b).
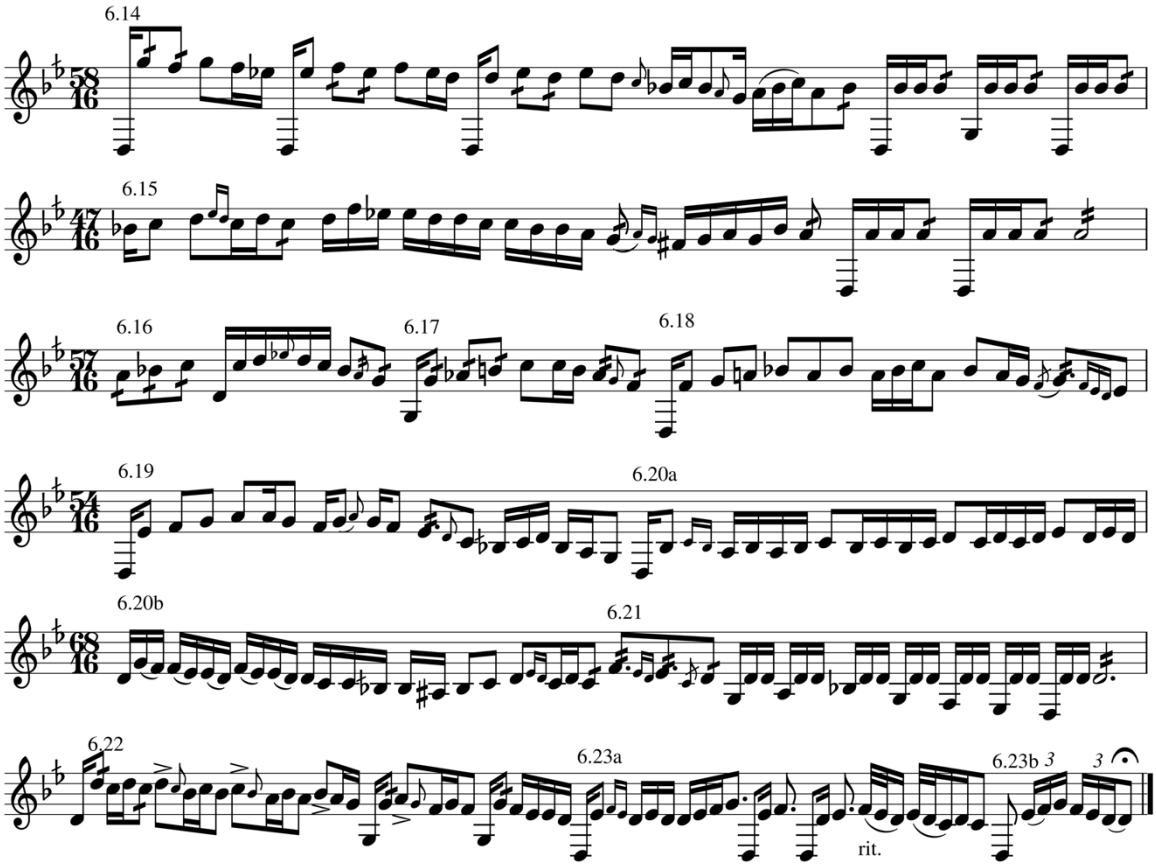
Figure 155: *Bayātī*, development 2, closure [03:40- 04:44]

5.5 **Analysis of the composition *Mufradāt Nahāwand***

The title of the piece stands for '*nahāwand* vocabulary'. I see this composition as 'a collection of vocabulary' that I have developed in *maqām nahāwand,* and which is mainly borrowed from and inspired by al-Qaṣabjī and al-Sunbāṭī's *taqāsīm* recordings in *maqām nahāwand* (previously presented in subchapters 3.3 and 4.3). This 'vocabulary' is found on multiple levels: structural development, melodic progression, modulation, melodic figures and rhythmic construction.

Mufradāt Nahāwand is largely inspired by al-Sunbāṭī's unique phrasing resembling his instrumental preludes, especially the phrasing of the first three sections of *taqsīm nahāwand*. This type of phrasing includes elements such as the significant use of leaps (or skips), scalar-like motion, and rhythmicality that is highly based on variations of three and four sixteenth notes. In addition, phrases tend to incorporate meter and are largely based on sequential organization. At times, these music material are alternated or contrasted with fabrics resembling al-Qaṣabjī's musical language.

Mufradāt Nahāwand consists of four *fawāṣil* grouped into three sections (Table 17). Despite the short number of the *fawāṣil,* most of them are long. The total length of the piece is approximately four minutes and 15 seconds.

Fāṣilah	Timeline	Length	Section	Section length
1	00:00-00:46	46	exposition	46
2	00:46-01:00	14	development 1	64
3	01:00-01:50	50		
4	01:50-04:15	145	development 2	145

Table 17: *fawāṣil* and sections in the composition *Mufradāt Nahāwand*

The composition displays an elaborate and well-defined form. The music material from the exposition are repeated before the final cadence, and as a result the composition shapes into an overall ABCA' form.

Exposition

The exposition (Fig. 156) presents the *maqām* in an ascending-descending manner. The *action* consists of a repeated pair of antecedent and consequent phrases. The antecedent phrase introduces the root *jins nahāwand* (units 1.1a and 1.3a) and reinforces the tonic with a descent to its lower octave C3 (units 1.1b and 1.3b). The consequent phrase introduces *jins kurd* and ends with its initial tone G4 (units 1.2 and 1.4).

The antecedent presents a large melodic idea with a central role throughout the composition. It divides into two shorter motifs (which are marked with black ovals and rectangles). The first one, motif *a* (unit 1.1a), is a conventional melodic figure that resembles the ending melodic figure which is typical of *taqāsīm* in *maqām nahāwand*.

The second motif, or motif *b* (unit 1.1b), is an unconventional melodic figure unfolding in skip-wise motion of third intervals. We can reduce it to two essential elements: a skip or consecutive skips of third intervals and a durational pattern of an eighth plus sixteenth note. This motif could be seen as an inversion of semi-phrase 3.2a al-Sunbāṭī's *taqsīm nahāwand* (Fig. 157). The motif is repeated or transposed in all the sections, and its essential elements are key to the continued motivic development and coherency of the music materials throughout the composition.
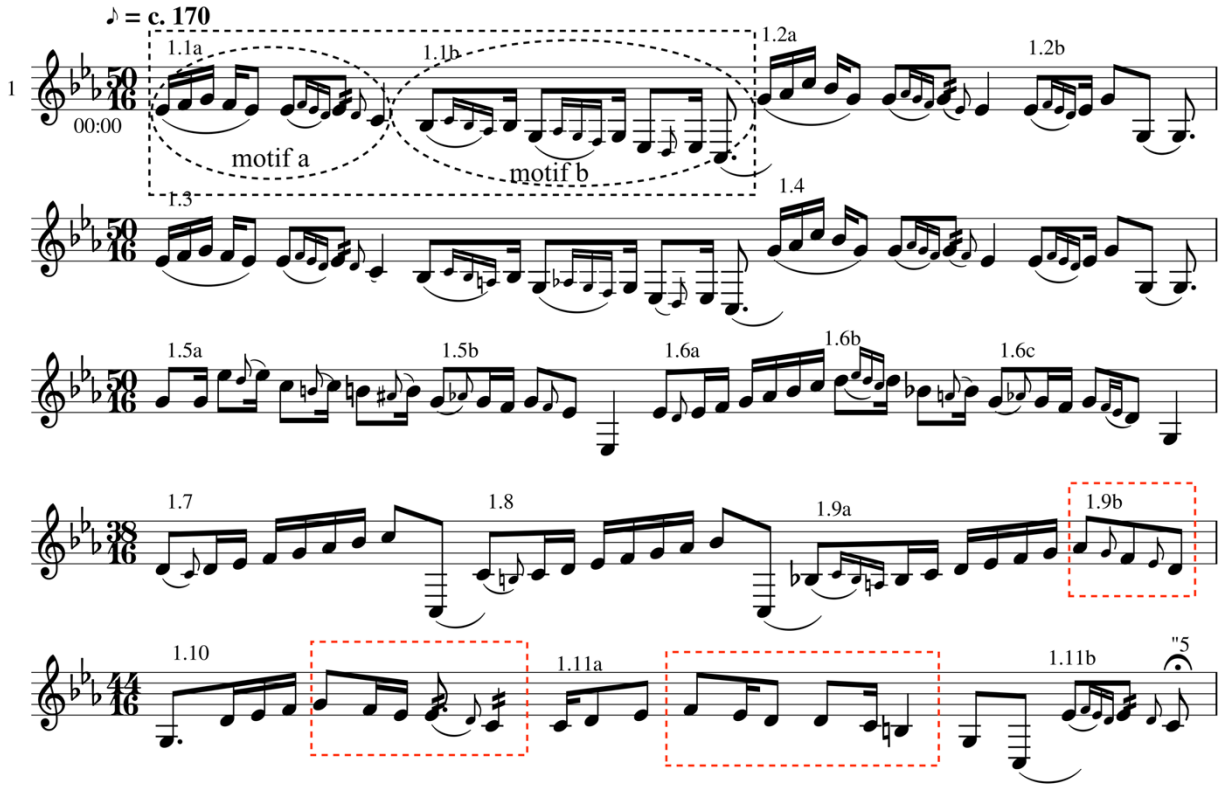
Figure 156: *Mufradāt Nahāwand*, exposition [00:00-00:46]
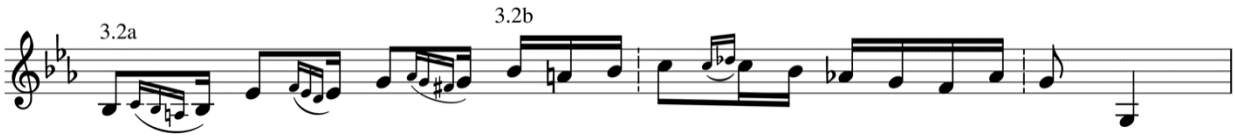
Figure 157: phrase 3 in al-Sunbāṭī's *taqsīm nahāwand*

Phrase 1.2, the antecedent, is molded from the same music material. Semi-phrase 1.2a is a transposition of motif *a* to the fifth interval, and semi-phrase 1.2b is molded from the essential

elements of motif *b*, that is, an ascending third skip Eb4–G4 and the durational pattern of an eighth plus sixteenth note.

In comparison to the compact *action*, the *resolution* consists of the primary substance of the exposition's music material. It involves three melodic lines (units 1.5-1.6, 1.7-1.8, and 1.9-1.11) that constantly change character through different sequential formations. The characters are shaped by various elements, including skip-wise versus stepwise motion, ascending or descending direction, and various rhythmic structures. At the same time, the *resolution* continues the motivic elaboration from phrase to phrase. It achieves a smooth intertwining or transition between the different melodic lines or sequences similarly to al-Sunbāṭī's practice.

The first melodic line is a modified sequence (units 1.5 and 1.6) incorporating a transposition of motif *a* (units 1.5a and 1.6a) combined with a new motif that consists two variations of four sixteenth notes rhythmic patterns (compare these phrases to phrase 3.2 in al-Sunbāṭī's *taqsīm nahāwand* in Fig. 158). Its core pitch construction displays a third skip G4–Eb4 (units 1.5b and 1.6b). Phrase 1.6 begins with an ascending passage (unit 1.6a).

The second melodic line (units 1.7 and 1.8) is a real twofold sequence that alternates with the previous one by incorporating stepwise an ascending motion. Its melodic figuration is based on the ascending scalar passage of the prior sequence. Compared to the quasi-metric structure in the last sequence, we find two successive bars of 3/4 meter.

In contrast, the exposition concludes with a melodic line (units 1.9b-1.11) which more or less resembles al-Qaṣabjī's musical language. The melodic figures in unit 1.11a include the patterns *fa'ūlun* and *fā'ilun*. In general, eighth notes dominate the melodic line, and it mainly moves in stepwise motion. In addition, these phrases show quasi-sequential organization. The phrases are united through their last cell, a descending melodic figure confined to a fifth (or a tritone) interval (marked with red rectangles).

