



Universiteit
Leiden
The Netherlands

'Ūd Taqsīm as a Model of Pre-Composition

Rohana, N.

Citation

Rohana, N. (2021, December 15). *'Ūd Taqsīm as a Model of Pre-Composition*. Retrieved from <https://hdl.handle.net/1887/3247274>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3247274>

Note: To cite this publication please use the final published version (if applicable).

Bibliography

- 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, pp. 71-98.
- . "Muḥammad al-Qaṣabjī Mujadid Fann al-'Ūd wa Ustādh al-Asātidha" [Muḥammad al-Qaṣabjī the Reviver of the Art of the 'Ūd and the Master of the Masters]. *AMAR Foundation*, 7 September 2016, amar-foundation.org/qasabgi-article/?lang=ar. Accessed 15 March 2020.
- Abou Mrad, Nidaa. "Madkhal ilá Tahlīl al-Irtijāl al-'Azfi fī al-Taqlīd al-Mūsīqī al-'Ālim al-Mashriqī al-'Arabī" [A Prelude to Analyzing Instrumental Improvisation in The Oriental Arabic Tradition. *Al-Baḥth al-Mūsīqī*, vol. 4, no. 1, Autumn-Winter 2005, pp. 85-116.
- Abu Shumays, Sami. "Maqam Analysis: A Premier." *Music Theory Spectrum*, vol. 35, no. 2, Autumn 2013, pp. 235-255. JSTOR, doi:10.1525/mts.2013.35.2.235. Accessed 07 January 2018.
- Anonymous. "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.
- Arnon, Yoram. "Improvisation as Verbalization: The Use, Function, and Meaning of Pauses in the Turkish Taksim." *Dutch Journal for Music Theory*, vol. 13, no. 1, 2008, pp. 36-47.
- Bailey, Derek. *Improvisation: Its Nature and Practice in Music*. Da Capo Press, 1993.
- Bashīr, Jamīl. *Al-'Ūd wa-Ṭarīqat Tadrīsahu* [The 'Ūd and the Way to Teach it]. Wazarat al-Thaqāfah wal-I'lām, 1961.
- Benward, Bruce, and Marilyn Saker. *Music in Theory and Practice*. vol. 1, McGraw-Hill, 2009.
- Charbier, Jean-Claude. 'New Developments in Arabian Instrumental Music.' *The World of Music*, vol. 20, no.1, 1978, pp. 94-108. JSTOR, jstor.org/stable/43562543. Accessed 23 May 2016.
- Clayton, Martin. "Free Rhythm: Ethnomusicology and the Study of Music Without Metre." *Bulletin of the School of Oriental and African Studies*, vol. 59, no. 2, 1996, pp. 323-332. JSTOR, jstor.org/stable/619715. Accessed 11 February 2014.
- 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.

Danielson, Virginia. *The Voice of Egypt: Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century*. The University of Chicago Press, 1997.

“Dāwūd Ḥusnī.” *Foundation for Arab Music Archiving & Research*, 22 October 2015, amar-foundation.org/dawud-husni. Accessed 23 April 2018.

“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.

Drabkin, William. “Figure.” *Grove Music Online*, edited by Deane Root, 20 January 2001, Oxford Music Online, doi:10.1093/gmo/9781561592630.article.53712. Accessed 25 March 2019.

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

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

D’Erlanger, Rodolphe. *La Musique Arabe*. Vol. 5, Librairie Orientaliste Paul Geuthner, 1949.

Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century*. Oxford University Press, 2019.

Al-Faruqi, Lois Ibsen. *The Nature of Musical Art of Islamic Culture: A Theoretical and Empirical Study of Arabian Music*. PhD dissertation, Syracuse University, 1974.

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

Feldman, Walter. “Ottoman Sources on the Development of the Taksîm.” *Yearbook for Traditional Music*, vol. 25, 1993, pp. 1-28. JSTOR, doi:10.2307/768680. Accessed 02 February 2014.

Guettat, Mahmoud. *La Musique Classique du Maghreb*. Sindbad, 1980.

Hartong, Jan Laurens. *Musical Terms Worldwide: A Companion for the Musical Explorer*. Edited by Simon Mills, Peter van Amstel and Aleksandra Marković, Semar and Codarts, 2006.

Al-Ḥifnī, Ratība. *Muḥammad al- Qaṣabjī: al-Musīqī al- ‘āshiq*. [Muḥammad al- Qaṣabjī: The Lover Musician]. Dār al-Shurūq, 2006.

Iino, Lisa. “Inheriting the Ghammāz-oriented Tradition: D’Erlanger and Aleppine Maqām Practice Observed.” *Ethnomusicology Forum*, vol. 18. no. 2, 2009, pp. 261-280. Taylor & Francis Online, doi:10.1080/17411910903141932. Accessed 20 March 2015.

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

Kāmil, Maḥmūd. *Mūhammad Al-Qaṣabjī, Ḥayātoḥ Wa A ‘māloh* [Muḥammad al-Qaṣabjī, His life and Work]. Al-Hay’ah al-Maṣriyyah al-‘āmah lil-Kitāb, 1971.

