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'Ūd Taqsīm as a Model of Pre-Composition

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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, 'arūd. 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 ('arūd)

The rules of 'arūd 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 consists 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 eighth 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, Mamhmod. *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 ‘ū lun* 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 ‘ū lun* 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).

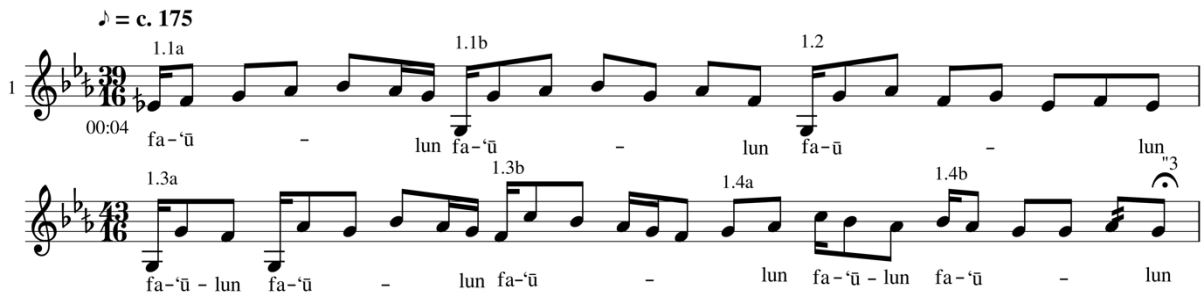


Figure 37: al-Suwayī's *taqsīm bayātī*, *fāṣilah* 1 [00:04-00:19]

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 *ūd* 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 *taqāṣīm* with a six-course *ūd*.

2) In the practice of al-Qaṣabjī's predecessors and contemporaries, the only pedal tone used in *tarjī'āt* 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 *tarjī'āt* 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

¹⁹⁸ Ibid., p. 93.

¹⁹⁹ Abdallah, Tarek. "Muḥammad al-Qaṣabjī Mujaddid Fann al-*ūd*," amar-foundation.org/qasabgi-article/?lang=ar.

²⁰⁰ According to Abdallah, Qaṣabjī revived the seven course *ūd* 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-*ūd*. 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) ‘*Ūd 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 ‘*ūd* players in the 20th century.²⁰⁵

3.2 Comparing two *taqsīm* 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 ‘*ūd*, *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-‘*Ūd*,’ amar-foundation.org/qasabgi-article/?lang=ar.

<i>Fāṣilah</i>	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.

<i>Fāṣilah</i>	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).

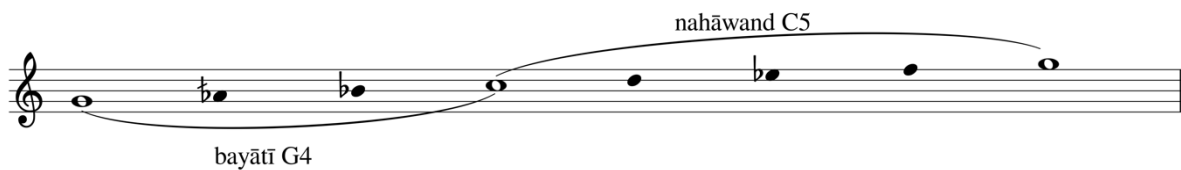


Figure 38: *bayātī* G scale

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).