The *resolution* avoids a strong closure at this early stage of the piece. It keeps away from performing an *iqamā* on the tonic, and after reaching the leading tone B3 (unit 1.11a) it directly links to a repetition of motif *a* and settles on the tonic (unit 1.11b). The minimal cadence contributes to the directionality of the overall structure towards the climax in the last section.

Similar to al-Sunbāṭī's *taqsīm nahāwand*, the orderly organization of the exposition manifests itself when outlining the highest pitch and the last pitch of every phrase (Fig. 158): the fundamental melodic line descends through the tones Eb4–D4–C4–B3–C4, and the line of the highest pitches falls through the tones Eb5–D5–C5–Bb4–Ab4–G4–F4– Eb4.
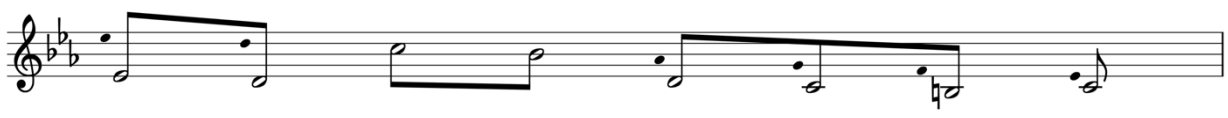
Figure 158: *Mufradāt Nahāwand,* fundamental melodic line in the exposition

Development 1 [00:46-01:50]

The first development section (Fig. 159) is similar to the fourth development section in al-Sunbāṭī's *taqsīm nahāwand* (see subchapter 4.3, p. 129). It introduces the typical modulation G4, and structurally, the section includes two *fawāṣil* (short and long) where most of the music material are concentrated in the *action* (units 2 and 3.1-3.4). After the *action*, the shift back to *nahāwand* is carried out with a short bridge (unit 3.5) which connects to the cadence.
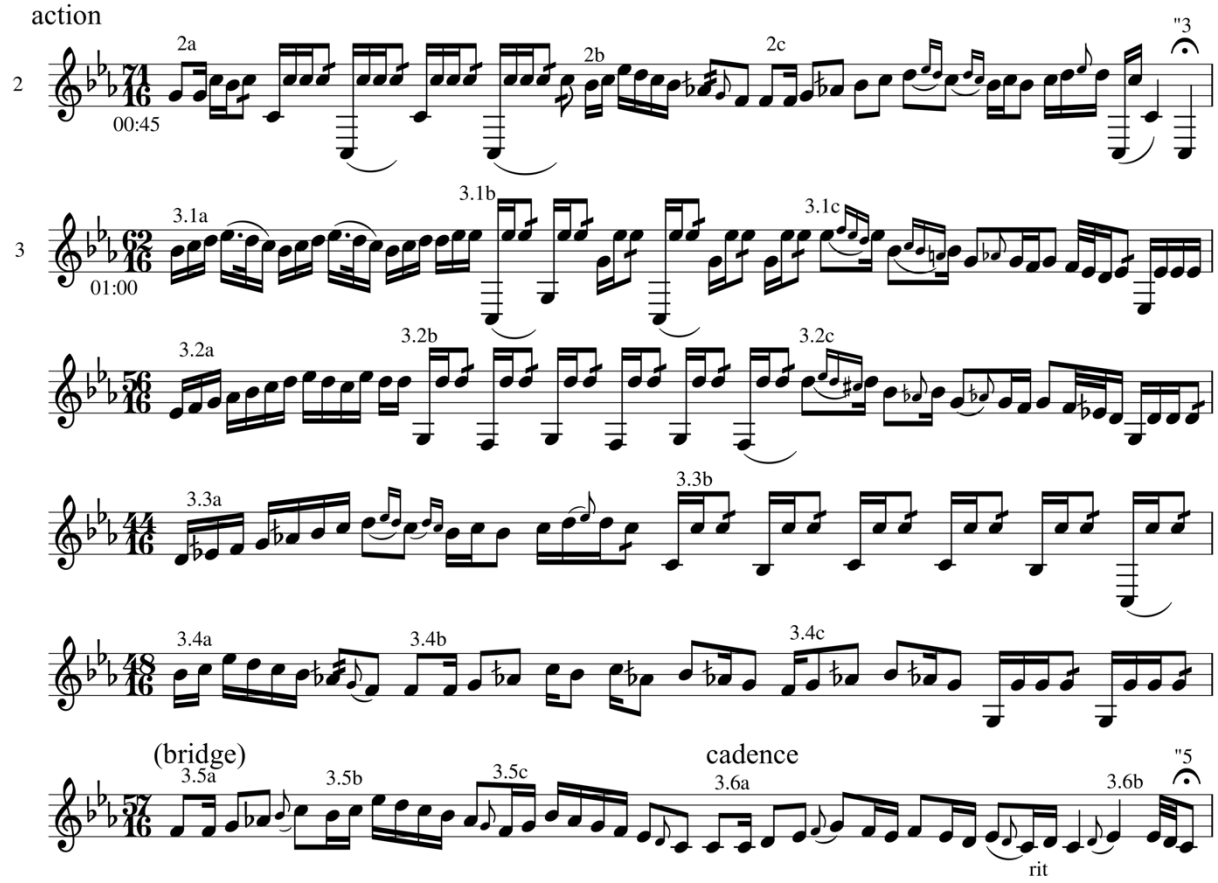
Figure 159: *Mufradāt Nahāwand*, development 1 [00:46-01:50]

Fāṣilah 2 carries on the modulation. It shifts the melodic focus to the *jins* above C5 and ends on this tone. In phrases 3.1-3.3, the melody emphasizes the tones Eb5, D4, and C5 respectively within the *bayātī* G4. The melodic line eventually lands on G4 in phrase 3.4. The cadence is partially based on al-Sunbāṭī's cadence model described in *taqsīm nahāwand*; it uses the model's second and third elements, that is, a descent from G4 to C4 and the ending motif. Compared to the exposition, there is a noticeable growth in the section's cadence.

Many elements contribute to this gradual growth and the directionality towards the last section and the climax: 1) the concentration of most of the music material in the *action*; 2) the expansion of the tonal range and the increase in the size of the cadence; and 3) the moderate closure process as a result of the lack of *resolution*.

The opening and closing phrases of the *action* (units 2 and 3.4) are similar to al-Qaṣabjī's musical language. They include *iqāmāt* and durational patterns of Arabic poetry. In addition, they show significant presence of eighth notes in the rhythmic line. These units create melodic coherency through the repetition of a local motif in units 2b and 3.4a. The same motif forms the bases of the sequence in the bridge in units 3.5a and 3.5b.

Phrases 3.1-3.3 form a modified sequence, and their melodic-rhythmic character is a preparatory step in accumulating forward movement and building momentum towards the climax. Each phrase begins with a sixteenth notes scalar passage that lands on the tones Eb5, D5 and C5 respectively. In unit 3.1a there is a significant passage that curves a few times between the tones Bb4 and Eb5 and creates two bars of 6/8.

One of the main driving forces in creating the momentum lies in the second unit in each phrase (units 3.1b, 3.2b, and 3.3b). These units display a polyphonic texture elaborating on the *zīr-bamm* technique as it manifests in al-Qaṣabjī's practice. In each unit, one of the tones of the secondary *jins* (Eb5, D4 and C5 respectively) continuously repeats with sixteenth notes values; simultaneously, a short melody is played in the lower octave. However, unlike al-Qaṣabjī's *zīr-bamm* technique, where there is mostly an irregular meter (three sixteenth notes or five sixteenth notes), these units create two bars of 3/4 meter.

Phrases 3.1-3.3 are a variation on phrases 4.1-4.3 in the previously analyzed *Bayātī* (see subchapter 5.4, Fig. 152, p. 170). I used the variation here to show how a similar pitch organization could be introduced differently, using melodic figures and rhythmic structures that we can identify with al-Qaṣabjī's and al-Sunbāṭī's practices. In Figure 160 below, I compare two corresponding melodic units from both pieces, phrase 4.2 from *Bayātī*, and phrase 3.2 from the current piece. Generally speaking, the phrases ascend from the second tone below the tonic to the fifth tone above the tonic. The latter tone is highlighted with *iqāma*.
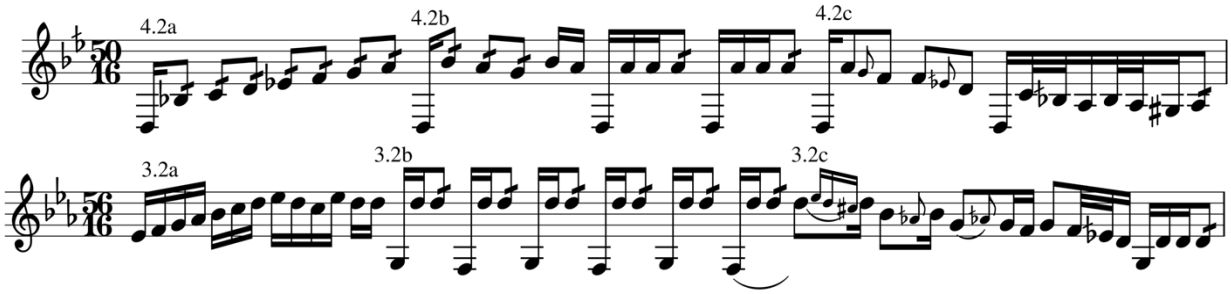
Figure 160*:* phrase 4.2 in *Bayātī* and phrase 3.2 in *Mufradāt Nahāwand*

Units 3.1c and 3.2c are transpositions of motif *b* creating a motivic link with the exposition.

Development 2

The second development section unfolds over one *fāṣilah*. It begins directly with the climax, which occupies all of the *action*. The climax enhances the momentum with significant density in terms of phrases and with prominent quasi-metric and metric phrases.

The climax includes two segments. The first segment consists of two sub-segments, phrases 5.1-5.5 and phrases 5.6-5.10 (Figures 161 and 163). Phrases 5.1-5.5 introduce *jins nahāwand* on the octave tone C4 while reaching a pitch climax on Ab5. The fundamental pitches in this segment outline the tones Eb5–D5–B4–C5. Similar to the previous section, each of these tones is highlighted with an unconventional semi-phrase based on *zīr-bamm* technique and an *iqāma* uses three bars of 3/4 meter. In phrase 5.2, the melody reaches the highest pitch, the tone Ab5 (phrase 5.2).

In phrase 5.1 the melody transposes part of the previous *action* (units 3.1a and 3.1b) from the realm of *bayātī* on G4 to *nahāwand*. The tone B4 (marked with a black oval) signals the modal change: it forms part of *jins ḥijāz* G4.

Phrases 5.6-5.10 are a repetition of the first sub-segment with a variation. They form an expansion of the climax. In phrase 5.7 the melody is embellished with the accidentals F5#, E5, and D4# (marked with red ovals), and in semi-phrase 5.8a the variation manifests itself in a modulation to *shahnāz* G4 (Fig. 162).

