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'Ūd Taqsīm as a Model of Pre-Composition

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5. TAQSĪM AS A MODEL OF PRE-COMPOSITION

5.1 Introduction

The deep insight into al-Qaṣabjī and al-Sunbātī's recordings has strengthened my understanding of the structural, melodic, and rhythmic processes underlying the *taqsīm* genre. Next to analyzing al-Qaṣabjī and al-Sunbātī's recordings, I constantly reflected on and experimented with my improvisation practice. I reapplied al-Qaṣabjī and al-Sunbātī'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-Sunbātī'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-Sunbātī'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-Sunbātī'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-Sunbātī'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-Sunbātī 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	<i>maqām</i>	length
<i>Rāst</i>	<i>rāst</i>	03:12
<i>Mufradāt Nahāwand</i>	<i>nahāwand</i>	04:17
<i>Bayātī</i>	<i>bayātī</i>	04:47
<i>Dālya</i>	<i>nahāwand</i>	06:10
<i>Şafşāf Abyaḍ</i>	<i>ḥijāzkār</i>	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 *Şafşāf 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-Qaşabjī’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 *fāşilah*. 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 *Şafşāf Abyaḍ* ends on E4; Fig. 137).



Figure 137: the cadence of development 2 in *Şafşāf 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 *fāşilah* in each composition is the longest in terms of duration when compared to the previous *fawāşil* (for instance, see the sectional organization and their time durations in the compositions *Rāst* and *Şafşāf 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 *Şaşāf Abyaḍ*). In terms of time duration, the compositions last roughly between three to seven minutes.

<i>Fāşilah</i>	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: *fawāşil* and sections in the composition *Rāst*

<i>Fāşilah</i>	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: *fawāşil* and sections in the composition *Şaşāf 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 *Şaṣāf 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 *Şaṣāf 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.

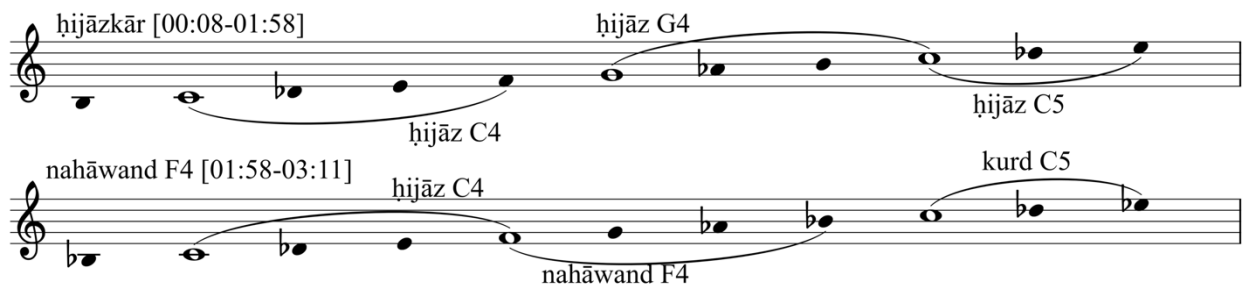


Figure 138: modalities in *Şaṣāf Abyaḍ* [00:08-03:11]

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-Sunbātī. For instance, the composition *Bayātī* generates a similar ambiance to that of al-Qaṣabjī’s *taqṣīm bayātī* on Gramophone.

In addition, inspired by al-Sunbātī’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-Sunbātī'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 *Şafşāf 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, *Şafşāf 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 *Şafşāf 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: *Şafşāf Abyad*, 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-Qaşabjī and al-Sunbātī.

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: a motif 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, *Şafşāf 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: *Şafşāf 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-Qaşabjī and al-Sunbātī’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-Sunbātī’s cadence scheme exhibited in *taqşīm 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-Sunbātī’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-Sunbātī’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-Sunbātī. 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-Sunbātī'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-Sunbātī'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-Sunbātī'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.

♩ = c. 170

1 00:02 r.1a 1.1b

2 00:20 1.2a 1.2b 1.2c "6

3 00:50 2.1a 2.1b 2.2a 2.2b

4 2.3a 2.3b 2.4a 2.4b "8

5 00:50 3.1a 3.1b

6 3.2a 3.2b

7 3.3a 3.3b

8 3.4a 3.4b "5

Figure 141: *Rāst*, exposition [00:02-01:21]

1.1 1.2 2.1 2.2 2.3 2.4 3.1 3.2 3.3 3.4

iqāma iqāma iqāma

Figure 142: *Rāst*, fundamental melodic line in the exposition

Development

The development section consists of two *fawāsil*, one short (unit 4) and the other long (unit 5). *Fāṣilah* 4 and phrases 5.1-5.8 form the *action* (Fig. 143).