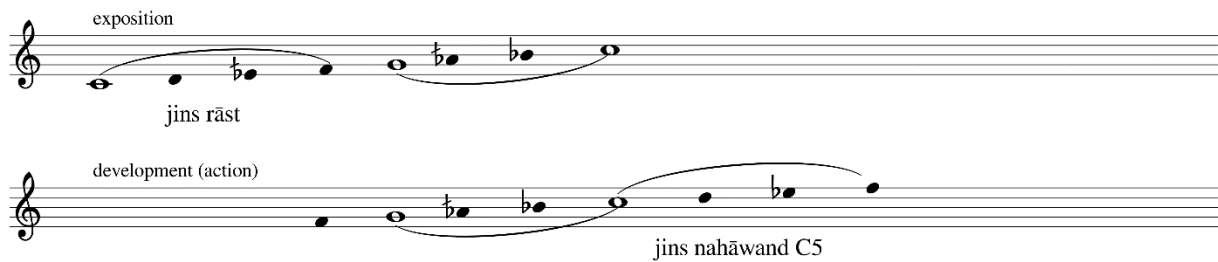


Figure 39: tone range in al-Suwaysī's *taqsīm bayātī*

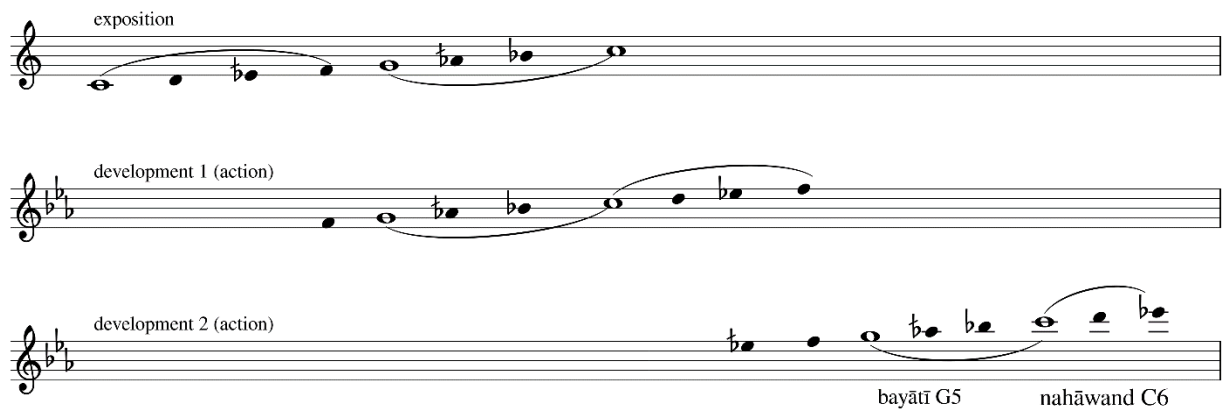


Figure 40: tone range in al-Qaṣabjī's *taqsīm bayātī* on Gramophone

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 *taqṣīm 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 *taqṣīm* 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.