---. *Al-Tārīkh al-Fannī lil-Mūsīqār Riyāḍ al-Sunbātī 1906-1981* [The Artistic History of Riyāḍ al-Sunbātī 1906-1981]. 1993.

Al-Khula’ī, Kāmil. *Kitāb Al-Mūsīqqah Al-Sharqī* [The book of Oriental Music]. Mu’assasat Hindāwī lil-Ta’līm wal-Thaqāfah, 2011.

Al-Khūlī, Samḥa. “Al-Irtijāl wa Taqālīduḥ Fī al-Mūsīqā al-‘Arabiyyah” [The Tradition of Improvisation in Arab Music]. *‘Ālam al-Fikr*, vol. 6, no. 1, 1975, pp. 15-32.

Kitāb Mu’tamar al-Mūsīqā al-‘Arabiyyah [Book of Arab Music Congress]. *Al-Maṭba‘ah al-Amīriyyah bil-Qāhirah*, 1933.

Mailing, Joan Mathilde. *The Theory of Classical Arabic Metrics*. PhD dissertation, Massachusetts Institute of Technology, 1973.

Marcus, Scott Lloyd. *Arab Music Theory in the Modern Period*. PhD dissertation, University of California, 1989.

---. “Modulation in Arab Music: Documenting Oral Concepts, Performance Rules and Strategies.” *Ethnomusicology*, vol. 36, no.2, spring-summer 1992, pp. 171-195. JSTOR, doi:10.2307/851913. Accessed 01 September 2020.

---. “Solo Improvisation (Taqāsīm) in Arabic Music.” *Review of Middle East Studies*, vol. 27, no. 1, 1993, pp. 108-111. Cambridge University Press, doi:10.1017/S0026318400027127. Accessed 11 September 2021.

---. “The Eastern Arab System of Melodic Modes in Theory and Practice: A Case Study of Maqām Bayyātī.” *The Garland Encyclopedia of World Music: The Middle East*, edited by Virginia Danielson, Scott Marcus and Dwight Reynolds, vol. 6, 2001, pp. 33-44.

---. "Music in Performance: 'Ūd Lessons with George Michel." *The Garland Encyclopedia of World Music*. Edited by Virginia Danielson, Scott Marcus and Dwight Reynolds, vol. 6, 2002, pp. 74-75.

Meer, Wim van der. "Dilip Chandra Vedi's Conception of Composition." *Journal of the Indian Musicological Society*, vol. 39, 2008, pp. 115-121.

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

Nettl, Bruno, and Roland Riddle. "Taqsīm Nahawand Revisited: The Musicianship of Jihad Racy." *In the Course of Performance: Studies in the World of Musical Improvisation*, edited by Bruno Nettl and Melinda Russell. Chicago University Press, 1998, pp. 369-393.

--. "Taqsīm Nahawand: A Study of Sixteen Performances by Jihad Racy." *Yearbook of the International Folk Music Council*, vol. 5, 1973, pp. 11-50. JSTOR, doi:10.2307/767493. Accessed 12 May 2014.

Oostrum, Anne Heleen van. *The Art of Nāy Playing in Modern Egypt*. PhD dissertation, Leiden University, 2004.

Pike, Alfred. "The Perceptual Aspect of Motivic Structures in Music." *The Journal of Aesthetics and Art Criticism*, vol. 30, no. 1, Autumn 1971, pp. 79-81. JSTOR, doi:10.2307/429576. Accessed 10 March 2020.

Al- Qaṣabjī, Muḥammad. Liner Notes. *Muḥammad al- Qaṣabgī: The Sultan of 'Ūd*. Arabic Music Archiving & Research, CD.

Racy, Jihad Ali. *Musical Change and Commercial Recordings in Egypt, 1904-1932*. PhD dissertation, University of Illinois, 1977.

---. "Music in Nineteenth-Century Egypt: An Historical Sketch," *Selected Reports in Ethnomusicology*, vol. 4, 1983, pp. 157-179.

---. "The Waslah: A Compound-Form Principle in Egyptian Music." *Arab Studies Quarterly*, vol. 5, No. 4, 1983, pp. 396-403. JSTOR, [jstor.org/stable/41857697](https://www.jstor.org/stable/41857697). Accessed 11 September 2021.

---. "Sound and Society: The Takht Music of Early-Twentieth Century Cairo." *Selected Reports in Ethnomusicology*, vol. 7, 1988, pp. 139-170.

---. "Historical Worldviews of Early Ethnomusicologists: An East-West Encounter in Cairo, 1932." *Ethnomusicology and Modern Music Mistory*, edited by Stephen Blum, Philip Bohlman and Daniel Neuman, 1991, pp.68-95.

---. 'The Many Faces of Improvisation: The Arab Taqāsīm as a Musical Symbol.' *Ethnomusicology*, vol. 44, no. 2, spring-summer 2000, pp. 302-320. JSTOR, doi:10.2307/852534. Accessed 31 January 2014.

---. *Making Music in the Arab World: The Culture and Artistry of Ṭarab*. Cambridge, University Press, 2003.

Roustorm, Kareem Joseph. *A Study of Six Improvisations on the 'ūd by Rīyād al-Sunbāfī*. Master's thesis, Tufts University, 2006.