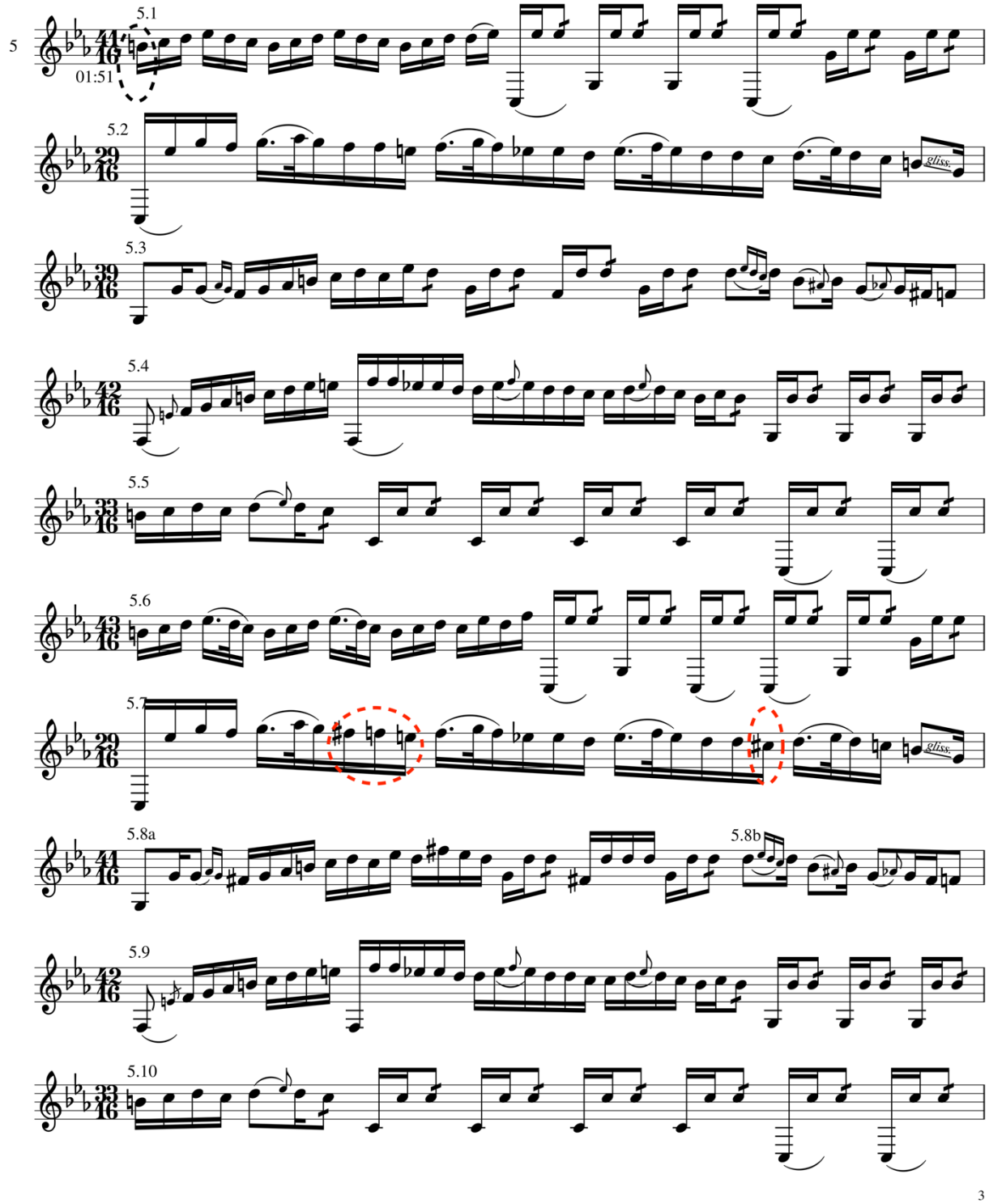

Figure 161: *Mufradāt Nahāwand*, development 2, climax, phrases 5.1-5.10 [01:51-02:52]
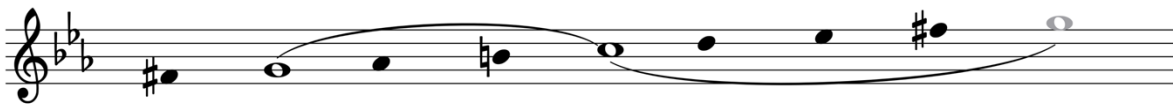
Figure 162: *shahnāz* G4

The second segment of the climax, phrases 5.11-5.14 (Fig. 163), shifts the melodic focus towards the dominant tone G4. In this segment, the momentum reaches its highest peak. This notion is created through several elements. The first component is the repetition. Phrases 5.11 and 5.12 are a pair of phrases that repeat the same melodic materials with one difference; phrase 5.11 ends on the tone Ab4 and phrase 5.12 ends on the tone G4. In addition, phrases 5.11 and 5.12 are repeated in phrases 5.13 and 5.14.

The second element lies in the melodic-rhythmic structures. Compared to the previous phrases in the *action*, phrases 5.11-5.14 are compact. It becomes notable in the last unit in each phrase. For instance, the *zīr-bamm* technique consists of 4 cells, and each cell uses three sixteenth notes (compared to six cells of four sixteenth notes in previous phrases).
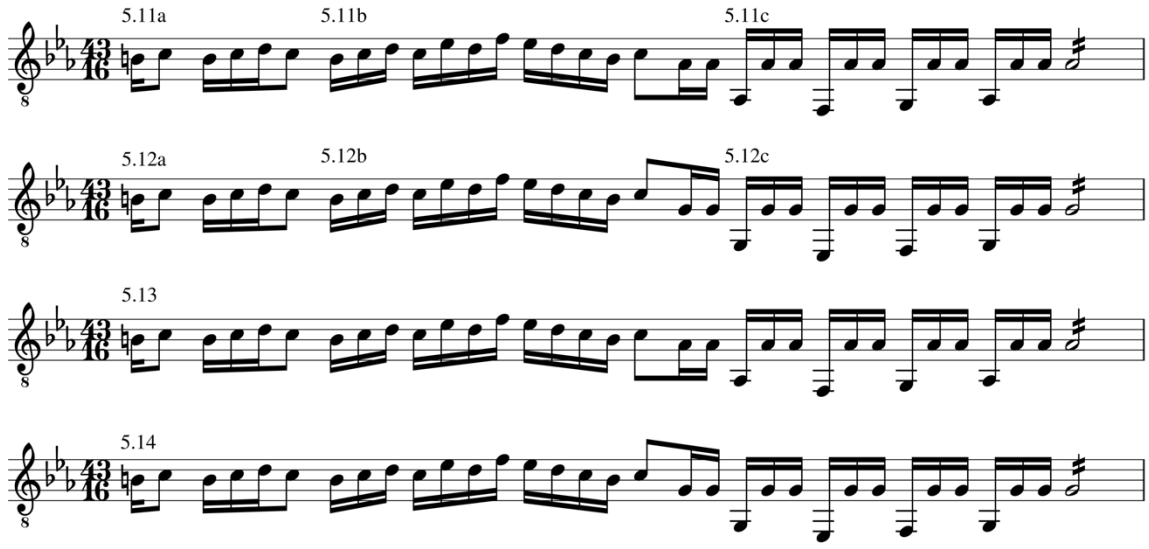
Figure 163: *Mufradāt Nahāwand*, development 2, climax, phrases 5.11-5.14 [02:58-03:18]

The final cadence maintains the motivic ties. Unit 5.27 is based on a motif, motif *c*, which appears in the exposition and the recapitulation (units 1.9b and 5.25b). The motif consists of two descending skips of third intervals using a durational pattern of three eighth notes. This motif and descending passage were inspired by and based on a similar passage used by al-Sunbāṭī in the final stages of *taqsīm sikah* (Fig. 165).

The rest of the cadence (unit 5.28) elaborates on the final cadence of al-Sunbāṭī's *taqsīm nahāwand*. Figure 166 compares the final phrase in both cadences. We can find here similar elements. Most notably, the last melodic units 14.8 and 5.28b are very similar and include all the tones of *jins nahāwand.* In addition, before the last unit, the melody uses a long durational value of a half note on the tone D4, which creates temporary anticipation before the final semi-phrase. This act enhances the cadence's conclusive character.
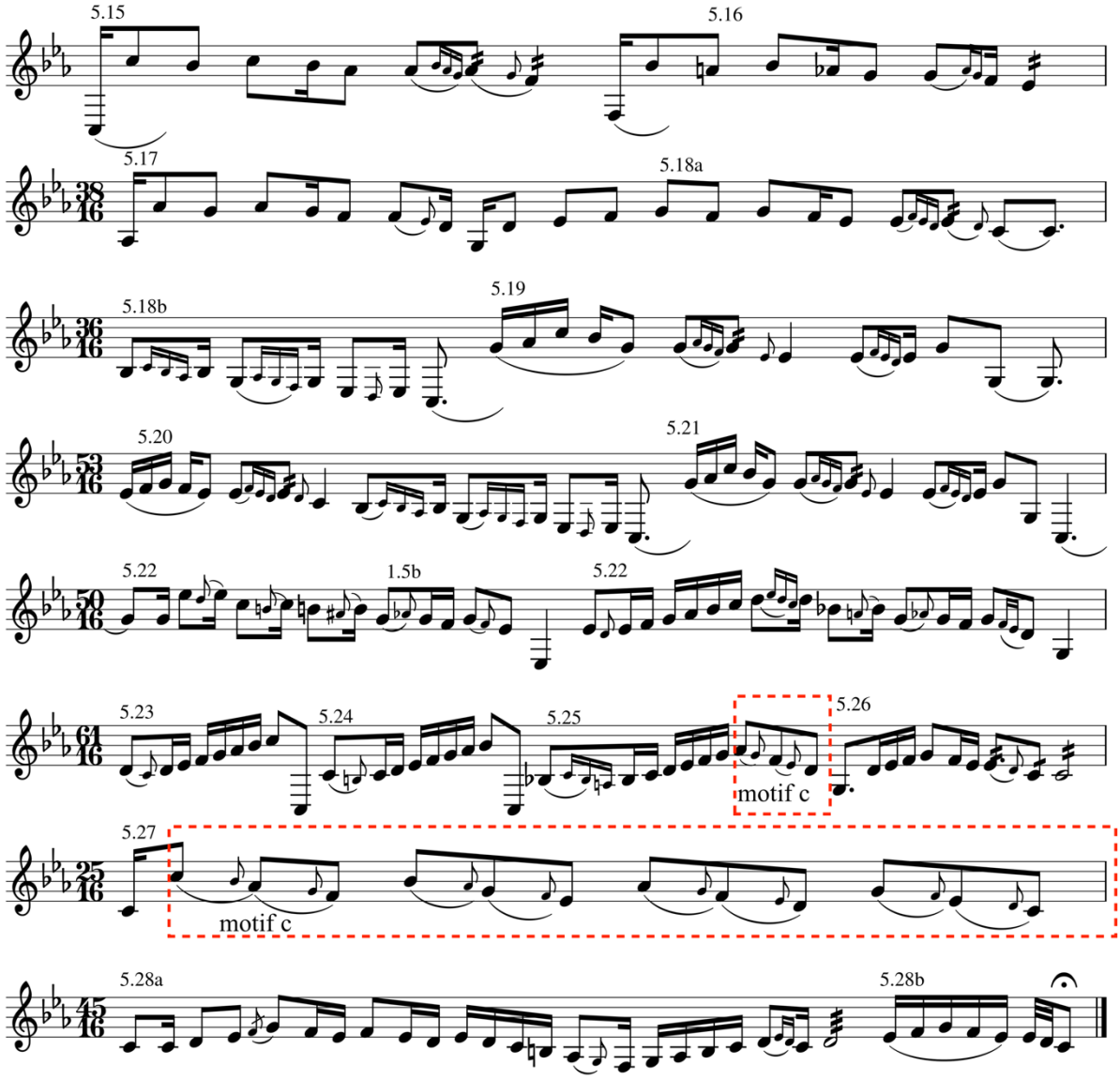
Figure 164: *Mufradāt Nahāwand*, development 2, closure [03:18-04:18]
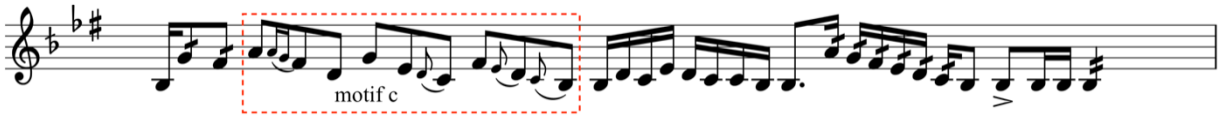
Figure 165: al-Sunbāṭī's *taqsīm sikah* [04:44–04:53]
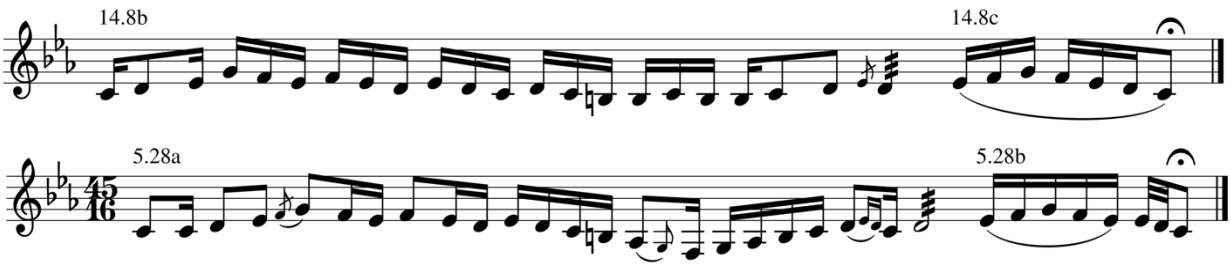
Figure 166: the last phrases in al-Sunbāṭī's *taqsīm nahāwand* and in the piece *Mufradāt Nahāwand*

5.6 **Conclusion**

In this chapter I have introduced a model of pre-composition that is based on the *taqsīm* genre, and that I have used to create five pieces. When designing the model, the practices of al-Qaṣabjī and al-Sunbāṭī formed a solid reference and a source of inspiration for melodic and rhythmic materials.