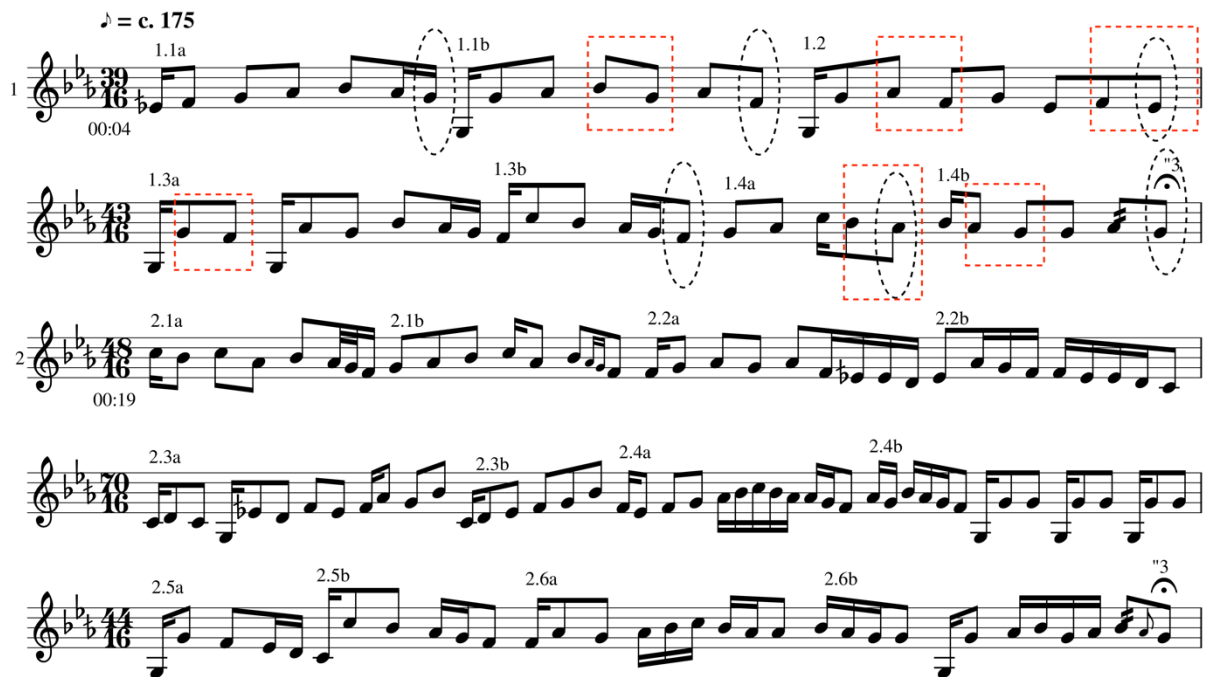


Figure 41: al-Suwaysī's *taqṣīm bayātī*, exposition [00:04–00:45]



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



Figure 43: al-Suwaysī's *taqṣīm 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.

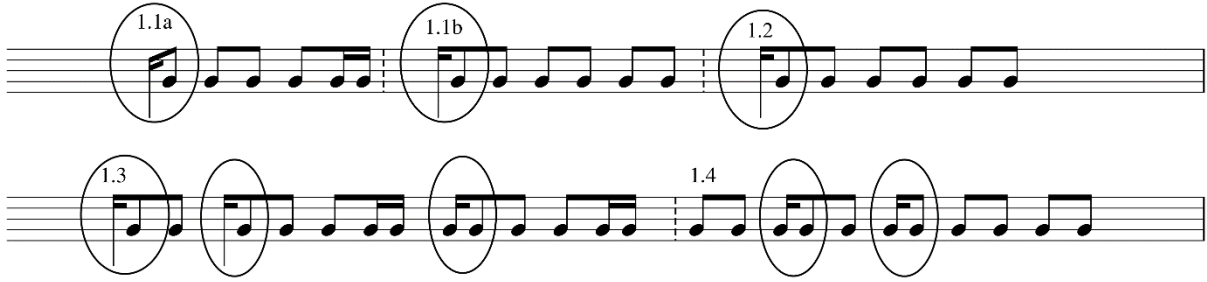


Figure 44: al-Suwaysī's *taqṣīm bayātī*, rhythmic structure of *fāṣilah 1*

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 *taqṣīm* 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. "Taqaṣim Rast Mursalah, Ferqat Odeon". *Soundcloud*, soundcloud.com/tarek-abdallah/taqaṣim-rast-mursalah-ferqat.

²⁰⁷ Abdallah, Tarek. "Taqaṣim Saba Mursalah, Ferqat Odeon". *Soundcloud*, soundcloud.com/tarek-abdallah/taqaṣim-saba-mursalah-ferqat.

²⁰⁸ Abdallah, Tarek. "Taqaṣim Hhejaz Mursalah, Ferqat Odeon". *Soundcloud*, soundcloud.com/tarek-abdallah/taqaṣim-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).

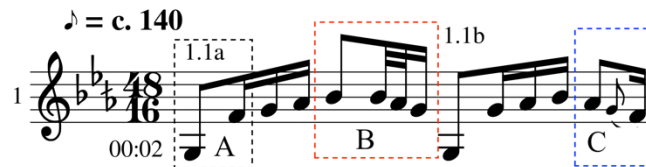


Figure 47: al-Qaṣabjī's *taqṣīm bayātī*, melodic idea based on short motifs

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 *taqṣīm 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 majmū'*. 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.

action

3 00:45 3a 3b 3c "2

4 00:53 4a 4b 4c 3 3 "2

(climax)

5 01:02 5.1a 5.1b 5.2a 5.1b

resolution (climax)

5.3a 5.3b 5.4

conclusive cadence

5.5 5.6 "2

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 *wataḍ majmūʿ* continues into this section. The *awṭād* 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 hijāz* C5 (Fig. 51). Taking into account the similarities with the previous section, the *hijāz* alteration contributes to establishing the current conclusive cadence as the final act of this *taqṣīm*.