Saḥāb, Victor. *Al-Sab'a Al-Kibār Fi Al-Musiqa Al-'Arabeyya* [The Seven Giants in Arabic Music]. Dār al-'Ilm lel-Malāyīn, 1987.

El-Shawwān, Salwa. "The Socio-Political Context of al-Mūsīqa al-'arabiyyah in Cairo, Egypt: Policies, Patronage, Institutions, and Musical Change (1927-77)." *Asian Music*, vol. 12, no. 1, 1979, pp. 86-128. JSTOR, doi:10.2307/833799. Accessed 11 September 2021.

---. "Western Music and Practitioners in Egypt (ca.1825-1985): The Integration of a New Musical Tradition in a Changing Environment." *Asian Music*, vol. 17, no. 1, Autumn-Winter 1985, pp. 143-153. JSTOR, doi:10.2307/833746. Accessed 12 September 2017.

---. "Institutionalization of Learning in Egypt." *The Garland Encyclopedia of World Music: The Middle East*, edited by Bruno Nettl, Virginia Danielson, Ruth Stone, and James Porter, Timothy Rice, Garland Publishing, 1998, pp. 320-324.

Al-Sharīf, Ṣamīm. *Al-Sunbāfīlwa Jīl al-'amāliqah* [Al-Sunbāfīl-SunbāfīṢamīm. Publishing, lHay'ah al-'āmah al-Sūriyyah lil Kitāb, 2010.

Schoenberg, Arnold. *Fundamentals of Musical Composition*. Faber and Faber Ltd, 1967.

Signell, Karl. *Makam: Modal Practice in Turkish Art Music*. Da Capo Press, 1986.

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

The Harvard Dictionary of Music. Edited by Don Michael Randel, 4th ed., The Belknap Press of Harvard University, 2003.

Touma, Habib Hassan. 'The Maqam Phenomenon: An Improvisation Technique in the Music of the Middle East.' *Ethnomusicology*, vol. 15, no. 1, January 1971, pp. 38-48. JSTOR, doi:10.2307/850386. Accessed 11 September 2021.

Discography

Abdallah, Tarek. “Taqaṣim Rast Mursalah, Ferqat Odeon”. *Soundcloud*, soundcloud.com/tarek-abdallah/taqaṣim-rast-mursalah-ferqat.

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

Abdallah, Tarek. “Taqaṣim Hhejaz Mursalah, Ferqat Odeon”. *Soundcloud*, soundcloud.com/tarek-abdallah/taqaṣim-hhejaz-mursalah-ferqat.

Bashir, Munir. *Irak: L’Art du ‘Ūd*. Ocora, 2001, CD (no. C 583068).

Bashir, Munir. *Luth Solo "Oud" Récital À Genève*. Club du Disque Arabe, n. d., Vinyl (no. 72505-CDA).

Farīd, Hanī, “*Awil Hamsah - Farīd al-Aṭrash, Ḥafl Sūriyā*.” *YouTube*, 24 December 2014, youtube.com/watch?v=x0rbhMaTnic&t=36.

Ḥusnī, Dāwūd. *Taqṣīm Nahāwand*. Odeon, ca. 1922, disk (no. 45990–91).

Ḥusnī, Dāwūd. *Taqṣīm Rāst*. Odeon, 1921, disk (no. 45984).

Ismail 293, Ahmed. “*Jamīl Bashīr... Musīqa Nahāwand*.” *SoundCloud*, 2015, soundcloud.com/ahmed-ismail-308/kgxttfsqiluh.

Koft, Al. “*Takṣīm Nehawand*.” *YouTube*, 21 August 2017, youtube.com/watch?v=FHb8kT20IJ0.

Odeon Ensemble. *Taqṣīm Bayyātī*. Odeon, ca. 1904, disk (no. 31012).

Al-Qaṣabjī, Muḥammad. *Muḥammad al-Qaṣabgī The Sultan of ‘Ūd*, Arabic Music Archiving & Research Foundation, 2016, CD (no. P1131192).

Al-Sunbātī, Riyād. *Taqāṣīm nahāwand/sikāh*. Odeon, ca. 1927, disk (no. A244250).

Al-Sunbātī, Riyād. *Taqaseem Oud*. SIDI, 1995, CD (no. 95SDCD01B03).

Rohana, Nizar. *Sard*. 2008, CD.

USFahad. “*Farīd al-Aṭrash - Awil Hamsah + al-Taqaṣīm, Ḥafl al-Kuwait*.” *YouTube*, 8 May 2017, youtube.com/watch?v=4d27SYiikOY&t=654s.

Appendix 1

Taqsim Rast

Riyad al-Sunbati

$\text{♩} = \text{c. } 165$

1 00:00 1a 1b "5

2 00:12 2.1a tr tr 2.1b

2.2a 2.2b 3 2.3a 2.3b

2.4a 3 3 3 2.4b 3 tr 2.5a 2.5b 3 "4

rubato in time rit.