The model uses several techniques to transform improvisations into pre-compositions. Each composition focuses on several pitch-related and rhythmic elements and creates a general character, a mood, or an ambiance that is dominant over a large portion of the piece's duration.

The structure is designed around a single dense climax occurring in the piece's last *fāṣilah*. Every piece shows growth and a sense of directionality towards the climax. The directionality is created through careful treatment of the proportions of music materials in every section. Each composition includes a melodic segment generating tension-suspense effect inspired by al-Sunbāṭī's practice. It appears before or during the climax and contributes to the climactic effect.

Other techniques include a cautious treatment of the closure processes throughout the composition. The strongest closure appears after the climax. In this process the *resolution* is highly elaborate and emphasizes the graduality of the melodic descent. The closure process ends with a strong cadence, the strongest in the composition.

My model of pre-composition emphasizes motivic development. Thus, every piece displays an elaborate motivic process creating melodic coherency among the piece's different *fawāṣil* and sections. Through repeating large melodic segments or phrases, some pieces achieve elaborate or intricate 'forms'.

6. CONCLUSION

This dissertation responds to the research question: how does a *taqsīm* or an improvisation become a pre-composition? To address this issue, I have investigated the *taqsīm* practice of the Egyptian *ʻūd* players Muḥammad al-Qaṣabjī and Riyāḍ al-Sunbāṭī. I have decoded their most significant traits in order to enrich and develop my own melodic-rhythmic vocabulary and deepen my understanding of the genre's structural, melodic, and rhythmic processes. Above all, al-Qaṣabjī and al-Sunbāṭī's practices were a solid reference and source of inspiration to design a model for pre-composing *taqsīm*-like pieces of music.

I conducted the composition process over a long period of time, and constantly reflected on and experimented with my improvisation practice. The experimentation was driven by two more questions: which techniques could be borrowed from the art of composition? And, in which way would it be possible to achieve variety in character from one composition to another?

My experimentations yielded a model of pre-composition through which I created a set of five pieces. These pieces can be more or less reproduced with adequate accuracy, and illustrate the influence of al-Qaṣabjī and al-Sunbāṭī in my work, and the knowledge and skills that I have developed and acquired throughout this project (three of these were analyzed and presented).

By the process I have followed in this research project I have sharpened my conscious awareness of the *taqsīm* as a generative process and became well aware of its different components at the macro and micro levels. I revised, enriched, and improved my skills in the genre.

The analysis of the *taqsīm* recordings by al-Qaṣabjī and al-Sunbāṭī's illustrate two different approaches of creative processes within the genre. Despite comparing two models of *taqsīm* practice separated by several decades, and in spite of the fact that they were recorded with different recording technologies, the two models of improvisation are great examples of how the genre has constantly evolved and further developed. For instance, in al-Qaṣabjī recordings we can recognize a connection with Arabic prosody. In al-Sunbāṭī's recordings, on the other hand, we can trace an influence of his instrumental music written for ensemble, such as the preludes to the songs he composed for Umm Kulthūm.

Below I briefly summarize and compare the most significant features of each player, and present how I addressed these features when designing my model of pre-composition.

Structural features

The concepts *action* and *resolution*, two concepts that I propose in this project, in addition to the concept of closure, proved to be highly beneficial to understanding structural processes in *taqsīm* and to creating my own pieces. The climax (a sub-concept of the *action*) as well proved

to be a crucial aspect in understanding the structure of the *taqāsīm* of both musicians. In al-Qaṣabjī model, which is adapted to the durational limitation imposed by the recording technology in the 1920s, the improvisation moves towards a single climax characterized by dense melodic activity. Many of al-Qaṣabjī's recordings build momentum when moving towards the climax and continue with an elaborate closure process. The climax and the final closure process are located at the last *fāṣilah*, and as a result in most of the recordings, this *fāṣilah* is relatively long when compared to the previous ones. Al-Qaṣabjī's recordings, especially the *taqāsīm* in ascending *maqāmat*, follow the basic phases or stages found in the *taqsīm* genre, and mostly display a clear and sharp arch shape.

Al-Sunbāṭī's *taqsīm* recordings, which were recorded almost five decades later, are characterized by a variety in terms of structure and revolve around one or two climaxes. The most significant aspect of al-Sunbāṭī's *taqsīm* is a tension-suspense effect including atypical melodic behavior, modulation, and a substantial change in the rhythmic-temporal layer. Some of al-Sunbāṭī's recordings significantly expand the dominant level and/or alternate between the dominant and the tonic levels, or the dominant and the octave levels. The expansion or alteration is mainly achieved by full-fledged modulations and/or sections with unique melodic-rhythmic content.

Closure processes, especially *resolution* processes, are another element that proved to be helpful when observing structural design in *taqsīm*. In most of al-Qaṣabjī's *taqāsīm*, *resolutions* are kept to the final closure, and maintain the momentum and a high pace of events after the climax. In al-Sunbāṭī's model, development sections often utilize *resolutions* as part of their closer processes and mostly display distinctive melodic-rhythmic material.

In some sense, in my own compositions I have followed al-Qaṣabjī by designing the structure around a single dense climax occurring in the piece's last *fāṣilah*. In every piece, I emphasize the growth and a sense of directionality towards the climax by careful treatment of the proportions of music material in every section. I cautiously treat the closure processes throughout the composition, and generally speaking, I avoid strong closure processes before the climax. For instance, some of the techniques I have used are implementing incomplete *resolutions* (i.e. *resolutions* that lack *iqāmāt* before the final cadences), or a measured growth in the cadences throughout the compositions. The strongest closure appears after the climax. It is followed by a highly elaborate *resolution* which emphasizes the graduality of the melodic descent. The final closure process ends with a strong cadence, the strongest in the composition.

Pitch and melodic features

Though I have not attempted to fill the gaps between the practice and theory of *maqām* in this dissertation, one aspect is noteworthy. Al-Qaṣabjī and al-Sunbāṭī's models exemplify two different approaches to modal tempo. Several of al-Qaṣabjī's recordings include a fast modal tempo where a modal change is carried out in almost every *fāṣilah*, phrase or semi-phrase. They mainly use a broad scope of *jins* possibilities or a wide range of modal colors within a *maqām*.

In al-Sunbāṭī's recordings, on the other hand, the *maqām* usually unfolds in a reserved and 'economized' manner.

Perhaps the differences in approach to modal tempo could be attributed to the fact that al-Qaṣabjī's model is compact due to the durational limitation of about three minutes. Nonetheless, these two approaches have served me as two strategies for creating diversity within my own compositions. And in my view, these two strategies can be taken into consideration when performing real-time improvisations.

By focusing on several pitch-related and rhythmic elements in each composition, I create a general character or an ambiance that is dominant over a large portion of the piece's duration. I aim to achieve as much diversity as possible in the type of character I create for each piece. Inspired by al-Sunbāṭī's practice, in each composition I create a tension-suspens effect before or during the climax that contributes to the clacmatic effect. In addition, all the final cadences expand upon al-Sunbāṭī's cadence scheme exhibited in *taqsīm nahāwand* and maintain several of the scheme's essential elements.

The elaboration on concise melodic ideas (creating coherent melodic content by employing repetition, transposition, and modification) forms an integral part of al-Qaṣabjī and al-Sunbāṭī's *taqsīm* practices. Recurring patterns are found on the level of short melodic figures, semi-phrases, phrases, and even *fawāṣil*. In my model of pre-composition, I emphasize this notion and further develop the motivic processes. Every piece displays an elaborate motivic process creating melodic coherency among the piece's different *fawāṣil* and sections. By repeating large melodic segments or phrases, some pieces achieve elaborate or intricate forms.

Sequential treatment of melodic material, especially in descending melodic lines, forms a substantial part in the practices of al-Qaṣabjī and Sunbāṭī. In some sense, one of my challenges in this research project was to master the art of sequences or the sequential treatment as it is exemplified in the practices of these two great artists, and part of my own practice can be seen as a further development of these practices.

In al-Sunbāṭī's recordings, the sequential treatment seems more obvious for the simple reason that the real sequence (or the slightly modified sequence) is one of the most prominent features in his *taqsīm* model and a landmark of his style. Al-Qaṣabjī, on the other hand, introduced a semi-sequential organization, especially in *resolutions*.

In my own compositions, I have used the sequence as the primary mechanism for melodic unfolding, either on a small-scale level, for example in scalar-like passages, or on a large-scale level, for instance in final *resolutions*. One notion that is unique in my model is using ascending sequences to create a sense of growth towards climaxes, especially in bridge-like segments or within the climax itself.

Rhythmic features

Investigating the rhythmic aspect in al-Qaṣabjī and al-Sunbāṭī's practices has been challenging. However, I tried to focus my observations on their most distinctive traits. Al-Qaṣabjī's rhythmic vocabulary includes a number of recurring rhythmic patterns that are derived from Arabic prosody. His rhythmic flow is based on various ways of combining these patterns. In addition, he intensively uses the *tarjī'āt* technique and *iqāmāt* with metric character.

Al-Sunbāṭī's most distinctive rhythmic qualities are influenced and shaped by his pre-composed instrumental pieces for ensemble. He often uses sequences and melodic segments based on duple and triple meter. In addition, his practice is characterized by a flexible pulse where tempo changes are occasionally evident.

In some sense, I have situated my rhythmic language between the practices of al-Qaṣabjī and al-Sunbāṭī. Seeking various musical fabrics in each composition was a helpful way of integrating and manipulating most of the rhythmic-temporal components I have encountered. In each composition, rhythmic variety and contrast are often used on the level of phrase, *fāṣilah*, or section within each piece through several (often intertwined) elements such as alternating between eighth and sixteenth notes, non-metric phrases and metric phrases, alternating between different types of *iqāmāt,* and by using phrases with or without the *tarjī'āt* technique.

The subject of pre-composed *taqsīm*-like pieces has been hardly explored. In this respect, my contribution to the field of *taqsīm* and Arabic music manifests itself in proposing a model for creating *taqsīm*-like compositions. This model is the result of a comprehensive analysis that serves the purpose of artistic research and practical knowledge. The analysis provides new insights into structural, melodic and rhythmical processes of the genre. In addition, my model of pre-composition elaborates on aspects of the practice of two of the genre's greatest masters.

Artistic research of pre-composed *taqsīm*-like pieces has great potential for further exploration. In this regard, one question would be: how can other models of pre-composition be developed? After conducting this research project, I believe that approaching the *taqsīm* genre from the point of view of pre-composition is beneficial to real-time improvisation. I also think that musicians could develop their improvisation skills through similar projects.

