

PATHING THE ṬUBŪ':
MODAL THEORY IN THE MODERN TUNISIAN CONSERVATORY

A MASTER'S THESIS
SUBMITTED TO THE GRADUATE FACULTY
LIBERTY UNIVERSITY

BY
DREW MINAKER

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF ARTS IN ETHNOMUSICOLOGY

Lynchburg, VA

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APPROVED BY

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Abstract

While the eastern Arab modal system of *maqāmāt* has been amply explored by a variety of scholars and practitioners, the systems of melodic modes which underlie North African-Andalusian music traditions colloquially called the *ṭubū‘* (s. *ṭab‘*) are relatively unknown outside their native regions (even within the Arabic-speaking world), and their features have not yet been explored in Western ethnomusicological literature. This thesis attempts to represent the modal theory of the *ṭubū‘* found in one style of North African-Andalusian music, Tunisian *ma‘lūf*. It offers a summary of pedagogical approaches used for teaching the *ṭubū‘* in a typical conservatory and describes the melodic features associated with each of the modes that comprise a standard conservatory curriculum.

It will be shown that the Tunisian *ṭubū‘*, which are categorized melodically, are conceptually distinct from the eastern Arab *maqāmāt*, which are categorized tonally. Approximately half of the *ṭubū‘* covered in this study have tonics and scales which are shared with at least one other *ṭab‘*. The melodic signatures of a given mode are therefore as theoretically essential to its nature and classification as is its set of pitches. This study shows how these melodic signatures or properties (*khāṣiyāt*) are theorized, how they are demonstrated pedagogically through a mode’s *masār laḥnī* (melodic path), how they are used in the context of melodies in songs from the *ma‘lūf* repertoire, and how they are used to differentiate one *ṭab‘* from another when two or more *ṭubū‘* share the same scale. Finally, this thesis offers different models that can be used for *ṭab‘* analysis as it relates to melody, rhythm, and form.

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Glossary

- ‘ajuz.** The second hemistich of a standard verse (*bayt*) in Arabic poetry.
- al-Andalus.** Medieval Iberian Peninsula (modern Spain and Portugal) ruled by Arab-Berber Muslim kingdoms between 711–1492 C.E., and the historical region from which contemporary North African-Andalusian musics are believed to derive their musical repertoires.
- bayt (pl. ‘abyāt).** A verse of poetry typically comprised of two hemistiches called *ṣadr* and *‘ajuz*.
- ’imkāniyāt.** Possibilities, particularly used in reference to the secondary ‘uqūd of a ṭab‘ which may or may not be used in a given melody.
- ‘iqd (pl. ‘uqūd).** Literally “necklace.” Music theoretical term for trichords, tetrachords, and pentachords in North African-Andalusian modal systems. Analogous to *jins* in eastern Arab music.
- ’īqā‘ (pl. ’īqā‘āt).** Metric cycles, or rhythmic modes, comprised of a sequence of accented beats called *dum* and *tak* that is repeated throughout the length of a song or composition.
- ’iṣṭikhbār.** A free-rhythm instrumental improvisation in a Maghribi melodic mode (analogous with *taqsīm* in eastern Arab music).
- jins (pl. ajnās).** Literally “genre.” Music theoretical term for trichords, tetrachords, and pentachords in the eastern Arab *maqām* modal system.
- khāṣiya (pl. khāṣiyāt).** Properties or specialties (also translated as “signatures” in this study). Melodic motives or modal characteristics that are signatory of a certain ṭab‘. Each melodic mode in the Tunisian ṭubū‘ has distinctive melodic properties, and modes which share the same scale are distinguished from each other by their khāṣiyāt. Examples include emphasizing (*ibrāz*) certain pitches, resting (*‘atimād*) on particular notes other than the tonic, alternating (*marāwḥa*) between two notes, characteristic intervals (typically thirds, fourths, or fifths) between two notes, and possible tonicizing of notes other than the original tonic.
- ma’lūf.** Customary or familiar. The name of Arab-Andalusian music in Tunisia, eastern Algeria, and Libya. In Tunisia the music culture of ma’lūf is associated with northern urban cities, including the capital city Tunis, and has largely become a nationalized “pan-Tunisian” musical heritage. Also called *mūsīqā tūnisiyya*, “Tunisian music,” in contrast to the euphemisms *mūsīqā al-sharqiyya*, “eastern music” (i.e., of the Middle East) and *mūsīqā al-andalusiyya*, “Andalusian music” (i.e., Andalusian music in Morocco and other North African regional musics).

masār laḥnī (pl. masārāt). Melodic path, referring to the contour, properties, and modulations of a Tunisian ṭab‘. In the context of modern Tunisian conservatories, the masār is a free-rhythm melodic realization (typically about one to two minutes in length) that is used as a pedagogical tool for teaching students the melodic signatures, characteristic phrases, and possible modulations of a given mode.

maqām (pl. maqāmāt). Literally “place” or “position,” the standard Arabic term for melodic mode. The main system of melodic modes associated with the music of the Middle East, particularly the “Golden Age” era of music from the region between Syria and Egypt (but does not include ‘Iraqī Maqām, which has its own distinct style of music and maqāmāt).¹ Maqām has been used to refer to any melodic mode found in the Middle East or North Africa and often coexists or contests with other local terms for melodic mode. The term is also used to refer to a broader “maqām phenomenon” that encompasses musical traditions throughout North Africa, the Mediterranean, the Middle East, Central Asia, and western China.²

Maghrib. Literally, “to the west,” in reference to the sunset. The Arabic name for the countries of North Africa, excluding Egypt, especially in reference to Morocco, Algeria, Tunisia, and Libya.

Mashriq. Literally, “to the east,” in reference to the sunrise. The Arabic name for the countries of the Middle East, including Egypt, the Levant (Lebanon, Palestine, Jordan, Syria, Iraq), and the Persian Gulf (Saudi Arabia, Kuwait, Qatar, Oman, Bahrain, United Arab Emirates).

mujannab (pl. mujannabāt). Related to Arabic *bijānib*, “beside,” a type of modulation in which one note is replaced by a lower adjacent note on an ‘ūd string.

muwashshah (pl. muwashshahāt). A genre of classical Arabic poetry originating in al-Andalus. In its standard form, a muwashshah consists of five verses (*‘abyāt*) in which the first three verses share the same syllable and rhyme scheme, while the last two verses share a different rhyme. When set to music, the first three verses are treated using the same strophic melody, the fourth verse uses a different melody called the *ṭāla*‘, and the fifth verse, called the *rujū*‘, returns to the original melody. Often the third verse varies in its melody to anticipate the *ṭāla*‘. The muwashshah is the most common musical form associated with Andalusian music.

nūba (pl. nūbāt). A North African-Andalusian suite which is a compilation of classical and vernacular Arabic poems whose melodies are set in the same melodic mode (*ṭab*‘). In the repertoire of Tunisian ma’lūf, each song is assigned a metric cycle, or *‘īqā*‘, and the progression of a nūba follows a prescribed order of *‘īqā*‘āt (typically from slower and heavier to lighter and faster). A Tunisian nūba has two main divisions in which the first

¹ Johnny Farraj and Sami Abu Shumays, *Inside Arabic Music* (New York: Oxford University Press, 2019), 4.

² *Ibid.*, 5.

portion is dedicated to instrumental movements which progress from slow to fast, followed by the vocal movements which also progress from slow to fast. There are thirteen canonical Tunisian nūbāt (one nūba per ṭab‘) which are arranged in a traditionally fixed order.

ṭab‘ (pl. ṭubū‘). The Maghribi colloquial term for melodic mode. According to Mahmoud Guettat, the term “is generally accepted as meaning innate character, nature, or temperament; characteristic human reactions to and feelings toward other beings and things; and also an impression, stamp, or imprint.”³ When used as a music theoretical term apart from these extramusical associations, it has been used interchangeably with (or even replaced by) the eastern Arab term *maqām*.

tarannum (pl. tarannumāt). Vocalized syllables that supplement the poetic text of a song, often for enhanced emotional effect or to extend the form of a song with additional phrases.

‘uqūd ra’isiyya. Primary ‘uqūd. The main ‘uqūd which comprise the primary scale of a ṭab‘. A root ‘iqd is built on the tonic of the scale, which is connected by another primary ‘iqd that typically ascends to the octave above the tonic. Primary ‘uqūd, especially the root ‘iqd, contain the majority of melodic signatures (*khāṣiyāt*) and melodic formulas (*ṣiyagh*) that are signatory of a particular mode.

‘uqūd fara’iyya. Secondary ‘uqūd. Also called “possibilities” (see *’imkāniyyāt*). Secondary ‘uqūd are not necessarily required in a given melody, and the number of secondary ‘uqūd per ṭab‘ varies. In some modes, secondary ‘uqūd are so frequent they are sometimes argued to be primary ‘uqūd, while others are rare and only occur a small number of times in a nūba. In this study the secondary ‘uqūd classified as “main” are those which occur most commonly, while those classified as “colors” are those which occur less frequently. While secondary ‘uqūd may contain certain melodic signatures particular to a given ṭab‘, in general their melodic realization is transferable from one ṭab‘ to the next when multiple ṭubū‘ share common secondary ‘uqūd. Secondary ‘uqūd may borrow melodic signatures from their original ṭubū‘, but they also frequently are not realized using any modal khāṣiyāt.

rujū‘. “Return.” The final verse in a standard five-verse muwashshah.

ṣadr. The first hemistich of a standard verse (bayt) in Arabic poetry.

sharqī. “Eastern,” used in reference to the Middle East (e.g., *mūsīqā al-sharqiyya* refers to eastern Arab music).

ṣigha (pl. ṣiyagh). Formula. Refers to specific note patterns or melodic sequences found in a *masār lahnī*, in the melody of a composition, or in an improvisation. Whereas *khāṣiyāt*

³ Mahmoud Guettat, “The Andalusian Musical Heritage,” in *The Garland Encyclopedia of World Music*, vol. 6, *The Middle East*, ed. Virginia Danielson, Scott Marcus, and Dwight Reynolds (New York: Routledge, 2002), 446.

refer to motives, melodic signatures, or general modal properties, *siyagh* are the specific melodic choices made by performers to realize these properties. Stated another way, melodic formulas represent the different ways that melodic signatures are realized.

ṭālaʿ. The fourth verse in a standard five-verse muwashshaḥ, often set apart musically by using a contrasting melody that is frequently composed in secondary ʿuqūd.

talwīn (pl. talwīnāt). Modulation. In general, refers to any ʿiqd that alters the notes of the primary tonic ʿiqd.

zajal (pl. azjal). A poem that often mirrors the form of a muwashshaḥ but is written either partially or completely in vernacular Arabic, as opposed to classical Arabic.

Chapter 1: Introduction

The background context and purpose of the study are introduced in this chapter. The region and musical culture of emphasis are outlined followed by a statement of the “problem” that this study seeks to address, which is further explored in chapter 2. After an explanation of the need for this study, this chapter concludes with a list of research questions that guided the direction of research outlined in chapters 3 and 4.

Statement of the Problem and Background Information

The eastern bloc of Arabic-speaking nations is called in Arabic *al-mashriq*, encompassing Egypt, Sudan, Lebanon, Syria, Iraq, Jordan, Palestine, and the Persian Gulf states. The musical heritage that these nations share has been called a variety of terms: *al-turāth* (heritage, legacy),⁴ *ṭarab* (ecstasy) music,⁵ eastern Arab art music,⁶ Arab classical music, *mūsīqā sharqiyya* (eastern music) or simply *sharqī*,⁷ and, most commonly, *mūsīqā al-‘arabiyya*.⁸ While regional variations of this music exist within this large area, the music that is identified as the common “turāth” of this region is based on a well-known system of melodic modes called the *maqāmāt*, and is associated with an era of musical outpouring by well-known master musicians

⁴ Salwa El-Shawan, “Performance of Arab Music in Twentieth-Century Egypt: Reconciling Authenticity and Contemporaneity,” in *Garland Encyclopedia of World Music*, vol. 6, *The Middle East*, ed. Virginia Danielson, Scott Marcus, and Dwight Reynolds (New York: Routledge, 2002), 557-62.

⁵ Ali Jihad Racy, *Making Music in the Arab World: The Culture and Artistry of Ṭarab* (Cambridge: Cambridge University Press, 2003). 75.

⁶ Scott Marcus, “The Eastern Arab World,” in *The Other Classical Musics: Fifteen Great Traditions*, ed. Michael Church (Rochester, NY: The Boydell Press, 2015), 274.

⁷ Ruth Davis, *Ma’lūf: Reflections on the Arab Andalusian Music of Tunisia* (Lanham, MD: The Scarecrow Press, Inc., 2004), 39; Jonathan Glasser, *The Lost Paradise: Andalusian Music in Urban North Africa* (Chicago: The University of Chicago Press, 2016), 103.

and composers of maqām-based Arab music in the early- to mid-twentieth century.⁹ For the remainder of this paper, this broad music tradition will be referred to as *sharqī* music or eastern Arab music to emphasize its geographic and cultural origins in the Mashriq (insightfully, the terms *sharqī*, *mūsīqā sharqiyya*, as well as the French *orientale*, are the preferred terms in North Africa for the music of Egypt and the Levant).¹⁰

The western bloc of Arabic speaking nations is called *al-maghrib*, encompassing Morocco, Algeria, Tunisia, Libya, and Mauritania. The corresponding musical “turāth” of the Maghrib is the family of North African-Andalusian music traditions, *mūsīqā al-andalusiyya*, or Andalusian music. Andalusian music goes by four different names in North Africa, as outlined by Ruth Davis:

al-mūsīqā al-andalusiyya is divided into various national and regional traditions known as *āla* (instrumental music) in Morocco, *san ‘a* (work of art) in Algiers, *garnātī* (from Granada) in Western Algeria, and *ma ‘lūf* in Eastern Algeria, Tunisia and Libya. United by their common Andalusian identity, these traditions share certain music structural and linguistic characteristics, and aspects of performance practice, which distinguish them as a whole from the music of the Arab east.¹¹

North African-Andalusian musics have their own underlying modal systems which are distinct from eastern Arab maqāmāt. The traditional word for “melodic mode” in the Maghrib is *ṭab‘* (pl. *ṭubū‘*). While there are subtle regional variances in the maqāmāt throughout the Mashriq, the differences between the modal systems of the Maghrib are so stark that each system of *ṭubū‘* that is to be found in North Africa should be conceptualized as essentially different from the others with the exception of shared nomenclature. Therefore, referring to the *ṭubū‘* as a standalone North African modal counterpart to the maqāmāt of the Middle East is an imprecise

⁹ Farraj and Abu Shumays, *Inside Arabic Music*, 2-3.

¹⁰ Glasser, *The Lost Paradise*, 103; Davis, *Ma ‘lūf*, 39.

¹¹ Davis, *Ma ‘lūf: Reflections on the Andalusian Music of Tunisia*, 2.

binary. There are, rather, a plurality of North African systems of ṭubū‘ which, in turn, contrast with the more or less unified (and significantly more famous) system of maqāmāt that is associated with the eastern Mediterranean area between Cairo and Aleppo.¹²

Mūsīqā sharqiyya and *mūsīqā al-andalusiyya* are sometimes thought of as twin “classical musics” of the Arab world. Yet due to a variety of factors, the *sharqī* tradition has attained significantly larger academic interest and global following. Many high-quality resources have been developed to aid non-native music learners interested in *sharqī* music and maqām theory. North African-Andalusian musics, on the other hand, have not received as much general interest or academic attention, especially with respect to their modal systems. Indeed, lay music learners may not even be aware that the maqām system originates from only one region of the Arabic-speaking world, and that there are other styles and modal systems of Arabic music.

This gap is due to a variety of historical, economic, and social contingencies that have resulted in the emblemizing of *sharqī* music as ubiquitous and “pan-Arab,” on the one hand, and the music of the Maghrib as regional, national, and specialized on the other. Johnny Farraj and Sami Abu Shumays explain that *sharqī* music

achieved a wide reach across the Arab world, initially propelled by phonographic technology in the first decade of the 20th century and later by radio, cinema, and eventually television. As a result, music from the Golden Age traveled extremely well and became universal in the Arab world. For better or worse, the music of the Golden Age is often used as the single or the most prominent representative of Arabic music, both in the Arab world and abroad.¹³

¹² Farraj and Abu Shumays, *Inside Arabic Music*, 4. A major exception is the music called Iraqi Maqam and its associated modal system, which is markedly distinct from the broader maqām-based music tradition most frequently associated with the Mashriq.

¹³ Farraj and Abu Shumays, *Inside Arabic Music*, 2.

The wide reach of *sharqī* music and music institutions greatly affected Arabic musical cultures outside the Middle East. Ruth Davis reports that Tunisian musicians in the early twentieth century who wanted to preserve their musical patrimony, the *ma'lūf*, were not concerned about the threat of Westernization so much as Egyptianization because Tunisian musicians were adopting Egyptian styles of music, performance, instruments, and even dress.¹⁴

Jonathan Glasser adds that,

sharqī is understood to be not native to the Maghrib, even if there are...distant connections by way of al-Andalus, particularly in the Levantine muwashshah tradition. The grand twentieth-century figures in *sharqī* had a devoted following in the Maghrib in their own lifetimes, and there continue to be devotees of *sharqī* classics today.¹⁵

Moreover, institutions of music education throughout North Africa perpetuate eastern Arab *maqām*-based music and modal theory, but analogous institutions in the Middle East do not teach Maghribi modal systems. For example, Tunisian conservatories have a tri-musical curriculum encompassing the musics and theories of Tunisian *ma'lūf*, *sharqī* music and *maqām*, and Western art music,¹⁶ while in Egypt the conservatories have a bi-musical curriculum of eastern Arab *turāth* and Western art music.¹⁷ These examples illustrate the disparity between the great popularity and access to *sharqī* music compared to North African music and modal systems. This, in turn, greatly increases the number of experts in *sharqī* music throughout the Arabic-speaking world compared to the relatively limited number of potential experts in the *ṭubū'*.

¹⁴ Davis, *Ma'lūf*, 7; 94-95.

¹⁵ Glasser, *The Lost Paradise*, 106.

¹⁶ Davis, *Ma'lūf*, 72.

¹⁷ El-Shawan, "Performance of Arab Music in Twentieth-Century Egypt," 321-24.

Additionally, there is little exposure within the Maghrib to other North African-Andalusian musics, a problem that has arisen in part due to the structure of modern nation-states. Each Andalusian tradition has been nationalized to one degree or another through institutional processes of canonization and dissemination by modern ministries of culture, national conservatory systems, and associations or other institutions. The degree to which an “official” version of a given patrimony has been nationalized varies by country. Tunisian ma’lūf has apparently been the most nationalized and enforced, following a sustained period of institutional reform and top-down dissemination by the Ministry of Culture to conservatories and houses of culture (*dūr al-thaqāfa*) throughout the country, introducing this largely northern, urban, coastal music tradition to places in the southern and interior regions where it was not previously practiced, thereby ensuring—essentially by fiat—that ma’lūf is the de facto national musical tradition.¹⁸ By comparison, in Morocco, the process of institutionalization has maintained a modicum of decentralization, in which masters (*shuyūkh*) of Andalusian music participate directly in the conservatory system and private associations to preserve the music’s oral traditions, and to prevent a total conversion of the music into a written and bureaucratically-sustained tradition, as had been done in Tunisia.¹⁹

While such institutionalizing processes have been largely successful in their mandate to revive and sustain North African-Andalusian musics, they have also had a homogenizing effect in which a single tradition becomes the official and standardized practice against which all others are regarded as variations, and an insulating one in which North African-Andalusian musics

¹⁸ Ruth Davis, “Cultural Policy and the Tunisian Ma’lūf: Redefining a Tradition,” *Ethnomusicology* 41, no. 1 (Winter 1997): 6, <https://doi.org/10.2307/852576>.

¹⁹ Carl Davila, “Music and Social Institutions: Al-Ma’lūf and Al-Alā; Moi Aussi, Je Suis Musulman: Rai, Islam, and Masculinity in Maghrebi Transnational Identity,” *International Journal of Middle East Studies* 44, no. 4 (November 2012): 785-86.

found in other contexts are not widely disseminated—or sought—across national boundaries. When musics are designated “national” traditions whose canons are enforced by government bureaucracies, there is little interest and support for education in other North African-Andalusian musics because they are not encompassed by the agendas of such institutions which authenticate and protect “national heritages.” The inclusion of *sharqī* with Tunisian *ma’lūf* in a Tunisian conservatory is not to highlight an Andalusian or pan-Maghribi musical identity as a complement to the pan-Arab musical identity represented by *sharqī* music, but to highlight and cultivate a specifically “Tunisian” musical identity. The only North African-Andalusian musics that Maghribi Arabs can accessibly learn are the ones at hand in their local settings. If there was ever overlap between the *ma’lūf* of Tunis and the *ma’lūf* of Constantine (Algeria), these traditions have become further insulated from one another by the fateful political boundary separating the two countries.

Consequently, non-native ethnomusicologists with an interest in the *ṭubū‘* need to visit each individual region to learn its respective musical practices and modal theories. By contrast, experts in *sharqī* music and *maqām* theory abound, and ethnomusicologists have relatively little trouble accessing that tradition. The gap in the ethnomusicological literature about the *ṭubū‘* with respect to the *maqāmāt* can thus be attributed in part to the aforementioned hegemony of eastern Arab music throughout the Arabic speaking world, on the one hand, and the insulation of North African-Andalusian musics on the other.

These disparities create two problems that emerge in the literature on North African-Andalusian modal systems. The first problem is the partial but largely incomplete representation of the *ṭubū‘*, their melodic characteristics, and how their theory is understood by practitioners,

local music teachers, and Maghribi musicologists. Beyond scale illustrations, analyses of the *ṭubū‘* and their melodic features are lacking.

A second problem is the biased representation of Arabic music cultures in general. The generalized term “Arabic music” is espoused in the titles of various publications that focus most of their attention on the eastern Arab tradition. For example, *Inside Arabic Music* by Farraj and Abu Shumays thoroughly describes the eastern Arab *maqāmāt*, rhythms, compositional and arrangement practices, tuning, notation, and much else from an insider-practitioner’s perspective, although the authors are reflexively aware that “Arabic music” encompasses many more traditions than the Egyptian-Levantine one that is the book’s exclusive focus. In the introduction, Farraj and Abu Shumays acknowledge,

Given the geographical span of the Arab world, many regional Arabic *maqam* systems exist, each with its own history, aesthetics, forms, naming conventions, and individual character. *Maqamat* prevalent in North African Arab countries (Morocco, Algeria, and Tunisia), for example, are different than *maqamat* in the central part of the Arab world (Egypt to Syria), and these are quite different than the Iraqi *Maqam*, which has a lot more in common with the Persian *dastgah*. Thus, there isn’t a single Arabic *maqam*, but rather several regional Arabic *maqamat*.²⁰

In response, the authors notably included the following mea culpa, which succinctly describes the problem this study seeks to address:

This book primarily focuses on the *sharqi* Arabic *maqam* tradition that flourished in the Near East/Eastern Mediterranean (from Cairo to Aleppo) during the early to middle 20th century. This regional tradition is the most well-known among local Arabic *maqam* traditions and is sometimes incorrectly assumed to be the only Arabic *Maqam* tradition (and however unfair that may be, it is nonetheless the focus of this book).²¹

It is in the spirit of “fairness” to make other Arab modal systems more well-known that this study was designed. Although North African-Andalusian music studies have increased in

²⁰ Farraj and Abu Shumays, *Inside Arabic Music*, 4.

²¹ *Ibid.*

recent years, there is still much work remaining to make the systems of North African ṭubū‘ transparent in ethnomusicological literature.

Need for the Study

Studies of North African-Andalusian music cultures have steadily increased since the 1990s. Most treatments of North African-Andalusian music cultures are ethnographic, anthropological, historical, or literary in scope, rather than explicitly musical. Book-length treatments of Andalusian musics in recent years have provided detailed ethnographic, literary, sociological, and historical studies of Arab-Andalusian music cultures from a variety of disciplinary lenses (much of which is cited in chapter 2).²² In terms of music analysis, Tunisian ma’lūf has perhaps received the most attention,²³ but even so, the melodic modes are not the subject of direct analysis.

George List opined that “[e]thnomusicology can only be defined when we consider what the ethnomusicologist is better equipped to accomplish than the anthropologist.”²⁴ List posited that ethnomusicology is (or ought to be) concerned with “patterns of sound.” Provincial though this position may be, there is a need to strengthen the existing literature with greater attention to sound-patterns. Sound structures are a viable part of cultural analysis, and the mutual inclusion of both sound structures and social structures—music analysis and ethnography—is an implicit

²² Davis, *Ma’lūf*, 2004; Philip Ciantar, *The Ma’lūf in Contemporary Libya* (New York: Routledge, 2012); Carl Davila, *The Andalusian Music of Morocco: Al-Āla: History, Society, and Text* (Wiesbaden, DE: Reichert Verlag, 2013); Jonathan Holt Shannon, *Performing al-Andalus* (Bloomington, IN: Indiana University Press, 2015); Glasser, *The Lost Paradise*, 2016; Dwight F. Reynolds, *The Musical Heritage of al-Andalus* (New York: Routledge, 2021).

²³ Ruth Davis and Leo J. Plenckers, “Tunisia, Republic of,” In *Grove Music Online*, Oxford Music Online (New York: Oxford University Press, 2001), n.p., <https://doi.org/10.1093/gmo/9781561592630.article.45998>; Davis, *Ma’lūf*, 1-38, 58-67.

²⁴ George List. “Ethnomusicology: A Discipline Defined,” *Ethnomusicology*, 23, no. 1 (January 1979): 1-4, <https://doi.org/10.2307/851335>.

mandate of ethnomusicology. Thus, this study has been conducted in part to begin redressing this particular gap that exists in the literature on North African-Andalusian music cultures, generally, and the Tunisian ṭubū‘ in particular.

The situation is considerably stark in comparison to what is accessibly known about the eastern Arab maqāmāt. The collection of essays found in the volume *The Other Classical Musics: Fifteen Great Traditions* provides an object lesson in this regard, which features two equal-length chapters dedicated to eastern Arab music and North African-Andalusian music.²⁵ Their mutual inclusion in this volume implicitly suggests these traditions share equal status as forms of Arab “classical” music. Yet a reading of these two chapters reveals the comparable gap in modal knowledge with respect to each tradition. Scott Marcus dedicates a significant portion of his chapter to the idiosyncratic features of a single maqām, Nahawand, elaborating in detail on its sequence of tetrachords, melodic development, and characteristic motives and phrases.²⁶ By contrast, the chapter on Andalusian music does not address any specifically Andalusian melodic modes. Dwight Reynolds concedes that unlike the plethora of historical and contemporary writings which expound the maqāmāt, “no such text concerning medieval or modern North African-Andalusian music is known.... For a full understanding of the modes of Andalusian music, we must therefore rely on analyses of recordings and notation from the past century.”²⁷

²⁵ Marcus, “The Eastern Arab World,” 270-93; Dwight Reynolds, “North Africa and the Eastern Mediterranean: Andalusian Music,” in *The Other Classical Musics: Fifteen Great Traditions*, ed. Michael Church (Rochester, NY: The Boydell Press, 2015), 246-69.