The musical score is presented in ten staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signatures vary across the staves: 4/16, 4/16, 4/16, 3/8, 3/8, 5/8, 3/16, 3/16, 3/8, and 5/8. The score is divided into two main sections: Unit 4 (staves 1-3) and Unit 5 (staves 4-10). Unit 4 is marked with a time signature of 4/16 and a starting time of 01:21. Unit 5 is marked with a time signature of 4/16 and a starting time of 01:41. The phrases are labeled as follows: 4.1a, 4.1b, 4.1c, 4.2a, 4.2b, 4.2c, 5.1a, 5.1b, 5.2a, 5.2b, 5.3a, 5.3b, 5.4a, 5.4b, 5.5a, 5.5b, 5.6a, 5.6b, 5.7a, 5.7b, 5.8a, and 5.8b. Red dashed boxes highlight specific phrases: 4.1a, 4.1b, 4.2a, 4.2b, 5.4a, 5.5a, 5.6a, 5.7a, 5.8a, and 5.8b. A fermata is placed over the final note of the 4.2c phrase.

Figure 143: *Rāst*, development section, *action* [01:21-02:31]

Fāṣilah 4 opens with the common modulation to *suznāk* (*jins rāst* plus *jins hijāz* 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): *hijāz* G3 (unit 5.1), *nahāwand* C4 (with an ending on the tonic's leading tone B3) (unit 5.2), *hijāz* 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 *hijāz* G4 in units 5.7-5.8) and the resolution (*nahāwand* G4 in units 5.9-5.10; and *bayāī* G4 in 5.11a; see Figure 146).

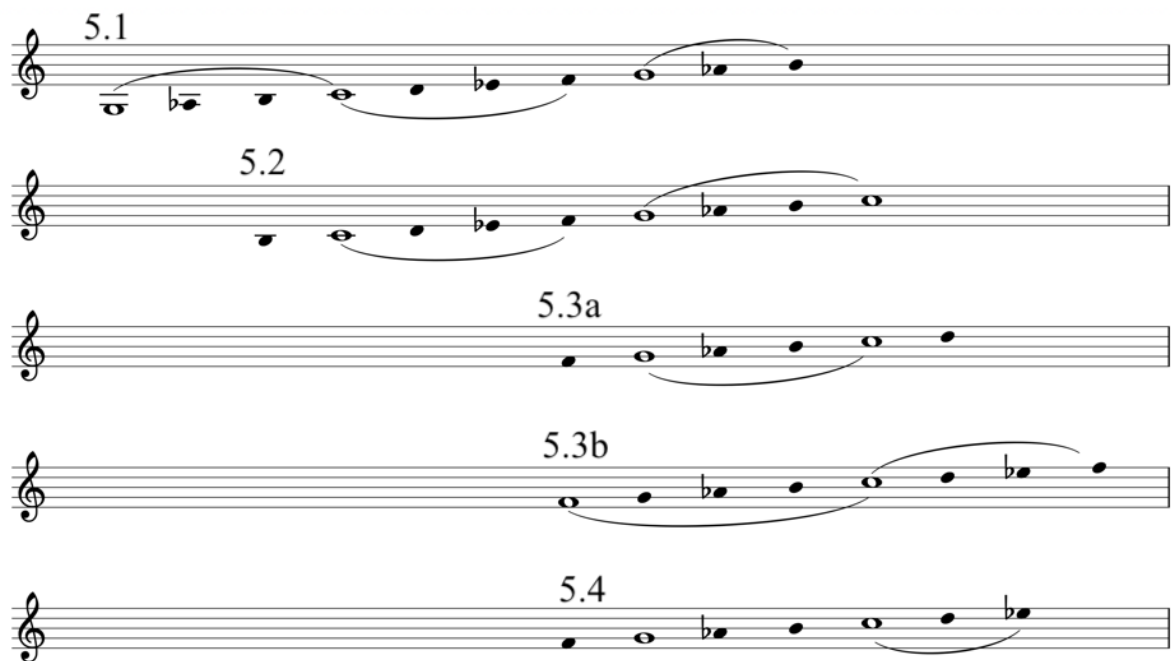


Figure 144: *Rāst*, modalities in the bridge

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, 5.2.a, and 5.3a) and resolves to C5

(unit 5.4b): an ascent from the lower neighbouring tone to the upper neighboring tone, and finally settling on the octave.