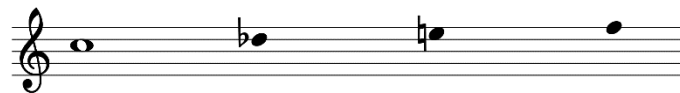


Figure 51: *hijāz* C5

Al-Qaṣabjī's *taqṣīm 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.

The musical score is divided into five staves. Staff 3 (00:54) contains a melodic idea (3a) and a zīr-bamm (circled). Staff 4 (01:06) contains expansion 1 (4.1) and motif C (4.2c). Staff 5 contains expansion 2 (4.3a, 4.3b, 4.3c) and expansion 3 (4.4). Staff 5 (01:29) contains motif C (5a) and a cadence (5c) with a repetition (3).

Figure 52: al-Qaṣabjī's *taqṣīm 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 *taqṣīm 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 *taqṣīm* 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.

action

6.1a 01:36

6.1b

6.2

(climax)

7.1 01:54

7.2a

7.2b

7.2c

7.3a

7.3b

7.4a

7.4b

7.4c

7.5

resolution

7.6a

7.6b

7.6c

7.7a

7.7b

7.8a

7.8b

7.9a

7.9b

7.10a

7.10b

7.10c

7.10d

conclusive cadence

7.11a

7.11b

7.11c

Figure 53: al-Qaṣabjī's *taqṣīm 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 *taqṣīm 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 (*‘ajam* 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 majmū‘* 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 *iqāmā* 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 repetitions 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-Farūqī: '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 *fā'ilun* and combines it with a simple repetition; it forms an intermission between the *action* and the *resolution*.

3.3 Comparing two *taqsīm* 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 'ūd player. During the Cairo Congress in 1932 'he was hailed as the composer of an immortal heritage of

²⁰⁹ Al-Faruqī, *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 Ḥusnī 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.

<i>Fāṣilah</i>	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 *taqāsīm nahāwand*

<i>Fāṣilah</i>	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 *taqāsīm 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*.