²⁶ Marcus, “The Eastern Arab World,” 281-85.

²⁷ Reynolds, “North Africa and the Eastern Mediterranean: Andalusian Music,” 261-62.

Research Questions

This study is an investigation of the sound-patterns of the Tunisian *ṭubū‘*. To that end, it seeks to address the following questions:

- What are the tonal and melodic properties of the *ṭubū‘*, including their motivic characteristics, and melodic structures?
- How are the *ṭubū‘* realized in the composition of a melody?
- How are the *ṭubū‘* conceptually understood by practitioners, and how are they taught in a typical conservatory?

This study was designed to help answer these questions. Chapter 2 presents a three-part literature review covering the history of Arab-Andalusian music and modal theory from ninth century Cordoba to the twentieth century, a review of the discourse of North African-Andalusian modes and the meanings they convey to their practitioners, and a discussion on melodic modes in general and where this study of the Tunisian *ṭubū‘* fits into the broader discipline of modal theory and analysis. Chapter 3 outlines the plan of my fieldwork in which I enrolled in a course on the *ṭubū‘* at a private conservatory in Tunis to learn about the modes, their structures, and pedagogy from an expert teacher. Chapter 4 presents the results of the fieldwork, including descriptions for all nineteen modes encompassed by the course’s curriculum, modal analyses of song melodies, and transcriptions of “melodic paths” for each mode. Other analytical models are also used for rhythm, song form, and comparing primary and secondary tetrachords (*‘uqūd*) across the *ṭubū‘*. Chapter 5 is a summary and conclusion describing the general lessons learned from the study and proposals for future study.

Limitations of the Study

This study is limited to the modes that are covered in the curriculum of a conservatory in Tunis. Each mode's melodic features, as they were explained and demonstrated within the lessons, will be described. The study is limited only to one conservatory, though it is assumed that the curriculum aligns with conservatories throughout Tunis and other cities. Moreover, the information conveyed in chapter 4 comes in large part from a single teacher, Kamel Gharbi, who was my primary guide into this tradition.

The study does not cover other Tunisian modal traditions, nor does it report on the knowledge of the *ṭubū'* held by musicians who operate outside the academy. The conservatory approach is the mainstream method by which most Tunisian music learners come to learn and experience the *ṭubū'*, but it is not the only one. For example, the tradition embodied by certain masters (*shuyūkh*) of *ma'lūf* who have inherited their repertoire and modal knowledge orally will not be considered in this thesis paper.

Assumptions

My assumptions prior to fieldwork were that music teachers from the conservatory system are the most representative and the most accessible source of knowledge about the theory and practice of the Tunisian *ṭubū'*, and that seeking private lessons with conservatory instructors would be the most effective way to access this knowledge. I assumed that, given the modern structure of tuition-based conservatories, monetary payment in exchange for lessons is a norm, and that the information conveyed in the lessons would be accurate and reflective of the music being studied. Finally, I also assumed that I would develop a close relationship with my teacher and that he would be a willing partner in my learning and research who would help answer any questions that would arise over the course of the study.

Chapter 2: Literature Review

This literature review is divided into three main parts. This chapter will frame the Tunisian ma'lūf and its modes in their broader historical, theoretical, and cultural contexts in North African and Arabic music studies generally. The first part of this chapter is an overview of the history of Arab-Andalusian music from medieval Spain to the present day to trace the origins and emergence of the Andalusian school as a broad division within Arabic music. As will be discussed below, Andalusian music traces its origins to the school of music contemporaneous in eighth-century Baghdad, after which certain innovations took place over the unfolding centuries of history in al-Andalus. Emphasis will be given to melodic modes whenever they are mentioned by sources.

This is followed by a recounting of the standard historical narrative of the transition period when the music of al-Andalus was “introduced” and adapted in several North African locations. Centuries of attenuation through oral transmission has resulted in at least a half-dozen present-day North African-Andalusian music traditions whose unique transmission histories resulted in various states adaptation and attenuation. This part concludes in the modern period following independence of North African nation-states and the nationalization and institutionalization of the most well-known North African-Andalusian musics.

Part two addresses sociocultural elements surrounding contemporary Arab-Andalusian music cultures with particular emphasis on the significance of the melodic modes, the ṭubū‘, within the discourse of Andalusian music cultures. This part includes a discussion of what Andalusian musics mean today for their practitioners and listeners, exploring what scholars have written about the discourse of authenticity and the degree to which these musics and their respective modal systems signify Arab, Andalusian, national, or regional identities. The overlap

in musical nomenclature between maqām and ṭab‘ will also be covered. An important theme that emerges is the contested distinction between the concepts ṭab‘ and maqām. It will be shown that some academic sources use both terms synonymously, while others report that practitioners maintain distinct nomenclatures because of the distinct identities and musical practices suggested by one word or the other.

Part three discusses general concepts about melodic modes and why their study is valuable for ethnomusicological discourse. The literature related to the ṭubū‘ themselves, including non-English and Tunisian sources, is further discussed.

Part 1: Historical Overview of Andalusian Music and Modes

Before al-Andalus: Ziryāb in Baghdad

The cluster of musics designated “North African-Andalusian” today has a continuous developmental history that spans over a thousand years. While today there are a number of schools of North-African Andalusian music, the story of *mūsīqā al-andalusiyya* begins not on the Iberian Peninsula but in the Mashriq. The genesis of this unique style of Arabic music intersects with the musical practices and political intrigue of the court of ninth century Baghdad.

Iṣḥāq al-Mawṣilī was the leading musician of the *sharqī* music tradition in the ninth century. He was the chief musician for the court of the ‘Abbasid caliph in Baghdad. He is considered one of the leading figures of music during this period. Habib Hassan Touma describes him as an important music historian, one of the greatest musicians of his time, and an ardent defender of the “classical” musical style against the rivals of his time (particularly al-Mahdi).²⁸ Henry George Farmer regarded al-Mawṣilī as “the chief musician of his day,” and

²⁸ Habib Hassan Touma, *The Music of the Arabs* (Portland, OR: Amadeus Press, 1996), 7-9.

noted that “[i]t was Iṣḥāq...who first established methodically the genres (*ajnās*) of the melodic modes (*asābī*).”²⁹

Iṣḥāq had theorized a system of melodic modes which were originally called *asābī* (finger modes) because the modes were memorized using various combinations of steps on the fingerboard of a lute.³⁰ Iṣḥāq’s modes are identified by al-Iṣbahānī (d. 967) in *Kitāb al-Aghānī* (“Book of Songs”) in connection to songs from the era.³¹ Iṣḥāq’s system of melodic modes became the established nomenclature of Arabic music theorists for centuries thanks to al-Iṣbahānī who converted and standardized the names of all the names of melodic modes he found in various sources to al-Mawṣilī’s system. Unfortunately, according to Reynolds, “we therefore have very little knowledge of how musicians referred to the melodic modes in Arabic previous to Iṣḥāq’s terminological innovations in the 9th century” which might have shed light on the modern nomenclature of North African modes.³²

Iṣḥāq was so firmly established in his position that, per Farmer, the court was effectively his own conservatory over which he presided as principal.³³ During the reign of Caliph Harun al-Rashid, a freed Persian slave, Abu’l-Hasan Ali ibn Nāfi (d. 857), nicknamed Ziryāb (Blackbird), became a pupil of al-Mawṣilī.

Al-Iṣbahānī records the popularly held narratives of Ziryāb’s legendary talent. As a pupil, Ziryāb quickly learned the songs (and presumably the modes) taught him by al-Mawṣilī. Eager to

²⁹ Henry George Farmer, *A History of Arabian Music* (London: Luzac & Co., 1929), 105.

³⁰ Ali Jihad Racy, “Overview of Music in the Mashriq,” in *The Garland Encyclopedia of World Music*, vol. 6, *The Middle East*, ed. Virginia Danielson, Scott Marcus, and Dwight Reynolds (New York: Routledge, 2002), 541.

³¹ *Ibid.*

³² Reynolds, *The Musical Heritage of al-Andalus*, 130.

³³ Farmer, *A History of Arabian Music*, 97.

learn more, it is believed that Ziryāb also learned his master's more difficult repertoire by secretly listening to Iṣhāq, pushing Ziryāb to reach "even greater heights than his master."³⁴ Ziryāb seized an opportunity to put his skills on display when al-Mawṣilī suggested to the Caliph that he summon Ziryāb for a performance. Ziryab proceeded to sing and play his own custom 'ūd for the caliph, who was so stirred by the performance that he was compelled to admonish al-Mawṣilī: "If I were not persuaded that he had hidden his extraordinary ability from you, I should punish you for not having told me about this artist. You shall continue his instruction until it is completed. For my part, I wish to contribute to his full development."³⁵

According to al-Iṣbahanī, Iṣhāq regretted presenting Ziryāb before the caliph. Weary of a rivalry for status in the caliph's court, al-Mawṣilī offered his protégé an ultimatum: " 'Choose,' he said, 'as the world is big, either thou leavest to go to some distant place where I shall never hear of thee again, and for this I will supply thee with whatever money thou needest; or if thou remainest here I shall use all means to ruin thee. Which dost thou choose?'"³⁶ Ziryāb chose exile and indeed traveled to one of the furthest places within the domain of Islam to the opposite end of the Mediterranean. Ziryāb arrived in Cordoba in AD 822 and was granted the patronage of 'Abd al-Rahman II, a newly established ruler with ambitions to redefine Andalusian identity and society.

³⁴ Julian Ribera, *Music in Ancient Arabia and Spain* (London: Oxford University Press, 1929), 101. Glasser describes a very similar secretive learning approach in which musicians "steal" Andalusian repertoire from other *shaykhs* by listening to them sing while hidden from view; see Glasser, *The Lost Paradise*, 70.

³⁵ *Ibid.*, 102.

³⁶ *Ibid.*

Emergence of the Andalusian School

Having been trained in Baghdad, Ziryāb brought with him the songs, forms, and presumably melodic modes that were contemporary of the time, including an early concept of the *nūba* that would later become the hallmark suite of North African-Andalusian music. However, he is known more as a productive innovator and composer, and through the unique style of music he developed, he ultimately became associated with his new adoptive home. Ziryāb was the founder of a school of Andalusian music analogous in systematization and prestige to the school of Iṣhāq in Baghdad.

Ziryāb entered Cordoba at a time when Andalusian identity was just coming into its own. His years in Cordoba correspond almost exactly with the rule of Caliph ‘Abd al-Rahman II, whose reign began the year Ziryāb arrived in Cordoba (822) and ended five years before Ziryāb’s own death in 857. Although the land itself had already been settled following the conquest of Spain by Arab-Berber forces a century prior, Muslim settlement was apparently haphazard.³⁷ Settlers acquired tracts of land, but no central bureaucracy was in place to collect taxes. This lack of centralized political structure may account for the staggered emergence of Andalusian literary, artistic, and musical culture. According to Kennedy, “Not until the time of Abd al-Rahman II (822-52) did administration and a native literary culture begin to appear.”³⁸ Abd al-Rahman’s era was a transformational period that caused Cordoba to become one of the dominant powers of the Mediterranean and led to the development of an original Andalusian identity. These years oversaw “the coming of age of al-Andalus in terms of developing the

³⁷ Hugh Kennedy, *Muslim Spain and Portugal: A Political History of al-Andalus* (New York: Routledge, 1996), 16.

³⁸ *Ibid.*

mechanisms of a mature Muslim state and a genuine indigenous Muslim culture.”³⁹ Ziryāb the innovator entered a court whose ruler was every bit as enterprising.

Ziryāb sought to form a new music tradition befitting the burgeoning Muslim civilization. In the beginning, Baghdad was the original schema for Andalusian culture. According to Kennedy, “The reign of ‘Abd al-Rahman saw the further development of the court and administration at Cordoba under the influence of eastern Islamic models. Despite political differences, the administrative and cultural examples set by Baghdad were eagerly adopted.”⁴⁰ It is likely the same with Ziryāb who borrowed from musical models he acquired as a student of Baghdad’s preeminent music teacher which he subsequently innovated upon. Ziryāb is popularly attributed the development of a new complex type of pre-composed music in the form of a suite called a *nūba*,⁴¹ a term which predates Ziryāb and has had various meanings from one century and cultural context to another, but after Ziryāb the term would come to exclusively refer to the Andalusian suite in al-Andalus and, eventually, North Africa.

The word *nūba* in the Arabic music tradition has had a fluid history. According to Mahmoud Guettat, the first use of the term *nūba* is found in the eighth century, meaning “substitution” or “taking turns,” in possible reference to an ensemble or performance technique.⁴² Farmer reports that from this period the word began to evolve—“the word was transferred from the performers to the performance”—in which the periodic playing of the caliph’s band at each call to prayer was called the *nauba*.⁴³ This established the pattern of periodicity which would

³⁹ Kennedy, *Muslim Spain and Portugal*, 44.

⁴⁰ *Ibid.*, 49.

⁴² Mahmoud Guettat, “The Andalusian Musical Heritage,” 441-54.

⁴³ Farmer, *A History of Arabian Music*, 154.

become associated with term *nūba*, and by the ninth century had begun to refer to a suite or program of a musical session.⁴⁴ Thus, by the ninth century in Baghdad, the *nūba* was already some kind of periodic, suite-like performance which Ziryāb appropriated when developing his own cycle of *nūbāt*. Interestingly, the term *nauba* was also carried east from Baghdad into Central Asia and India where it continued to be associated with the sounding of temporal changes in musical settings as late as the Mughal empire.⁴⁵

Amnon Shiloah notes that although it is popularly held in the folklore surrounding Ziryāb that he pioneered a new style of music that had “divested itself of the bonds of Oriental models,” it was nonetheless the case that “the Oriental Great Tradition continued to be this music’s guiding spirit.”⁴⁶ In addition to the *nūba* concept, the melodic modes that became the basis of this new compositional form were likely based at least partially on al-Mawṣilī’s modes. However, Touma places more emphasis on Ziryāb’s unique contributions: “the early Arabian music tradition, as conveyed to Ziryāb through Iṣḥāq al-Mawṣilī, was brought to Spain. But Ziryāb founded a music school in Cordoba that soon freed itself from the shackles of the traditional early Arabian school of the East and formed the nucleus of later *andalusī* music.”⁴⁷

Ziryāb—perhaps invigorated to escape the shadow of his erstwhile master who ousted him—is popularly described as a pioneer in melodic modes, song forms, and even ‘ūd

⁴⁴ Guettat, “The Andalusian Musical Heritage,” 447.

⁴⁵ Bonnie Wade, *Imaging Sound: An Ethnomusicological Study of Music, Art, and Culture in Mughal India* (Chicago: University of Chicago Press, 1998), 5-7. According to Wade, the term *nauba* was taken east from Baghdad into North India by Turko-Iranian military bands in which the *naubat* referred to the Mughal emperor’s personal ensemble because they sounded at regular intervals throughout the day to signal the change in watches.

⁴⁶ Amnon Shiloah, *Music in the World of Islam* (Detroit, MI: Wayne State University Press, 1995), 74.

⁴⁷ Touma, *The Music of the Arabs*, 11.

construction, sowing the seeds of the unique Andalusian character associated with the music.

Ruth Davis summarizes the innovations ascribed to him:

[Ziryāb] founded a music conservatory in which he developed new compositional principles based on a system of 24 melodic modes, or *ṭubū‘*, whose various cosmological properties were represented in a symbolic *shajarat al-ṭubū‘* (‘tree of temperaments’). Each *ṭab‘* was associated with a particular hour of the day, the natural elements, colours of the spectrum, and aspects of the human emotional and physical condition, and each had corresponding therapeutic properties.... Ziryab also defined rules for the sequencing of different song types, progressing from slow/heavy rhythms to fast/light ones, thus sowing the seeds of the characteristic large-scale form of North African art music, the *nawba*.⁴⁸

The system described here is the basic structure of the contemporary Andalusian *nūba* encountered today in North Africa. Because this broad *nūba* structure is largely the same from one North African-Andalusian music to the next, these musics continue to be grouped together as “Andalusian,” even though they sound quite distinct from one another and their systems of *ṭubū‘* are idiosyncratic and virtually incompatible.

Certain aspects of the nomenclature of the Andalusian modal system have survived in present-day North African-Andalusian traditions, although they are almost certainly performed differently today. In chapter 10 of *Faṣl al-khiṭāb fī madārik al-ḥawāss al-khams li-ūlī l-albāb*, the 13th-century Tunisian writer al-Tīfāshī list 56 songs which include Andalusī poets, grouping the Andalusī songs into four melodic modes: *khusrawānī*, *mazmūm*, *muṭṭlaq*, and *mujannab*.⁴⁹

Reynolds observes that

the four-mode system that al-Tīfāshī records is...one that was at least partially shared with the Eastern Mediterranean, but appears to have overlapped historically, or existed side by side, with a far more elaborate system of modal nomenclature that has remained in use until the present day in North Africa, though exactly when this distinctive terminology emerged is difficult to determine.⁵⁰

⁴⁸ Ruth Davis, “Arab-Andalusian Music in Tunisia,” *Early Music* 24, no. 3 (August 1996): 423.

⁴⁹ Reynolds, *The Musical Heritage of al-Andalus*, 135.

⁵⁰ *Ibid.*, 136.

The terms “mazzmūm” and “mujannab” have continued to the present day. As will be shown in chapter 4, Mazzmūm is one of the Tunisian modes (and exists in the other North African-Andalusian systems), while “mujannab” is a modulatory technique used in ṭab‘ Dhīl.

Finally, Ziryāb figures as an innovator of “the institutionalization of musical education.”⁵¹ He is believed to have founded a conservatory which was dedicated to the training of musicians and the teaching of the new nūba repertoire and ṭubū‘. Through this school of music, Ziryāb could promulgate the new music outside of the court on a wider scale, helping to establish the compositional and melodic principles of this new style of music.

The ninth century marks the emergence of an emerging civilization with a distinct music culture in the Islamic West which borrowed from cultural and musical elements of the Islamic East, but which ultimately distinguished itself through the establishment of a new Western Arab cultural heritage. Touma describes the cruciality of this period for the emerging East/West paradigm:

The innovations of al-Mahdī in the East and Ziryāb in the West took place in the ninth century, the golden age of the Arabs politically as well as culturally. Baghdad was the capital city of the Abbasids in the East and Cordoba the capital of the Umayyads in the Spanish West. This era is looked upon as a kind of *ars nova* in Arabian music history. Its characteristics would determine the musical practice of the Arabs well into the nineteenth century—regardless of whether the city was Baghdad, Aleppo, Cairo, or Istanbul.⁵²

Decadence and Decline of al-Andalus and Migration to North Africa

The cultural, literary, and infrastructural groundwork of the ninth century paved the way for the Golden Age that would flower in the following century. By the end of the tenth century, the caliphate in Cordoba had amassed great wealth, instituted a complex bureaucracy, pacified

⁵¹ Shiloah, *Music in the World of Islam*, 74.

⁵² Touma, *The Music of the Arabs*, 11-12.

the Iberian Peninsula, and ushered in a “great cultural efflorescence.”⁵³ Cordoba became a major literary center whose library “was thought to have contained over four hundred thousand manuscripts at a time when the largest library in Europe beyond the Pyrenees held fewer than four hundred.”⁵⁴ Al-Andalus “overshadowed the Christian states to the north both militarily and economically.”⁵⁵ The Caliph hosted elaborate celebrations for annual Muslim festivals, flaunting the city’s wealth and status. Various decorative industries expanded in response to the economic growth: textiles, ceramics, glass, metal, and leather work—artistic staples of a bourgeoisie society. Cordoba’s population peaked at an estimated 100,000, “making it, along with Constantinople, the largest city in Europe.”⁵⁶ During this period the Andalusian musical tradition was continuing to refine and spread through the music school of Cordoba.

However, this Andalusian Golden Age faded as peace and political stability began crumbling. By 1031 the caliphate in Cordoba had been toppled and the center of power dispersed to other Andalusian urban centers thus beginning the era of the *ṭā'ifa* kingdoms (faction kingdoms).⁵⁷ Different emirs ruled from their respective cities, such as Seville, Granada, Cordoba, Toledo, and Valencia. It is believed that new music schools were founded based on the principles of Ziryāb’s conservatory in Cordoba in each of these kingdoms: “in Seville, Toledo, Valencia, and Granada, many generations of singers and musicians became familiar with the rules of the school of Ziryāb.”⁵⁸

⁵³ Kennedy, *Muslim Spain and Portugal*, 105.

⁵⁴ Shannon, *Performing al-Andalus*, 27.

⁵⁵ Kennedy, *Muslim Spain and Portugal*, 106.

⁵⁶ *Ibid.*, 107.

⁵⁷ *Ibid.*, 130.

⁵⁸ Touma, *The Music of the Arabs*, 11.

These “rival schools” of Andalusian music are popularly cited as one of the reasons for the differences that exist between present-day North African Andalusian musics.⁵⁹ One by one, as the *ṭā'ifa* kingdoms fell during the Spanish *Reconquista*, refugees from each city-state fled to North Africa following their demise: Cordoba in 1236, Valencia in 1238, Seville in 1248, “and, most famous of all, the fall of Granada in 1492.”⁶⁰ Waves of migrants settled in different areas of North Africa: “The first migration, from the 10th to the 12th centuries, was from Seville to Tunis; in the twelfth century, refugees fled from Cordoba to Tlemcen (Algeria) and from Valencia to Fez (Morocco); then, with the fall of Granada in 1492, a further wave of migrants made for Fez and Tetuan (Morocco).”⁶¹ It is believed that these waves of migrations led to an effective transplanting of the various Andalusian music schools to scattered cities in North Africa, where “the imported repertoires continued to develop, through centuries of oral transmission, along separate lines in their host countries, resulting in the four distinct national traditions known today.”⁶²

As will be discussed in the next part, insiders of present-day North African-Andalusian music cultures have varying levels of affiliation with the narrative of al-Andalus as a “lost paradise.” The loss of al-Andalus and the flight to the Maghrib is an important discursive theme of what Jonathan Glasser calls “al-Andalus talk, a speech genre that often goes along with membership” in contemporary Andalusian music cultures.⁶³ Glasser uses the metaphor of an

⁵⁹ Davis, “Arab-Andalusian Music in Tunisia,” 423; Touma, *The Music of the Arabs*, 69.

⁶⁰ Shannon, *Performing al-Andalus*, 29.

⁶¹ Davis, *Ma'lūf*, 2-3.

⁶² *Ibid.*

⁶³ Glasser, *The Lost Paradise*, 42.

“archipelago” to refer to the scattered city centers throughout the Maghrib in which Andalusian musics came to reside and develop. With respect to the different schools of Andalusian music and their relation to modern North African regions, Glasser writes,

for most practitioners, the archipelago is inseparable from the mythos of al-Andalus and its medieval and early modern migrants. This act of drawing upon al-Andalus results in a palimpsestic framework, in which the Maghribi map overlays an Andalusian one or vice-versa. One tradition, for example, holds that refugees from Cordoba brought their music to Tlemcen, refugees from Seville brought theirs to Tunis, and those from Valencia and Granada brought theirs to Fes and Tetuan. Another tradition identifies Algeria with Granada, and Tunisia and Morocco with Seville. Thus the regional groupings within the larger archipelago get explained by matching them to particular places of origin in al-Andalus.⁶⁴

Loss, Revival, and Modern Theorization of the Ṭubū‘ and Maqāmāt

The loss of al-Andalus remained an important theme in the collective memories North African-Andalusian communities and had been frequently treated as a theme in poetry for centuries afterward. These “city elegies” used classical Arabic poetics to “memorialize Andalusian lifeways by evoking the rich gardens, flowing waters, and fertile orchards and fields of al-Andalus.”⁶⁵ As musical practices were recentered in their new locales, it is believed that oral transmission and “the hoarding of musical knowledge” over time resulted in an attenuation in the repertoire such that, if there really were 24 melodic modes and nūbāt, they were reduced to roughly half their number today.⁶⁶ The loss of Andalusian music itself came to symbolize the ruins of lost cities, in which “what we see today are the ruins of earlier, more complete and distinctive structures.”⁶⁷ For example, in the repertoire of the Andalusian music of Algiers called

⁶⁴ Glasser, *The Lost Paradise*, 42.

⁶⁵ Shannon, *Performing al-Andalus*, 31.

⁶⁶ Glasser, *The Lost Paradise*, 4.

⁶⁷ *Ibid.*, 96.

ṣan ‘a, it is understood that while *nūba ‘Arāq* has poems for all five of its movements, the melodies to some of these movements have been lost, so this mode often is integrated into *nūba Ḥsīn*.⁶⁸ More on the discourse of loss and nostalgia will be discussed in part 2 of this chapter.

The modal systems used in North Africa and the Middle East today took on their current configurations in the early twentieth century. Before that time, several concurrent but unsynchronized efforts were carried on throughout the region to preserve Andalusian and Arab music from further loss or alteration. Measures taken included transcriptions, song collections, recordings, and the establishment of associations dedicated to musical continuity and transmission.

Before revivalist movements began in earnest, the modes and the *nūbāt* were transmitted orally through masters of the repertoire, the *shuyūkh* (s. *shāykh*). The knowledge kept by these experts was transmitted through chains of “discipleship,” resulting in multiple and oftentimes competing genealogical lines of orally-transmitted knowledge. For example, gatherings of Algerian *shuyūkh* and aficionados from different regions, or even within the same region, can lead to intense discussion over differences in opinion about the nature of the *ṭubū‘*.⁶⁹ This also was evident in the *Rashīdiyya* orchestra in Tunis when three *qanūn* players came together to play the same melody from the *ma’lūf*. The way they each ornamented the melody simultaneously was a cacophony, prompting the written transcription of the *nūbāt* for the purposes of unifying the performance practice (rather than preservation, per se).⁷⁰

⁶⁸ Glasser, *The Lost Paradise*, 96.

⁶⁹ *Ibid.*, 95.

⁷⁰ Ruth Davis, “The Effects of Notation on Performance Practice in Tunisian Art Music,” *The World of Music* 34, no. 1 (1992): 90.