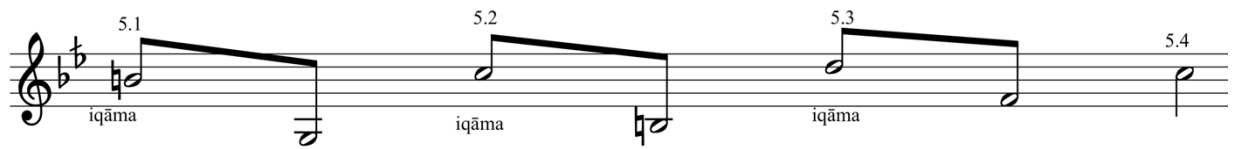


Figure 145: *Rāst*, fundamental melodic line of the bridge

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 *zīr-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 *zīr-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/zīr-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 *hijāz* 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*.

The image shows a musical score for the *Rāst* mode, development and closure, spanning units 5.9 to 5.16c. The score is written in treble clef with a key signature of two flats (Bb and Eb). The time signature is 16/8. The score is divided into several measures, each labeled with a unit number: 5.9, 5.10, 5.11a, 5.11b, 5.12, 5.13, 5.14, 5.15a, 5.15b, 5.15c, 5.16a, 5.16b, and 5.16c. The score features a variety of melodic figures, including eighth and sixteenth notes, and rests. A red dashed circle highlights a melodic figure in unit 5.9. A blue dashed oval highlights a melodic figure in unit 5.11a. A red dashed rectangle highlights a melodic figure in unit 5.15a. The score ends with a fermata over the final note in unit 5.16c, which is marked with a circled '8'.

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 rhythmicity. 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-Sunbātī'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 *taqṣīm 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.

<i>Fāṣilah</i>	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 *taqṣīm 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 majmū'* and *tarjī'āt*. 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 majmū'*, 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 *tarjī'āt*. The rhythmic structure of 1.4 is used in the exposition of *taqṣīm 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 1.1-1.4

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 *taqṣīm bayātī* on Gramophone.



Figure 150: *fāṣilah* 5 in *taqṣīm 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 ‘*ajam*. 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 *iqāmāt* 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 *taqṣīm 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-Sunbātī's *taqṣīm 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 *hijāz* 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 *fā’ilun* 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 *taqṣīm 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 *zīr-bamm* descends through the lower octave all the way to D3; and, *hijāz* G4 (with an ending on F4) is introduced in unit 6.17 as a variation.

The *hijāz* 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): ‘*ajam* Bb4 (unit 6.14), *hijāz* 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-Sunbātī’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-Sunbātī’s unique phrasing resembling his instrumental preludes, especially the phrasing of the first three sections of *taqāsīm nahāwand*. This type of phrasing includes elements such as the significant use of leaps (or skips), scalar-like motion, and rhythmicity 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.

<i>Fāṣilah</i>	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-Sunbātī'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-Sunbātī'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-Sunbātī'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-Sunbātī'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-Qaşabjī'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-Sunbātī'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-Sunbātī's *taqsīm nahāwand* (see subchapter 4.3, p. 129). It introduces the typical modulation G4, and structurally, the section includes two *fawāsil* (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.

The musical score for Development 1 is presented in a single staff with a key signature of two flats (B-flat and E-flat) and a time signature of 16/8. The score is divided into several units and sections:

- Unit 2:** Labeled "action", starting at 00:45. It contains sub-units 2a, 2b, and 2c. Unit 2 ends with a fermata and a "3" above the final note.
- Unit 3:** Labeled "action", starting at 01:00. It contains sub-units 3.1a, 3.1b, 3.1c, 3.2a, 3.2b, 3.2c, 3.3a, 3.3b, 3.4a, 3.4b, and 3.4c. Unit 3 ends with a fermata.
- Bridge:** Labeled "(bridge)", containing sub-units 3.5a, 3.5b, and 3.5c. It starts at 01:50.
- Cadence:** Labeled "cadence", containing sub-units 3.6a and 3.6b. It ends with a fermata and a "5" above the final note. A "rit" (ritardando) marking is placed below the final measure.

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-Sunbātī'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-Sunbātī'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 *bayāfī* 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).

5

3

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).

The figure displays four staves of musical notation. The first staff contains three phrases: 5.11a, 5.11b, and 5.11c. The second staff contains three phrases: 5.12a, 5.12b, and 5.12c. The third staff contains one phrase: 5.13. The fourth staff contains one phrase: 5.14. Each phrase is written in a 4/16 time signature with a key signature of two flats. The notation features a mix of eighth and sixteenth notes, with some phrases ending in a final chord. The overall structure is compact and repetitive, as described in the text.

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 sīkah* (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 *jīns 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-Sunbātī's *taqsīm sikah* [04:44-04:53]



Figure 166: the last phrases in al-Sunbātī’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-Sunbātī 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-Sunbātī’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’.