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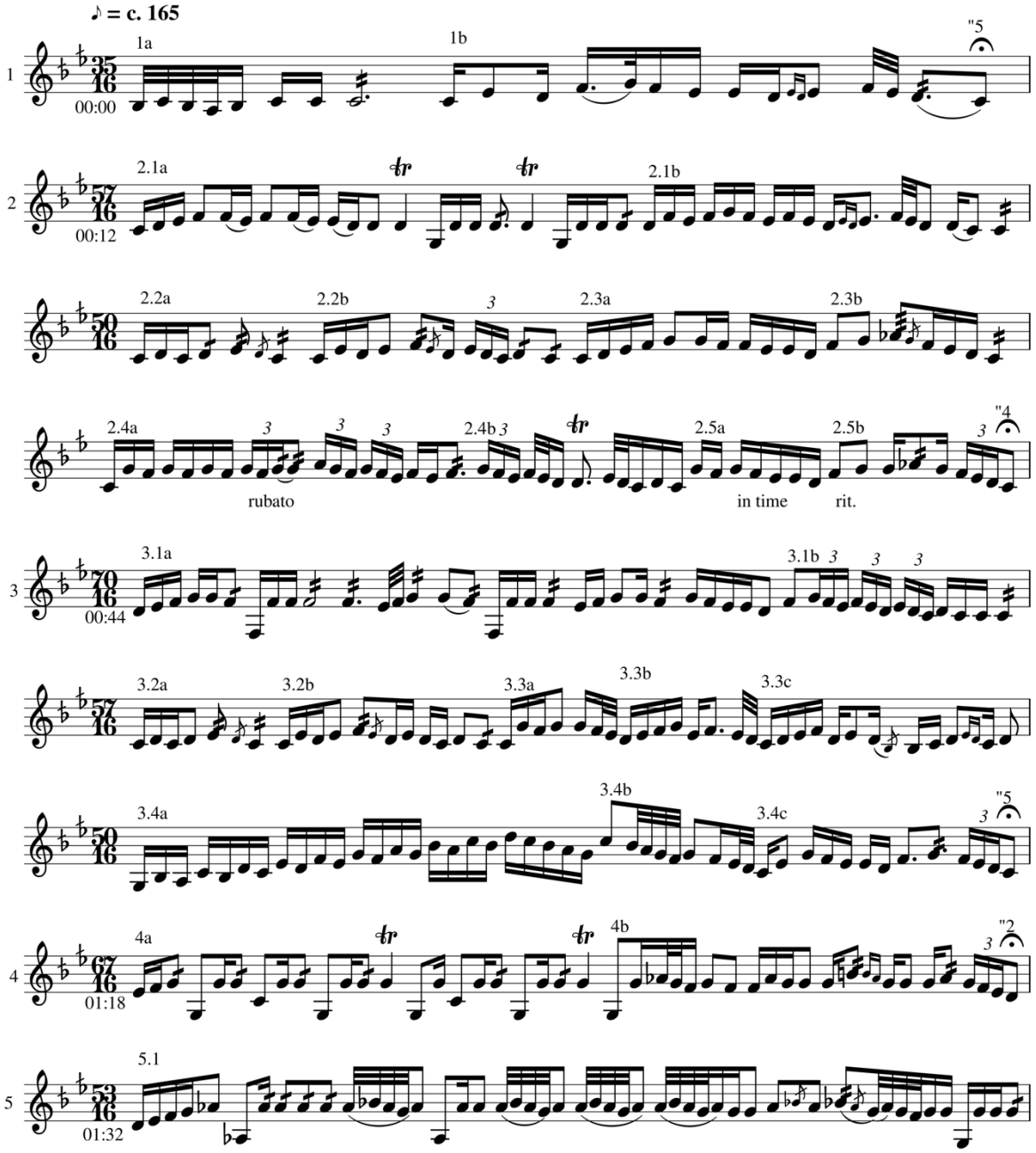
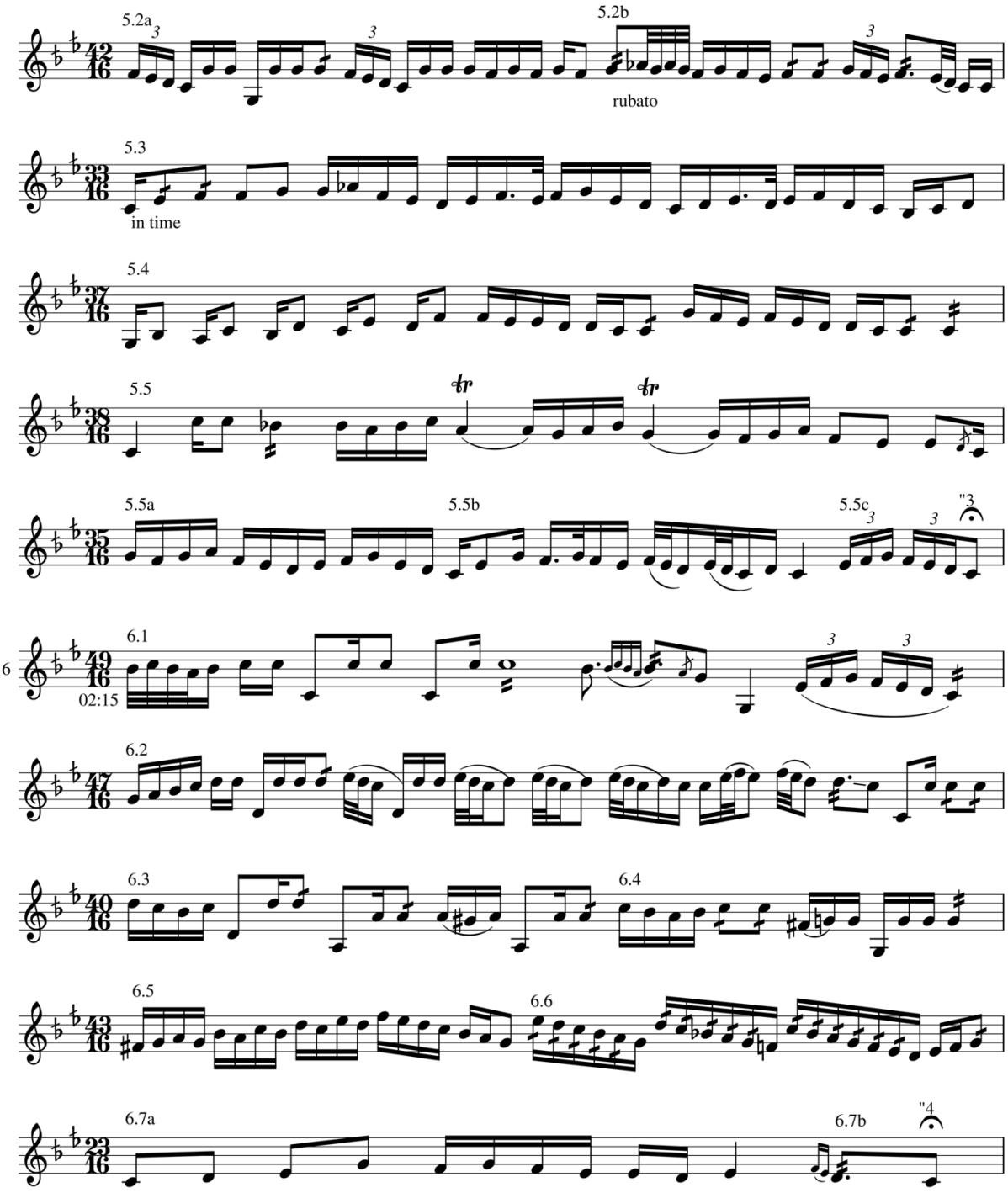
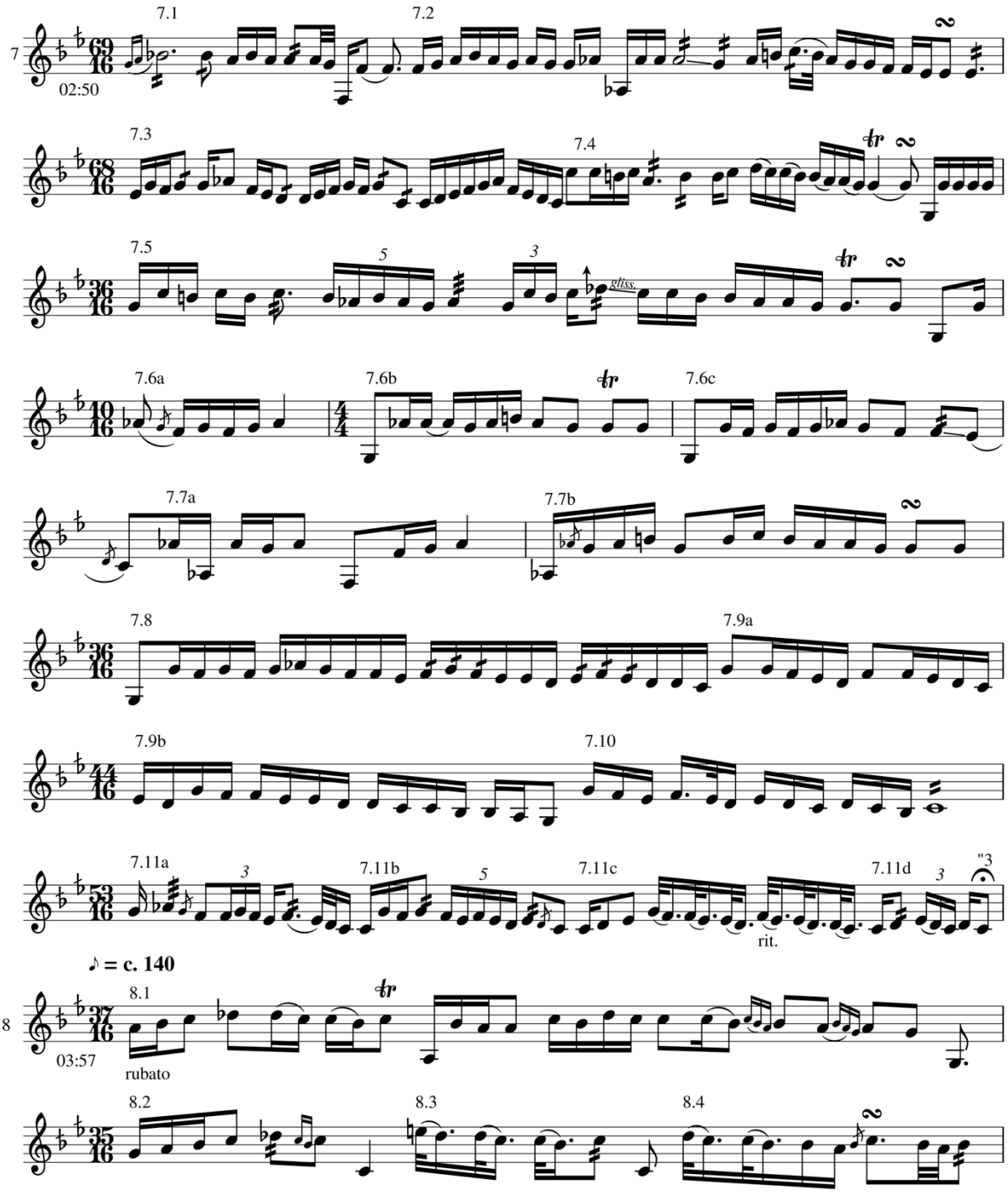