The systematic unification of Arab and Andalusian music throughout the Arab world began largely in response to the perception that these musics were in decline, vanishing, or lacking consistency. The revival movement of greatest significance to the whole region which eventually led to reforms in Arabic music everywhere began in Tunis with the Baron Rodolphe D'Erlanger, the son of a wealthy banker of mixed Euro-American extraction who built a palace in the idyllic cliff-top village of Sidi Bou Said and settled there during the colonial period of "joint" governance of Tunisia between the French Protectorate and the Ottoman Beylic. D'Erlanger was quickly fascinated with the local music. But he became dismayed at its decadence, which he attributed to the disheartening ignorance of local musicians about the theory of their own music, but he also largely attributed the problem to Westernization. D'Erlanger "blamed the beys [the Turkish nobles] for employing European music teachers in their courts" while ignoring the principles of Arab music and promoting what he called "an illegitimate type of music."⁷¹

D'Erlanger set out to right these wrongs, "as both patron and apprentice," by employing a ma'lūf ensemble which met in his palace to promote the musical artform, by supervising the translation into French of major Arab music treatises such as al-Farabi's *Kitab al-Musīqī al-Kabīr*, and by working with the Syrian shaykh 'Alī al-Darwīsh to generate a compendium of Arab scales by notating their pitches and grouping them into tetrachords (*ajnās*), thereby reviving the classical Greco-Arabic music theory outlined by the medieval music theorists D'Erlanger was translating.⁷² Al-Darwīsh also introduced the revived Arab music theory to local

⁷¹ Ruth Davis, "Baron Rodolphe D'Erlanger," in *The Garland Encyclopedia of World Music*, vol. 6, *The Middle East*, ed. Virginia Danielson, Scott Marcus, and Dwight Reynolds (New York: Routledge, 2002), 501.

⁷² Davis, "Baron Rodolphe D'Erlanger," 502; Davis, *Ma'lūf*, 45.

musicians in Tunis, with the added innovations of Western notation and solmization for the teaching of modes.⁷³

Meanwhile, in Egypt nationalist independence movements started forming and from the late nineteenth century through the 1930s had engaged in debate over what should be the cultural identity of the future independent nation following centuries of rule under the Ottoman empire and a half-century of British occupation.⁷⁴ The discourse had been framed as *an-nahda*, the awakening—a cultural renaissance analogous to the one in Europe in the fifteenth and sixteenth centuries—which was welcomed as long overdue in Egypt. Like D’Erlanger’s observation of the decadence of Tunisian music under French and Ottoman rule, so did the Egyptian intelligentsia lament cultural stagnation under the Ottomans. They hoped that in the post-independence period Egypt would see a scientific and cultural revival that would elevate the nation to an equal status with the developed West.⁷⁵

The discourse of the state of music was based on comparisons to Europe. Reformers believed that Egyptian music was riddled with discrepancies, including variances in intonation and the sizes of intervals among performing musicians.⁷⁶ Reformers pointed to the rational, “scientific” foundation of Western music theory and its harmonic principles as the basis for its developed and “universal” status, so a similarly scientific approach for Arab music was needed to elevate its status to that of Western music with the hope that Arab music, too, would be just as

⁷³ Davis, “Baron Rodolphe D’Erlanger,” 502.

⁷⁴ Anne Elise Thomas, “Developing Arab Music: Institutions, Individuals, and Discourses of Progress in Cairo, 1932-2005” (PhD diss., Brown University, 2006), 53, 70.

⁷⁵ *Ibid.*, 74.

⁷⁶ *Ibid.*, 83.

“universal.”⁷⁷ To realize these goals, Arab music theory would need to be systematized and disseminated through institutions of music analogous to Western conservatories.

A convention was commissioned by Egypt’s King Fu’ad in 1932 that would bring together European and Arab musicologists and musicians to hold various committees that would deliberate and recommend initiatives for the development of Arab music (Thomas notes that the term “Arab music” was narrowly confined to Arabic-speaking countries, excluding Turkish and Iranian musicians).⁷⁸ King Fu’ad requested D’Erlanger to be one of the co-organizers of the 1932 Cairo Congress, and there the fruits of the labors of D’Erlanger, his assistant Manoubi Snoussi, and al-Darwīsh were realized. Al-Darwīsh presented the catalog of modes and the system of classification by tetrachordal analysis at the Congress, thereby re-introducing the modal theories of al-Farābī and other classical Arabic theorists to the larger world of Arab music.⁷⁹ According to Thomas, “after the *ajnas* were re-introduced at the conference by ‘Ali Darwīsh, they seem to have been quickly incorporated into music theory texts and courses, and since that time have become required knowledge for Arab musicians, taught in the institutes and discussed at length by many practicing musicians.”⁸⁰

In addition to the systematization of Arab music theory, the Congress called for the establishment of modern institutions of music for the instruction of Arab music, theory, and history. Following the Congress, new institutions modeled along the lines of the Western conservatory were established in urban centers throughout the Maghrib and Mashriq. ‘Ali al-Darwīsh was also accompanied by D’Erlanger’s *ma’lūf* ensemble, who, upon their return to

⁷⁷ Thomas, “Developing Arab Music,” 74.

⁷⁸ *Ibid.*, 75.

⁷⁹ Davis, “Baron Rodolphe D’Erlanger,” 502; Davis, *Ma’lūf*, 45-47.

⁸⁰ Thomas, “Developing Arab Music,” 108.

Tunis, “reported to their colleagues the congress’s official recommendation that institutions be established throughout the Arab world to preserve and promote indigenous music traditions.”⁸¹

Two years after the Congress, the Rashīdiyya Orchestra and Institute were founded. This institute became a crucial apparatus wherein the ma’lūf repertoire was transcribed into notation, and the ṭubū‘ were theorized into notated scales of tetrachords.⁸²

Modernization, Nationalism, and the Construction of “National Heritage”

The effect of institutionalization on folk musics and oral traditions is a recurring theme in the literature on Andalusian musics as conservatory systems which were dedicated to their transmission became established in Morocco,⁸³ Algeria,⁸⁴ Tunisia,⁸⁵ and Libya.⁸⁶ Ruth Davis describes how the Tunisian ma’lūf essentially became a Hobsbawmian “reinvented” tradition through its virtual conversion from an oral to a written tradition, its repositioning into elite academies of music (and away from folk and religious centers), and canonization and promulgation by government agencies as *the* national patrimony (over and against Sufi and other “backwards” folk traditions).⁸⁷ Following independence in 1957, the Ministry of Culture

⁸¹ Ruth Davis, “Patronage and Policy in Tunisian Art Music,” in *The Garland Encyclopedia of World Music*, vol. 6, *The Middle East*, ed. Virginia Danielson, Scott Marcus, and Dwight Reynolds (New York: Routledge), 508.

⁸² Davis, “The Effects of Notation,” 85-114; Davis, “Baron Rodolphe D’Erlanger,” 502-503.

⁸³ Philip Schuyler, “Music Education in Morocco: Three Models,” *The World of Music* 21, no. 3 (Berlin: Verlag für Wissenschaft und Bildung, 1979): 19-35.

⁸⁴ Glasser, *The Lost Paradise*, 106.

⁸⁵ Davis, “The Effects of Notation,” 85-114; Ruth Davis. “Traditional Arab Music Ensembles in Tunisia: Modernizing Al-Turath in the Shadow of Egypt,” *Asian Music* 28, no. 2 (Spring 1997): 73-108, <https://doi.org/10.2307/834475>.

⁸⁶ Ciantar, *The Ma’lūf in Contemporary Libya*, 22.

⁸⁷ Davis, “Cultural Policy and the Tunisian Ma’lūf,” 1-21.

elevated the ma'lūf as Tunisia's musical patrimony by establishing a network of houses of culture as well as conservatories throughout the nation. Davis remarks that "[t]he very concept of a national identity was, like the political ideology of nationalism, a Western import, hardly reflecting the reality of Tunisia's ethnically, socially, and culturally diversified population."⁸⁸

The ma'lūf according to the type modeled by the Rashīdiyya and promulgated by the Ministry of Culture effectively became a "pan-Tunisian" tradition.⁸⁹ The national curriculum that was implemented in Tunisian conservatories included "practical, historical, and theoretical studies in Tunisian, Egyptian, and Western music; and in all three traditions solmization, Western staff notation, and the skills of sight reading and dictation were used."⁹⁰ In this context, "melodic mode" as a theoretical category conveniently maps sound patterns onto identities that are reified in the processes teaching, learning, and hearing. In such a tri-musical curriculum as the one outlined by Davis above, the contrasts are deliberately highlighted, thereby establishing sonic boundaries distinguishing one identity from the other (e.g., "Western," "Arab," "Tunisian"), which in turn heightens students' consciousness about their own identity as Tunisians whose own "national music" is seen as importantly distinct from Others, both eastern and western.

Part 2: The Meaning of Andalusian Musics and the *Ṭubū'*

"The Lost Paradise" and the Chronotope of al-Andalus

The loss of al-Andalus in the Reconquista marked the first major and permanent loss of territory from Islamic control by non-Muslims after the establishment of the Islamic empire. This

⁸⁸ Davis, "Cultural Policy and the Tunisian Ma'lūf," 2.

⁸⁹ Davis, *Ma'lūf*, 39.

⁹⁰ Davis, "Patronage and Policy," 510-11.

left a memorable impact on Arab historiographies. Al-Andalus today is commonly referred to in Arabic as “*al-firdaws al-mafqūd*,” the lost paradise,⁹¹ a reference to the Andalusian Golden Age that was. Its imagery is evoked in manifold musical and sociocultural contexts associated with the modern-day remnant communities of al-Andalus. Jonathan Shannon visited music cultures in Syria, Morocco, and Spain to ethnographically trace the means and discourses by which these communities collectively and performatively remember al-Andalus.

According to Shannon, the perception of al-Andalus as a lost paradise is embedded in the collective nostalgia of contemporary Arab-Andalusian communities, though in his argument it is a distinctly modern (and politicized) nostalgia.⁹² The time-place (“chronotope”) of Golden Age Islamic Spain functions as mythos, in this view—a “chronotope of nostalgic dwelling” which according to Shannon is

a time-place endowed with an aura of the authentic, yet one with an ambiguous referent.... For this reason we must acknowledge from the outset the coexistence of multiple, overlapping, and at times contradictory imaginings of al-Andalus, yet the multiplicity of these imaginings attests to the power of the concept, the very idea of al-Andalus, to animate projects of collective memorializing and myth making.⁹³

The loss and attenuation of Andalusian musical repertoire for new generations is one way that the “lost paradise” becomes reified for Andalusian music practitioners. For example, it is believed that what began as twenty-four melodic modes and *nūbāt* in al-Andalus with *Ziryāb* has diminished today to roughly half that number, as the *ṭubū‘* and *nūbāt* weathered civilizational shifts (e.g., Ottomanization, Europeanization, modernization, Egyptianization) and unstable oral transmission. Tuma provides the following numbers for the extant *nūbāt* in the Maghrib: eleven

⁹¹ Glasser, *The Lost Paradise*, 4.

⁹² Shannon, *Performing al-Andalus*, 32-35.

⁹³ *Ibid.*, 15, 25.

in Morocco, fifteen in Algeria, thirteen in Tunisia, and nine in Libya.⁹⁴ Shannon portrays a very different reality in Libya, where the ma'lūf repertoire which “consists of over two hundred songs is organized into twenty-four *nubat* incorporating thirteen melodic modes.”⁹⁵ This would indicate, in the Libyan context, there are several ṭubū‘ associated with multiple nūbāt. In this regard it is unique from the others, but is akin to the repertoire of nūbāt associated with the 'Iṣāwīyā Sufi confraternities of Tunisia which includes the nūbāt Ḥsīn I and Ḥsīn II.⁹⁶

The attenuation of the repertoire and modes is commonly attributed to the tendency of shuyūkh to hoard their knowledge, even from their own students. The lost modes and repertoire effectively died with the shuyūkh who preserved them. Glasser quotes a musician who lamented that each shaykh “goes to the grave with words and melodies which those who remain do not know and do not conserve.”⁹⁷

The loss of melodic modes is a crucial element in the discourse of nostalgia among North African-Andalusian music practitioners. Per Glasser,

According to the widely circulated origin narrative, there were once twenty-four modes and *nūbāt*, corresponding to the hours of the day, and these modes and *nūbāt* have attenuated to roughly half that number. Such a narrative posits a sense of modal, humoral, and even cosmological completeness in the Andalusian past, and it institutionalizes the sense that what remains today is a mere fragment of a larger whole. It also introduces the possibility that certain modes might be recovered, by recourse either to neighboring, ostensibly more complete traditions, or to individuals with knowledge of them.⁹⁸

⁹⁴ Habib Hassan Touma, “Andalusian *Nūba* in Morocco,” in *The Garland Encyclopedia of World Music*, vol. 6, *The Middle East*, ed. Virginia Danielson, Scott Marcus, and Dwight Reynolds (New York: Routledge, 2002), 457.

⁹⁵ Shannon, *Performing al-Andalus*, 49.

⁹⁶ Lura Jafran Jones, “The 'Iṣāwīya of Tunisia and Their Music” (PhD diss., University of Washington, 1977), 70, ProQuest Dissertations & Theses Global.

⁹⁷ Glasser, *The Lost Paradise*, 4.

⁹⁸ *Ibid.*, 93.

At one time the ṭubū‘, like so many other pre-modern modal systems, were ascribed with therapeutic, cosmological, and temporal qualities, but these extra-musical attributes have fallen out of use by the mid- to late-modern period. Nevertheless, patterns of sound continue to convey meaning to listeners which in turn produces affective responses to recognizable sound structures. In communities of Arab-Andalusian musicians today, for instance, the modes can convey sounds of nostalgia for practitioners and listeners, particularly in Morocco and Algeria (but not as much in Tunisia) where ideologies of Andalusian identity and “al-Andalus talk” are more salient.

The various forms of North African-Andalusian music—as well as their regional and historical legacies—are sonically demarked by their respective modal systems. Given that poetic texts and theoretical nomenclatures are commonly shared across these traditions (including several names of modes), the element of melody becomes a salient means by which one tradition can be sonically discriminated from the other. The ṭubū‘, as structures of melody, shape the melodic contours which provide the initial sonic experience of a given Andalusian music tradition. There is a mode called Mazmūm in each of the North African-Andalusian traditions. Practitioners would readily be able to perceive the Mazmūm belonging to their region because each Mazmūm has different melodic properties.

Such distinctions can raise polemic concerns regarding the “authenticity” of Andalusian traditions amongst practitioners who are concerned with it. The ṭubū‘ feature at the center of polemics of authenticity. It is commonly observed that the Maghrib is divided in half with respect to microtonality. According to Mahmoud Guettat, the city Constantine in east Algeria represents

a line of demarcation between the west (Morocco and Algeria) and the east (Tunisia and Libya), in which the western sphere of North African music is autochthonal and the continuity of the Andalusian-North African school can be discerned, perpetuating the old lineage of the ‘ūdists. This school essentially borrows from a diatonic scale. The school

in the east, by contrast, clearly shows an Arab-Ottoman influence and uses intervals of neutral seconds (about three-quarter tones).⁹⁹

Guettat's description shows how regional identities and histories are sounded by the tonalities of the various systems of North African modes: eastern-Maghrib Andalusian musics (i.e., the *ma'lūf* in Constantine, Tunisia, and Libya, and the *ṣan'a* of Algiers) bear the imprint of Turkish intonation, a sonic imprint attributed to an Ottoman past. This Turkish imprint is frequently mentioned in the literature.¹⁰⁰ Guettat asserts that Moroccan tonality, on the other hand, is "autochthonal," a coined term suggesting the tonality of Moroccan Andalusian music has remained "indigenous" and, moreover, constant. When explaining the origins of Andalusian music, he argues that "in the tenth century, there was actually no great difference between Andalusian–North African music and European music" because its tonal system—adapted from "the old Arab school of the 'ūdists"—was based on a Pythagorean tuning system of twelve unequal half tones per octave.¹⁰¹ Thus, for Guettat, the absence of Turko-Arab microtonality in Moroccan Andalusian music is evidence that it the closest modern manifestation of the original *mūsīqā al-andalusiyya*.

But "authenticity" is a contested term in Andalusian music cultures. Shannon describes the polemics of modal authenticity between Moroccan and Syrian Andalusian musicians who each regard their own tradition as authentic and the other as inauthentic:

One way that Moroccans promote the authenticity of their Andalusian tradition is through its distinction from the musics of the Arab East, which in the ears and eyes of many are "Oriental," "Turkish," or otherwise foreign. In fact, throughout the course of my field research I found that many Moroccan performers, scholars, and aficionados tended to downplay the Arab aspects of the music and instead accentuated its associations with Moroccan, pan-Islamic, Spanish, and by extension European culture. Yet, some claimed

⁹⁹ Guettat, "The Andalusian Musical Heritage," 454.

¹⁰⁰ Glasser, *The Lost Paradise*, 37; Davis, *Ma'lūf*, 4; Shannon, *Performing al-Andalus*, 47.

¹⁰¹ Guettat, "The Andalusian Musical Heritage," 446.

that the Moroccan Andalusian music is more authentically Arab than the music called “Arab music” by Levantine Arabs. As mentioned above, where Syrians hear the absence of microtonality in Moroccan music to be a sign of its inauthenticity (i.e., its lack of authentic Arabness), some Moroccans argue that the musical modes used in Syria and the Levant are essentially Ottoman or Turkish and that the “true” Arabian modes are those used today in Moroccan Andalusian music; the Levantine ones had become corrupted by association with the Ottoman Empire.¹⁰²

On opposite ends of the Mediterranean, eastern Arab maqām and Moroccan ṭab‘ function like sound-posts of identity, in this case a contested identity of Arab authenticity. Ardent followers of both music cultures construe “their” modes to be “truly” Arab, while more moderate voices suggest that the two tonalities represent two sides of the same coin, or two dialects of the same language.¹⁰³

“Al-Andalus talk” and the discourses of authenticity and nostalgia have not been a strong part of the social milieu surrounding Tunisian ma’lūf, which instead intersects with discourses of class, nation, and locality. For instance, ma’lūf is sometimes euphemistically called *mūsīqā fann* (art music).¹⁰⁴ The sonic aesthetic of ma’lūf is such that, unlike popular dance musics, it is “music for listening.”¹⁰⁵ For its practitioners and listeners, ma’lūf sounds Mediterranean-ness, Turkishness, Arabness, Maghribiness, and in some ways African-ness. The unique blend of civilizational intersections that are understood to be part of “Tunisian” identity can be perceived in the music. Tunisian audiences accustomed to ma’lūf are listening for a sense of the “familiar” (the meaning of the word *ma’lūf*), the sounding of a common historical legacy, which is implicit in the title of the nine-volume series dedicated to the ma’lūf published by the Ministry of Culture, *Al-Turāth al-Mūsīqā al-Tūnisiyya* (the heritage of Tunisian music). Yet this tradition

¹⁰² Shannon, *Performing al-Andalus*, 102.

¹⁰³ Jonathan Holt Shannon, “Performing al-Andalus, Remembering al-Andalus: Mediterranean Soundings from Mashriq to Maghrib,” *The Journal of American Folklore* 120, no. 477 (Summer 2007): 324-25, <https://doi.org/10.2307/20487557>.

¹⁰⁵ Davis, *Ma’lūf*, 37.

which is so steeped in nationalist discourse is, sonically, a style of music that is nonetheless associated with coastal and urban settings, as well as class and prestige. Although it has been heavily nationalized and is elevated as a pan-Tunisian tradition, its sonic aesthetic is more closely associated with particular places and people, and not others.

According to El-Shawan, “*al-turāth*, ‘heritage,’ [is] a concept that merges substance, ideology, and emotions.”¹⁰⁶ The term is used in connection to Arabic musics whose repertoires have been deemed to be “classical,” “learned,” or “patrimonial.” It is a modern era designation for the purposes of grounding a “tradition within the fluctuating and rapidly changing period of modernization. For the music of the Mashriq the term is used in reference to *al-turāth al-mūsīqā al-‘arabiyya* (heritage of Arabic music); for Moroccan *āla*, it is called “*al-Turāth al-‘arabī al-maghribī fi l-mūsīqā*.”¹⁰⁷ Tunisian ma’lūf exists in a similar web of *turāth* discourse and cultural prestige.

Local euphemisms for North African-Andalusian musics illumine how practitioners identify with them and understand them. The term that practitioners use to distinguish Tunisian ma’lūf from the music of the Mashriq is not, for example, *mūsīqā al-andalusiyya*, but *mūsīqā al-tūnisiyya*,¹⁰⁸ a term that stresses the ma’lūf’s national rather than Maghribi or Andalusian identity. This is in contradistinction to Moroccan *āla* whose alternative name, *al-mūsīqā al-andalusiyya*, foregrounds Andalusian identity and consciousness amongst its practitioners.¹⁰⁹ The term *mūsīqā al-andalusiyya* could refer to all North African-Andalusian musics as a group,

¹⁰⁶ El-Shawan, “Performance of Arab Music in Twentieth-Century Egypt,” 558.

¹⁰⁷ Carl Davila, “East Winds and Full Moons: Raml Al-Māya and the Peregrinations of Love-Poetry Images,” *The Journal of North African Studies* 19, no. 1 (January 2014): 11.

¹⁰⁸ Davis, *Ma’lūf*, 39.

¹⁰⁹ Shannon, *Performing al-Andalus*, 47.

or to Moroccan āla, but it is of little importance to the culture and discourse of modern Tunisian ma'lūf.

Discourse and Identity: Nomenclature of the Ṭubū‘

In the modern conservatory and in academic contexts, the Tunisian ṭubū‘ are described using theoretical constructs of pitch and tetrachord that are also used to describe the maqāmāt. Sometimes the Tunisian ṭubū‘ and eastern Arab maqāmāt come across as two modal systems that consist of the same building blocks. For instance, the names of individual pitches within both modal systems are referred to using the same classical Arabic note names found in the “Arab Musical Scale,” or “Modern Arab Scale” as outlined by Marcus,¹¹⁰ which is the 49-tone quartertone scale containing every theoretically possible pitch in Arab music within a two-octave range from low G to high G.

Salah El-Mahdi (d. 2014), who was a leading Tunisian musicologist in the mid to late twentieth century, and one of Ruth Davis’ primary sources, represented Tunisian modes using *sharqī* terminology, and he preferred to call the Tunisian modes “*maqāmāt*” instead of the traditional Maghribi term, *ṭubū‘*.¹¹¹ El-Mahdi explained his rationale for using the *sharqī* rather than the traditional Maghribi term, which gives even more insight into just how ubiquitously the musical framework of the Mashriq has taken root in Arabic music studies:

With the development of mass media and improved communications, *maqām* has prevailed over the multitude of other terms and emerged as the common Arabic term for mode, serving as an artistic link between the Arab-Islamic countries and also the countries of Central Europe. This is a positive development, contributing to the artistic unification of these countries. Therefore in this study we shall use the word *maqām* for

¹¹⁰ Davis, *Ma'lūf*, 12; Scott Marcus, “Arab Music Theory in the Modern Period” (PhD diss., University of California, Los Angeles, 1989): 99.

¹¹¹ Salah El-Mahdi, *Al-Turāth al-Mūsīqā al-‘Arabiyya*, vol. 8 (Tunis, TN: Wizāra al-Shu‘ūn al-Thaqāfiyya [Ministry of Cultural Affairs], 1980): 17-18.

the various musicale scales underlying the repertoire of traditional Tunisian music, known as Ma'lūf. These scales will be compared, where appropriate, with corresponding scales from other Arab-Islamic countries, in an effort to pose an initial building block towards the unification of musical terminology throughout all these countries.¹¹²

The call to unify musical terminology throughout all Arabic modal systems reveals, on the one hand, that greater unity across Arab music theory was more desirable for El-Mahdi than highlighting the idiosyncrasies found in each modal system, thereby justifying their categorical separation. On the other hand, it is also telling of just how unconcerned the leading figures of Tunisian musicology were with “al-Andalus” talk, or discourses of Andalusian identity and nostalgia. El-Mahdi implicitly recognizes that Tunisian ma'lūf is, fundamentally, a “maqām tradition,” that the ṭubū‘ of Tunisian ma'lūf are cut from the same theoretical cloth as the eastern Arab maqāmāt, and that it is more desirable to harmonize one with the other for the greater purpose of unifying Arabic music nomenclature and concepts.

El-Mahdi goes on to identify what he calls the principle pentachords, tetrachords, and trichords (‘uqūd) that are the basis for all of the Tunisian “maqāmāt:” Rāst, Nahāwand, Rāst edh-Dhīl, Dhīl, Māhur, Bayāti, Hījāz, ‘Irāq, Kurdī, Sīkāh, and ‘Ajām.¹¹³ Other than Rāst edh-Dhīl and Dhīl, the names used for these ‘uqūd derive from their equivalents found in the eastern Arab ajnās based on their scale degrees. The other two ‘uqūd retain their original Tunisian names, perhaps, because they involve tunings that are not used in the Modern Arab Scale (refer to these modes in chapter 4), although there are still also other ‘uqūd that use tunings besides the ones represented in this list of “principle” ‘uqūd.

¹¹² El-Mahdi, *Al-Turāth*, vol. 8, 17.

¹¹³ Ibid, 19.

Another luminary of Tunisian musicology, Manoubi Snoussi (d. 1966), identified a slightly different list of ‘uqūd that is, again, derived from eastern Arab nomenclature: Jahārkah (instead of Māhur), Būsālīk (instead of Nahāwand), Kurdī, Rāst, Bayāfī, Sīkāh, Hījāz, and Nīkrīz (instead of Rāst edh-Dhīl), and he adds the ‘uqūd Šabā and Rakb as “special genres.”¹¹⁴

The nomenclature of ṭubū‘ and ‘uqūd presented in chapter 4 of this study, which reflects the contemporary theory of modern conservatories, is entirely based on traditional Tunisian names, and represents a philosophical shift from El-Mahdi and Snoussi’s configurations. See chapter 4 for further discussion.

Based in large part on the thinking of Salah El-Mahdi, certain reports found in subsequent Western ethnomusicological scholarship concluded that that the term *ṭab‘* “has largely been superceded by *maqām*.”¹¹⁵ However, not all scholars evidently agree with this report. Christian Poché, for example, reports the opposite to be the case, claiming that while *maqām* replaced the colloquial term *naghm* (mode) in the Middle East, in North Africa the term *ṭab‘* “is commonly used instead of the other two terms, which are absent from the local musical vocabulary.”¹¹⁶

Furthermore, the majority of scholars continue to refer to Maghribi modes primarily as *ṭubū‘*. Touma utilizes *ṭab‘* as the primary referent over *maqām*, while noting that “the terms *ṭab‘*

¹¹⁴ Manoubi Snoussi, *Initiation à la Musique Tunisienne*, vol. 1, *Musique Classique*, ed. Lassad Kria, Mourad Sakli, and Rachid Sellami (Tunis, TN: Centre des Musiques Arabes et Méditerranéennes Ennejma Ezzahra, 2003), 36-39.

¹¹⁵ Harold Powers et al., “Mode,” in *Grove Music Online*, Oxford Music Online (New York: Oxford University Press, 2001), n.p., <https://doi.org/10.1093/gmo/9781561592630.article.43718>.