3 00:44 3.1a 3.1b 3 3 3

3.2a 3.2b 3.3a 3.3b 3.3c

3.4a 3.4b 3.4c 3 "5

4 01:18 4a tr tr 4b 3 "2

5 01:32 5.1

5.2a ³
5.2b ³
rubato

5.3
in time

5.4

5.5 *tr* *tr*

5.5a 5.5b 5.5c ³ ³ ³

6 6.1 02:15 ³ ³

6.2

6.3 6.4

6.5 6.6

6.7a 6.7b ⁴

Detailed description: This page contains ten staves of musical notation. The key signature is B-flat major (two flats). The time signatures vary: 4/8, 9/8, 9/8, 9/8, 9/8, 4/8, 4/8, 4/8, 4/8, and 9/8. The notation includes various rhythmic patterns, triplets, and trills. Performance markings include 'rubato' and 'in time'. A rehearsal mark '6' is placed at the beginning of the sixth staff, with a time signature change to 4/8 and a time stamp '02:15'. The piece concludes with a final measure marked with a fermata and a '4' above it.

7.1 7.2
02:50

7.3 7.4

7.5

7.6a 7.6b 7.6c

7.7a 7.7b

7.8 7.9a

7.9b 7.10

7.11a 7.11b 7.11c 7.11d

$\text{♩} = \text{c. } 140$

8 8.1
03:57
rubato

8.2 8.3 8.4

Musical score for measures 10.6 to 10.11d3. The score is written in treble clef with a key signature of one flat (B-flat). The time signature changes from 4/8 to 3/8, then to 5/8, and finally to 4/5. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 10.6 is marked with a 40 above it. Measure 10.7 is marked with a 10.7 above it. Measure 10.8 is marked with a 10.8 above it. Measure 10.9 is marked with a 10.9 above it. Measure 10.10 is marked with a 10.10 above it. Measure 10.11a is marked with a 10.11a above it. Measure 10.11b is marked with a 10.11b above it. Measure 10.11c is marked with a 10.11c above it. Measure 10.11d3 is marked with a 10.11d3 above it. The score ends with a double bar line and a fermata over the final note. The word "rit." is written below the final measure.

Appendix 2

Şafşâf Abyađ

Nizar Rohana

1 00:08 1a slight rubato 1b "3

2 00:15 2.1a 2.1b

00:21 2.2a 2.2b

2.3a 2.3b 2.4

2.5 2.6

2.7 2.8a 2.8b "6

3 00:58 3.1 "4

4 01:04 4.1

4.2a 4.2b 4.3a 4.3b

Detailed description: The image shows a musical score for the piece 'Şafşâf Abyađ' by Nizar Rohana. It consists of four systems of staves, each with a different time signature and key signature. The first system (1) is in 2/16 time with a key signature of three flats and includes a 'slight rubato' instruction. The second system (2) is in 2/16 time with a key signature of three flats. The third system (3) is in 4/16 time with a key signature of three flats. The fourth system (4) is in 4/16 time with a key signature of three flats. Various measures are labeled with numbers and letters (e.g., 1a, 1b, 2.1a, 2.1b, etc.), and some measures contain performance markings like '3', '4', and '6'.

4.4a 4.4b 4.5a 4.5b

4.6a 4.6b 4.7

4.8 4.9

4.10 4.11a 4.11b "8

5 5.1a 5.1b 01:58

5.2a 5.2b "3

6 6.1 6.2 02:15

6.3a 6.3b 3 3

6.4 6.5

6.6 6.7 6.8

6.9 6.10 6.11 6.12

6.13 6.14a 6.14b "5

7 7.1a 7.1b 7.2a 7.2b "4
03:11

8 8.1a 8.1b 3 3 3
03:27

8.2a 8.2b 3 3 3

8.3a 8.3b 3 3 3

8.4a 8.4b 3 3 3

8.5a 8.5b

8.6a 8.6b "5

9 9.1a 9.1b 9.2a 9.2b
04:21

Detailed description: This page contains a musical score for guitar, spanning measures 6.9 to 9.2b. The score is written in a single system with a key signature of three flats (B-flat, E-flat, A-flat) and a 16/8 time signature. The music is organized into measures and sub-measures, with some measures containing triplets. Measure 6.9 starts with a treble clef and a 16/8 time signature. Measures 6.10 through 6.12 continue the melodic line. Measure 6.13 is followed by 6.14a and 6.14b, which end with a fermata and a '5' fingering. Measure 7 begins with a treble clef, a 16/8 time signature, and a time signature change to 6/8, with a timestamp of 03:11. It contains sub-measures 7.1a, 7.1b, 7.2a, and 7.2b, ending with a fermata and a '4' fingering. Measure 8 starts with a treble clef, a 16/8 time signature, and a time signature change to 5/4, with a timestamp of 03:27. It contains sub-measures 8.1a, 8.1b, and three triplet measures. Sub-measures 8.2a and 8.2b follow, with 8.2b containing three triplet measures. Sub-measures 8.3a and 8.3b follow, with 8.3b containing three triplet measures. Sub-measures 8.4a and 8.4b follow, with 8.4b containing three triplet measures. Sub-measures 8.5a and 8.5b follow. Sub-measures 8.6a and 8.6b follow, with 8.6b ending with a fermata and a '5' fingering. Measure 9 begins with a treble clef, a 16/8 time signature, and a time signature change to 7/8, with a timestamp of 04:21. It contains sub-measures 9.1a, 9.1b, 9.2a, and 9.2b.