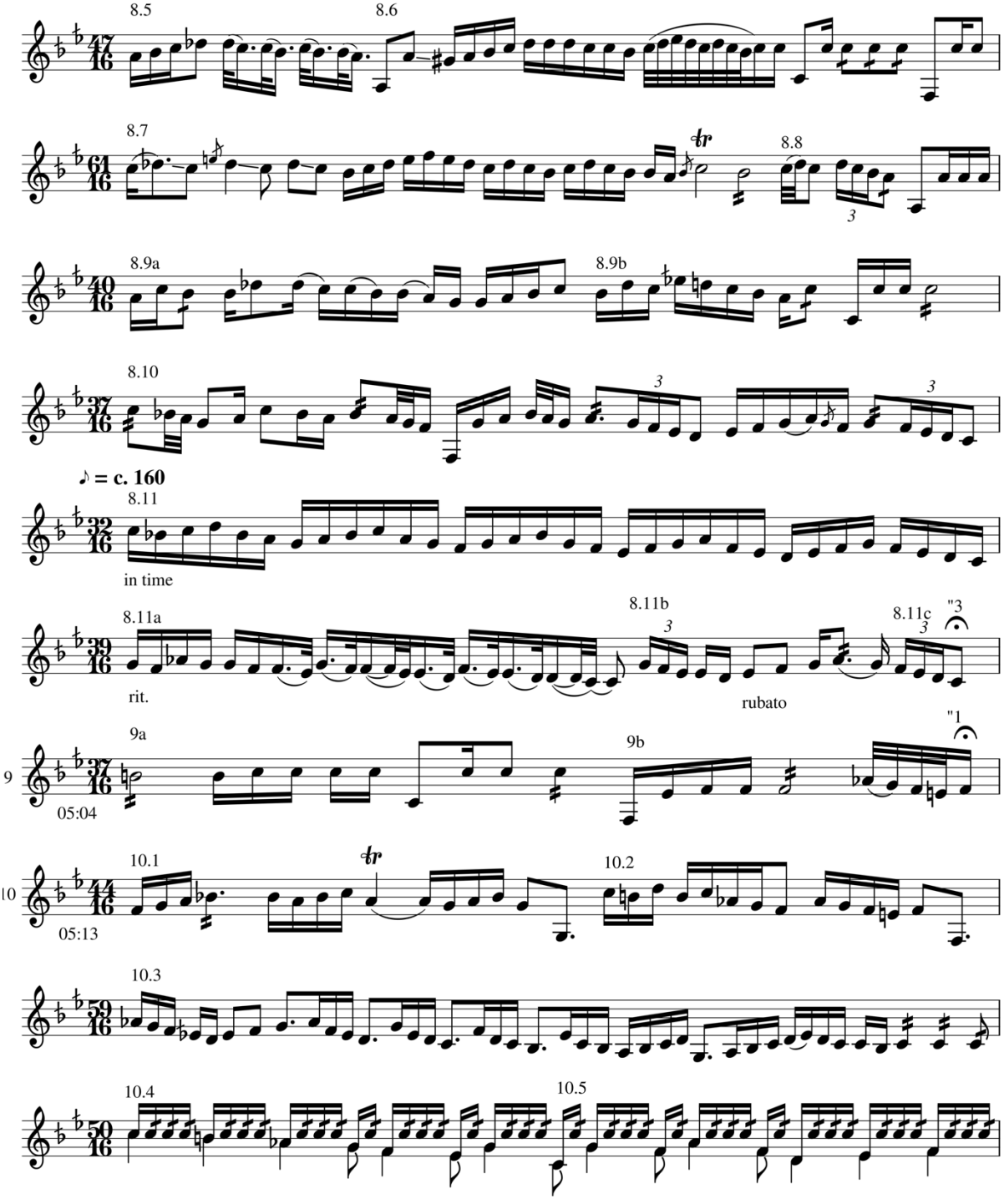
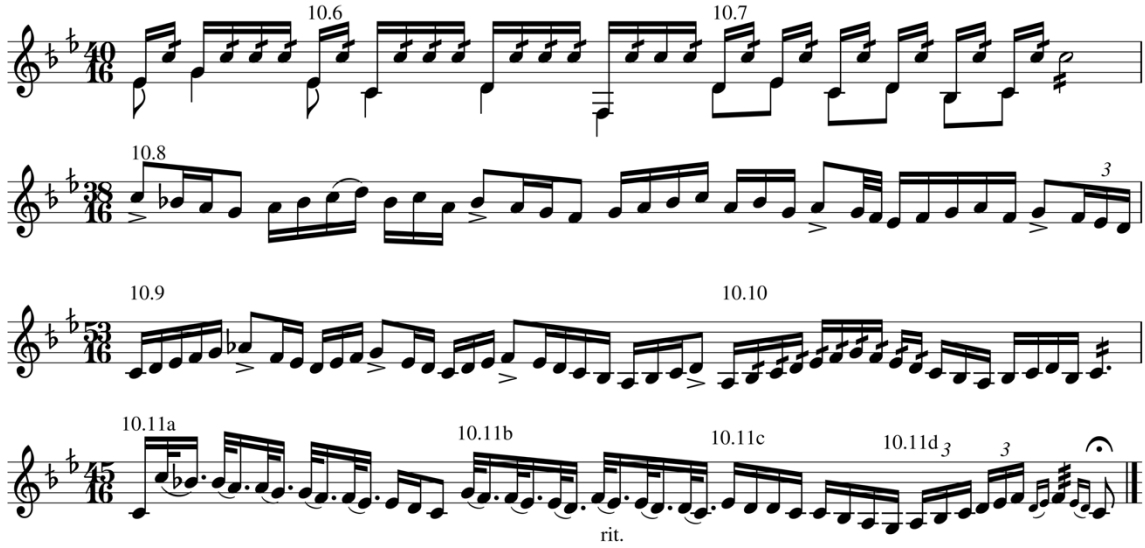
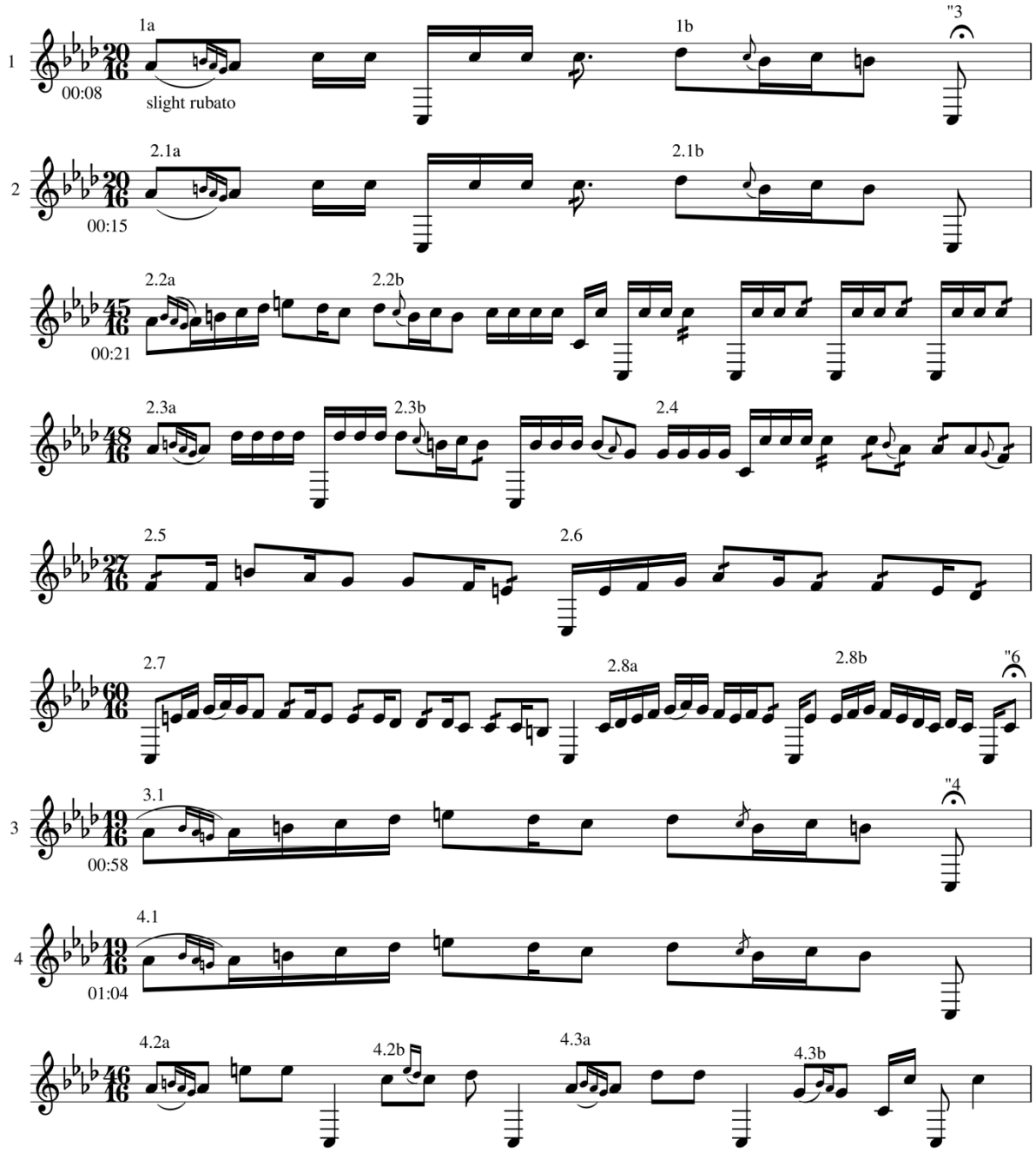
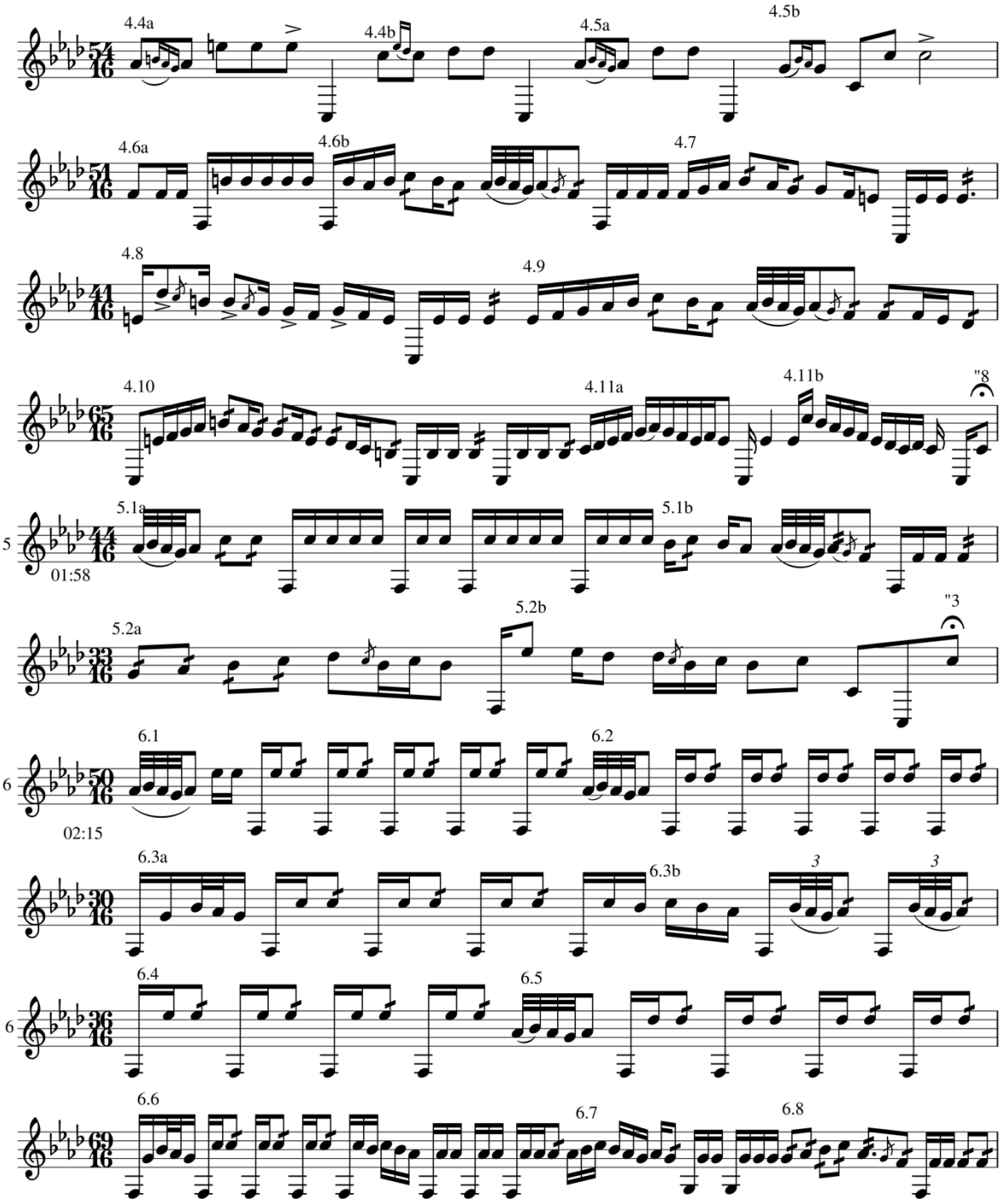
Appendix 1