¹¹⁶ Owen Wright, Christian Poché, and Amnon Shiloah. “Arab music,” in *Grove Music Online*, Oxford Music Online (New York: Oxford University Press, 2001), n.p., <https://doi.org/10.1093/gmo/9781561592630.article.01139>.

and *maqām* denote very similar phenomena.”¹¹⁷ Mahmoud Guettat, a Tunisian ethnomusicologist, likewise refers to the Andalusian modes as *ṭabū‘*, while also noting that it is essentially analogous to *maqām*.¹¹⁸

Ṭab‘/maqām is not the only ambiguous word pair in the Maghrib/Mashriq lexicon. Other music concepts which have Maghribi and eastern Arab analogs include tetrachord (*‘iqd/jins*), suite (*nūba/waṣla*), improvisation (*‘iṣṭikhbār/taqsīm*), and, at least in the case of the Tunisian modes, melodic path (*masār/sayr*). Of all these terms, it is universally agreed that the word *nūba* has a specific Maghribi-Andalusian meaning that is distinct from the eastern Arab term *waṣla*, although the exact structure of a *nūba* varies from tradition to tradition. In the conservatory in which this study was conducted, the Maghribi variants were the preferred terms for each of these concepts for the purposes of maintaining a consistent Tunisian nomenclature.

Although *masār* is synonymous with *sayr* (“path”), the current understanding of a *sayr* of a *maqām* has a slightly different meaning than the way the word *masār* is used in connection to the melodic pathing of a Tunisian *ṭab‘*. In short, the *sayr* of a *maqām* is a “typical sequence of modulations” from *jins* to *jins* which constitutes the “larger melodic pathway,” and those familiar with the *sayr* of a *maqām* can intuitively expect “which *jins*/melody is going to come next.”¹¹⁹ Moreover, the genre that epitomizes the *sayr* of a *maqām* is the *taqsīm* (improvisation).¹²⁰ The *masār* of a *ṭab‘*, on the other hand, is a specific pedagogic practice whereby a teacher models the melodic properties (*khāṣiyāt*) of the primary *‘iqd* (tetrachord) in addition to characteristic

¹¹⁷ Touma, *The Music of the Arabs*, 68; see also Touma, “Andalusian *Nūba* in Morocco,” 461.

¹¹⁸ Guettat, “The Andalusian Musical Heritage,” 446.

¹¹⁹ Farraj and Abu Shumays, *Inside Arabic Music*, 284-85.

¹²⁰ Racy, *Making Music in the Arab World*, 97.

melodic formulas (*ṣiyagh*), while cycling through the various ‘uqūd associated with the mode (see chapter 4 for more discussion on these terms). The most decisive difference between the terms *masār* and *sayr* is that melodic signatures of the Tunisian ṭab‘ must occur in nearly every composed melody, whereas the *sayr* is more concerned with the overall structure of a maqām’s progression of tetrachords, and is best exemplified in a taqṣīm (as opposed to individual song melodies).

The names of the modes themselves often overlap across traditions. Glasser reports that “the Mashriqi *maqāmāt* and Maghribi *ṭubū‘* in some instances share names but not internal sonic relationships, and in other instances share internal sonic relationships but differ in their names.”¹²¹ The same is especially true across Maghribi modal systems. Carl Davila notes that there are several modes, such as Māya or Mazmūm, which appear across the North African-Andalusian systems that “have the same name...but then comprise very different notes, [are] more or less complicated in some cases, or contain quarter tones in some traditions but not others.”¹²²

The degree to which the ṭubū‘ compare or contrast with the maqāmāt varies by tradition. Shannon reports how the Moroccan ṭubū‘ are construed as modal contrasts with the eastern Arab maqāmāt:

Since at least the time of al-Ha’ik, North African-Andalusian traditions have utilized a series of modes (*ṭab‘/tubu‘*) that differ from the Arabian *maqam* system of modes tradition in the near absence of microtonality, as well as in their melodic treatment, use of modulation, and compositional practices.¹²³

¹²¹ Glasser, *The Lost Paradise*, 92.

¹²² Carl Davila, “The Andalusian Turn: The *Nūba* in Mediterranean History,” *Mediterranean Studies* 23, no. 2 (2015): 161, <https://doi.org/10.5325/mediterraneanstu.23.2.0149>.

¹²³ Shannon, *Performing al-Andalusi*, 45.

Glasser, on the other hand, is more generous about the interrelation between them: “Despite the apartness of *sharqī* [music of the Mashriq]...there is the simultaneous notion that *sharqī* is partly compatible with the [Algerian] Andalusian repertoire thanks to overlapping instrumentation, modes, poetry, aesthetics, sophistication, and patrimoniality.”¹²⁴

While it is true in Morocco and partially true in Algeria that the *ṭubū‘* are not based on Turko-Arab microtonality, the Tunisian *ṭubū‘* are, which is perhaps why El-Mahdi is considerably more willing to harmonize the nomenclatures and underlying theoretical principles of the Tunisian modes with the *maqāmāt* while Moroccan Andalusian musicians are remiss even to regard the eastern Arab music tradition as authentically Arab.

The above discussion has shown that within both academic ethnomusicology and within communities of Arab-Andalusian musicians themselves, per Glasser, “the term *maqām* competes with *ṭab‘* in the Maghribi musical lexicon.”¹²⁵ Sometimes these terms are interchangeable, other times one is favored at the exclusion of the other, and the choice of nomenclature perhaps depends on which identity the speaker/scholar wishes to represent, or which identity they believe is best conveyed by the selection of the term.

Part 3: Structures of Melodic Mode

Rationale for Studying Modal Structures

If music means anything beyond its merely sonic self, meaning must be assigned to discreet sonic elements and structures that are expected to be performed by practitioners and anticipated to be heard by listeners. Shannon employs the term “sounding” to refer to the process

¹²⁴ Glasser, *The Lost Paradise*, 106.

¹²⁵ *Ibid.*, 253.

of conveying and reifying social constructs through musical sound, including identities, localities, regions, ideologies, memories, and nostalgic feelings.¹²⁶ Glasser regularly invokes the importance of the “sonic” as an integral part of cultural participation and meaning making. Discourse among practitioners comprises “both talk about music” (the stuff of ethnographic analysis) “and the sonic elaborations that we typically think of as music itself” (the stuff of musical analysis).¹²⁷

Moreover, “sounding” and the “sonic” could not be meaningful without physical arenas in which to stage their manifestation. Robert King and Sooi Ling Tan elaborate on the importance of the sonic event, the performance arena in which discourses and meanings are sonically reified:

During musical events, the dynamics of building affiliation are considerably heightened due to the convergence of commonalities among performers and audiences, musical styles and texts. Within this convergence, the dynamics of relating, imagining, processing, sonic bonding, transcending, and communicating occur in a more intensive manner. Musical convergence points thus afford the opportunity for people to discover and rediscover their commonalities within their given contexts, thus providing a strong grounding for solidarity.¹²⁸

Thus, solidarity within a music-culture occurs through the musical encounter between performers and listeners who are initiated into the sonic structures (*what* to listen for) and the shared meanings (*what* to listen *for*) which map onto those sonic structures.

Considering the salience of “sounding,” the “sonic,” and “sonic events” for transmitting a music-culture’s embedded meanings, a study of that music-culture’s sonic (or “surface”) structures is at least as paramount as the ideas conveyed through them, at least within the lens of

¹²⁶ Shannon, *Performing al-Andalus*, 1-21.

¹²⁷ Glasser, *The Lost Paradise*, 55.

¹²⁸ Roberta R. King and Sooi Ling Tan, “Musical Pathways Towards Peace and Reconciliation,” in *(un)Common Sounds: Songs of Peace and Reconciliation Among Muslims and Christians*, ed. Roberta R. King and Sooi Ling Tan (Eugene, OR: Wipf and Stock Publishers, 2014), 280.

ethnomusicology. Specifically, it is important to understand how practitioners consciously apply the elements of music to convey culturally embedded meanings. The musical event is fundamentally an act of sonic solidarity, and it is the task of ethnomusicologists to map and integrate sociocultural meanings with the sonic structures that are salient to a music-culture.

Melody-Type Modes, Maqām, and Ṭab‘

Turning to the substance of the modes themselves, one of the core features of all Maghribi ṭubū‘ is their prescription for discreet motivic, melodic, and intervallic patterns that are associated with each ṭab‘. As such, the ṭubū‘ are “melody-type” modes, not “scale-types,” as defined by Harold Powers:

Taking the term in the modern, twofold sense, mode can be defined as either a ‘particularized scale’ or a ‘generalized tune’, or both, depending on the particular musical and cultural context. If one thinks of scale and tune as representing the poles of a continuum of melodic predetermination, then most of the area between can be designated one way or another as being in the domain of mode. To attribute mode to a musical item implies some hierarchy of pitch relationships, or some restriction on pitch successions; it is more than merely a scale. At the same time, what can be called the mode of a musical item is never so restricted as what is implied by referring to its ‘tune’; a mode is always at least a melody type or melody model, never just a fixed melody.¹²⁹

Melody-types are thus more “tuneful” than scales and are somewhere between an abstract collection of pitches, on one pole, and fully composed tunes, on the other. A mode that is a melody-type not only contains an inventory of pitches (like in a scale) but it also has a prescribed hierarchy of pitch relationships, recurring motives, and particular rules which might govern its “path” (however loose or strict) for melodic development.

Guettat’s description of the structure of a North African ṭab‘ is an example of Powers’ description of a melody-type. According to Guettat, an individual ṭab‘ has

¹²⁹ Powers et al., “Mode,” n.p.

darajāt ‘degrees’ ...which constitute its essence; melodic or melodic-rhythmic motifs, some of which are final cadences *qaflāt*...; and *talwīn* ‘modulations’ or ‘changes in color’, in which the character of one mode is confirmed by movement toward another ṭab‘. The ṭab‘ results from melodic structures (and rhythmic structures for some ṭubū‘) and from the use of the degrees of the scale according to function. This is achieved by combining features such as tension and resolution, attraction, imbalance, dynamics, cadences, and rests that aesthetically—and specifically—characterize the degrees of each type of ṭab‘ and thus are decisive in distinguishing one ṭab‘ from others.¹³⁰

For Guettat, this is why “direct contact” with the music is “indispensable: by listening to a true master, we learn to enter the modal universe; and by practice, we come to communicate with the *rūh* ‘soul’ of the ṭab‘ and assimilate its laws.”¹³¹ The “soul” of the mode is perceived not through individual discreet pitches within a tonal inventory but through the relations between pitches: “the function of a sound within the scale depends not on its absolute value but on its value relative to the chosen register and on the interval that separates it from its neighbor.”¹³² Consequently, each ṭab‘ has a “character,” and “that character depends above all on the nature and order of the intervals of which a ṭab‘ consists.”¹³³ Adding or subtracting pitches would intrusively change the character of the mode, but even alterations like transposing the same ṭab‘ a register lower or higher would be a departure from the fundamental nature of the mode.

Based on the above, Guettat argues that notated scales are inadequate for accurately representing the music, even though tables of ṭubū‘ are commonly notated as stepwise scales. Buttressing Guettat’s argument, Glasser describes the general structural characteristics of a ṭab‘ as “a set of sonic relationships that go beyond the abstracted concept of a stepwise scale in modern Western European tradition to include certain recurring, not-necessarily-stepwise

¹³⁰ Guettat, “The Andalusian Musical Heritage,” 447.

¹³¹ Ibid.

¹³² Ibid.

¹³³ Ibid.

melodic motifs or gestures.”¹³⁴ These sonic relationships are not accurately represented by the scalar configurations so commonly presented in texts because the motivic and melodic rules that govern the character and “soul” of each ṭab‘ are absent from such tables.

Two sources do provide scales of the ṭubū‘ that are accompanied by composed examples demonstrating their melodic features. In volume 8 of *Al-Turāth al-Mūsīqā al-Tūnisiyya*, Salah El-Mahdi presents each of the following scales along with an example: Raṣd, Rāst edh-Dhīl, Māyah, Ḥsīn (which includes its two branch modes Ḥsīn ‘Ajam and Ḥsīn Ṣabā), Raml el-Māyah, ‘Aṣba‘yn, Raml, Mḥayyr Sīkāh, Sīkāh, Mazmūm, Mḥayyr ‘Irāq, ‘Ajam ‘Ushayrān, Dhīl, ‘Irāq, Nawa, and ‘Aṣbahān.¹³⁵ All modes except Mḥayyr Sīkāh, Mḥayyr ‘Arāq, and ‘Ajam ‘Ushayrān originally have a nūba. Salah El-Mahdi eventually composed nūbāt for these three modes. The example melodies provided are either tunes from songs from the classical repertoire or composed exercises by Salah El-Mahdi.

The other source which provides illustrations of scales along with melodic examples is from the fifth volume of *La Musique Arabe* by Rodolphe D’Erlanger, originally published in 1949.¹³⁶ While the volume is most famous for providing the scales and descriptions of 119 maqāmāt complete with a description of their melodic paths (*sayr*) and transcribed *taqāsīm* (improvisations), the final chapter of this volume is dedicated to a similar but less detailed treatment of what are identified as 29 Tunisian ṭubū‘. Like Salah El-Mahdi’s presentation, each mode is presented with an annotated scale identifying its respective ‘uqūd and is accompanied by a transcription of an improvisation in the mode. No descriptions of the modes’ melodic

¹³⁴ Glasser, *The Lost Paradise*, 92.

¹³⁵ El-Mahdi, *Al-Turāth*, vol. 8, 18-34.

¹³⁶ Rodolphe D’Erlanger, *al-Mūsīqā al-‘Arabiyya* [La Musique Arabe], trans. Mohamed al-Asad Quraya (Tunis, TN: Sūtīmīdīyā, 2018), 347-91.

signatures are provided. D'Erlanger's modes include all of El-Mahdi's, plus 'istihlāl Dhīl (opening Dhīl), mujannab Dhīl, Rahāwī, Ḥsīn Nīraz, Ḥsīn 'Ushayrān, Ḥijāzī, 'Ushāq, Ṣabā, and 'Arḍāwī. See chapter 4 for more discussion about the number of modes in Tunisian music.

As discussed previously, the approach to melodic path (*sayr*) for the maqāmāt is conceptually different from melodic path (*masār*) in the ṭubū'. Are the two systems of modes truly comparable? To what degree are the ṭubū' distinct from the maqāmāt, not only in sound, but in concept and construct? Is it possible that the ṭubū' are "more tuneful" than the maqāmāt (i.e., they are more heavily inscribed by melody-type characteristics than the eastern Arab modes)? This question will be taken up in chapter 5.

Conclusion

The above discussion addresses multiple layers of identities and discourses that all intersect with mode: Maghrib and Mashriq, western Maghrib and eastern Maghrib, Andalusian and national, and the regional identities to which the respective Andalusian repertoires are endemic: *al-āla*, *al-ṣānā*, *al-gharnātī*, and *al-ma'lūf*. The musical distinction between eastern and western Arab musical identities was shown to begin in the ninth century with the departure of Ziriyāb from Baghdad to al-Andalus. While the contribution of Berber and sub-Saharan minority musics to Maghrib Andalusian musical identity has not been explored in this literature review, evidence shows that the ṭubū' in some or all of these traditions have been influenced by several music cultures, as the incoming Andalusian migrants would have interacted with whatever pre-existing musical traditions were waiting for them in North Africa.

The ability of music to "sound" a variety of conceptions and meanings is significant in Jonathan Shannon's work. In Syria, "Andalusian music sounds the historical consciousness of a

modernizing Syria,” and it “sound[s] the cultural achievements of a purported golden age.”¹³⁷ In Morocco, Andalusian music “sounds regimes of value and power with very different cultural valences from the performance of al-Andalus in Syria.”¹³⁸ In Spain, “Arab-Andalusian music...sound[s] forms of memory and nostalgia and the politics of inclusion and exclusion at the heart of the debate about immigration, Islam, and Spanish society.”¹³⁹ Music “is a vehicle for sounding cultural differences.”¹⁴⁰

For North African-Andalusian musics, mode is not only an objective way of describing sound patterns in Andalusian melody, but the concept of mode itself in “al-Andalus talk” is a salient part of the identity-forming discourse within these communities. To understand the structures of the ṭubū‘ is to begin to understand the culturally salient ways by which pitch is organized through sound so that the above social constructs identified by Shannon can be reified through sound at all. The sounding of cultural identity, nostalgia, remembrance, collectivism, difference, similarity, value, power, contradiction, and political identity rely on the ṭubū‘.

The above discussion helps answer questions as to why and how the ṭubū‘ sound Maghribi Arab identities. As discussed in chapter 1, the maqāmāt are universalized throughout the Arab world, but they symbolize different identities to different regions. In the eastern Arab world, maqām-based music is *mūsīqā al-‘arabiyya* (Arab music) but in North Africa, it is *mūsīqā sharqiyya* (eastern music). The melodic structures of the ṭubū‘ are distinct enough from the maqāmāt that salient Maghribi/Andalusian/national identities are sounded by them. The details of the melodic structures of the ṭubū‘ are unexplored in the literature, a lacuna that is best

¹³⁷ Shannon, *Performing al-Andalus*, 56, 73

¹³⁸ *Ibid.*, 20.

¹³⁹ *Ibid.*, 123.

¹⁴⁰ *Ibid.*, 142.

addressed by directly learning the music from masters themselves. The outlining of these details is important to enrich the ethnomusicological literature with analyses of a plurality of Arab modal systems, and also to show what exactly are the sound-patterns structured by the ṭubū‘ that enable North African-Andalusian musics to sonically demark North African-Andalusian identities, themes, regions, and histories.

Chapter 3: Methodology

This study focuses on the melodic structures of one tradition, Tunisian ma'lūf. This chapter outlines the fieldwork procedures and research tools used to conduct this study. Kamel Gharbi, the music teacher who was my primary guide into the theory of Tunisian ṭubū', is also introduced.

Fieldwork Procedures

The fieldwork procedures were designed to ascertain the melodic structures of the ṭubū' used in Tunisian ma'lūf. Since the conservatory is the most common way by which most Tunisian music learners learn about the ṭubū', the first step was to locate a conservatory teacher who is an expert in the ṭubū' who would be willing to function as the primary source for this study. When Gharbi agreed to serve in this capacity, regular lessons were scheduled with him at one of the conservatories in which he worked. These lessons were recorded and subsequently transcribed. The lessons were structured to be an induction into the ṭubū' of Tunisian ma'lūf. Gharbi designed a tailored weekly course that condensed what is normally a curriculum spanning several years to unpack the theory underlying each mode and demonstrate examples of songs from the nūba repertoire which show how the theory is applied to real melodies. Approximately 31 hours of recordings, including lectures and musical examples, were transcribed. All transcriptions related to the ṭubū' that are shown in chapter 4, including masār demonstrations and song examples, were reviewed by

Gharbi, who suggested edits for details such as rhythm durations, beaming, and Arabic transliterations in the song lyrics.

Other Arabic and French-language print sources related to the ṭubū‘ that were not previously accessible for the literature review phase, as well as CD-ROMs and online audio recordings were also collected. Supplemental to the primary research done with Gharbi, I also took lessons on the *qānūn*, an Egyptian-style zither, and the ‘ūd, to develop ‘bimusical’ training in both Tunisian and eastern Arab styles of musical performance. Throughout the research process, I also had informal conversations with Tunisian musicians about the subject matter, which, although not directly referenced in the study, were nevertheless helpful in ascertaining a bigger-picture grasp of the concepts discussed in my lessons, and constituted one means of “member checking” the information by clarifying certain concepts or provoking new questions.

The very first recorded meeting with Gharbi occurred in the late summer of 2019 and continued with intermittent breaks into the first quarter of 2021. Meetings were normally once a week, but due to fluctuating schedules they sometimes were less regular, and they temporarily stopped when lockdown restrictions related to the COVID-19 pandemic in 2020 went into effect.

Kamel Gharbi

The primary “participant” of this study was Kamel Gharbi (Figure 1), who is a well-known and widely respected figure in the greater music education communities of Tunis and Sfax (the largest southern Tunisian city). His teaching pedigree is broad: from 1990 to 1993 he taught in the Art Institute of Sousse, and from 1989 to 2009 he taught in a regional conservatory of Ariana. From 1993 to 2003 he also taught music in a public middle school. From 1997 to 2014 he taught in the National Conservatory in Tunis, and from 2003 to the present he has taught in the *Institut Supérieur de Musique de Sfax*. He has also held courses at the *Institut Supérieur de*

Musique de Tunis. Additionally he continues to offer lessons at the private Conservatoire Hafedh Makni, which is where this study was conducted (Figure 2).

He specializes in the theory of the ṭubū‘ and is an expert ‘ūd teacher-performer. Because of his multilingual fluency, he has also worked with a number of other international researchers. Kamel Gharbi’s expertise, experience, reputation, effective teaching and communication skills, and his warm demeanor and eagerness to participate in this study made him the ideal expert to teach me the theory of the ṭubū‘.



Figure 1. Kamel Gharbi demonstrating on the ‘ūd.



Figure 2. Classroom in Conservatoire Hafedh Makni.

Methods for Data Collection

Bi-musicality/Participant-Observation: The primary “data” considered in this study are melodies, melodic fragments, modes, modal features, motives, phrases, intervals, songs and their texts, and rhythmic structures with their relevant effect on the element of melody in Tunisian ma’lūf. Given that the intent of this study is to develop musical and theoretical literacy in the ṭubū‘, which includes the ability to hear and interpret the melodic structures of Tunisian melody, the approach taken in this study is heavily inspired by the concept of “bi-musicality” as defined by Mantle Hood.¹⁴¹ According to Hood, “the initial challenge [of bi-musicality]...is the development of an ability to hear.”¹⁴² While he was referring to the ability of Western

¹⁴¹ Mantle Hood, “The Challenge of Bi-Musicality,” *Ethnomusicology* 4, no. 2 (May 1960), 55-59. <https://doi.org/10.2307/924263>.

¹⁴² *Ibid.*, 56.

ethnomusicologists to perceive the microtonalities of various world musics that use tuning systems other than equal temperament, this concept can be extended to hearing anything unfamiliar to the researcher that is particular to the music tradition being studied.

A raw listening of ma'lūf without initiation into the melodic structures of the ṭubū' would not yield the depth of insight or meaning to the listener that is afforded to those who have training (or years of enculturation) in its patterns of sound. Only after an induction into the aural (and, in this study, theoretical) structures related to the melodic modal system of ma'lūf will the musical content of the ma'lūf make more sense to the hearer. In this sense, the descriptions provided in chapter 4 are structures that guide listening. By developing literacy and skill in hearing the particular signatures and formulas related to a single ṭab', a listener can more readily identify when these patterns occur in a real performance.

Audiovisual materials: Many audio and video recordings of lectures and demonstrations from lessons were used to gather and sort data. Transcriptions of each private lesson were produced and annotated. Other audio and video recordings found online and on CDs were also consulted to reinforce the concepts learned in lessons.

Transcription & Music Analysis: Many different kinds of musical demonstrations were transcribed to produce a visual representation and analysis of modal characteristics. One of the core contributions of this thesis paper is to produce for readers transcriptions of *masārāt* (melodic paths) for each melodic mode. A *masār* is a condensed modal realization that combines all of that mode's characteristics into a series of melodic phrases. These "proto-melodies" are used in cross-reference with transcriptions of composed melodies to identify a song's melodic features.

Member-checking of transcriptions: “Member-checking” is a standard ethnographic procedure to assess the accuracy of a researcher’s findings by checking with other cultural insiders.¹⁴³ Richard Widdess describes an analogous ethnomusicological method in which he shared his own musical transcriptions and analyses of a Hindustani *dhrupad* with expert performers of Hindustani music. According to Widdess, “the involvement of the performers...acted as a check on both imprecision and the author’s subjectivity; what is represented in the music examples in this paper accords with their perceptions, so far as these can be determined, and has their *imprimatur*.”¹⁴⁴

Tools for Research

Digital recording devices were used for audio recording, including an iPhone 6s and MacBook Air. Some recordings were made using an Apogee 96k USB microphone. A Canon M3 mirrorless digital camera was used to take photographs and videos.

Limitations of Fieldwork

A thesis paper has a necessarily limited scope. The aim of this thesis is to broadly represent one aspect of one music culture; namely, how the element of melody works in urban Tunisian art music through the modal framework of the *ṭubū‘*. Because the focus of the study is more musicological (i.e., music theoretical) than ethnographic, the fieldwork procedures outlined above were selected to answer this particularly musicological line of inquiry.

¹⁴³ Margaret D. LeCompte and Jean J. Schensul, *Designing and Conducting Ethnographic Research*, 2nd ed (Lanham, MD: Alta Mira Press, 2010), 62.

¹⁴⁴ Richard Widdess, “Involving the Performers in Transcription and Analysis: A Collaborative Approach to Dhrupad,” *Ethnomusicology* 38, no. 1 (Winter 1994): 61.

Furthermore, it is impossible to fully encompass an exhaustive analysis of each ṭab‘. Instead, general patterns are described and accompanied by a few examples to show examples of how these patterns can look in practice. There are many more nuances to the ṭubū‘ that can only be shown with many more transcriptions of songs and improvisations than are possible in the span of this paper. The findings presented below represent the most common method of describing the modes.

At the same time, the findings are also particular, and they represent the perspective of my small sample size of principal informants and the social context in which they are presented. The theory outlined below is a representation of the formalized theory of modes as represented in Tunisian academic institutions. It does not consider how the ṭubū‘ are understood in oral tradition (e.g., within the small community of the present-day *shuyūkh* of the ma’lūf who are not connected to academic music institutions), nor regional modes that are found in communities in the south and interior of the country. A dissertation-level expansion of this thesis could potentially investigate these other dimensions of Tunisian modality using a more ethnographic approach than the one used for this thesis.

The examples transcribed in chapter 4 are only of examples of composed songs. Improvisations were not included in this study, though would make for a very fruitful expansion of the material below. Additionally, there are other modern contexts in which the ṭubū‘ are being used other than the ma’lūf, such as religious and folk music, contemporary jazz experiments, and even Quranic recitations. These other contexts illuminate how the ṭubū‘ can be understood and applied outside the academic and conservatory arena, and apart from the patrimonial repertory of the ma’lūf. The conservatory is, nevertheless, the mainstream way by which most Tunisian

music learners will encounter and learn about the ṭubū‘, which is why this context was chosen for this study.

Chapter 4: Research Findings

This research was designed to answer the following question: What are the Tunisian ṭubū‘ and how are their melodic characteristics (a) explained theoretically and (b) realized musically? What follows is a presentation of the findings from research into the theoretical as well as pedagogical dimensions of the Tunisia ṭubū‘. The following summary will deal with preliminary definitions of key terms related to the primary thrust of the research (ṭab‘, ‘iqd, masār) and the conceptual framework of the study. After a discussion about the flaws of purely scale-based representations of melodic modes, the masār will be advocated as an ideal model to complement scales for theoretically and visually representing the melodic natures of the Tunisian ṭubū‘. After the preliminary discussion summarizing elements of the fieldwork, the remainder of the chapter is dedicated to presenting the findings of the study (a description of the melodic features of nineteen ṭubū‘, including their scales, ‘uqūd, masārāt, and example song melodies), and concludes with analyses examining various aspects of the findings.