This musical score consists of ten staves of music, each with a unique time signature and key signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, chords, and rests. The measures are labeled as follows:

- Staff 1: 9.3a (7/16), 9.3b (7/16), 9.4a (7/16), 9.4b (7/16)
- Staff 2: 9.5a (6/16), 9.5b (6/16), 9.6 (6/16)
- Staff 3: 9.7a (6/16), 9.7b (6/16), 9.8 (6/16)
- Staff 4: 9.10a (5/16), 9.10b (5/16)
- Staff 5: 9.11a (4/16), 9.11b (4/16)
- Staff 6: 9.12a (7/16), 9.12b (7/16), 9.13 (7/16)
- Staff 7: 9.14 (6/16), 9.15 (6/16), 9.15 (6/16)
- Staff 8: 9.16a (4/16)
- Staff 9: 9.16b (5/16)
- Staff 10: 9.17a (4/16), 9.17b (4/16), 9.18a (4/16), 9.18b (4/16)

9.19a 9.19b

9.20 9.21 9.22 9.23

9.24 9.25

9.27 9.28a 9.28b

List of tables and figures

Table 1: nine <i>taqsīm</i> recordings by al-Qaṣabjī made between 1921-1928	30
Table 2: six <i>taqsīm</i> recordings by al-Sunbātī's made in the 1970s	31
Table 3: <i>fawāṣil</i> and sections in al-Suwaysī's <i>taqsīm bayātī</i>	61
Table 4: <i>fawāṣil</i> and sections in al-Qaṣabjī's <i>taqsīm bayātī</i> on Gramophone	61
Table 5: <i>fawāṣil</i> and sections in Ḥusnī's <i>taqsīm nahāwand</i>	73
Table 6: <i>fawāṣil</i> and sections in al-Qaṣabjī's <i>taqsīm nahāwand</i> on Odeon	73
Table 7: al-Qaṣabjī's <i>taqsīm</i> recordings, their melodic direction and the number of their sections	89
Table 8: <i>fawāṣil</i> and sections in al-Sunbātī's <i>taqsīm nahāwand</i> on Odeon	102
Table 9: <i>fawāṣil</i> and sections in al-Qaṣabjī's <i>taqsīm hijāz</i> on Odeon	102
Table 10: <i>fawāṣil</i> and sections in al-Sunbātī's <i>taqsīm hijāz</i>	103
Table 11: <i>fawāṣil</i> and sections in al-Sunbātī's <i>taqsīm nahāwand</i>	118
Table 12: <i>fawāṣil</i> and sections in al-Sunbātī's <i>taqsīm rāst</i>	140
Table 13: my own set of five <i>taqsīm</i> -like pieces	150
Table 14: <i>fawāṣil</i> and sections in the composition <i>Rāst</i>	152
Table 15: <i>fawāṣil</i> and sections in the composition <i>Ṣafṣāf Abyad</i>	152
Table 16: <i>fawāṣil</i> and sections in the composition <i>Bayātī</i>	167
Table 17: <i>fawāṣil</i> and sections in the composition <i>Mufradāt Nahāwand</i>	174
Figure 1: the fundamental scale of Arabic music theory	33
Figure 2: the fundamental scale of Arabic music theory over two octaves	34
Figure 3: the general Arab scale over two octaves	34
Figure 4: nine principal <i>ajnās</i> in their root position	35
Figure 5: <i>jins nahāwand</i> as three, four, and five tones	35
Figure 6: <i>maqām rāst</i> scale	36
Figure 7: <i>maqām bayātī</i> scale	36
Figure 8: key signature of <i>maqām rāst</i>	36
Figure 9: alternative secondary <i>jins nahāwand</i> in <i>maqām rāst</i>	37
Figure 10: prominent tones in <i>maqām rāst</i> scale	37
Figure 11: <i>maqāmāt rāst</i> and <i>suznāk</i> scales	39
Figure 12: <i>maqām nahāwandt</i> scale	39
Figure 13: <i>maqām bayātī</i> G4 scale	40
Figure 14: <i>maqām rāst</i> scale including its alternative secondary <i>jins</i>	42
Figure 15: <i>maqām rāst</i> below the tonic and above the octave tone	43
Figure 16: <i>maqām nahāwand</i> below the tonic and above the octave tone	43
Figure 17: <i>maqām bayātī</i> scale	44
Figure 18: <i>maqām bayātī</i> below the tonic and above the octave tone	44
Figure 19: <i>maqām bayātī shūrī</i> scale	44
Figure 20: <i>maqām rāst</i> G4	44
Figure 21: <i>maqām hijāz</i> scale	45
Figure 22: <i>taqsīm</i> in <i>maqām rāst</i> by 'Alī Darwīsh	47
Figure 23: <i>tarjī'āt</i> and <i>iqāma</i>	48