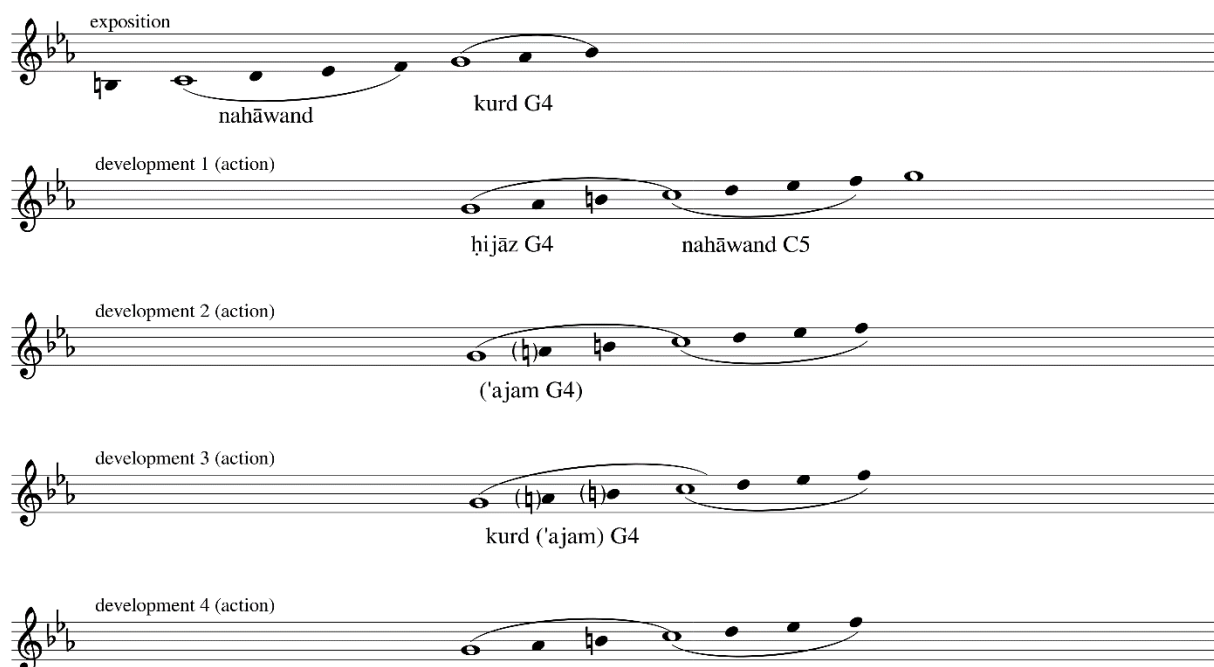


Figure 56: tone range and *ajnās* of each section in Husnī's *taqsīm nahāwand*

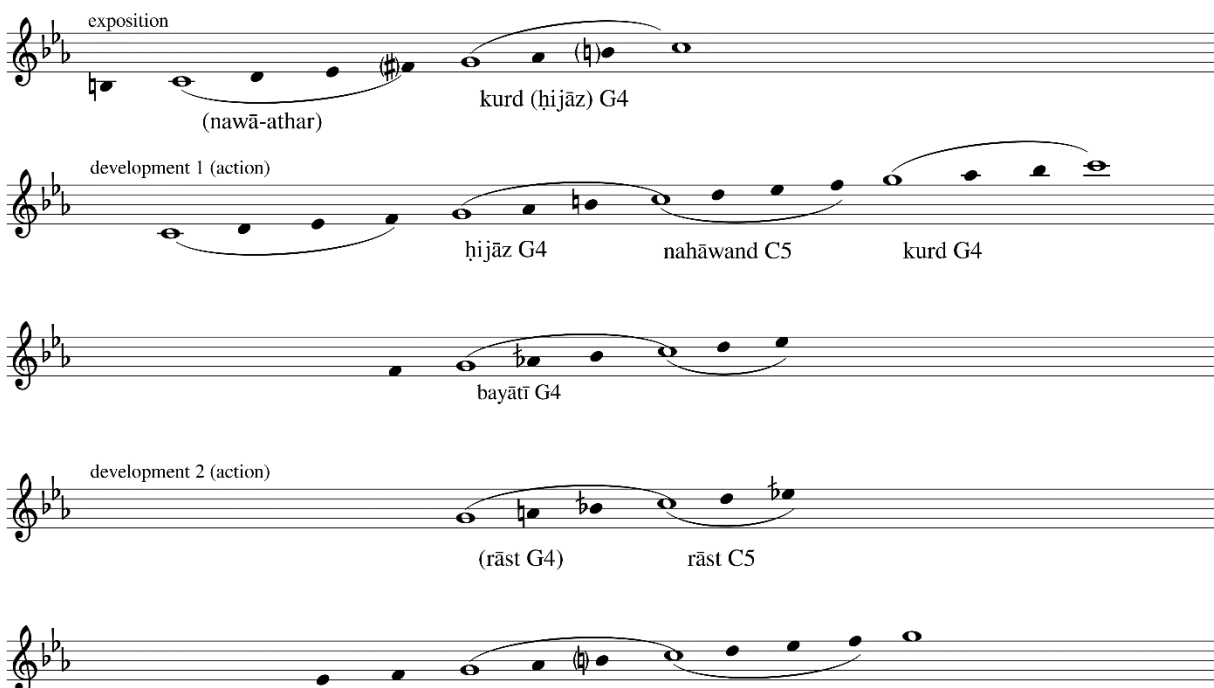


Figure 57: tone range and *ajnās* of each section in al-Qaṣabjī's *taqsīm nahāwand* on Odeon

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 hijāz* with *jins kurd* on the dominant plus *jins nahāwand* C5. *Jins 'ajam* 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 *taqāṣīm*, i.e. *taqāṣīm* 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 *'ūd* 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 *wihdah* (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 Ḥusnī'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).