Summary of Findings

The Number of Tunisian Modes

The exact number of melodic modes in Tunisian music varies depending on the criteria used to identify them. In terms of the mainstream classical tradition whose repertoire is thought to have originated in Andalusia, there are thirteen ṭubū‘—one mode per extant nūba. In the canonical order of the cycle of nūbāt, the modes are: Dhīl, ‘Arāq, Sīkāh, Ḥsīn, Raṣd, Raml al-Māya, Nwā, ‘Aṣba‘yn, Raṣd Dhīl, Raml, ‘Aṣbahān, Mazmūm, and Māya. Each nūba contains an instrumental movement in the middle of the suite, called the *tūshīya*, that is set in the next ṭab‘ in

the cycle which “functions as a herald for the next performance,”¹⁴⁵ thus reinforcing the conventional order of these thirteen *ṭubū‘*.

In addition to these thirteen which are linked to a patrimonial *nūba*, there are three “popular” modes which are also part of the standard curriculum in Tunisian conservatories: *Mḥayyr Sīkāh*, *Mḥayyr ‘Arāq*, and *‘Arḍāwī*. These three modes derive from various forms of folk music, while the latter in particular is associated with rural Bedouin music. Although these modes had already been theorized by the early twentieth century (e.g., D’Erlanger includes them in his presentation of Tunisian *ṭubū‘*),¹⁴⁶ it was not until the 1990s when Salah El-Mahdi composed two new *nūbāt* in *Mḥayyr Sīkāh* and *Mḥayyr ‘Arāq*. *‘Arḍāwī* has no *nūba*, but it is still included in the curriculum. The inclusion of these three *ṭubū‘* brings the combined total of *ṭubū‘* to sixteen.

However, of these *ṭubū‘*, two also include their own branch modes that have the distinction of being analyzed as independent *ṭubū‘*. *Ṭab‘ Ḥsīn* has two branches called *Ḥsīn Ṣabā* and *Ḥsīn ‘Ajam*, and *ṭab‘ ‘Aṣba‘yn* has one branch called *‘inqilāb* (inverted, or flipped) *‘Aṣba‘yn*. These branches, while ultimately belonging to their root *ṭubū‘*, are examined individually in the standard curriculum and are thought to possess their own unique scales, signatures, *‘uqūd*, and formulas (*Ḥsīn ‘Ajam* is presented as simply *ṭab‘ ‘Ajam* by D’Erlanger and El-Mahdi). Including these branch modes, the final number of modes presented in this study is nineteen.

Although the number of modes is generally understood to be thirteen *ṭubū‘* from the *nūbāt* plus the three popular *ṭubū‘*, historically the number and names of the Tunisian modes

¹⁴⁵ Davis, *Ma’lūf*, 10.

¹⁴⁶ D’Erlanger, *Al-Mūsīqā al-‘Arabiyya*, 370, 390-91.

associated with this tradition has varied, encompassing modes that do not have a nūba. A centuries-old poem identifies fourteen ṭubū‘ by name, beginning with Rhāwī followed by the thirteen classical modes listed in canonical order beginning with Dhīl (this poem is the text for the example presented in ṭab‘ Nwā below). While the thirteen aforementioned modes and their canonical order are vindicated by the text of the poem, the appearance of Rhāwī is an anomaly that, according to Gharbi, is a matter of some dispute. Some experts believe Rhāwī is a lost mode, but others (including Gharbi) think it is impossible for an entire mode along with its nūba to totally vanish with no remaining traces, so Rhāwī is instead rationalized to be a lower tetrachord belonging to Dhīl, hence their adjacency to one another in the poem.

D’Erlanger originally listed twenty-nine Tunisian ṭubū‘, which include the nineteen covered in this study, plus: ’istihlāl Dhīl (opening Dhīl), mujannab Dhīl, Rahāwī, Ḥsīn Nīraz, Ḥsīn ‘Ushayrān, Ḥijjāzī, ‘Ushāq, ‘Ajam, and ‘Ajam ‘Ushayrān.¹⁴⁷ ‘Ajam is, in fact, Ḥsīn ‘Ajam, which is a branch of Ḥsīn and is included in this study below. ‘Ajam ‘Ushayrān, on the other hand, is a different mode whose scale pattern is like a Western B♭ major scale. Salah El-Mahdi also includes ‘Ajam ‘Ushayrān in volume 8 of *Al-Turāth* and notes that this ṭab‘ does not have an original nūba of its own and it has traditionally been used for vocal improvisation.¹⁴⁸ El-Mahdi also notes that he composed his own nūba in ‘Ajam ‘Ushayrān. Another mode mentioned by D’Erlanger is mujannab Dhīl, which in this study will be treated as a series of modulations called mujannabāt as part of Dhīl, rather than an independently functioning mode. Finally, the transcribed improvisation of ‘Ushāq appears to correspond closely with the contemporary

¹⁴⁷ D’Erlanger, *Al-Mūsīqā al-‘Arabiyya*, 356-59.

¹⁴⁸ El-Mahdi, *Al-Turāth*, vol. 8, 31.

Mḥayyr Sīkāh as it is presented in this study. This does not account for all the excess modes identified by D'Erlanger, however.

Beyond these, there are other Tunisian ṭubū‘ that exist outside the context of the official conservatory system and are associated with musics other than the classical ma’lūf. A separate Tunisian nūba tradition is known among the ’Isāwīya Sufi brotherhoods described by Lura Jafran Jones in her dissertation. Jones identifies the nūbāt of the ’Isāwīya, which take their names after their modes: Ḥsīn (which has two suites called Ḥsīn I and Ḥsīn II), Aṣba‘yn, Nawā, Mazmūm, Sīkā, Gharbī, Maḥwāshī, ‘Azūzīya, and ‘Arḍāwī.¹⁴⁹ The final four in this list are identified as “folk modes” but only one of these (‘Arḍāwī) nominally appears in the conservatory curriculum presented below. The other ’Isāwīya modes share names with modes from the classical ma’lūf (Ḥsīn, Aṣba‘yn, Nawā, Mazmūm, and Sīkā) but their scales and melodic elements greatly differ from each other,¹⁵⁰ meaning these are essentially two separate systems of ṭubū‘.

This study, then, is not a representation of all existing systems of Tunisian melodic modes, but a representation of the common modal system that is taught in modern conservatories. Nineteen modes will be presented with a scale, summary description, primary and secondary ‘uqūd, a list of their melodic signatures or properties (khāṣiyāt), a transcription of a melodic path (masār) of the mode, and at least one transcription of an example from either the classical or popular repertoire set in the mode, followed by a modal analysis of the song.

Beyond Pitch-Sets: Representing the Melodic Features of the Ṭubū‘

Tunisian modes are often represented as single-line scales. In most cases these scales are annotated to indicate the conjoining tetrachords that are used to construct the scale. Similar to

¹⁴⁹ Jones, “The ’Isāwīya of Tunisia,” 69-70.

¹⁵⁰ Ibid, 204-06.

Greek modal theory, Arabic modes, including the *maqāmāt* and the *ṭubū‘*, are not truly independent 7- or 8-note scales which begin on a tonic pitch and end on that same pitch an octave higher. Rather, the scale is the conjoining of a lower part with an upper part which are both 3 to 5 notes (or more). Trichords, tetrachords, and pentachords are the terms most commonly used in music theory to designate 3-, 4-, or 5-note partial-scales.

Arabic scales are combinations of at least two such “-chords” to produce a primary scale, while others are appended below the tonic and above the octave to show more of the tonal and melodic possibilities associated with the mode. These melodic chords are referred to in Arabic by the corresponding terms *jins* (“genre,” pl. *ajnās*) in the eastern Arab modal tradition and *‘iqd* (“necklace,” pl. *‘uqūd*) in the Tunisian and Maghribi traditions. A table of Tunisian scales, such as the one adapted by Davis,¹⁵¹ typically presents scales starting either on the lowest pitch beneath the tonic, or directly on the tonic, and ascends to the highest pitch of the mode, descending again through other *‘uqūd* to show more tonal possibilities, with the *‘uqūd* annotated along the way to illustrate the conjoined sections that make up the complete scale. A similar approach is taken in this study when presenting the scales of the Tunisian *ṭubū‘*.

Such scales function as collections of pitches, but there is little to be gleaned from them about how the modes sound in practice. Scales serve as a catalog of all the possible pitches in a given mode, but they do not show the melodic structures of the mode which are as paramount to their natures as the pitches themselves. Contemporary use of the term “scale” is rather freewheeling (“Hindustani scales,” “Javanese scales,” “Blues scales,” “diatonic scales,” etc.). Some scales exist for entirely theoretical reasons, such as the 49-tone Modern Arab Scale, which

¹⁵¹ Davis, *Ma’lūf*, 13-14; Ruth Davis and Leo T. Plenckers, “Tunisia, Republic of,” in *Grove Music Online*, Oxford Music Online (New York: Oxford University Press, 2001), n.p., <https://doi.org/10.1093/gmo/9781561592630.article.45998>.

is never performed in practice but is used to illustrate the background, all-encompassing tonal system that operates in Arabic music. Other scales are indeed much more practical, such as pentatonic or blues scales when used in improvisations.

Modal representation needs to go beyond illustrations of scales. Two sources previously mentioned which model this are El-Mahdi's eighth volume of *Al-Turāth*, and the fifth volume of D'Erlanger's *La Musique Arabe*, which include melodic examples that accompany their scale illustrations. The approach taken in the following sections represents how each of the melodic modes are typically described in a contemporary Tunisian conservatory. Each mode's scale is provided, but these represent only collections of pitches that are used in the mode. The main purpose of this study is to describe the melodic elements of the Tunisian ṭubū', to represent how they are conceptualized by practitioners, and to show how they are used in musical practices.

Nomenclature of Tunisian Modal Theory

The discourse of Tunisian modal theory has a rich lexicon. Each time a new mode was presented in a lesson, a description of the mode was written on the chalkboard using a consistent framework that serves as the initial introduction to the general principles of that mode's melodic nature. In this pedagogy, all the ṭubū' are presented with the following basic framework of elements. The original Arabic terms are also provided, many of which are written on the chalkboard shown in the photograph in Figure 3 on page 66.

- Tonic [*yartakiz 'alā*, “based on...”] – the tonic of the scale.
- Accidentals [*'uwāriḍ*, “beams”] – the accidentals which dictate the primary scale (i.e., those accidentals used in the key signature in transcriptions), but ultimately any accidental that results from the interval patterns of the 'uqūd. Any accidentals labeled with *'ahyānān* [“sometimes”] are those that derive from secondary 'uqūd or modulations.

- Primary ‘uqūd [*‘uqūd ra’isiyya*] – the individual 3- to 5-note tonal clusters which combine to complete the primary scale. One of these is the main ‘iqd (typically the lower ‘iqd whose root is the same as the tonic of the mode) upon which the entire mode is based, and which contains all or a majority of the important melodic signatures associated with the ṭab‘. Nearly all the modes take their names after this main ‘iqd.
- Secondary ‘uqūd [*‘imkāniyāt*, “possibilities,” or *‘uqūd fara’īyya* “secondary ‘uqūd”] – ‘uqūd which belong to the mode but not to the primary scale. These ‘uqūd are often (but not always) used after the primary ‘uqūd have already been established. Secondary ‘uqūd vary in importance, and those that are the least common (typically the most tonally contrastive from the primary scale) are considered “colors” of the mode.
- Modulations [*talwīnāt*] – generally any ‘uqūd that alter the pitches of the main ‘iqd on the tonic, thereby temporarily altering the fundamental tonal quality of the mode.
- Melodic signatures [*khāṣiyāt*, “features, specialties”] – specific melodic devices, motives, or signatures that are unique to the mode, typically demonstrated in the root ‘iqd of the ṭab‘, though certain khāṣiyāt in some ṭubū‘ exist outside the main ‘iqd in another part of the scale. Some signatures are associated with the opening notes of a melody, others typically occur in the closing cadences (qafīāt) of phrases, while still others occur somewhere in the middle of a phrase. The most common signatures are:
 - Emphasize the note [X] [*‘ibrāz al-darjat...*] – the note should be emphasized with a longer note duration, by ornamenting it with neighboring tones, by accenting it, or by ascending and descending around it while still prioritizing it.

- Stop (“lean”) on the note [X] [‘*atimād ‘alā...*] – the note can occur as the last note of a phrase (some note other than the tonic, typically the root note of another ‘iqd, but not always), or the note is briefly rested upon before continuing the phrase.
- Interval of a third/fourth/fifth between the notes [X] and [Y] [‘*intiqāl thalāthi/ruba ‘i/khumāsī bayna... wa...*] – melodic intervals that are commonly used in melodies associated with the mode.
- Alternate between the notes [X] and [Y] [‘*marāwḥa bayna... wa...*] – go back and forth between two notes, typically one step apart. This signature usually is paired with the first listed signature above, to emphasize a certain note.
- Descend/ascend to the note [X] – used as part of a specific melodic formula or sequence. Sometimes also used in reference to notes that are beneath the tonic but do not belong to the ‘iqd beneath the tonic (e.g., leading tones which are not theoretically part of the ‘iqd).
- Possible tonicizing of the note [X] [‘*imkāniya al- ‘irtakāz ‘alā darjat...*] – the note can be used as the last note of the final cadence of a melody or song.

There are also special signatures which are unique to particular ṭubū‘. For example, melodies in Raml al-Māya and Ḥsīn ‘Ajam typically start in the higher part of the scale. This signature does not prescribe specific note patterns but is a general description of modal behavior. Another special signature applies to the ṭubū‘ Mḥayyr ‘Arāq and ‘Arḍawī, which is that their melodic range does not ascend to the octave above the tonic.

The melodic signatures are the last abstract theoretical component of the ṭab‘ before the masār, exercises, and examples of songs are demonstrated. Typically the words to a selected song from the nūba called an “example” [‘*mithāl*] are written on the board after the melodic

signatures, as well as its accompanying metric cycle (‘īqā‘). In the standard learning progression, students hear and learn a variety of songs which are set in the ṭab‘. Examples are usually drawn from the nūba repertoire associated with the mode, but also may come from repertoire outside the nūba. Crucially, examples are selected which best exemplify some or all of the identified khāṣiyāt. Not all the melodic signatures need to be used in a single example, and it can take several examples before all of the melodic signatures have been demonstrated in the context of a real song. It is generally understood that the nature of the ṭab‘ is fully realized in the complete repertoire of the mode’s nūba. Certain movements of the nūba, particularly those that use slower rhythmic cycles, are more conducive to elaborating on the khāṣiyāt. Some khāṣiyāt only appear in certain metric cycles but not others.

All nineteen modes covered in this study were initially presented using the above framework. Figure 3 shows a description of ṭab‘ Māya, which includes many of the melodic signatures listed above. It should be noted that the method described here is designed for a faster-paced university-level course in which all of this information is presented at once. For young beginners enrolled in conservatories, for example, the material is conveyed slowly and simply, and students often must wait until their fifth or sixth year before learning the more advanced elements for each of the ṭabū‘. For example, young learners would be initially exposed to Mazmūm in their first year, then return to Mazmūm in year three or four when they are ready for more advanced exercises, and finally again in years six or seven when studying advanced concepts like poetic rhythms or writing aural dictations.

طبوع المايه
هو طبوع تونسي يرتكز على درجة الراسية
عوارضه: مي - سي - ط - احيانا: سي - ط
عقوده: مايه راسية - صومعه جهاركاه
مكانياته: مجير سيكاه نوا - سيكاه سيكاه - مايه كردان - مجير عراق نوا - مرموم قرار جهاركاه
[ذيل راسية - صد ذيل راسية ...]
خاصياته: إبراز درجة السيكاه
النزول إلى درجة العشرين
إبراز درجة الكردان وكثرة الانطلاق منها
إبراز درجة الجهاركاه
الانتقال الرباعي الواحد والنزل بين الكردان والنوا
الاعتماد على درجة الحسيبي والمرجحة بينهما وبين العجم
المثال (1): آيات التوبة - ايقاع بطايعي
وكتب ليح ناه فيه بحمة
فسألته عن صبحه كأجاسي
المثال (2): ايقاع جشم
يا ملك الملوك
والجود مني مقبده
يا منزل الآيات المرشده
يا ملك الملوك
يا ملك الملوك
يا ملك الملوك

Figure 3. Melodic features of tab' Māya on a chalkboard.

Music theory terms are presented in Arabic with a mixture of French music terminology and *solfa*. The pedagogical approach combines aural with written music teaching practices using Western staff notation. The names of pitches in Arabic come from the traditional terms of the Modern Arab Scale (Figure 4), while the fixed-Do French *solfa* system is used when sight singing exercises or demonstrating a melody. In most cases, the Arabic pitch names are used in reference to the starting note of an 'iqd (e.g., *Mazmūm jihār kāh*, *'Aṣbahān yākāh*) while accidentals are referred to in French: *bemol* (b), *demi bemol* (♭), *bécarre* (♮), *demi dièse* (♯), and *dièse* (#). In addition to these accidentals, the Tunisian system uses accidentals to convey pitches in between quartertones (i.e., approximating eighths of a tone) which are not found in the

Modern Arab Scale. From lowest to highest, the accidentals are: \flat \flat \flat \flat \sharp \sharp \sharp \sharp , whose respective tunings according to Salah El-Mahdi are -50%, -40%, -30%, -20%, 0, +20%, +30%, +40%, and +50%.¹⁵²

Yākāh Qarār Qarār Qarār 'Ushayrān Qarār Qarār 'Irāq Kawasht, Rāst Nīm Zirkūlāh
Nīm Hīṣār Hīṣār Tīk 'Ajām 'Ajām 'Ajām or 'Ushayrān
Hīṣār Hīṣār 'Ajām 'Ajām 'Ushayrān

Tīk Dūkāh Nīm Kurd Sīkāh Būsālīk Tīk Jihārkāh Nīm Hījāz, Tīk Nawā
Zirkūlāh Kurd Kurd Būsālīk Būsālīk Hījāz or Šabā Hījāz Hījāz

Nīm Hīṣār Tīk Ḥusaynī Nīm 'Ajām Awj Nihuft Tīk Kirdān Nīm Shāhnāz Tīk
Hīṣār Hīṣār Hīṣār 'Ajām Nihuft Shāhnāz Shāhnāz

Muḥayyir Nīm Ziwāl, Buzurk Ḥusaynī Tīk Māhūrān Jawāb Jawāb Jawāb Jawāb
Ziwāl Sunbulah Shadd Ḥusaynī Shadd Nīm Hījāz Hījāz Tīk Nawā
Hījāz Hījāz Hījāz Ramal
Tūfī

Figure 4. Modern Arab Scale, adapted from al-Faruqi.¹⁵³

Masār: the Melodic Path of a Mode

One of the core premises of this study is to improve the representational models of the Tunisian *ṭubū'* to better convey the melodic natures of the *ṭubū'*. Tunisian music theory and pedagogy possesses one such tool that succinctly represents a mode's melodic features called a

¹⁵² El-Mahdi, *Al-Turāth*, vol. 8, 18.

¹⁵³ Al-Faruqi, *An Annotated Glossary*, 117.

masār lahnī (melodic path). The *masār* is a demonstration of a mode's "path" through the 'uqūd, demonstrating that mode's = signatures (*khāṣiyāt*), melodic formulas (*ṣiyagh*), and transitions between 'uqūd. It is performed *ad lib*, outside the constraints of metric time, to prioritize the mode's melodic features before it is influenced by rhythmic and—in the case of the vocal repertoire—poetic factors.

A *masār* will typically last around one minute as the teacher demonstrates the essentials related to the mode's melodic nature, cycling through its 'uqūd while performing its signatures and formulas. Individual 'uqūd need not be explored any longer than is necessary to demonstrate their *khāṣiyāt* and formulas. In the context of a classroom, the teacher will play the melodic line on an appropriate instrument such as an 'ūd and sing the melodic line, phrase by phrase, using *solfa* to precisely clarify the pitches. Students acquire the feeling of the *masār* by singing call-and-response with the teacher, and it is an entirely aural learning process.

A *masār* is somewhat like an *'iṣtikhbār* (improvisation in North African-Andalusian music) in the sense that an *'iṣtikhbār* is also a free-tempo realization of a mode. However, *'iṣtikhbārāt* are artistic expressions which vary greatly by performer, while *masārāt* are pedagogical tools that rely on conciseness to educate learners about the melodic features of a mode. *Masārāt* also vary by performer, and no two teachers may perform a *masār* identically. Nevertheless, the main idea behind a *masār* is to convey basic melodic phrases while incorporating the essential signatures and formulas of the *ṭab'*. A comparative study of several *masārāt* by a variety of teachers should, in theory, demonstrate the same signatures and similar formulas, although individual teachers may weave them together in their personal ways. It was also the case that Gharbi memorized his *masārāt*, and when asked to repeat a *masār* he would demonstrate an identical *masār*, phrase-for-phrase, even note-for-note.

In summary, the masār is a much higher resolution representation of a mode compared to a scale. The masār demonstrates how a mode's pitches work in practice, although the masār is still *theoretical* because it is an abstraction of melodic formulas detached from "real music," even though the formulas used in a masār are nevertheless based on melodies that are found in the nūba. They are strings of melodic phrases that are not quite yet *melodies*. Each mode presented in this study includes a transcription of a masār as performed by Kamel Gharbi.

As stated previously, it is generally understood that a ṭab' can only be fully realized over the course of several songs composed in a variety of rhythmic patterns to bring out the different nuances of the mode. The nūba, which can typically last an hour, is structured to fully realize one ṭab'. A masār, by contrast, attempts to condense all of the mode's signature melodic content into one or two minutes. Consequently, due to their abstract nature, the content conveyed in a masār is disproportionate to how the 'uqūd, formulas, and signatures are actually realized in a composition. An entire song, for example, may include only one signature and one or two secondary 'uqūd. By contrast, a masār should demonstrate all of a mode's signatures and all or most of its secondary 'uqūd. In this sense, masārāt, like scales, are decontextualized representations of a mode's melodic features.

Thus, a masār is still theoretical, but it offers a crucial window into the practical world of ṭab' realization. Only by listening to many examples of real songs, instrumental compositions, and improvisations in a given ṭab' will the details contained in a masār become clear to the learner. The masār is a "path" by which the mode's features can be heard in the context of real compositions and performances as students develop the skills of hearing and feeling the nuances and structures of the mode. It is used only for instructional purposes to concisely model the melodic elements of a ṭab'. This greatly differs from an 'iṣṭikhbār which is a more artistic

realization that is conducive for experiencing the ṭab‘ on a more aesthetic and emotional level. A learner can only certify the significance of the content outlined in the masār after repeatedly listening to contextualized settings of the ṭubū‘.

The Effect of Rhythm on the Realization and Perception of the Ṭubū‘

The next level of ṭab‘ analysis occurs when it is set to one of the metric cycles (’īqā‘āt) of the nūba. In addition to the masār, another pedagogical device is to present composed exercises that demonstrate modal features when mapped onto metric time. Each ’īqā‘ has a unique sequence of accented beats called *dum* and *tak* (referring to the deeper and higher tones playable on a frame drum). These accented beats shape the contour of melodies in ways that are unique to the ’īqā‘. Gharbi explained that it is good for music learners to hear each ṭab‘ being set to different metric cycles because each provides “a type of color.... When you hear Mḥayyr Sīkāh with ’īqā‘ *ḥarbī* or *khatm*, it is not like when you hear it with *bṭayḥī*, or popular rhythms like *sa‘dāwī*.”

The effect of rhythm on the perception of Tunisian music, including Tunisian melody, cannot be overstated. A melody from the classical style of the ma’lūf can be readily distinguished from another style based only on the rhythm. According to Gharbi, melodies sound particularly “classical” when set to the rhythmic movements of the nūba, especially slower ’īqā‘āt like *bṭayḥī* or *mṣaddar*.

When Salah El-Mahdi composed two new nūbāt set to the popular modes Mḥayyr ‘Arāq and Mḥayyr Sīkāh, their melodic treatments were “classicized” by their rendering into the rhythmic movements of the nūba. Tunisians who are fully enculturated into the soundscapes of ma’lūf and traditional folk music can readily hear this classicizing effect. Gharbi explained, “The rhythm has an effect on how to hear the ṭab‘. It is more [like the] original Mḥayyr Sīkāh [when it

is performed] as a popular ṭab‘ with popular rhythms. Much more than with *dukhūl brāwal*, *barwal*, *bṭayḥī*, *khatm*.” Bṭayḥī in particular is a slow, “serious” ’īqā‘ meant for elaborating the melodic intricacies of a ṭab‘, and their melodies are more challenging to sing because they are highly melismatic and intricately woven.

Melodies cannot be heard or analyzed apart from their rhythmic context, so it is important to hear a melodic mode used with different types of rhythms. Certain melodic nuances emerge when the mode is treated with a slower ’īqā‘āt compared to faster ones, including nuances in note duration and variances in phrasing. For this reason, the use of all the ’īqā‘āt is a standard pedagogical tool for teaching the ṭubū‘. After teaching a masār, Kamel Gharbi often proceeded to compose his own exercises on the board by setting the mode into a particular metric cycle from the nūba. The exercises are short, typically ranging between two to four systems of music staff on the chalkboard depending on the complexity of the melodic line. These exercises discretely incorporate many or all of the aspects of the ṭab‘ that were previously identified in the description and demonstrated in the masār. In this way the composed exercises are like masārāt set to an ’īqā‘. They are artificial compared to real melodies because they compactly incorporate as many modal features as possible into a short melodic line, but they also demonstrate various rhythmic formulations and melodic contours associated the particular ’īqā‘. See Figure 5 for an example of a rhythmic exercise by Gharbi for ṭab‘ Mḥayyr Sīkāh set to ’īqā‘ khatm and ’īqā‘ ḥarbī.



Figure 5. Rhythmic exercise of ṭab‘ Mḥayyr Sīkāh.

These exercises are pedagogical tools for showing students how melodic formulas from the masār can be translated into rhythmic time. Students are taught to sight sing the exercise using *solfa* while simultaneously tapping the accented beats of the ’īqā‘ on their desks. Each ’īqā‘ is made up of a combination of deeper accents called *dum*, higher-toned accents called *tak*, and “silences” called *ess* (which in practice are not truly silent beats, but rhythmic subdivisions played without accent). To make the sound of *dum*, students pound their wrists onto their desks, while *tak* is sounded by knocking the desk with their knuckles. The teacher leads the class in singing the rhythmic exercise in *solfa* as the students sing along, pounding and knocking the beats of the ’īqā‘ to embody and internalize the relationship between the melody and the ’īqā‘, while reinforcing the modal features of the ṭab‘.

Figure 6 shows three examples of a single melodic formula from ṭab‘ Mḥayyr ‘Arāq (see phrase [1] of that mode’s masār) translated three different ways into ’īqā‘ khafif. The melodic

contours closely conform to the accented beats of *khafif* while the beats, in turn, accentuate those notes of the melody. See the section “‘Īqā‘ and Melodic Contour” at the end of this chapter for more examples of rhythmic analyses of melodic phrases.