Figure 24: <i>zīr-bamm</i>	49
Figure 25: al-Qaṣabjī's <i>taqsīm hijāz</i> on Odeon [00:04-00:49].....	50
Figure 26: fundamental melodic line of <i>fāṣilah</i> 1 in al-Qaṣabjī's <i>taqsīm hijāz</i> on Odeon [00:04-00:23]... 51	
Figure 27: al-Qaṣabjī's <i>taqsīm hijāzkār</i> on Baidaphon [02:50-03:08].....	52
Figure 28: <i>fawāsil</i> 3 and 4 in al-Qaṣabjī's <i>taqsīm hijāz</i> on Odeon [00:49-01:32]	53
Figure 29: <i>nawā-athar</i> G3	53
Figure 30: <i>watad majmū'</i>	56
Figure 31: <i>watad mafrūq</i>	56
Figure 32: <i>sabab</i>	56
Figure 33: <i>fa'ūlun</i>	56
Figure 34: <i>fā'ilun</i>	57
Figure 35: Sayyid al-Suwaysī's <i>taqsīm bayātī</i> , <i>fāṣilah</i> 3 [00:45-00:54]	57
Figure 36: Dāwūd Ḥusnī's <i>taqsīm rāst</i> , <i>fāṣilah</i> 4 [00:46-00:54].....	58
Figure 37: al-Suwayī's <i>taqsīm bayātī</i> , <i>fāṣilah</i> 1 [00:04-00:19].....	58
Figure 38: <i>bayātī</i> G scale	61
Figure 39: tone range in al-Suwaysī's <i>taqsīm bayātī</i>	62
Figure 40: tone range in al-Qaṣabjī's <i>taqsīm bayātī</i> on Gramophone	62
Figure 41: al-Suwaysī's <i>taqsīm bayātī</i> , exposition [00:04-00:45]	63
Figure 42: al-Suwaysī's <i>taqsīm bayātī</i> , fundamental melodic line in <i>fāṣilah</i> 1	63
Figure 43: al-Suwaysī's <i>taqsīm bayātī</i> , fundamental melodic line in <i>fāṣilah</i> 2	64
Figure 44: al-Suwaysī's <i>taqsīm bayātī</i> , rhythmic structure of <i>fāṣilah</i> 1	64
Figure 45: al-Qaṣabjī's <i>taqsīm bayātī</i> , exposition [00:02-00:54].....	65
Figure 46: al-Qaṣabjī's <i>taqsīm bayātī</i> , fundamental melodic line in <i>fāṣilah</i> 1	65
Figure 47: al-Qaṣabjī's <i>taqsīm bayātī</i> , melodic idea based on short motifs	66
Figure 48: al-Qaṣabjī's <i>taqsīm bayātī</i> , phrase 1.2	66
Figure 49: al-Qaṣabjī's <i>taqsīm bayātī</i> , rhythmic structure in <i>fāṣilah</i> 1.....	67
Figure 50: al-Suwaysī's <i>taqsīm bayātī</i> , development [00:45-01:27]	67
Figure 51: <i>hijāz</i> C5	68
Figure 52: al-Qaṣabjī's <i>taqsīm bayātī</i> , development 1 [00:54-01:36]	69
Figure 53: al-Qaṣabjī's <i>taqsīm bayātī</i> , development 2 [01:36-03:07]	70
Figure 54: al-Qaṣabjī's <i>taqsīm bayātī</i> , modalities in the <i>resolution</i>	71
Figure 55: al-Qaṣabjī's <i>taqsīm bayātī</i> , semi-sequential structure in phrases 7.7-7.9	72
Figure 56: tone range and <i>ajnās</i> of each section in Husnī's <i>taqsīm nahāwand</i>	74
Figure 57: tone range and <i>ajnās</i> of each section al-Qaṣabjī's <i>taqsīm nahāwand</i> on Odeon.....	74
Figure 58: melodic segment from Husnī's <i>taqsīm rāst</i> [04:39-05:35].....	76
Figure 59: Husnī's <i>taqsīm nahāwand</i> , exposition [00:02-00:31].....	77
Figure 60: <i>jins nahāwand muraṣṣa'</i>	77
Figure 61: al-Qaṣabjī's <i>taqsīm nahāwand</i> , exposition [00:05-00:46].....	78
Figure 62: al-Qaṣabjī's <i>taqsīm nahāwand</i> , rhythmic structure in phrases 1 and 2	79
Figure 63: al-Qaṣabjī's <i>taqsīm nahāwand</i> , modal colors in phrases 1 and 2.....	80
Figure 64: Husnī's <i>taqsīm nahāwand</i> , development 1 [00:31-01:09].....	81
Figure 65: opening phrase in Husnī's <i>taqsīm rāst</i>	81
Figure 66: Husnī's <i>taqsīm nahāwand</i> , <i>fāṣilah</i> 3	82
Figure 67: al-Qaṣabjī's <i>taqsīm nahāwand</i> , <i>fāṣilah</i> 3.....	82