Taqsīm Rāst

Riyāḍ al-Sunbāṭī

5.2a
5.2b
rubato
5.3
in time
5.4
5.5
5.5a
5.5b
5.5c
"3
6
6.1
02:15
6.2
6.3
6.4
6.5
6.6
6.7a
6.7b
"4

7
7.1
7.2
02:50
7.3
7.4
7.5
gliss.
7.6a
7.6b
7.6c
7.7a
7.7b
7.8
7.9a
7.9b
7.10
7.11a
7.11b
7.11c
7.11d
"3
rit.
♪ = c. 140
8
8.1
03:57
rubato
8.2
8.3
8.4

8.5
8.6
8.7
8.8
8.9a
8.9b
8.10
♪ = c. 160
8.11
in time
8.11a
rit.
8.11b
8.11c
"3
rubato
9
9a
9b
"1
05:04
10
10.1
10.2
05:13
10.3
10.4
10.5

10.6
10.7
10.8
10.9
10.10
10.11a
10.11b
10.11c
10.11d
3
3
3
rit.

Appendix 2

Ṣafṣāf Abyaḍ

Nizar Rohana

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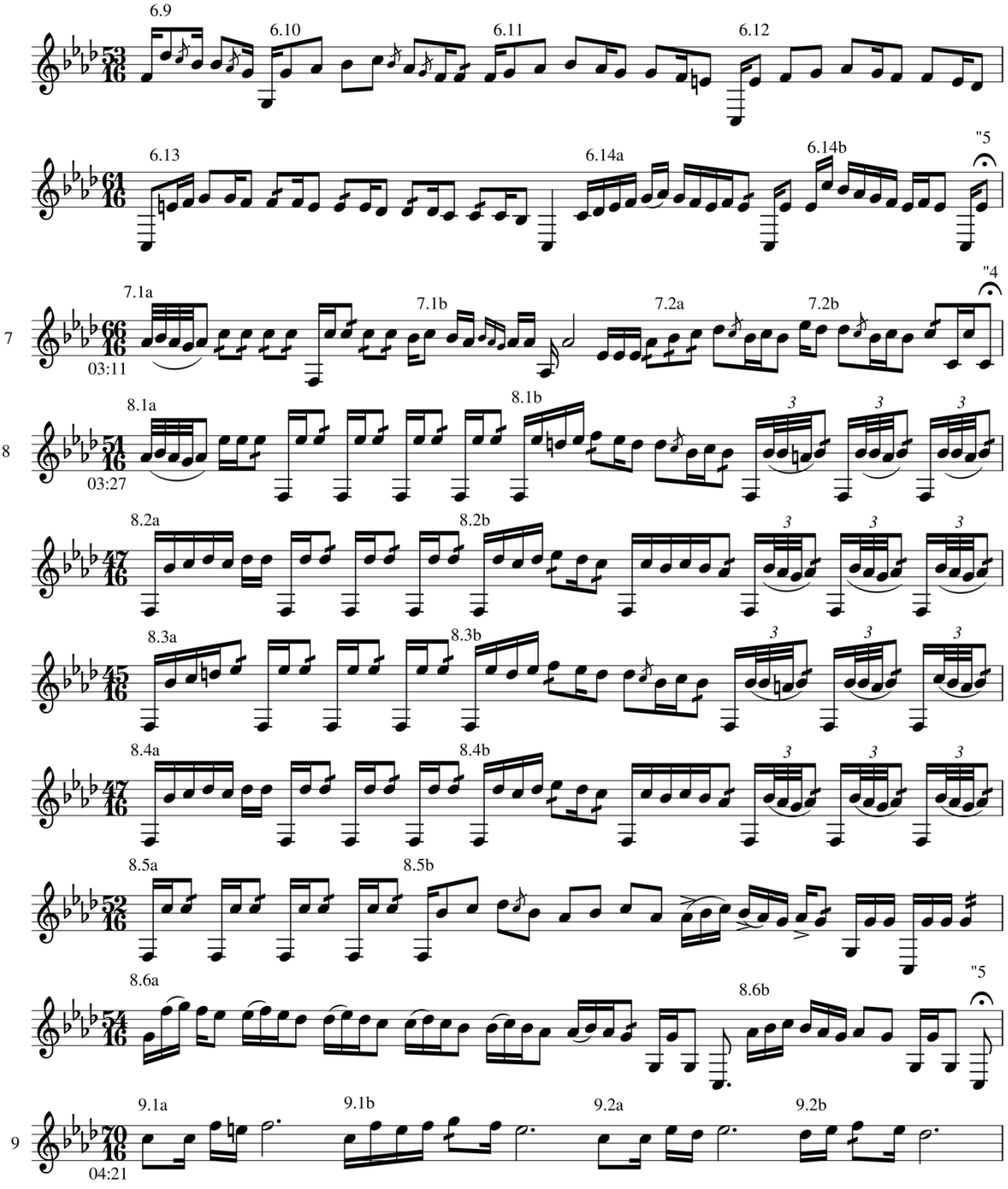
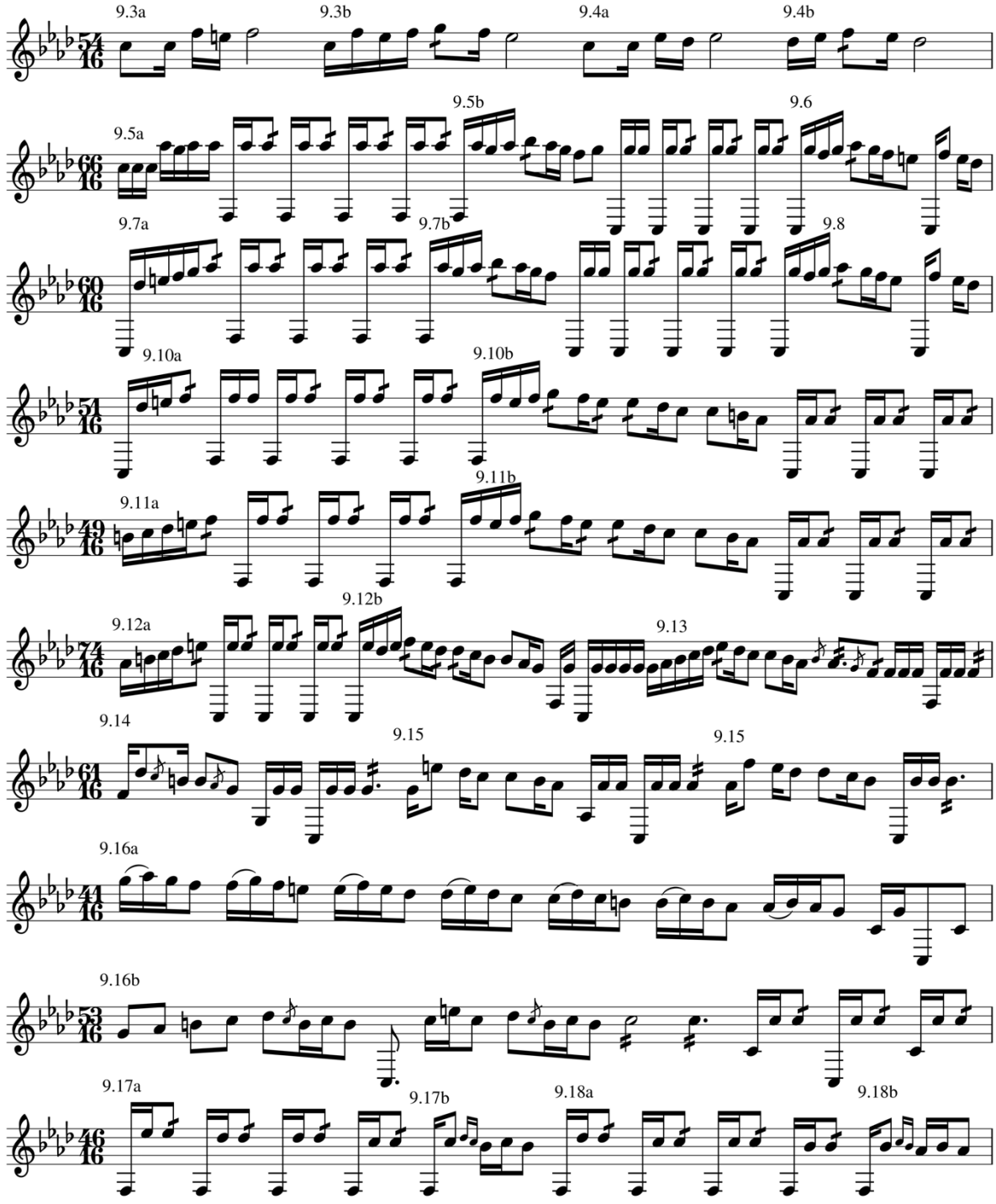
4.4b
4.5a
4.5b
4.6a
4.6b
4.7
4.8
4.9
4.10
4.11a
4.11b
"8
5.1a
5.1b
01:58
5.2a
5.2b
"3
6.1
6.2
02:15
6.3a
6.3b
6.4
6.5
6.6
6.7
6.8

6.9
6.10
6.11
6.12
53/16
6.13
6.14a
6.14b
"5
61/16
7
7.1a
7.1b
7.2a
7.2b
"4
66/16
03:11
8
8.1a
8.1b
51/16
03:27
8.2a
8.2b
47/16
8.3a
8.3b
45/16
8.4a
8.4b
47/16
8.5a
8.5b
52/16
8.6a
8.6b
"5
54/16
9
9.1a
9.1b
9.2a
9.2b
70/16
04:21

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9.6
9.7a
9.7b
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9.10b
9.11a
9.11b
9.12a
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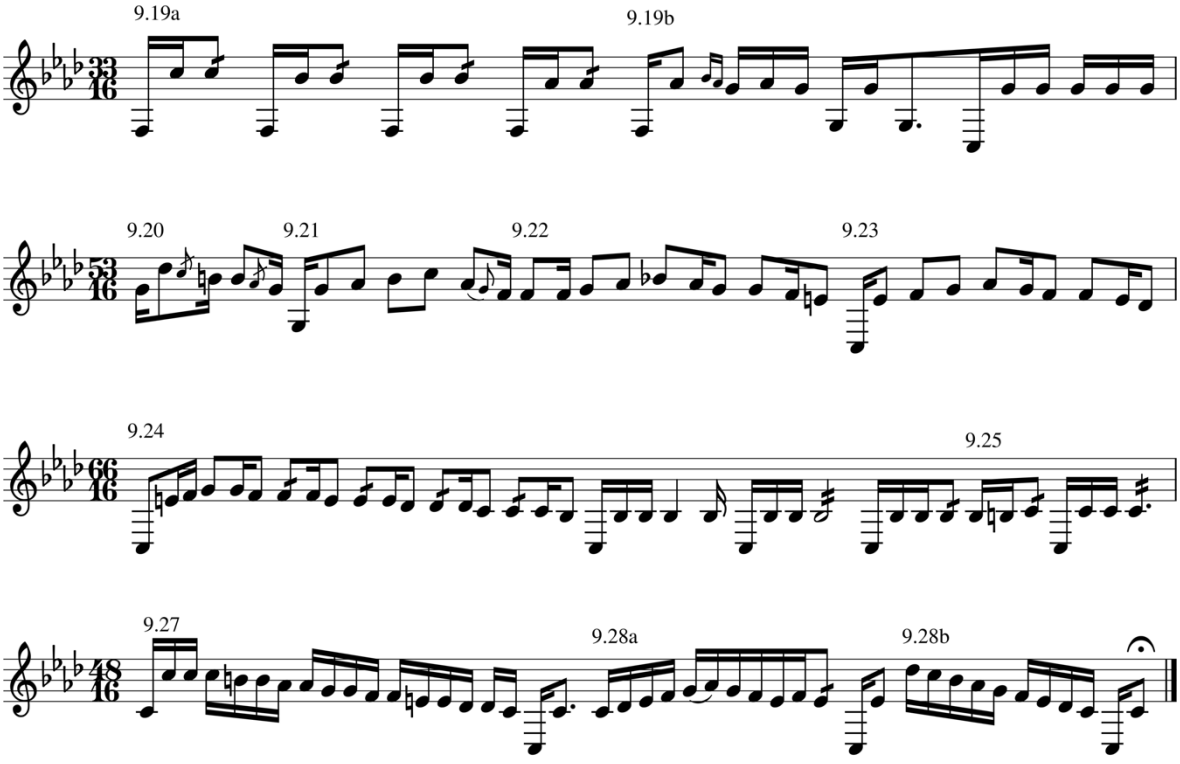
9.18b