Formula [1] from *masār*

‘Īqā‘ *khafif*

D T T T

Figure 6. Mḥayyr ‘Arāq formula set three times to ‘īqā *khafif*.

Poetry, Form, and the Ṭubū‘

The classical repertoires of North African-Andalusian systems are essentially compilations of poems which are set to the ṭubū‘ and ‘īqā‘āt. The flow and contour of a melody when set to a poem are further influenced by the meter in which the poem was originally composed. The study of the relationship between poetic meter and music is a centuries-old discipline, having been explored by classical medieval scholars such as al-Kindi (d. 874).¹⁵⁴

The texts of the *nūba* come from classical Arabic poems as well as poems in Tunisian dialect. The three main types of poems are called *qasīda*, *muwashshaḥ*, and *zajal*. The first vocal movement of every *nūba*, called the ‘*abyāt an-nawba* (verses of the *nūba*), are three poetic verses (‘*abyāt*, s. *bayt*) performed and sung in ‘īqā‘ *bṭayḥī*. The poems for these movements are *qasā‘id* in classical Arabic. This style of poetry has sixteen different metric forms: eight base forms called *taf‘aylāt*, and eight additional forms that are combinations of these *taf‘aylāt* (see Figure 7).

¹⁵⁴ Salah El-Mahdi, *Al-turāth al-mūsīqā al-tūnisiyya*, vol. 9 (Tunis, TN: Wizāra al-Shu‘ūn al-Thaqāfiyya, 1982), 14.

Salah El-Mahdi presents conversions of these poetic syllabic meters into rhythmic notation.¹⁵⁵

Melodic contours often follow the syllabic structure of these poetic devices, and a study of different kinds of poetic meters are part of the advanced curriculum for older conservatory students preparing for the national *diplôme* exam.

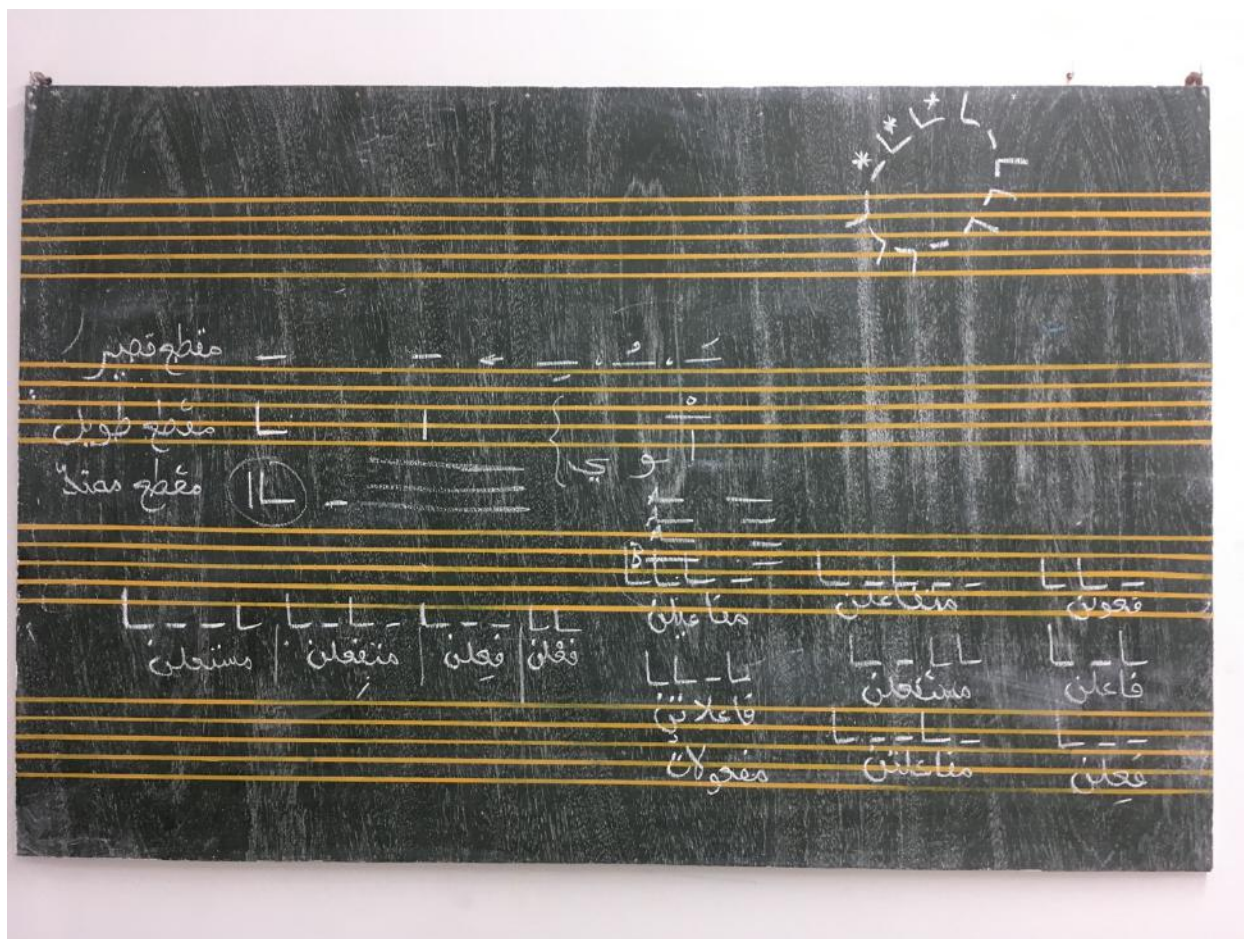


Figure 7. Illustrations of poetic metrical forms used in classical Arabic poetry.

The corpus of texts in a *nūba*, in general, are classical Arabic poems. The most common form of poetry is the *muwashshah* and its closely related *zajal*. The *muwashshah* and *zajal* originated in al-Andalus, and this poetic form is so closely associated with al-Andalus that, in

¹⁵⁵ El-Mahdi, *Al-Turāth*, vol. 9, 3.

general, any musical performance of a muwashshaḥ is considered to be a performance of Andalusian music.¹⁵⁶ As forms, the muwashshaḥ and zajal are very similar in structure, though there are also occasional variations in rhyme scheme and length. The primary difference between the two forms is that a muwashshaḥ is composed in classical literary Arabic while the zajal is composed, in part or in whole, in a spoken Arabic dialect. Al-Faruḡi also notes the zajal is “usually a lighter music to match the more popular style of the poetry.”¹⁵⁷

A line of poetry is called a *bayt* (pl. *'abyāt*), which is comprised of two hemistiches called *ṣadr* and *'ajuz*, respectively. The *'abyāt* and their hemistiches follow particular rhyme schemes. A common structure begins with three *'abyāt* that are all set to the same melody and rhyme scheme. After this first part is a section called the *ṭāla'* which changes both melody and rhyme scheme. Following the *ṭāla'* is the third part called the *rujū'* (literally “return”) which returns to the original melody from the opening *'abyāt* but maintains the rhyme scheme of the *ṭāla'*.

Examining how melodic modal principles map onto song forms is instructive for realizing the relationship between melody, form, and mode. Different sections of a song can be marked, for example, by a modulation to different *'iqd* in the *ṭab'*. The hemistiches of poetic text are frequently treated with their own independent phrases, which enables a fruitful comparative analysis between individual hemistiches and melodic treatment. Alternatively, a single hemistich may be sung twice with two different melodic phrases, or, in the case of *bṭayhīya*, a single hemistich may require several melismatic vocal phrases. Certain *khāṣiyāt* and characteristic melodic phrases might highlight certain words, even syllables, from the hemistich.

¹⁵⁶ Reynolds, “North Africa,” 252.

¹⁵⁷ Al-Faruḡi, *An Annotated Glossary*, 396.

In addition to the ṣadr and ‘ajuz hemistiches, the use of vocalese syllables called *tarannumāt* (“cantillation”)¹⁵⁸ might also be used to round out the form of a melodic arrangement of a poem. According to Ali Jihad Racy, the *tarannumāt* are used in *sharqī* music as “verbal fillers” inserted into the original texts “for stretching out the sung phrases,” and they “add a great deal of emotional efficacy to the composition.”¹⁵⁹ Sometimes the *tarannumāt* are sung as small cadences at the ends of a hemistich, but they can also consist of up to half of the text for a given song (see the example *laysa lināri al-hawā khumūdu* of ṭab‘ Mazmūm below). In the analyses that follow, the ṣadr hemistich is labeled [a], the ‘ajuz is labeled [b], and the *tarannumāt* are labeled [c] if they are treated with their own musical phrases, or [q] (*qafḷa*) if they are used only briefly and at the end of a melody.

Results: Descriptions, Findings, and Analysis of the Ṭubū‘

What follows are descriptions and analyses for each of the nineteen Tunisian ṭubū‘. Each mode will be presented in the order described above: scale, summary, primary and secondary ‘uqūd, a numbered list of melodic signatures, a transcription of a masār with melodic signatures annotated in the transcription, a transcription of a song (most often from the nūba) exemplifying the mode, and finally an analysis of the song showing the primary and secondary ‘uqūd and melodic signatures used.

In addition, insights about the modes from two of the most well-known Tunisian authorities on the ṭubū‘ will be integrated into the summaries for each of the modes below: Salah El-Mahdi’s *Al-Turāth al-Mūsīqā al-Tūnisiyya*, particularly the eighth volume which contains El-

¹⁵⁸ Al-Faruqi, *An Annotated Glossary*, 351.

¹⁵⁹ Racy, *Making Music in the Arab World*, 90-91.

Mahdi's descriptions of the ṭubū', and Manoubi Snoussi's insights from his *Initiation à la Musique Tunisienne*.

Both scholars had a prolific pedigree in their respective lifetimes. Salah El-Mahdi's nine volumes of *Al-Turāth* contain transcriptions of the nūbāt, descriptions of the ṭubū' and 'īqā'āt, and his own commentary on various topics pertaining to ma'lūf and Tunisian music. Manoubi Snoussi was the secretary of Rodolphe D'Erlanger and compiled the final publications of the latter's *La Musique Arabe*, which were published after D'Erlanger's death. Snoussi later produced his own educational radio program, *Initiation à la Musique Tunisienne* totally 188 broadcasted episodes dedicated to various dimensions of Tunisian music.¹⁶⁰ 26 of these programs were dedicated to the ma'lūf (the first of which aired on February 23, 1963) and were adapted into a book of the same title published in 2004 by the Centre des Musiques Arabes et Méditerranéennes (CMAM). The book's authorship was attributed posthumously to Snoussi.¹⁶¹ Snoussi's descriptions of the melodic modes do not refer to 'uqūd, but only describes the primary scales for each of the modes in solfege. However, his descriptions about the modes offer insights into the popular associations of the modes as well as comparisons of the ṭubū' to other modal systems.

The order of the modes presented below matches the order presented to me by Gharbi. In general, they start with simpler modes (fewer melodic signatures) and songs (using lighter 'īqā'āt), and end with more complex modes (more melodic signatures, longer masārāt) and songs (heavier 'īqā'āt and more complex melodies). The modes which share the same tonic were also

¹⁶⁰ Snoussi, *Initiation à la Musique Tunisienne*, 8.

¹⁶¹ Ibid.

presented together, and the modes which share the same or similar scales (“families”) were also presented together (see Figure 8).

The formatting and coding scheme used throughout the next section is as follows:

- When converting pitches from the Modern Arab Scale into the standard English note names, individual notes are classified as “low,” regular, and “high.” Notes that correspond to the piano keys G3–A3 in the treble clef staff are labeled “low” (e.g., low G; low A^b). Notes that correspond to B3–A4 are presented as regular note names (B^b; G). Notes that correspond to B4–G5 are labeled “high” (high B^b; high D).
- Primary ‘uqūd are bold and labeled with thick brackets.
- Main secondary ‘uqūd are labeled with curved lines.
- Secondary “color” ‘uqūd, and modulations (*talwīnāt*), are italicized and labeled with curved dashed lines.
- The accidentals found inside the scale to the left of a note are the primary accidentals of the scale. Accidentals placed above or below a note belong to a secondary ‘iqd.
- Scales are compounded using vertically stacked ‘uqūd. Frequently two ‘uqūd occur in a scale with overlapping notes. Accidentals above a given note belong to the ‘iqd whose curved line ascends above the scale line, while accidentals below a given note belong to the ‘iqd whose curved line descends beneath the scale line.
- Melodic signatures are numbered with lower-case Roman numerals. This numeric coding is my own for purposes of analysis; they were not originally numbered when presented to me by Kamel Gharbi.
- Masār transcriptions are annotated with individual phrases marked above the melodic line as bracketed numbers [1], [2], etc., and the melodic signatures are annotated beneath the

melodic line, which are identified by their corresponding Roman numerals (i), (ii), etc. If a signature is demonstrated repetitively or demonstrated over a longer chain of notes, the number is followed by a line indicating the duration of the signature, e.g., (iv)_____.

The ‘uqūd used in a masārāt are also annotated using the conventions identified above (brackets for primary ‘uqūd, curved lines for secondary ‘uqūd, etc.).

- Song transcriptions are annotated by hemistich from the original poem’s text, with [a] corresponding to the first hemistich (şadr) and [b] corresponding to the second hemistich (‘ajuz). When tarannumāt are used, these phrases are labeled [c].
- The verses (’abyāt) are labeled in blocked capital letters, BAYT 1, BAYT 2, etc.
- When a hemistich is repeated *during* a melodic line (i.e., the repetition of the text occurs before the full melody or song form is complete) *and* it uses a *different* melodic theme than the first time that hemistich was sung, it is labeled [a’], [a’’], etc. If an entire bayt is repeated using the same text but with a different melodic line, it is labeled BAYT 1’.
- If a single melodic line uses two ’abyāt before repeating the song form (e.g., bayt 1 and bayt 2 complete a song form, and subsequent repetitions of the melody are bayt 3 and 4; 5 and 6, etc.) the first şadr and ‘ajuz hemistiches are labeled [a₁] and [b₁], and the second pair are labeled [a₂] and [b₂], respectively. Alternatively, if a single hemistich is sung over the course of two or more phrases and it is analytically worthwhile to identify the different modal features at work in either phrase, the hemistiches are numbered by phrase [a₁], [a₂], etc.

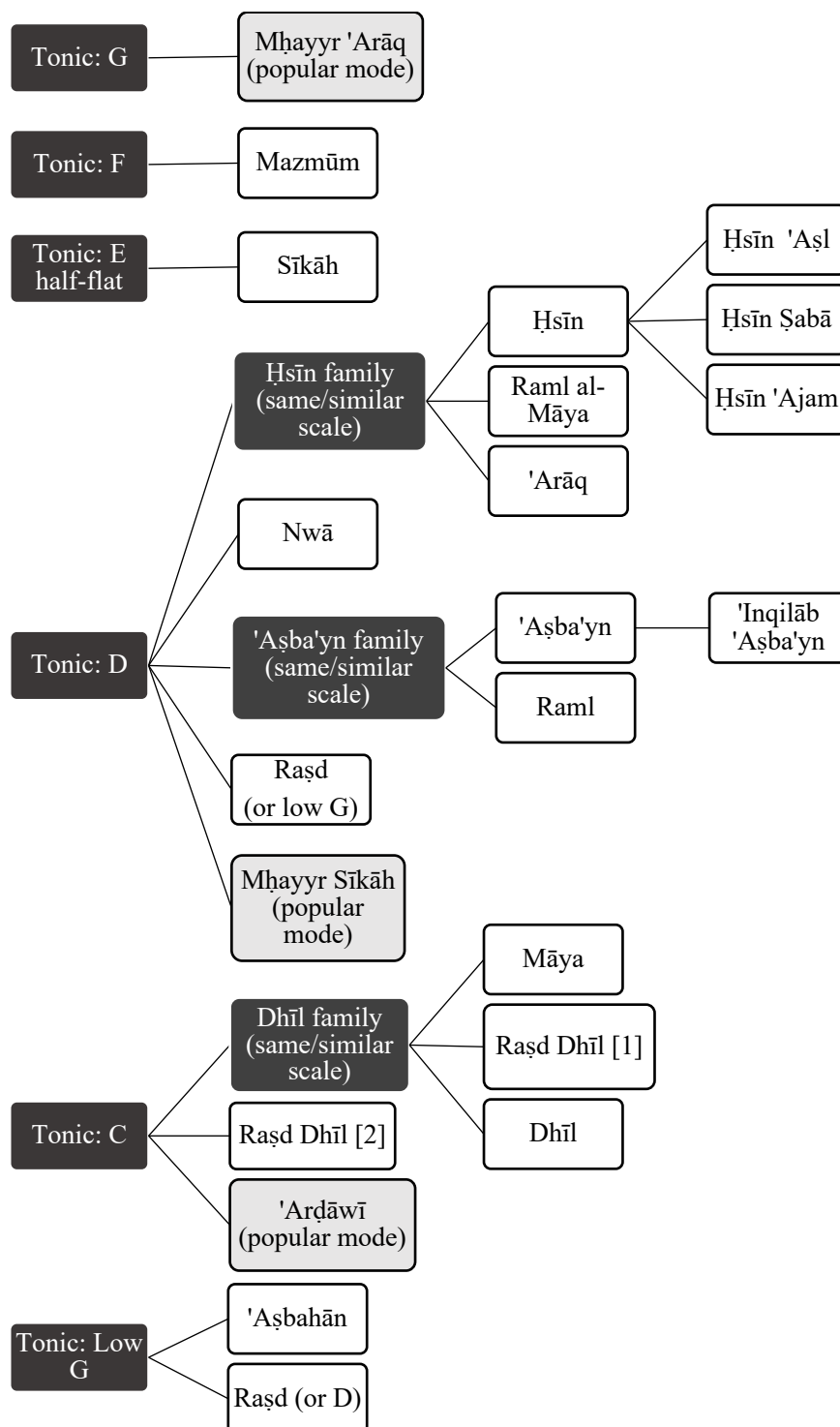


Figure 8. The Tunisian ṭubū' and their families, arranged by tonic (highest to lowest). Note: Raşd Dhīl is one mode with two scales.

Ṭab‘ Mazmūm

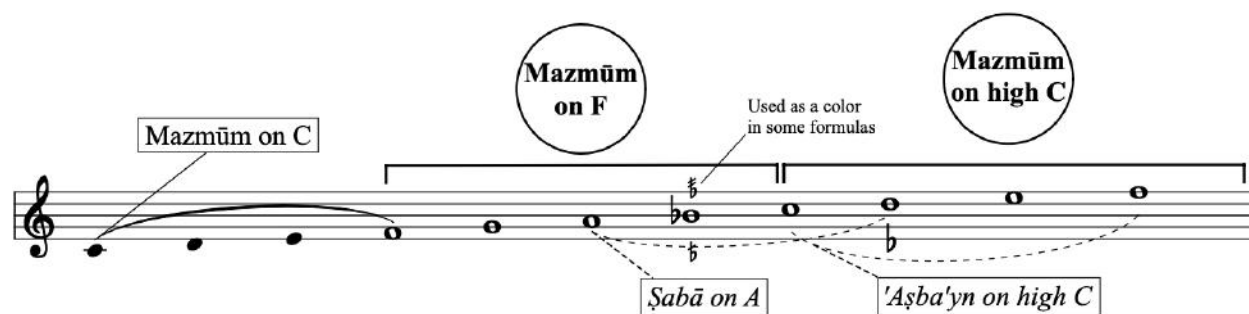


Figure 9. Scale of ṭab‘ Mazmūm.

Ṭab‘ Mazmūm (Figure 9) is the only Tunisian ṭab‘ with the tonic F. ‘Iqd Mazmūm appears in several other ṭubū‘ as a secondary ‘iqd and color, either using the melodic signatures and formulas of ṭab‘ Mazmūm, or simply as a scale. Its unique tonic, original signatures, idiosyncratic formulas, and ‘uqūd produce a color that is one of the most recognizable in the ṭubū‘. For these reasons—and because it has relatively fewer ‘uqūd compared to most other modes—this ṭab‘ was introduced at the beginning of this study by Gharbi as an entry into the world of the Tunisian ṭubū‘.

In medieval Arabic music treatises, the term *mazmūm* was used in reference to the tightening or tuning of strings on an instrument, and modes had already taken this name since before the time of Ṣafī al-Dīn (d. 1294).¹⁶² The origin of the name for this Tunisian mode possibly derives from a technique used on the Tunisian ‘ūd in which the index finger is brought closer to the ring finger, thus “tightening” their distance relative to their original position, thereby producing the characteristic interval pattern of ‘iqd Mazmūm (see “Primary ‘uqūd” below).¹⁶³

¹⁶² Al-Faruqi, *An Annotated Glossary*, 180.

¹⁶³ Snoussi, *Initiation à la Musique Tunisienne*, 57.

According to Snoussi this mode was associated with a superstition that its performance could awaken evil spirits, *jinn*, which is why Tunisian singers “treat it in particularly sad themes, and in a tearful tone, suitable for “squeezing” the heart. This is yet another justification for the name *Mazmūm*.”¹⁶⁴ This description accords with the popular understanding of the affect of ‘iqd Ṣabā (see quote by Farraj and Abu Shumays below) which is a color found only in ṭab‘ Mazmūm and in Ḥsīn Ṣabā.

Tonic F

Primary ‘uqūd

Mazmūm on F

Mazmūm on high C

Secondary ‘uqūd

Mazmūm on C

Ṣabā on A

ʿAṣbaʿyn on high C

Mazmūm contains the unique ‘iqd Ṣabā which does not have its own ṭab‘ in the Tunisian system, but it also appears in ṭab‘ Ḥsīn Ṣabā. The interval pattern $\frac{3}{4}$ – $\frac{3}{4}$ – $\frac{1}{2}$ appears in the eastern Arab maqām system as jins Ṣabā, so that name is also applied to this ‘iqd. It is worthy to note that the aesthetic of Ṣabā is popularly understood in *sharqī* music as

one of the most distinctive and recognizable sounds particular to Arabic music, in part because of its very close sequence of intervals.... Ṣabā’s mood is variously described as one of extreme sadness or mourning, and it is one of the few *ajnas* around which there seems to be a great deal of agreement about its mood and character. *Ṣaba*...is an Arabic

¹⁶⁴ Snoussi, *Initiation à la Musique Tunisienne*, 58.

word that means “yearning.” The name Saba was also given to a type of wind called *rih al-saba* in present-day Saudi Arabia, because it yearns for the holy Ka‘bah in Mecca.¹⁶⁵

Melodic Signatures (khāṣiyāt)

- i. Emphasize high C
- ii. Emphasize and stop on A
- iii. Fourth between C and F
- iv. Third between high C and A
- v. Third between high B \flat and G
- vi. Third between F and D

Melodic Path (masār laḥnī)

A melodic path (masār) of ṭab‘ Mazmūm as demonstrated by Gharbi is shown in Figure 10. This masār demonstrates how each of the signatures operate in melodic phrases of ‘iqd Mazmūm. The formulas and signatures found in phrases [3] and [7] are particularly signatory of Mazmūm which can be found not only in this ṭab‘, but in several other ṭubū‘ for which Mazmūm is a secondary ‘iqd. In this formula, high B \flat is temporarily raised to B \sharp (sometimes mistakenly notated as B \natural) before returning to the original tonality.

Figure 10. Melodic path of ṭab‘ Mazmūm by Kamel Gharbi.

¹⁶⁵ Farraj and Abu Shumays, *Inside Arabic Music*, 221.



Example: *laysa lināri al-hawā khumūdu* (khatm)

This example (Figure 11) is a relatively recent composition by the twentieth century composer Khemais Tarnane. 'īqā' khatm is a lively triple meter, usually rendered in the Western time signature 3/4. The primary beats are *dum* on the first beat and *tak* on the second beat. Beat three is not accented (*ess*) and in practice is filled by unaccented rhythmic subdivisions. Phrases [a], [b], and [b'] receive three cycles of khatm each, while the three [c] phrases are four cycles long. The 'akhtām (plural of khatm) are the final movements of a nūba which bring the performance of a complete nūba to an energetic close.

The text of the melody is a poem containing three 'abyāt (verses) with matching syllables and rhymes. Each bayt shares the same melodic line in Mazmūm on F, plus a middle section sung with the tarannumāt *āhi, yā la lānu, yā lalallī*. The second and third phrases of this middle section, [c'] and [c''], are set in the contrasting colors of 'uqūd Ṣabā on A and 'Aṣba'yn on high C. The tonality of Mazmūm returns with a recapitulation of the first theme ([b] text only) to conclude the song. See Table 1 for an analysis of the song form, 'uqūd, signatures, and characteristic formulas that appear in the example.

Figure 11. Mazmūm example, *lāysa lināri al-hawā khumūdu* (khatm).

‘īqā’ khatm

[a]

BAYT 1	la	-	y	-	sa	li	-	nā	-	ril	-	ha	-	wā	khu	-	mū	-	du
BAYT 2	a	-	n	-	tum	la	-	nā	fīl	-	ha	-	wā	ma	-	wā	lī		
BAYT 3	bi	-	l	-	la	-	hi	ḥin	-	nū	'a	-	lāl	-	mu	-	tay	-	yam

[b]

wa _____ lā li - qā - ḍīl - ha - wā shu - hū - du
 wa _____ naḥ - nu fī ḥa - y - kum 'a - bī - du
 ma - n ṣā - ra fī ḥub - bi - kum fa - rī - du

[b']

wa _____ lā li - qā - ḍīl - ha - wā shu - hu - du
 wa _____ naḥ - nu fī ḥa - y - kum 'a - bī - du
 ma - n ṣā - ra fī ḥub - bi - kum fa - rī - du

[c]

ā - hi yā la lā - nu yā la lā _____ nu yā la - lal - lī

[c']

ā - - - - - hi yā la - lal - lī

[c'']

ā - - - - - hi yā la - lal - lī

[b]

wa _____ lā li - qā - ḍīl - ha - wā shu - hū - du
 wa _____ naḥ - nu fī ḥa - y - kum 'a - bī - du
 ma - n ṣā - ra fī ḥub - bi - kum fa - rī - du

Table 1. Modal structures in *laysa lināri al-hawā khumūdu*.