The musical score is written in 8/8 time and consists of 19 measures. It features various rhythmic patterns and annotations. Red circles highlight specific features: 'off beat' (measure 1), 'with the beat' (measures 2-4), 'syncope' (measure 2), 'ending melodic figure' (measure 4), 'long durational value on the leading tone' (measure 16), and 'syncope' (measure 19). Units are numbered: 1, 2, 3.1, 3.2, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6. A box encloses measures 13-15, and another box encloses measures 16-18.

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*.

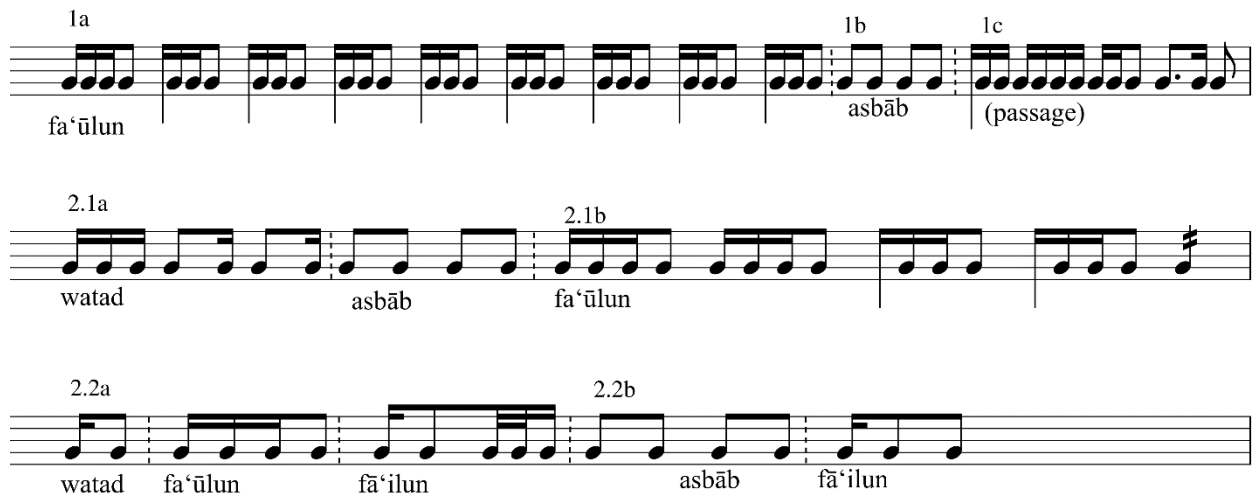


Figure 62: al-Qaṣabjī’s *taqsīm nahāwand*, rhythmic structure in phrases 1 and 2

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 *hijāz*. 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).

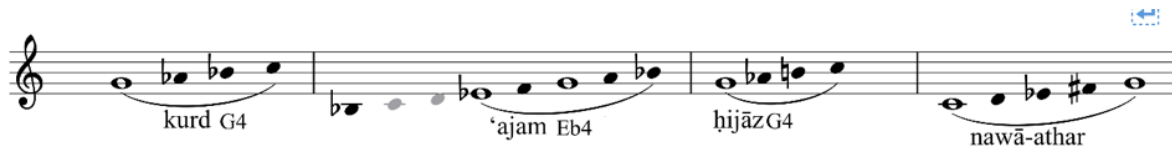


Figure 63 al-Qaṣabjī's *taqsīm nahāwand*, 63: modal colors in phrases 1 and 2

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 majmū'* plus *tarjī'āt* 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 *fā'ilun*. 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 hijāz* 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 *hijāz* 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).