Figure 68: Husnī's <i>taqsīm nahāwand</i> , <i>fāṣilah</i> 4	83
Figure 69: al-Qaṣabjī's <i>taqsīm nahāwand</i> , <i>fāṣilah</i> 4.....	83
Figure 70: <i>nakrīz</i> F4	83
Figure 71: al-Qaṣabjī's <i>taqsīm nahāwand</i> , <i>fāṣilah</i> 5.....	83
Figure 72: al-Qaṣabjī's <i>taqsīm nahāwand</i> , <i>fāṣilah</i> 6.....	84
Figure 73: Ḥusnī's <i>taqsīm nahāwand</i> , development 2 [01:09-01:48].....	85
Figure 74: Ḥusnī's <i>taqsīm nahāwand</i> , development 3 [01:48-02:36].....	86
Figure 75: Ḥusnī's <i>taqsīm nahāwand</i> , development 3 [02:36-02:57].....	87
Figure 76: al-Qaṣabjī's <i>taqsīm nahāwand</i> , development 2 [02:17-03:13].....	88
Figure 77: al-Qaṣabjī's <i>taqsīm rāst</i> on Odeon, development 1 [00:41-01:49].....	91
Figure 78: al-Qaṣabjī's <i>taqsīm rāst</i> , modal structure in <i>fawāṣil</i> 5-6.....	91
Figure 79: al-Qaṣabjī's <i>taqsīm hijāz</i> on Odeon, development 2 [01:34-02:25]	92
Figure 80: al-Qaṣabjī's <i>taqsīm hijāz</i> on Odeon, modal structure in <i>fāṣilah</i> 5	93
Figure 81: al-Qaṣabjī's <i>taqsīm rāst</i> on Odeon, climax [01:48-03:05]	94
Figure 82: al-Qaṣabjī's <i>taqsīm rāst</i> , tonic modulations carried through <i>zīr-bamm</i> technique	94
Figure 83: al-Qaṣabjī's <i>taqsīm hijāzkār</i> on Baidaphon, development [01:38-03:10].....	96
Figure 84: al-Qaṣabjī's <i>taqsīm rāst</i> on Odeon, <i>fāṣilah</i> 1 [00:05-00:25]	97
Figure 85: al-Qaṣabjī's <i>taqsīm hijāz</i> on Odeon, <i>fāṣilah</i> 1 [00:04-00:24].....	97
Figure 86: al-Qaṣabjī's <i>taqsīm nahāwand</i> on Baidaphone, <i>fāṣilah</i> 3 [00:50-01:02]	97
Figure 87: al-Qaṣabjī's <i>taqsīm nahāwand</i> on Odeon, <i>fāṣilah</i> 1 [00:05-00:21]	97
Figure 88: thirty-two notes used in a descending melodic figure in al-Qaṣabjī's practice	98
Figure 89: <i>watad mafrūq</i> and <i>fā'ilun</i> rhythmic patterns	98
Figure 90: <i>watad majmū'</i> and <i>fa'ūlun</i> rhythmic patterns	98
Figure 91: rhythmic patterns based on eighth notes in al-Qaṣabjī's practice	99
Figure 92: variations of rhythmic patterns based on eighth notes in al-Qaṣabjī's practice	99
Figure 93: rhythmic patterns solely based on sixteenth notes in in al-Qaṣabjī's practice	99
Figure 94: al-Qaṣabjī's <i>taqsīm hijāz</i> , <i>fāṣilah</i> 3	99
Figure 95: al-Qaṣabjī's <i>taqsīm nahāwand</i> on Odeon, unit 2.2	99
Figure 96: <i>fāṣilah</i> 1 in al-Sunbātī's <i>taqsīm nahāwand</i> on Odeon [00:07-00:22].....	101
Figure 97: al-Qaṣabjī's <i>taqsīm hijāz</i> , exposition [00:04-00:49].....	104
Figure 98: al-Sunbātī's <i>taqsīm hijāz</i> , exposition [00:00-00:48].....	105
Figure 99: motifs in al-Sunbātī's <i>taqsīm hijāz</i> , exposition [00:00-00:48]	106
Figure 100: al-Qaṣabjī's <i>taqsīm hijāz</i> , development 1 [00:49-01:34]	107
Figure 101: <i>nawā-athar</i> G3	107
Figure 102: al-Sunbātī's <i>taqsīm hijāz</i> , development 1 [00:48-01:35].....	108
Figure 103: al-Sunbātī's <i>taqsīm hijāz</i> , sequence in phrases 3.2-3.4	108
Figure 104: al-Qaṣabjī's <i>taqsīm hijāz</i> , development 2 [01:34-02:25].....	109
Figure 105: al-Qaṣabjī's <i>taqsīm hijāz</i> , modal structure in <i>fāṣilah</i> 5	110
Figure 106: al-Sunbātī's <i>taqsīm hijāz</i> , development 2 [01:35-03:17].....	111
Figure 107: al-Qaṣabjī's <i>taqsīm hijāz</i> , development 3 [02:25-03:22].....	113
Figure 108: Al-Sunbātī's <i>taqsīm hijāz</i> , development 3 [03:17-04:21]	114
Figure 109: al-Sunbātī's <i>taqsīm hijāz</i> , development 4 [04:21-05:59].....	115
Figure 110: al-Sunbātī's <i>taqsīm nahāwand</i> , exposition [00:02-00:18]	118
Figure 111: recurring motif in al-Sunbātī's <i>taqsīm nahāwand</i>	119