Hemistich	[a]		[b]		[c]	tarannumāt	
Bayt 1	laysa lināri al-hawā khumūdu	∴	wa lā liqāḍī al-hawā shuhūdu		āhi, yā la lānu, yā lalallī		
Bayt 2	antum lanā fī al-hawā mawālī	∴	wa naḥnu fī haykum ‘abīdu				
Bayt 3	billahi ḥinnū ‘ala al- mutayyam	∴	man šāra fī ḥubikum ‘abīdu				
Hemistich	[a]	[b]	[b’]	[c]	[c’]	[c’’]	[b]
‘uqūd - primary - secondary - color	Mazmūm on F		Mazmūm on C	Mazmūm on F	<i>Ṣabā on A</i>	<i>‘Aṣba ‘yn on high C</i>	Mazmūm on F
Signatures (khāṣiyāt)	(ii) Empha- size A, stop on A (iii) 4 th C– F	(i) Empha- size high C		(iii) 4 th C–F	(i) Empha- size high C	(i) Empha- size high C	(i) Empha- size high C
Formulas (ṣiyagh)	{A-Bb-A}	{C-D-C- C...}, see masār [1] - {C-Bb-A- G-F}, see masār [3]	{G-F-E- D-C}, transposi- tion of {C-Bb-A- G-F}	{F-C-F}	{C-Db-C- Bb-C}, see masār [5]		{C-D-C- C...}, see masār [1] {C-Bb-A- G-F}, see masār [3]

Ṭab‘ Mḥayyr Sīkāh

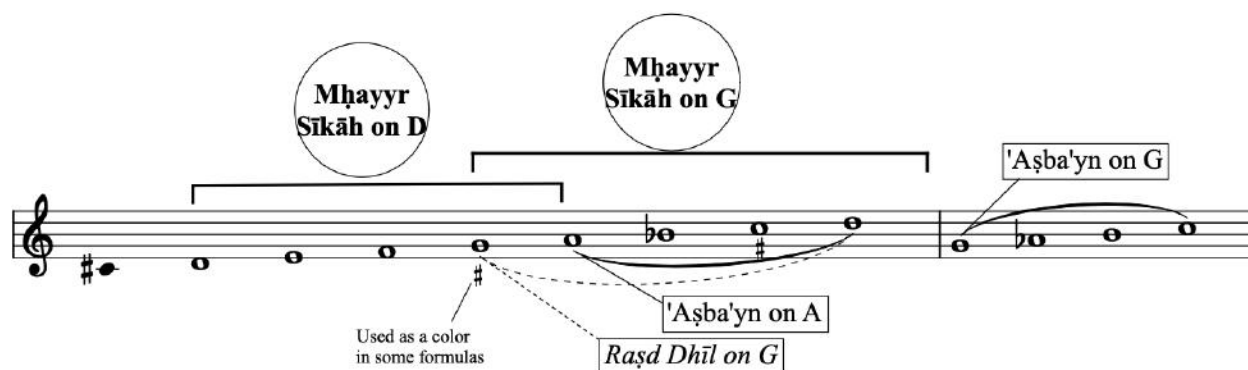


Figure 12. Scale of ṭab‘ Mḥayyr Sīkāh.

Ṭab‘ Mḥayyr Sīkāh (Figure 12) is one of the three popular modes presented here, and one of the two popular modes associated with urban folk music. The words “muḥayyir” and “sīkāh” are the names of two notes from the 49-tone Modern Arab Scale, high D and E[♯], respectively. Mannoubi Snoussi remarks that the combination of competing words in the names of melodic modes “is one of the enigmas of the Hispano-Arabic musical terminology” that is “difficult to explain, given the lack of clarity of the terminology of the modal system of the Hispano-Arab tradition, as it has been transmitted to us by an oral tradition several hundred years old.”¹⁶⁶

The melodic signatures of this mode are relatively easy to perceive, especially the melodic fifth which occurs at the beginning of every melody set in ṭab‘ Mḥayyr Sīkāh. While the original mode is based on the tonic D, Mḥayyr Sīkāh appears frequently as a primary and secondary ‘iqd on G in other ṭubū‘. However, only ṭab‘ Mḥayyr Sīkāh contains the melodic signatures associated with Mḥayyr Sīkāh, while ‘iqd Mḥayyr Sīkāh used in other modes shares the same tonal pattern 1–½–1–1, but does not use the melodic signatures associated with the

¹⁶⁶ Snoussi, *Initiation à la Musique Tunisienne*, 61.

original ṭab‘. For more discussion, refer to the section “Function and Classification of Secondary ‘Uqūd.”

Snoussi depicts the folkloric setting of this mode:

The tunes in the mode Mḥayyr Sīkāh represent the type of popular Tunisian song of urban style. It is in this fashion that the women sing while going about their housework, in the shade of the patios; It is also in this fashion that the merchants of the four seasons sing, with their throat open, about the good quality of their fruit at siesta time, the better to seduce passers-by eager to refresh themselves. It is still in this mode that the craftsman hums while carrying out a delicate work.¹⁶⁷

Tonic D

Primary ‘uqūd

Two musical staves in treble clef showing the primary 'uqūd for Mḥayyr Sīkāh. The first staff is titled "Mḥayyr Sīkāh on D" and the second is "Mḥayyr Sīkāh on G". Both staves show a sequence of notes: D4, E4, F4, G4, A4. The first staff has a bracket above the notes and a sequence of rhythmic values below: 1, ½, 1, 1. The second staff has a bracket above the notes and a sequence of rhythmic values below: 1, ½, 1, 1.

Secondary ‘uqūd

Three musical staves in treble clef showing secondary 'uqūd. The first staff is titled "'Aṣba‘yn on A" and the second is "'Aṣba‘yn on G". Both staves show a sequence of notes: A4, Bb4, A#4, G4, F4. The first staff has a bracket above the notes and a sequence of rhythmic values below: ½, 1½, ½. The second staff has a bracket above the notes and a sequence of rhythmic values below: ½, 1½, ½. The third staff is titled "Raṣd Dhīl on G" and shows a sequence of notes: G4, A4, Bb4, A#4, G4. It has a bracket above the notes and a sequence of rhythmic values below: 1, ½, 1½, ½.

Melodic signatures (khāṣiyāt)

- i. Fifth between D and A
- ii. Emphasize A
- iii. Third between G and Bb
- iv. Descending third from A to F
- v. Use the accidental G# to emphasize A (typically after the primary ‘uqūd have been established)

¹⁶⁷ Snoussi, *Initiation à la Musique Tunisienne*, 64.

Melodic Path (masār lahnī)

A melodic path of ṭab‘ Mḥayyr Sīkāh as demonstrated by Gharbi is shown in Figure 13 which demonstrates each of the melodic signatures associated with this mode. Note that the melodic flow of ‘Aṣba‘yn on G in phrase [5] in this mode does not typically stop on its root, G, but rests on a tone lower than G in the scale. See also bayt 3 in the song below.

Figure 13. Melodic path of ṭab‘ Mḥayyr Sīkāh by Kamel Gharbi.

Example: *yā man bisahmi al-‘ashfār* (dukhūl brāwal)

This example (Figure 14) is a zajal set to ‘īqā‘ dukhūl brāwal. A zajal is a poem that is written entirely or partially in dialect Arabic. The complete song form is similar to a standard 5-bayt muwashshah form: the first three ‘abyāt share a common melody, the fourth bayt is set to a contrasting melody and different rhyme scheme called the ṭāla‘, and the fifth bayt returns to the original melody called the rujū‘, which means “return,” but continues the new rhyme scheme established in the fourth bayt. Additionally, the third bayt immediately preceding the ṭāla‘ often

includes a variation or minor break from the original melody of the 'abyāt to prepare the new section.

Figure 14. Mḥayyr Sīkāh example, *yā man bisahmi al-'ashfār* (barwal).

īqā': dukhūl brāwal

D D T T T

[a] [b]

yā man bi-sah - mil-'a - sh fā - r maz-zaq

[a] [b]

ša-mīm fu-'ā - dī - fu-'ā - dī Qul-lī yā zayn al-'a - q - mā - r 'a-lāsh

[a] [b]

ra-dīt bi-'a - dī - bi-'a - dī Yaw-mān ta-jī yā khun-nā - r nik-mid

[a] [b]

bīk-kil - 'ā - di 'an-nak na-say - ta haq - qa al'ah -

[a] [b]

da wal - ma-wad - dal - ma-wad - da ad-dun - yā lay - sa ti - b qā wa-lā -

tad-dūm li - ḥad - dā - li - ḥad - dā

The 'abyāt, ṭāla', and rujū' are set almost entirely in the primary 'uqūd, but bayt 3 briefly changes to the secondary 'iqd 'Aṣba'yn on G to prepare the ṭāla'. In terms of melodic signatures,

the 'abyāt and the rujū' all begin with the telltale signatures of the open fifth from D to A followed by an emphasis of A. As most of the melody is made up of steps with few skips, this melody does not feature the other signatures identified above. Table 2 provides an analysis of the modal structures used in this example.

Table 2. Modal structures in *yā man bisahmi al-'ashfār*

Hemistich	[a]		[b]		
Bayt 1	yā man bisahmi al-'ashfār	∴	mazzaq ṣamīn fu'ādī		
Bayt 2	qullī yā zayn al-'aqmār	∴	ā'lāsh raḍīt bi'adī		
Bayt 3	yawmān tajī yā khunnār	∴	nikmid bīk al-'ādī		
Bayt 4	'ānnak nasayta jaffā	∴	al-'ahdī wa al-mawadda		
Bayt 5	ad-dunīyā laysa tibqā	∴	wa lā tadūm liḥaddā		
	'Abyāt (B1, B2, B3)		Ṭāla' (B4)	Rujū' (B5)	
Hemistich	[a]	[b]	[a] + [b] (both use the same melodic phrase)	[a]	[b]
'uqūd - primary - secondary - color	Mḥayyr Sikāh on D, Mḥayyr Sikāh on G	Mḥayyr Sikāh on D, 'Aṣba'yn on G (bayt 3 only)	Mḥayyr Sikāh on D (repeats melodic phrase [b] of the 'abyāt)	Mḥayyr Sikāh on D, Mḥayyr Sikāh on G	Mḥayyr Sikāh on D
Signatures (khāṣiyāt)	(i) 5 th between D and A (ii) Emphasize A			(i) 5 th between D and A (ii) Emphasize A	
Formulas (ṣiyagh)	- {D–A–G... Bb}, see masār [1]	'Aṣba'yn on G rests on a note lower than G			

Ṭab‘ Mḥayyr ‘Arāq

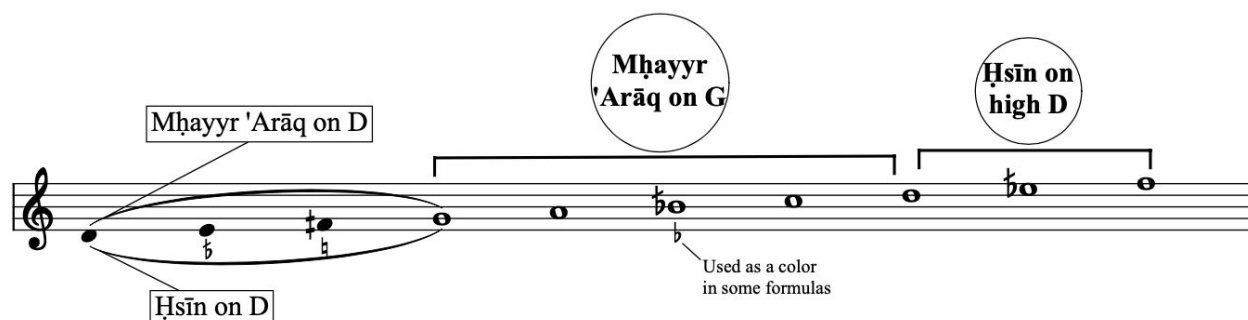


Figure 15. Scale of ṭab‘ Mḥayyr ‘Arāq.

Ṭab‘ Mḥayyr ‘Araq (Figure 15) is the second of the three so-called popular modes that did not have a *nūba* from the patrimonial repertoire. A new *nūba* was composed by Salah el-Mahdi in the 1990s which set the melodic structures of Mḥayyr ‘Arāq to the metric forms of the *ma’lūf*. Like the name for Mḥayyr Sīkāh, the name “Mḥayyr ‘Arāq” is an amalgamation of two note names from the Modern Arab Scale: *muhayyar* (high D) and ‘*Irāq* (B \flat) (the spelling of ‘Arāq is based on the local Tunisian pronunciation of this mode).

Mḥayyr ‘Arāq is notable for its range. The octave above the tonic is not considered part of this mode’s scale, though it may occur incidentally, for example, as an ornament. When used in its original popular settings the tonic of the mode is typically G, so the bulk of its melodic range spans the upper part of the Modern Arab Scale. However, Gharbi explained that when this mode is adapted to the style of *ma’lūf*, the mode is transposed down a fourth to the note D, along with all its primary and secondary ‘*uqūd*, formulas, and signatures, due to the highness of its range. This mode is presented in the conservatory with an assumed tonic of G, so the following transcriptions reflect this tonic.

Manoubi Snoussi describes the traditional affect associated with this mode: “The mode lends itself particularly to the composition of *pathétique* arias, so it is often chosen by the makers

of love songs, and by the singers of mystical hymns and panegyrics of Saints who must be proclaimed in a sentimental, tender and sad tone.”¹⁶⁸

Tonic G

Primary ‘uqūd

Secondary ‘uqūd

The ‘iqd Mazmūm on F appears sometimes as a modulation in this ṭab‘. The formula at the start of phrase [6b] in the masār below can be used to modulate to Mazmūm on F, or it can stand alone as a color within Mḥayyr ‘Arāq. The same formula is also used in ṭab‘ Raml al-Māya (see phrases [3] and [8] in the masār of that mode), of which Mazmūm on F is a primary ‘iqd and Mḥayyr ‘Arāq on G is a main secondary ‘iqd.

Melodic Signatures (khāṣiyāt)

- i. Does not ascend to the octave above the tonic (high G)
- ii. Emphasize the note B♭
- iii. Interval of a fourth between G and C
- iv. Uses B♭ as a color

¹⁶⁸ Snoussi, *Initiation à la Musique Tunisienne*, 62.

Melodic Path (masār lahni)

A melodic path of ṭab‘ Mḥayyr ‘Arāq is shown in Figure 16 as performed by Gharbi which demonstrates each of the melodic signatures associated with this mode. Note that phrases containing Mḥayyr ‘Arāq on D only occur in the middle of a melodic phrase amidst other ‘uqūd and do use that ‘iqd’s root note D. Additionally, this masār demonstrates that the highest pitch in the mode is high F and does not arrive to the octave above the tonic on high G. Phrase [6] was performed as one continuous phrase, but has been divided into two parts [a] and [b] for purposes of analysis.

Figure 16. Melodic path of ṭab‘ Mḥayyr ‘Arāq by Kamel Gharbi.

Mḥayyr 'Arāq on G

[1] [2] [3]

(iii) (ii) (ii) (ii)

Hṣīn on high D **Mḥayyr 'Arāq on G**

[4] [5] [6]

Mḥayyr 'Arāq on D **Mḥayyr 'Arāq on G**

(iii) (ii) [7]

Hṣīn on high D **Mḥayyr 'Arāq on G** **Mḥayyr 'Arāq on D**

[8] (ii)

Example: *al-kawnu 'ila jamālakum* (barwal)

This example (Figure 17) uses the same strophic melody for each of the four verses, and is set in the lighter 'iqā' barwal. There are a total of four melodic phrases spanning two cycles of barwal each. Each hemistich is sung over two phrases. Phrases [a₁] and [b₁] are answered by [a₂] and [b₂], respectively, and the texts of the latter phrases use only a single repeating word from the ends of both hemistiches (compare the lyrics in the transcription to the text of the poem found in Table 3 below). The structure of the phrases happens to correlate with the pattern high → middle → low → middle, based on the relative positions of their 'uqūd in the scale: Ḥsīn on high D (high) → Mḥayyr 'Arāq on G (middle) → Mḥayyr 'Arāq on D (low) → Mḥayyr 'Arāq on G (middle).

Figure 17. Mḥayyr 'Arāq example, *al-kawnu 'ilā jamālakum* (barwal).

īqā': barwal

D T T

BAYT 1	al - kaw - nu 'i - lā	ja-mā - la - ku - m	mu - shtā - qu	mu - shta - qu
BAYT 2	min 'ain - a yā sā -	da-tī tu-rā	ṭay - nit - ku - m	ṭay - nit - ku - m
BAYT 3	yā mā - lik - a muh -	ja-tī ta-ra -	faq bil - Lah	faq bil - Lah
BAYT 4	rū - ḥī 'ām - sat	wa 'aṣ - ba - ha - t	fī dhil - la - h	fī dhil - la - h

[b₁] [b₂] *last time rallentando.....*

wal 'ā	la mu kul -	lu hu - la kum	'u - shā - qu	'u - shā - qu
mā 'aj -	ma - la - hā	ta - bā - rak Al - lah	khal - lā - qu	khal - lā - qu
lā bud -	da li - kul -	li 'ā - shi - qa	min zal - lah	min zal - lah
lā ḥaw -	la wa	lā quw - wa - ta 'il - lā	bil - lah 'il - lā	bil - lah

Table 3. Modal structures in *al-kawnu 'ilā jamālakum*.

Hemistich	[a]	[b]		
Bayt 1	al-kawnu 'ilā jamālakum mushtāqu	∴ wa al-‘ālamu kulluhu lakum ‘ushāqu		
Bayt 2	min 'ayn yā sādatī turā ṭaynitkum	∴ mā 'ajmalahā tabārak Allah al-khalāqu		
Bayt 3	yā mālik muhjatī turafaq billah	∴ lā budda likulli 'āshqa min zallah		
Bayt 4	rūḥī 'amsat wa 'aṣbaḥat fī dhillah	∴ lā ḥawla wa lā quwwata 'illā billah		
Phrase	[a ₁]	[a ₂]	[b ₁]	[b ₂]
Text	Most of hemistich [a]	Last 1-2 words of hemistich [a]	Most of hemistich [b]	Last 1-2 words of hemistich [b]
'uqūd - primary - secondary - <i>color</i>	Ḥsīn on high D	Mḥayyr 'Arāq on G	Mḥayyr 'Arāq on D (stops on the tonic G)	Mḥayyr 'Arāq on G (stops on the tonic G)
Signatures (khāṣiyāt)		(ii). Emphasize B♯		
Formulas (ṣiyāgh)	Compare with masār [4]		- {G-F♯-E-F♯-G}, see the cadence at the end of masār [8].	

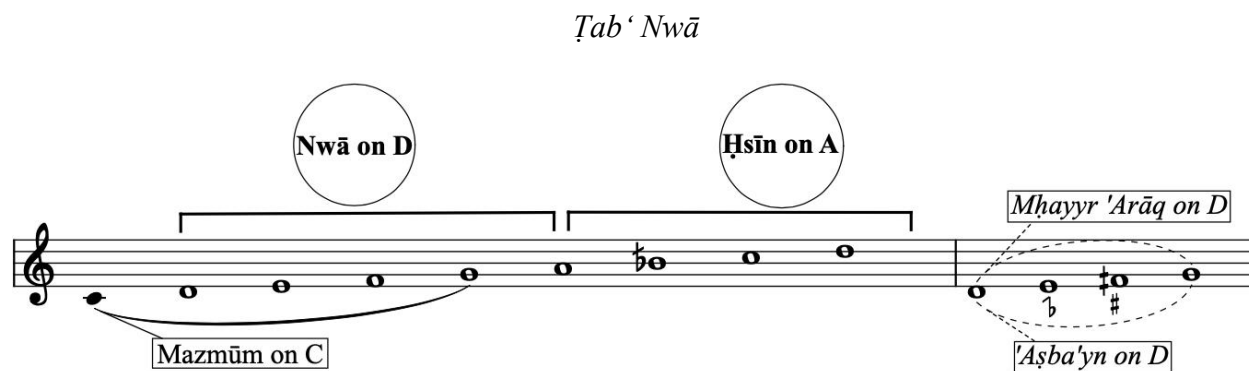


Figure 18. Scale of ṭab‘ Nwā.

Ṭab‘ Nwā (Figure 18) is one of the ṭubū‘ that is noted for its inclusion of a pentatonic-like color, which occurs in the upper part of the scale in Ḥsīn on A by skipping the note B \flat . Two versions of ‘iqd Ḥsīn are presented below demonstrating the two different colors. The tonic ‘iqd Nwā on D shares the same intervals as ‘iqd Mḥayyr Sīkāh on D. Mḥayyr ‘Arāq on D and ʿAṣbaʿyn on D are two important modulations in this mode.

The word “nwā” is the dialectical pronunciation of “nawā,” which is the name of the note G in the Modern Arab Scale. Manoubi Snoussi describes a variety of folk beliefs associated with this mode. On the one hand, it was believed to have “the power to provoke the separation of friends,” thus it was “struck by a sort of prohibition, which we like, moreover, to violate with pleasure.”¹⁶⁹ Ṭab‘ Nwā also had “the reputation of causing a tear of sadness to flow from the eye of the camel, which reminds him of his state of servitude and his humiliation.”¹⁷⁰ Additionally, the meaning of the word nawā is estrangement or remoteness, “which, consequently, awakens the feeling of nostalgia, [and] contributes to reinforce the idea of sadness attached to this mode.”¹⁷¹

¹⁶⁹ Snoussi, *Initiation à la Musique Tunisienne*, 54.

¹⁷⁰ Ibid.

¹⁷¹ Ibid.

Tonic D

Primary ‘uqūd

The image shows two musical staves. The first staff is titled "Nwā on D" and contains a sequence of notes: D4, C4, G3, F3, D3. Below the notes are rhythmic values: 1, 1/2, 1, 1. A bracket spans the entire sequence. The second staff is titled "Ḥsīn on A" and contains a sequence of notes: A4, G4, F4, E4, A3. Below the notes are rhythmic values: 3/4, 3/4, 1. A bracket spans the entire sequence. Below this staff is a second staff for "Ḥsīn on A" with notes: A3, G3, F3, E3, A2. Below these notes are rhythmic values: 1 1/2, 1.

Secondary ‘uqūd

The image shows three musical staves. The first staff is titled "Mazmūm on C" and contains a sequence of notes: C4, B3, G3, F3, C3. Below the notes are rhythmic values: 1, 1, 1/2, 1. A long slur covers the entire sequence. The second staff is titled "Mḥayyr 'Arāq on D (modulation)" and contains a sequence of notes: D4, C4, B3, A3, D3. Below the notes are rhythmic values: 1, 3/4, 3/4. A long slur covers the entire sequence. The third staff is titled "'Aṣba'yn on D (modulation)" and contains a sequence of notes: D4, C4, B3, A3, D3. Below the notes are rhythmic values: 1/2↑, 1 1/2↓, 1/2. A long slur covers the entire sequence.

Mazmūm on C, and stopping on the note C, are important signatures of this mode.

Mḥayyr ‘Arāq and ‘Aṣba‘yn on D are modulatory colors of the mode, and they are sometimes explored with adjacent ‘uqūd like Mḥayyr ‘Arāq and Mḥayyr Sīkāh on G (see the masār phrases [12] through [16] below).

Melodic Signatures (khāṣiyāt)

- i. Third between C and A (creates pentatonic signature)
- ii. Third between low C and E
- iii. Emphasize and stop on low C

Melodic Path (masār lahni)

A transcription of a masār for ṭab‘ Nwā as performed by Gharbi is shown in Figure 19. There are several recurring formulas in the masār that are signatory of this mode. The “pentatonic” Ḥsīn on A occurs twice at phrases [1] and [6], and both are followed by the same Nwā formula {G–F–G–F–A...}. The Nwā phrases and their cadences are all similar to one

another, and in this masār they all include the formula {A–G–A–G–F–E–D}. In phrase [8] the Mazmūm pattern is a transposition of the original Mazmūm formula (what Gharbi likes to call the “good Mazmūm”). In many transcriptions this accidental is written as F#, but the tuning is really performed as the slightly reduced F \sharp . This tuning is borrowed from the original Mazmūm formula which uses the slightly reduced B \sharp instead of B \natural (see Mazmūm masār phrase [3]).

Figure 19. Masār of ṭab‘ Nwā by Kamel Gharbi.

The musical score consists of six staves of music in a single system, each containing numbered phrases. The notation is in treble clef with a key signature of one flat (B-flat). Brackets above the staves indicate the tuning for groups of phrases: 'Ḥsīn on A' (phrases 1-2), 'Nwā on D' (phrases 3-5), 'Mazmūm on C' (phrases 6-8), and 'Nwā on D' (phrases 9-10). Individual phrases are also labeled with their respective tunings: [11] *Mḥayyr 'Arāq on D*, [12] *'Aṣba'yn on D*, [13] *Mḥayyr 'Arāq on G*, and [14] *Mḥayyr Sīkāh on G*. Rhythmic patterns are indicated by (i), (ii), and (iii) below the notes. The score includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs.



Example: *jar ar-rabāb Rhāwī* (barwal)

The text of this example (Figure 20) is based on a poem written at the end of the eighteenth century which names each of the thirteen classical ṭubū‘ in their canonical order, plus a fourteenth mode called Rhāwī at the beginning of the poem. This text is not included in Salah El-Mahdi’s compilation of nūba Nwā in the sixth volume of *al-Turāth*,¹⁷² but a different compilation of nūba Nwā by Zied Gharsa, a contemporary shaykh of ma’lūf, includes this song as the third barwal.¹⁷³

The poem is a celebration of the ṭubū‘. All thirteen modes are named in the canonical order in which each of their nūbāt should be performed. In addition, a fourteenth mode, Rhāwī, appears in the opening line of the poem *jarr ar-rabāb rhāwī* [the rabāb plays Rhāwī]. “Rahāwī” is a mode that is named in D’Erlanger’s collection of Tunisian ṭubū‘,¹⁷⁴ but it is not known as a contemporary Tunisian ṭab‘. According to Gharbi, some think Rhāwī is a long-lost mode and its nūba has been forgotten, but he is skeptical of this because he thinks it is too remarkable that an entire nūba should be lost in such a relatively short period of time. Instead, he believes that Rhāwī is the lower ‘iqd beneath the tonic of ṭab‘ Dhīl, which also happens to be the next mode mentioned in the poem.

¹⁷² Salah El-Mahdi, *Al-turāth al-mūsīqā al-tūnisiyya*, vol. 6, (Tunis, TN: Wizāra al-Shu‘ūn al-Thaqāfiyya) 60-69.

¹⁷³ “Al-Nūbat Al-Nwā,” Al-Rashidiyya, accessed May 2, 2021, <http://www.rashidiyya.tn/ar/b/73/>.

¹⁷⁴ Rudolph D’Erlanger, *Al-Mūsīqā Al-‘Arabīyya*, trans. Mohamed al-Asad Quraya (Tunis, TN: Sūtimīdiyā, 2018): 367.

Figure 20 Nwā example, *jar ar-rabāb Rhāwī* (barwal).