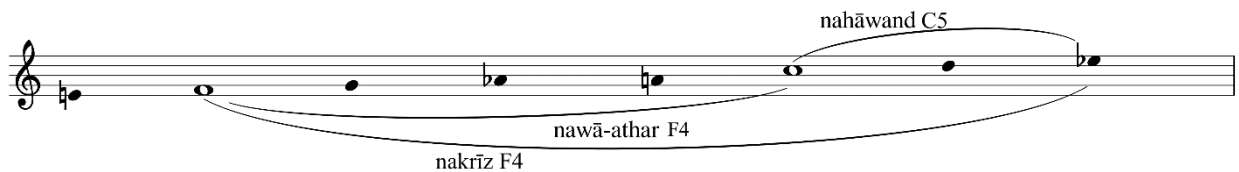


Figure 70: *nakrīz* F4

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 *taqṣīm 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 *taqṣīm 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.

The figure displays a musical score for development 2 of Ḥusnī's *taqṣīm nahāwand*, spanning from 01:09 to 01:48. It consists of four staves of music in a 3/8 time signature, with a key signature of two flats (Bb and Eb). The score is annotated with several labels and measures:

- Staff 6:** Labeled "action" at the beginning. It contains measures 01:09 and 01:17. The melody is marked with a "3" at the end.
- Staff 7:** Labeled "7.1" at the beginning. It contains measures 01:17 and 01:19. The melody is marked with a "3" at the end.
- Staff 8:** Labeled "7.2" at the beginning and "resolution 7.3" in the middle. It contains measures 01:19 and 01:21. The melody is marked with a "3" at the end.
- Staff 9:** Labeled "7.4" at the beginning and "c. cadence 7.5" in the middle. It contains measures 01:21 and 01:23. The melody is marked with a "4" at the end.

Figure 73: Ḥusnī's *taqṣīm 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.

The musical score for development 3 of Ḥusnī's *taqsīm nahāwand* is presented in five staves. The first staff, labeled 'action', contains phrases 8.1 and 8.2. The second staff contains phrases 8.3a and 8.3b. The third staff contains phrases 8.4 and 8.5. The fourth staff, labeled 'resolution', contains phrases 8.6 and 8.7. The fifth staff contains phrases 8.8 and 8.9. Phrases 8.6 and 8.7 are marked with dashed rectangles, indicating the accentuation of three sixteenth notes. A 'c. cadence' is marked between phrases 8.7 and 8.8. The score is in 7/8 time and includes a time signature change from 7/8 to 4/8 at the beginning of phrase 8.1.

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 venture 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 *hijāz*. 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.

action

7 02:10 7a motif 7b 2"

(climax)

8 02:17 8.1a 8.1b 8.1c

8.2 8.3

8.4a motif 8.4b

resolution

8.5 8.6

8.7 8.8 8.9

8.10

8.11a 8.11b

c. cadence

8.12a 8.12b 8.12c

Figure 76: al-Qaşabjī's *taqṣīm 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 <i>fawāṣil</i>
<i>taqsīm rāst</i>	Odeon	ascending	3	7
<i>taqsīm nahāwand</i>	Odeon	ascending-descending	3	8
<i>taqsīm bayātī</i>	Odeon	ascending	3	8
<i>taqsīm ḥijāz</i>	Odeon	ascending	4	10
<i>taqsīm nahāwand</i>	Baidaphon	ascending	3	10
<i>taqsīm ḥijāzkār</i>	Baidaphon	descending	2	8
<i>taqsīm rāst</i>	Colombia	ascending	3	10
<i>taqsīm ḥijāzkār</i>	Colombia	descending	2	6
<i>taqsīm bayātī</i>	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 *taqāṣīm 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 *taqṣīm 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 *taqṣīm ḥijāz* on Odeon, development 2 [01:34-02:25]



Figure 80: al-Qaṣabjī's *taqṣīm ḥijāz* on Odeon, modal structure in *fāṣilah* 5

Zīr-bamm

Zīr-bamm is a constituent element of the musical fabric in al-Qaṣabjī's *taqṣīm* 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 *taqṣīm 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), *ḥijāzkār-kurd* (unit 7.11) and *nahāwand* (unit 7.12).