9.19a
9.19b
9.20
9.21
9.22
9.23
9.24
9.25
9.27
9.28a
9.28b

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Summary

In this dissertation I investigate the *taqsīm* practice of two leading figures of *ʻūd* playing in-depth, namely, the Egyptians Muḥammad al-Qaṣabjī and Riyāḍ al-Sunbāṭī. I have decoded their most significant traits in order to enrich and develop my own melodic-rhythmic vocabulary, and deepen my understanding of the genre's structural, melodic, and rhythmic processes. Most importantly, al-Qaṣabjī and al-Sunbāṭī's practices form a reference and are a source of inspiration for me to design a model for pre-composing *taqsīm*-like pieces of music.

In the research project I have explored how a *taqsīm* or an improvisation could become a pre-composition, and which composition techniques might be helpful in order to achieve variety in the character of each composition. My methodological approach is multifaceted and includes intensive listening to recordings, music transcribing, music analysis, bibliographical research, copying or memorizing recordings, improvising, and composing.

An elementary step to achieve my goal was developing a terminology that would guide the writing of the dissertation. The terminology is introduced in Chapter 2 and divided into two parts: *maqām* terminology which provides the reader with a basic understanding of Arabic music theory, and terminology associated with *taqsīm* based on the literature of the genre, standard terms among musicians, and several new terms that I propose based on my thorough analysis.

Chapter 3 discusses and analyzes al-Qaṣabjī's recordings made in the phonograph era, particularly in the 1920s. With the durational limitation imposed by recording technology, al-Qaṣabjī's model is compact and shows a clear and sharp arch shape. It moves towards a single structural climax located at the last *fāṣilah*, and is characterized by dense melodic activity. Usually an elaborate closure process follows the climax. Al-Qaṣabjī's musical language is characterized by the *tarjīʻāt* technique, the *iqāma* with metric character, and rhythmic patterns that resemble essential elements of Arabic prosody. In addition, in some recordings it is possible to trace a motivic process based on very short melodic figures.

In Chapter 4 I mainly focus on al-Sunbāṭī's recordings made during the 1970s. His model is variable in structure, and usually each *taqsīm* revolves around one or two climaxes. Some climaxes incorporate a tension-suspense effect primarily generated through atypical intervallic behavior, modulation, and a significant change in the rhythmic-temporal layer. Sequential melodic organization, significant scalar passages, occasional flexible pulse, and distinctive metric segments based on duple and triple meters are among the most prominent features of al-Sunbāṭī's musical language. In many sections, al-Sunbāṭī emphasizes a *resolution* process displaying distinctive melodic-rhythmic materials. Motivic processes form an integral part of al-Sunbāṭī's *taqsīm* practice.

Chapter 5 presents a model of pre-composition which I have used for creating five *taqsīm*-like pieces of music. When creating this model, I elaborate on and elevate some features of al-Qaṣabjī and al-Sunbāṭī's practices. I use several techniques to transform improvisations into pre-compositions. The structure is designed around a single dense climax, and every piece shows proliferation and a sense of directionality towards the climax. The directionality is created by carefully treating the proportions of music materials in each section and cautiously treating the closure processes throughout the composition. Every piece displays an elaborate motivic process, creating melodic coherency among the piece's different *fawāṣil* and sections. Some pieces achieve intricate 'forms' through repeating large melodic segments or phrases.

Samenvatting

In dit proefschrift doe ik verslag van het diepgaande onderzoek dat ik deed naar de *taqsīm*-praktijk van twee leidinggevende persoonlijkheden in het bespelen van de '*ūd,* de arabische luit: de Egyptenaren Muḥammad al-Qaṣabjī and Riyāḍ al-Sunbāṭī. Ik heb hun belangrijkste kenmerken ontrafeld om daarmee tevens mijn eigen melodische/ritmische vocabulaire te verrijken en te ontwikkelen. Daardoor kon ik ook mijn begrip van de structurele, melodische en ritmische processen binnen het genre verdiepen. En als belangrijkste: al-Qaṣabjī en al-Sunbāṭī's uitvoeringspraktijken vormen voor mij een referentie en een bron van inspiratie bij het ontwikkelen van een model voor *pre-composed* (deels vooraf samengestelde) *taqsīm*-achtige stukken.

In dit project heb ik onderzocht hoe een *taqsīm* of een improvisatie een *pre-composition* kan worden, en welke compositietechnieken behulpzaam kunnen zijn om variatie aan te brengen in het karakter van de desbetreffende composities.
Mijn methodologische aanpak daarbij is veelzijdig en omvatte intensieve luistersessies naar een diversiteit aan opnamen, het transcriberen van muziek, bibliografisch onderzoek, het kopiëren, uit het hoofd leren en memoriseren van opnamen, improviseren en componeren.

Een zeer belangrijke stap bij het bereiken van mijn doel was het ontwikkelen van een terminologie die het schrijven van de dissertatie zou kunnen sturen. Deze terminologie wordt geïntroduceerd in hoofdstuk 2 en is verdeeld in twee segmenten: die van de *maqām*, die de lezer een basaal begrip van de arabische muziektheorie verschaft; en de terminologie rondom *taqsīm*, gebaseerd op de literatuur inzake het genre, op standaardtermen die door musici worden gebruikt, en op nieuwe termen die ik op basis van mijn grondige analyses heb geïntroduceerd.

In hoofdstuk 3 worden al-Qaṣabjī's opnamen uit de zgn. 'phonografische periode' – in het bijzonder rond 1920 – bediscussieerd en geanalyseerd. Door de, vanwege de opnametechnologie uit die tijd, beperkte opnameduren, is al-Qaṣabjī's model compact, en toont heldere en scherpe booglijnen. Stukken bewegen naar een enkele structurele climax die is gesitueerd in de laatste *fāṣilah*, en die wordt gekarakteriseerd door een zeer dichte melodische activiteit. Een sterk uitgewerkte slotpassage volgt doorgaans op die climax. Al-Qaṣabjī's muzikale taal wordt gekarakteriseerd door de *tarjī'āt*-techniek, de *iqāma* met zijn metrische karakter, en de ritmische patronen die essentiële elementen van de arabische prosodie omvatten. Tenslotte kan men in sommige opnamen motivische processen aantreffen die zijn gebaseerd op zeer korte melodische figuurtjes.

In hoofdstuk 4 richt ik mij voornamelijk op de opname van al-Sunbāṭī's werk uit de jaren zeventig. De structuur van zijn modellen is variabel en elke *taqsīm* draait over het algemeen rond een of twee climaxen. Sommige daarvan omvatten tevens een aspect van een soort 'tension-suspense', spanning en onzekerheid, dat vooral veroorzaakt wordt door atypische

intervalwerkingen, modulaties en opmerkelijke veranderingen in de laag waar ritme en tempo de hoofdrol spelen. Al-Sunbāṭī's muzikale taal heeft als meest prominente karakteristieken:

- de organisatie van melodische sequensen;
- passages met opvallende toonladders en toonladderconstructies;
- het af en toe introduceren van een flexibele puls;
- duidelijk onderscheiden passages waar beurtelings twee- en driedelige metrums voorkomen.

In veel passages benadrukt al-Sunbāṭī een proces van het afsluiten van een stuk of passage dat duidelijk verschillend melodisch en ritmisch materiaal laat zien. Daarnaast vormt het omgaan met bepaalde motieven een integraal onderdeel van al-Sunbāṭī's *taqsīm*-praktijk.

Hoofdstuk 5 presenteert een model van *pre-composition* dat ik heb gebruikt om mijn vijf *taqsīm*-achtige stukken te maken. In dit proces heb ik gewerkt met enkele aspecten van al-Qaṣabjī's en al-Sunbāṭī's praktijk; en ik heb ze duidelijk naar voren gebracht. Ik gebruikte verschillende technieken om pure improvisaties te transformeren naar *pre-compositons*. De structuur is ontworpen rond een enkele dichte climax, en elk stuk toont een helder streven naar deze climaxen. De desbetreffende gerichtheid wordt tot stand gebracht door de verhoudingen binnen het muzikale materiaal per sectie met grote zorgvuldigheid te behandelen; daarbij wordt nauwkeurig gelet op de processen die leiden tot de afronding van de composities. Elk stuk toont een nauwgezet uitgewerkte omgang met de motieven, waarbij coherente melodische aspecten worden gecreëerd tussen de verschillende *fawāṣil* en secties van de stukken. Sommige bereiken een ingenieuze vorm door het herhalen van lange melodische segmenten en frasen.

Curriculum vitae

Nizar Rohana is a Palestinian *ʻūd* player, composer and scholar based in the Netherlands. He is known for combining virtuosity with fresh contemporary compositions while maintaining the *ʻūd*'s authentic language.

Rohana was born in Haifa and raised in the village of 'Isifya on Mount Carmel. From a young age, Rohana played music, picking up the *ʻūd* when he was thirteen. Following extensive studies in *ʻūd* performance, composition, and musicology, Rohana immersed himself in developing contemporary *ʻūd* compositions, taking inspiration from the practices of Bach, Mozart, Beethoven, Chopin and Brahms all the way to Tanburi Cemil Bey, Kemani Tatyus Efendi, Muhammad al-Qasabji and Muhammad Abdel Wahab.

In 2001 he was awarded a Bachelor of Music and Arts (specialized in *ʻūd* performance and musicology) from the Arabic Music Department of the Jerusalem Academy for Music and Dance and the Musicology Department of the Hebrew University. For some time he then focused his work on the music of the great Egyptian composer Muhammad al-Qasabji, completing his Master's degree in 2006.

As a performer, Rohana's wide stage experience as a soloist and within groups encompasses playing traditional, modern, experimental and world music. During the last twenty years, he has performed in countries such as Japan, Morocco, Egypt, Turkey, the USA and Europe, releasing his first album *Sard* (Narration) in May 2008.

In 2013 he formed his own trio together with the Hungarian double bass player Matyas Szandai and the French-Lebanese percussionist Wassim Halal, releasing their debut album *Furat* (Euphrates) in 2016.

In 2016, Rohana and the renowned Dutch bass player Tony Overwater formed the Madar Ensemble, together with the Dutch clarinetist Maarten Ornstein, the Tunisian violinist and viola d'amore player Jasser Haj Youssef, and the Jordanian percussionist Nasser Salameh. They released their debut album *Acamar* in May 2019.

Between 2001 and 2007 Rohana was one of the main *ʻūd* and music theory teachers at the Edward Said National Conservatory in Jerusalem, Ramallah and Bethlehem, and in 2006 he also worked as the deputy for academic affairs.