Figure 112: al-Sunbātī's <i>taqsīm nahāwand</i> , development 1 [00:18-00:58].....	120
Figure 113: rhythmic fraction of duple meter	120
Figure 114: 'ajam Eb4	121
Figure 115: al-Sunbātī's <i>taqsīm nahāwand</i> , development 2 [00:58-01:35].....	124
Figure 116: <i>hijāz</i> G3	125
Figure 117: al-Sunbātī's <i>taqsīm nahāwand</i> , two motifs in development 2.....	125
Figure 118: <i>nahāwand muraṣṣa'</i>	126
Figure 119: al-Sunbātī's <i>taqsīm nahāwand</i> , development 3 [01:35-02:32].....	127
Figure 120: al-Sunbātī's <i>taqsīm nahāwand</i> , fundamental melodic line of development 3.....	128
Figure 121: al-Sunbātī's <i>taqsīm nahāwand</i> , development 4 [02:32-03:30].....	130
Figure 122: <i>bayātī</i> G4	130
Figure 123: al-Sunbātī's <i>taqsīm nahāwand</i> , development 5 [03:30-04:42].....	132
Figure 124: <i>nakrīz</i> F4.....	132
Figure 125: al-Sunbātī's <i>taqsīm nahāwand</i> , development 6 [04:42-05:49].....	134
Figure 126: <i>athar-kurd</i> scale	135
Figure 127: <i>ajnās nahāwand</i> and <i>kurd</i> C5.....	135
Figure 128: <i>nawā-athar</i> scale	136
Figure 129: instrumental prelude to the song <i>Dhikrayāt</i>	138
Figure 130: <i>maqām nahāwand</i> A3 scale	139
Figure 131: modality in <i>taqsīm nahāwand/Ashwāq</i> [07:00-07:38].....	139
Figure 132: Figure 132: modality in <i>taqsīm nahāwand/Ashwāq</i> [07:38-08:31].....	139
Figure 133: melodic progression in al-Sunbātī's <i>taqsīm rāst</i>	140
Figure 134: a classification by Nettl and Riddle of sequences in Racy's recordings	143
Figure 135: scalar patterns in al-Sunbātī's <i>taqsīm rāst</i>	144
Figure 136: common rhythmic patterns in al-Sunbātī's rhythmic language	136
Figure 137: the cadence of development 2 in <i>Ṣafṣāf Abyaḍ</i> [02:56-03:12]	151
Figure 138: modalities in <i>Ṣafṣāf Abyaḍ</i> [00:08-03:11]	153
Figure 139: <i>Ṣafṣāf Abyaḍ</i> , exposition [00:08-00:58]	155
Figure 140: <i>Ṣafṣāf Abyaḍ</i> , development 2, <i>resolution</i> [02:48-03:11]	157
Figure 141: <i>Rāst</i> , exposition [00:02-01:21]	161
Figure 142: <i>Rāst</i> , fundamental melodic line in the exposition	161
Figure 143: <i>Rāst</i> , development section, action [01:21-02:31]	162
Figure 144: <i>Rāst</i> , modalities in the bridge	163
Figure 145: <i>Rāst</i> , fundamental melodic line of the bridge	164
Figure 146: <i>Rāst</i> , development, closure [02:31-03:12].....	165
Figure 147: <i>Rāst</i> , fundamental melodic line of the <i>resolution</i>	166
Figure 148: <i>Bayātī</i> , exposition [00:02-01:03]	168
Figure 149: <i>Bayātī</i> , melodic rhythmic motifs in phrases 11.1-11.4.....	168
Figure 150: <i>fāṣilah</i> 5 in <i>taqsīm bayātī</i> on Gramophone	169
Figure 151: <i>fāṣilah</i> 5 in <i>Bayātī</i>	169
Figure 152: <i>Bayātī</i> , development 1 [01:03-01:58].....	170
Figure 153: <i>Bayātī</i> , development 2, <i>action</i> [01:58-02:51].....	171
Figure 154: <i>Bayātī</i> , development 2, <i>action</i> (climax) [02:51-03:40]	172
Figure 155: <i>Bayātī</i> , development 2, closure [03:40- 04:44]	173

Figure 156: <i>Mufradāt Nahāwand</i> , exposition [00:00-00:46].....	175
Figure 157: phrase 3 in al-Sunbāṭī's <i>taqsīm nahāwand</i>	175
Figure 158: <i>Mufradāt Nahāwand</i> , fundamental melodic line in the exposition	176
Figure 159: <i>Mufradāt Nahāwand</i> , development 1 [00:46-01:50]	177
Figure 160: phrase 4.2 in <i>Bayātī</i> and phrase 3.2 in <i>Mufradāt Nahāwand</i>	178
Figure 161: <i>Mufradāt Nahāwand</i> , development 2, climax, phrases 5.1-5.10 [01:51-02:52]	180
Figure 162: <i>shahnāz</i> G4	180
Figure 163: <i>Mufradāt Nahāwand</i> , development 2, climax, phrases 5.11-5.14 [02:58-03:18].....	181
Figure 164: <i>Mufradāt Nahāwand</i> , development 2, closure [03:18-04:18]	182
Figure 165: al-Sunbāṭī's <i>taqsīm sikah</i> [04:44–04:53]	182
Figure 166: the last phrases in al-Sunbāṭī's <i>taqsīm nahāwand</i> and in the piece <i>Mufradāt Nahāwand</i>	183