Figure 81: al-Qaşabjî's *taqsîm rāst* on Odeon, climax [01:48-03:05]

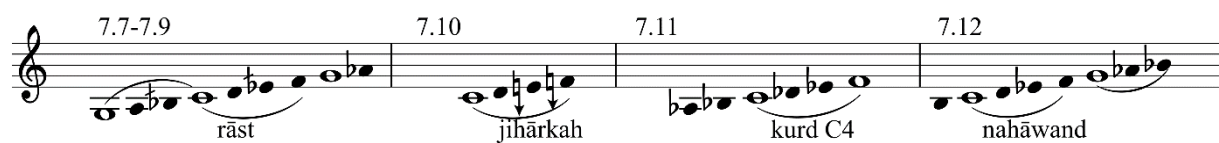


Figure 82: al-Qaşabjî's *taqsîm rāst*, tonic modulations carried through *zîr-bamm* technique

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 hijāzkār* 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.

action

5a 5b 5c 5"

01:29

A

6.1a 6.1b 6.1c

01:39

6.2a 6.2b 6.3 3"

(climax)

7.1a 7.1b 7.1c

01:58

B

7.2a 7.2b 7.2c

C

7.3 7.4

D

7.5 7.6

7.7a 7.7b 7.7c

E

7.8

7.9 7.10 7.11

c. cadence

7.12

Figure 83: al-Qaṣabjī's *taqṣīm 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 *taqṣīm*, 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 *taqāsīm rāst* on Odeon, *fāṣilah* 1 [00:05-00:25]

Fāṣilah 1 in *taqāsīm hijāz* (Fig. 85) exhibits almost identical melodies with minor differences that are suited for each *maqām*. The recurring formulas are indicated with colored rectangles.

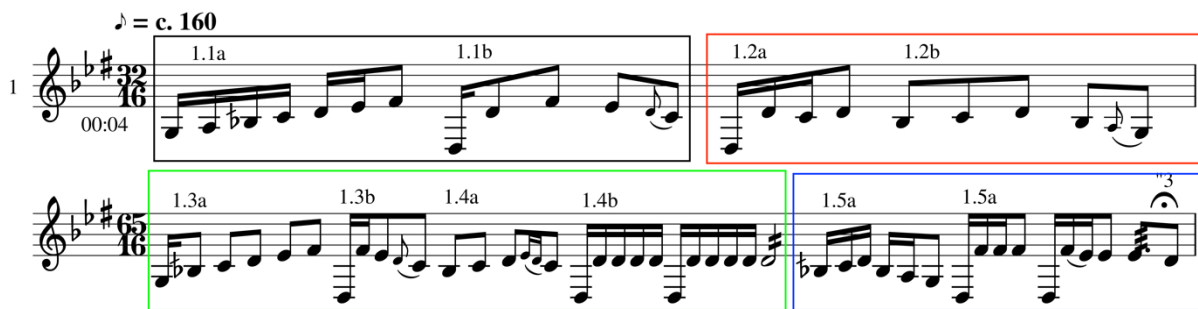


Figure 85: al-Qaṣabjī's *taqāsīm hijāz* on Odeon, *fāṣilah* 1 [00:04-00:24]

We also notice the borrowing of almost exact phrases in *taqāsīm* with the same *maqāmāt*. For instance, *fāṣilah* 3 in *taqāsīm nahāwand* recorded in 1923 for Baidaphone (Fig. 86) is almost an exact repetition of *fāṣilah* 1 in *taqāsīm nahāwand* recorded in 1921 for Odeon (Fig. 87).



Figure 86: al-Qaṣabjī's *taqāsīm nahāwand* on Baidaphone, *fāṣilah* 3 [00:50-01:02]



Figure 87: al-Qaṣabjī's *taqāsīm 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 *taqṣīm 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 *taqṣīm nahāwand* on Odeon (Fig. 95) almost each cell introduces a different durational pattern.



Figure 94: al-Qaṣabjī's *taqṣīm ḥijāz*, *fāṣilah* 3



Figure 95: al-Qaṣabjī's *taqṣīm nahāwand* on Odeon, unit 2.2

Finally, the *tarjī'āt* 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 *tarjī'āt* 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*.