'īqā' barwal

D T T

BAYT 1	jarr - ra - bā - b - ar - Rhā - wī - bi Dhīl qal - bī - kā - wī
BAYT 3	ar - Raṣd u Ra - ml - Mā - ya - zīd an - Nwā fī - ghā - ya
BAYT 5	ar - Ram-l ḥay - nit - na - gha-m 'aal-'Isb - hā - ni yi-sal - lim

BAYT 2	'a - mal - 'A-rāq yi - sā - wī Sī kāh ma' - laH sī - n
BAYT 4	al - 'As - a - ba' - y - nid-wā - yā Raṣd adh - Dhīl y aḥ yi - nī
BAYT 6	Maz - mūm - bī - hi - n ta - m - mim Mā - ya fil - fa - ṣl - ī - n

Melodically, the song form is made up of four phrases that each last two cycles of 'īqā' barwal. Each hemistich corresponds to one phrase length, so two 'abyāt complete one cycle through the song form. The melody is thus performed three times to complete the entire form of six 'abyāt. Like the barwal *al-kawnu 'ilā jamālakum* presented in Mḥayyr 'Arāq, the progression of 'uqūd is high (Ḥsīn on A) → middle (Nwā on D) → low (Mazmūm on C) → middle (Nwā on D). Phrase [b₁] is identified as Mazmūm on C, but the phrase does not function as a typical phrase in Mazmūm since its root note C is only used as a passing tone rather than a resting tone.

Finally, this song demonstrates an example of a melody that is constructed of several melodic formulas (*ṣiyagh*) associated with the *ṭab'*, but no signatures (*khāṣiyāt*) are used, illustrating why the two concepts are important to distinguish for the purposes of *ṭab'* analysis. The conventional explanation is that slower 'īqā'āt, especially *bṭayḥīya*, provide ample room for exploring the mode's nature, signatures, and nuances that are not possible in lighter 'īqā'āt like

barwal where melodic simplicity is preferable. See Table 4 for an analysis of this song's modal structures.

Table 4. Modal structures in *jarr ar-rabāb Rhāwī*

Hemistich	[a]	[b]		
Bayt 1	jarr ar-rabāb ar-Rhāwī	∴ bidh-Dhīl qalbī kāwī		
Bayt 2	'amā al-'Arāq yisāwī	∴ Sīkāh ma' al-Hsīn		
Bayt 3	ar-Raṣd wa Raml al-Māyah	∴ zīdī an-Nwā fī ghāyah		
Bayt 4	al-'Aṣba'yn dwāyā	∴ Raṣd al-Dhīl yaḥyiynī		
Bayt 5	ar-Raml ḥīni tnaghgham	∴ 'al-Iṣbahān yisāllim		
Bayt 6	Mazmūm bīhi ntammim	∴ Māyah fī al-faṣlīn		
Phrase	[a ₁]	[b ₁]	[a ₂]	[b ₂]
Text	Hemistich [a], Bayt 1, 3, 5	Hemistich [b], Bayt 1, 3, 5	Hemistich [a], Bayt 2, 4, 6	Hemistich [b], Bayt 2, 4, 6
'uqūd - primary - secondary - color	Hsīn on A	Nwā on D	Mazmūm on C	Nwā on D
Signatures (khāṣiyāt)				
Formulas (ṣiyagh)	{C–Bḥ–C–Bḥ}, see masār [6]	{G–A–G–F–E–D} See masār [1, 3, 7, 9, 16]	{E–E–E–E–D} See masār [2]	{F–G–F–A–G–A– G–F–E–D} See masār [4, 10, 17]

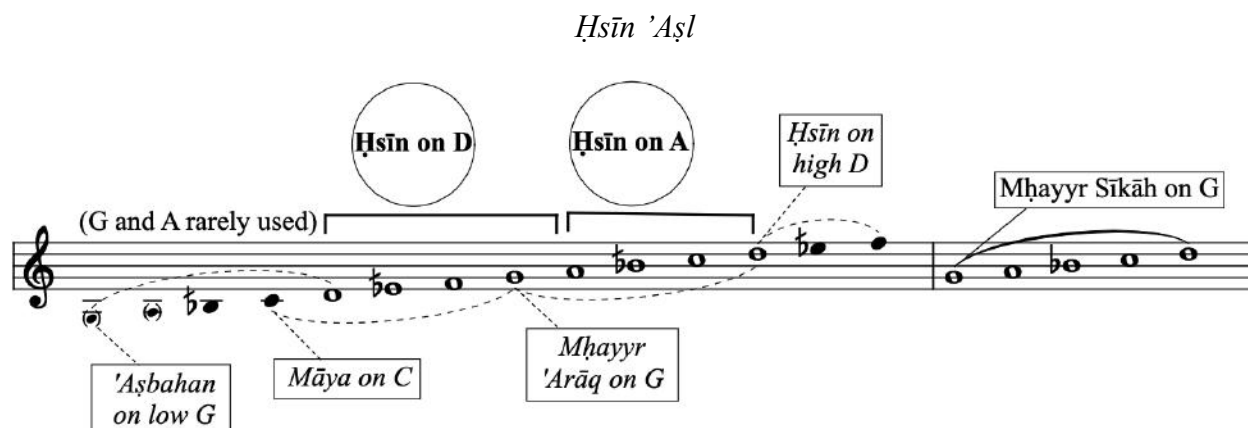


Figure 21. Scale of Ḥsīn 'Aṣl.

Ḥsīn is a Tunisian dialect pronunciation of Ḥusayn.¹⁷⁵ Ḥusaynī is the note A in the Modern Arab Scale. The interval pattern of 'iqd Ḥsīn ($\frac{3}{4}$ – $\frac{3}{4}$ –1) corresponds with the eastern Arab jins Bayātī, and the primary scale of Ḥsīn corresponds with the scale of maqām Ḥusaynī.¹⁷⁶ In addition to the large body of repertoire to be found in nūba Ḥsīn, popular and religious songs are also commonly set in this mode.

This ṭab' is notable for being one of the only two ṭubū' in the ma'lūf with modes that are designated root ('aṣl) and branches (*furū'*). The primary mode is Ḥsīn 'Aṣl (Figure 21) and its two branches are Ḥsīn Ṣabā and Ḥsīn 'Ajam which each contain unique 'uqūd and signatures, while Ḥsīn 'Aṣl does not have as many signatures as the branch modes. Thus, when listening to an example in Ḥsīn, the primary mode Ḥsīn 'Aṣl should be the assumed mode unless signatures or 'uqūd from the branch modes are used. The primary 'iqd Ḥsīn on D appears in all three modes, but it is used differently in all three

Each of these three modes will be considered separately. A transcription of an exercise composed by Gharbi which uses all three modes in a single melodic line for illustrative purposes

¹⁷⁵ Snoussi, *Initiation à la Musique Tunisienne*, 50.

¹⁷⁶ El-Mahdi, *Al-Turāth*, vol. 8, 19.

is presented at the end of the treatment of Ḥsīn ‘Ajām. A similar exercise is given by Salah El-Mahdi in the eighth volume of *al-Turāth*.¹⁷⁷ Finally, Ḥsīn belongs to a greater “Ḥsīn family” of modes which (nearly) share the same tonic and scale. This family includes the ṭubū‘ Raml al-Māya and ‘Arāq, which will immediately follow.

According to Gharbi, Ḥsīn ‘Aṣl does not have many khāṣiyāt because it “is the main ṭab‘. When we pass to the *furū‘* [branches], we will find other khāṣiyāt because they depend on those khāṣiyāt.” Similarly, compared to the other ṭubū‘ in the Ḥsīn family which share the same scale, Ḥsīn has relatively few signatures. The other ṭubū‘, ‘Arāq and Raml al-Māya, are more clearly distinguished from Ḥsīn because they have more discreet signatures. Thus Ḥsīn ‘Aṣl has a bit more freedom compared to its branches or compared to the other modes within this family.

This begs the question how Ḥsīn can even be differentiated from its eastern Arab correlates, maqām Bayātī and maqām Ḥusaynī, if it generally lacks melodic signatures. Gharbi explained that it can be differentiated from the sharqī maqāmāt because of the general melodic approach used in Tunisian ma’lūf as a whole. According to him, “using this *gamme* [scale] with Tunisian musical language we find Ḥsīn.”

In the scale of this mode the two lowest notes, G and A, are rarely used. See “Secondary ‘uqūd” below for further discussion.

Tonic D

Primary ‘uqūd

¹⁷⁷ El-Mahdi, *Al-Turāth*, vol. 8, 27.

Secondary ‘uqūd

Mḥayyr Sīkāh on G: 1 ½ 1 1

Māya on C: 1 ¾ ¾ 1

Mḥayyr 'Arāq on G: 1 ¾ ¾ 1

Ḥsīn on high D: ¾ ¾

'Aṣbahān on low G: 1 ¾ ¾ 1

According to Gharbi, there has been disagreement about whether Māya is truly a secondary ‘iqd. It is argued that the note C only functions as a resting tone, and it does not always follow that the use of C as a resting tone means that there is an ‘iqd based on C. However, Gharbi explained, in the nūba there are melodic signatures associated with Māya that justify the presence of that ‘iqd. It is also noteworthy that there are several other ‘uqūd which share the same interval pattern as Māya (Dhīl, Raṣd Dhīl), so the presence of Māya’s formulas eliminate these others as possibilities.

Two secondary ‘uqūd that are rare are the Ḥsīn trichord on high D and ‘Aṣbahān on low G. According to Gharbi, these two are included primarily to complete the ambitus of the scale for Ḥsīn. This upper Ḥsīn is “less important because generally we sing Ḥsīn between Do and Re,” and rarely ascend passed high D (Re). In the lowest ‘iqd, ‘Aṣbahān on low G, he stated that “rarely we go to the bottom part for stopping on *sol* [low G].... The ambitus is above all *do-si-do-si-do-re* [C–B♭–C–B♭–C–D], but we don’t go to *la*, to *sol*, in the Ḥsīn ‘Aṣl.” According to Manoubi Snoussi, “before the final rest on the tonic, we sometimes touch, in the closing cadence, the B and the C immediately below, the B being, of course, reduced by a quarter of a tone.”¹⁷⁸

¹⁷⁸ Snoussi, *Initiation à la Musique Tunisienne*, 51.

Melodic Signatures (khāṣiyāt)

- i. Emphasize A
- ii. Stop on the subtonic C
- iii. F is sometimes a resting tone

Sometimes melodies in Ḥṣīn 'Aṣl stop on F, even though this is primarily a signature of Ḥṣīn Ṣabā. According to Gharbi this has been used as a justification for the existence of Mazmūm on F as a secondary 'iqd. However, those phrases do not melodically embody the nature of Mazmūm, so instead they are considered phrases of Ḥṣīn with a stop on F.

Melodic Path (masār al-laḥnī)

A melodic path of Ḥṣīn 'Aṣl is shown in Figure 22 as performed by Gharbi. The use of Māya in phrase [6] is a “good Māya” that demonstrates characteristic melodic signatures. The ornaments used at the end are also important effects in Ḥṣīn and, combined with the melodic formulas used for each of the 'uqūd, help convey the overall sense of the “Tunisian musical language” of this mode which distinguishes it from analogous scales in other modal traditions, such as maqām Bayātī.

Figure 22. Melodic path of Ḥṣīn 'Aṣl by Kamel Gharbi.

The musical notation for Figure 22 is as follows:

- Staff 1:**
 - Section 1: **Ḥṣīn on D** (measures 1-10). Phrase [1] is marked above the first measure.
 - Section 2: **Ḥṣīn on A** (measures 11-15). Phrase [2] is marked above measure 11, and phrase [3] is marked above measure 13.
- Staff 2:**
 - Section 3: **Mḥayyr 'Arāq on G** (measures 16-20). Phrase [4] is marked above measure 16.
 - Section 4: **Mḥayyr Sīkāh on G** (measures 21-25). Phrase [5] is marked above measure 21.

Ornaments (i) are indicated below the notes in measures 10, 16, and 25.



Example: *yā qalbī 'utruki almiḥna* (barwal)

The example shown in Figure 23 is the third barwal of nūba Ḥsîn in Salah El-Mahdi's compilation.¹⁷⁹ Its form is extended compared to previous brāwal, with additional phrases and tarannumāt. The poem is made up of four 'abyāt, while a complete song form encompasses two 'abyāt. The first bayt is considerably longer than the second because the first hemistich is repeated using different melodic lines, and is interspersed with phrases of tarannumāt. The text of the written poem was adapted to the actual singing conventions used (for example: *mil-qarīb* instead of *min al-qarīb*). See Table 5 for an analysis of this song's modal structures.

Figure 23. Ḥsîn 'Aṣl example, *yā qalbī 'utruki al-miḥna*.

'Iqā' barwal

D T T

[a₁] [c₁]


[BAYT 1] yā qal - bī 'u - tr - u - kil - mi - ḥ - na yā la lā nu yā -
 [BAYT 3] fa - rja Al-lah qa - rī - b 'u - m - da

[a₁']

la lā la lā — yā - qal - bī wa tr - u - kil mi - ḥ - na
 fa - rja Al-lah qa - rī - b 'u - m da


¹⁷⁹ Salah El-Mahdi, *Al-turāth al-mūsīqā al-tūnisiyya*, vol. 5 (Tunis, TN: *Wizāra al-Shu'ūn al-Thaqāfiyya* [Ministry of Cultural Affairs], 1961): 52.

[c₂] [b₁]




yā la lā nu yā la lā - la lā wit - han - nā wa ṭī - b
'a - qrab mil - qa rī - b

[a₂]



it - han - nā wa ṭī - b **BAYT 2** lā ta - ḥ-zan 'a - lā mā
'a - qrab mil - qa - rī - b **BAYT 4** Al - lah hi lā ta-dū - m

[b₂]



fā - t ā - hi yā - sī - dī fa - r - ja Al-lah qar-īb
shi - ddah ā - hi yā - sī - dī wi - d-dun - y - ā na ṣīb

Table 5. Modal structures in *yā qalbī 'utruki al-miḥna*.

Hemistich	[a]		[b]		[c]	tarannumāt	
Bayt 1	yā qalbī 'utruki al-miḥnah	∴	wa 'athannā waṭīb		Yā lalānu		
Bayt 2	lā taḥzan 'alā māfāt	∴	farja Allah qarīb		Yā lalā lalā		
Bayt 3	farja Allah qarīb 'umdah	∴	'āqrab min al-qarīb		Āhi yā sīdī		
Bayt 4	wa Allahi lā tadūm shiddah	∴	wa ad-dunyā naṣīb				
Phrase	[a ₁]	[c ₁]	[a ₁ ']	[c ₂]	[b ₁]	[a ₂]	[b ₂]
Text	Bayt 1a Bayt 3a	tarannumāt	Bayt 1a Bayt 3a	tarannumāt	Bayt 1b Bayt 3b	Bayt 2a Bayt 4a	tarannumāt + Bayt 2b tarannumāt + Bayt 4b
'uqūd - primary - secondary - color	Hsīn D, <i>Māya C</i>	Hsīn A	Hsīn A, Hsīn D, <i>Māya C</i>	<i>Māya C</i>	Hsīn D	Hsīn D, <i>Māya C</i>	Hsīn D
Signatures (khāṣiyāt)	(i) Emphasize A (ii) Stop on C		(i) Emphasize A (ii) Stop on C			(i) Emphasize A (ii) Stop on C	
Formulas (ṣiyāgh)	{G–F–G– A–F}, See masār [7]	{C–Bḥ–C– Bḥ–C–A}, See masār [2] and [3]	{G–F–G– A–F}, See masār [7]			{G–F–G– A–F}, See masār [7]	
'Iqā' barwal	3 cycles	2 cycles	3 cycles	2 cycles	4 cycles	3 cycles	3 cycles

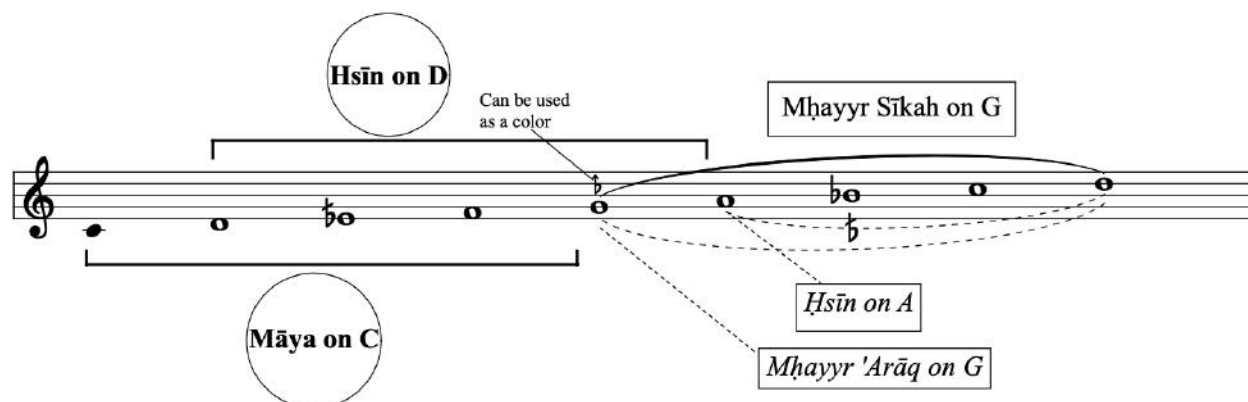
Ḥsīn Ṣabā

Figure 24. Scale of Ḥsīn Ṣabā.

Ḥsīn Ṣabā (Figure 24) takes its name from the eastern Arab jins Ṣabā whose intervals are $1-\frac{3}{4}-\frac{3}{4}-\frac{1}{2}$. ‘Iqd Ṣabā has already appeared as an important color in Mazmūm. However, in Ḥsīn Ṣabā, sometimes the note G is lowered, which produces a Ṣabā-like quality, but ‘iqd Ṣabā is ironically not prominent enough to be included in the main scale of this mode. Rather, the most telltale signature of this mode is the emphasizing and stopping on the note F. The only ‘uqūd that are needed to establish the tonality of Ḥsīn Ṣabā are Ḥsīn on D and Māya on C, which means the primary parts of the mode exist in a relatively small range between C and A.

According to Snoussi, the Tunisian Ṣabā is quite distinct from the eastern Arab Ṣabā because the G is tuned significantly higher—as high as G^{\flat} —which leads Arab musicians from the east to call the Tunisian variety by a different name, *rakb*, meaning “to ride,” as in a caravan.¹⁸⁰ Gharbi mentioned in passing that the G in the Tunisian Ṣabā is raised, but continued referring to it as *sol bemol* [G^{\flat}]. Salah El-Mahdi does not mention this pitch, or ‘iqd Ṣabā, at all in his description of Ḥsīn Ṣabā, and the scale he presents mirrors the one shown above.¹⁸¹ However, D’Erlanger’s scale places ‘iqd Ṣabā in the primary scale for this mode and the

¹⁸⁰ Snoussi, *Initiation à la Musique Tunisienne*, 59-60.

¹⁸¹ El-Mahdi, *Al-Turāth*, vol. 8, 19, 27.

accompanying improvisation transcription prolifically highlights this ‘iqd (perhaps erroneously, or illuminating an out-of-date practice for this mode).¹⁸²

In Ḥsīn Ṣabā, ‘iqd Māya on C becomes a primary ‘iqd, and Mḥayyr Sīkah on G has increased prominence compared to Ḥsīn Aṣl. The second part of the scale above the note A or B \flat is not very important to the identity of this branch. This helps to further distinguish this mode from the other branch, Ḥsīn ‘Ajām, which makes greater use of the upper part of the scale. The khāṣiyāt and melodic formulas, ultimately, are the most important for distinguishing Ḥsīn Ṣabā.

Tonic D

Primary ‘uqūd

Two musical staves in treble clef. The first staff is titled "Ḥsīn on D" and shows a scale starting on D (the second line). The notes are D, E, F \flat , G, A, B \flat . Below the notes are the rhythmic values 3/4, 3/4, and 1. The second staff is titled "Māya on C" and shows a scale starting on C (the first line). The notes are C, D, E, F \flat , G, A. Below the notes are the rhythmic values 1, 3/4, 3/4, and 1. Brackets above each staff indicate the span of the scale.

Secondary ‘uqūd

Three musical staves in treble clef. The first staff is titled "Mḥayyr Sīkah on G" and shows a scale starting on G (the second space). The notes are G, A, B \flat , C, D, E. Below the notes are the rhythmic values 1, 1/2, 1, and 1. The second staff is titled "Mḥayyr 'Arāq on G; Ḥsīn on A" and shows a scale starting on G (the second space). The notes are G, A, B \flat , C, D, E. Below the notes are the rhythmic values 1, 3/4, 3/4, and 1. The third staff is titled "Ṣabā on D" and shows a scale starting on D (the second line). The notes are D, E, F \flat , G, A, B \flat . Below the notes are the rhythmic values 3/4, 3/4, and 1/2 with an upward-pointing arrow. Brackets above each staff indicate the span of the scale.

Signatures (khāṣiyāt)

- i. Emphasize and stop on F
- ii. Stop on C
- iii. Raised G \flat is a possible color

¹⁸² D'Erlanger, *Al-Mūsīqā al-'Arabiyya*, 372.

Melodic Path (masār laḥnī)

A melodic path of Ḥsīn Ṣabā as performed by Gharbi is shown in Figure 25 which demonstrates each of the melodic signatures associated with this mode. This masār only demonstrates the primary ‘uqūd and signatures for this mode and does not explore every possible color.

Figure 25. Melodic path of Ḥsīn Ṣabā by Kamel Gharbi.

The figure displays two staves of musical notation in G major (one sharp). The first staff is labeled 'Ḥsīn on D' and contains two phrases. The first phrase, marked with a bracket and '[1]', starts on D4 and ends on D4, with a fermata below it labeled '(i)'. The second phrase, marked with a bracket and '[2]', starts on D4 and ends on D4, with a fermata below it labeled '(i)'. The second staff is labeled 'Māya on C' and contains two phrases. The first phrase, marked with a bracket and '[3]', starts on C4 and ends on C4, with a fermata below it labeled '(i)'. The second phrase, marked with a bracket and '[4]', starts on C4 and ends on C4, with a fermata below it labeled '(ii)'. A third phrase, marked with a bracket and '[4]', starts on C4 and ends on C4, with a fermata below it labeled '(i)'. The mode 'Ḥsīn on D' is indicated above the second phrase of the second staff.


Example: *zād an-nabī wa farḥanā bīhi* (dukhul brāwal)

According to Gharbi, the most well-known melody set in Ḥsīn Ṣabā is a popular religious song used in weddings called, *zād an-nabī wa farḥanā bīhi*. The opening bayt is excerpted in Figure 26. The tune demonstrates many of the above qualities. This theme is notable for using only the primary ‘uqūd, Ḥsīn on D and Māya on C, thus its relatively limited melodic range is mostly between C and A. More importantly, the theme lacks any stop on the tonic D. Instead, the two stopping tones are C and F, highlighting those signatures associated this mode.

Figure 26. Ḥsīn Ṣabā example 1, *zād an-nabī wa farḥanā bīhi* (dukhūl brāwal)

ḥiqā' dukhul brawal

D D T D T



zād an-na - bī wa far - ha - na bī - hi ṣa - la - wa 'a - lī

yā 'ā - sh - qīn - a ra - ṣū - l lī al-la - ṣa - la - wā 'a - lī - h

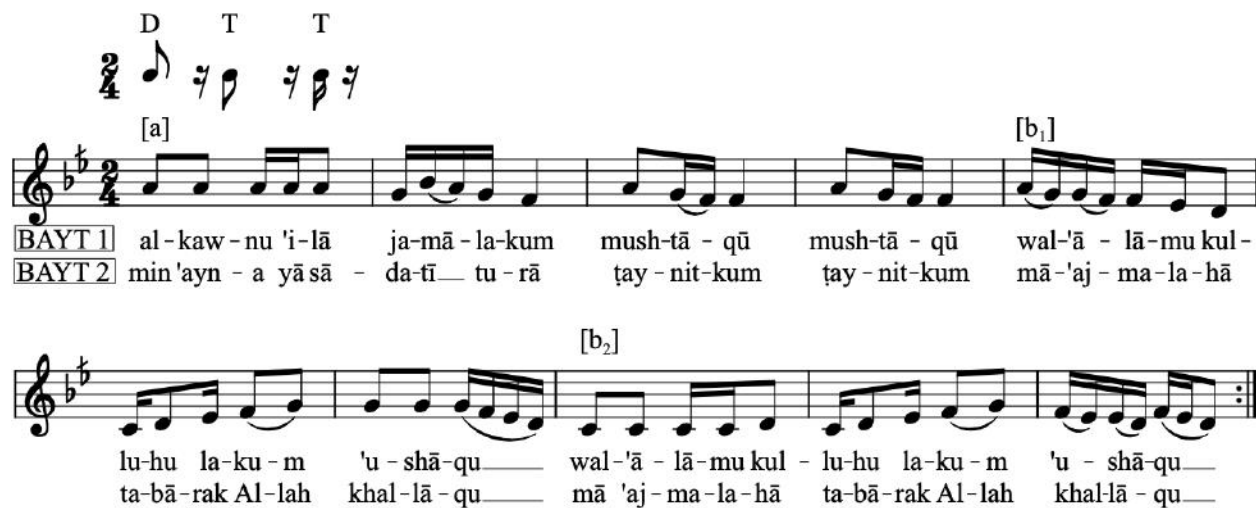
Example: *al-kawnu 'ilā jamīlakum mushtāqu* (barwal)

From the ma'lūf repertoire, the text of *al-kawnu 'ilā jamīlakum mushtāqu* is set to Ḥsīn Ṣabā (see Figure 17 for an example of the same poem set to barwal in Mḥayyr 'Arāq above). An excerpt from this example is shown in Figure 27.

Figure 27. Ḥsīn Ṣabā example 2, *al-kawnu 'ilā jamīlakum mushtāqu* (barwal).

ḥiqā' barwal

D T T



[a] [b₁]

BAYT 1 al-kaw-nu 'i-lā ja-mā-la-kum mush-tā-qū mush-tā-qū wal-'ā-lā-mu kul-

BAYT 2 min 'ayn-a yā sā-da-tī tu-rā ṭay-nit-kum ṭay-nit-kum mā-'aj-ma-la-hā

[b₂]

lu-hu la-ku-m 'u-shā-qu wal-'ā-lā-mu kul-lu-hu la-ku-m 'u-shā-qu
ta-bā-rak Al-lah khal-lā-qu mā-'aj-ma-la-hā ta-bā-rak Al-lah khal-lā-qu

The phrase structure and rhythmic formulas of this barwal closely mirror those found in the melody of the barwal of the same text shown in Mḥayyr ‘Arāq above (see Figure 17). There is a constant emphasis of the note F, which is also used as a resting tone throughout phrase [a]. The use of B^b in the second barwal cycle confirms that the primary tonality does not derive from Ḥsīn ‘Aṣl, which would instead use Bⁿ. Phrase [a] is entirely in the ‘iqd Ḥsīn on D, although only its upper notes are used, with the note F functioning as the resting tone rather than the tonic D.

Both [b] phrases prioritize the lower part of the scale. The note C is used as a subtonic at [b₁], functioning more as a lower neighbor of the tonic D, while ‘iqd Māya on C is referenced initially by the five-note descending pattern {G–F–E^b–D–C} at the end of [b₁] and the repeating use of C at the start of [b₂]. The tonic D finally functions as a resting tone in the last barwal cycle of [b₂].

Both of these examples illustrate that not all ‘uqūd associated with a mode need to be used to convey the essential nature of that mode. In the case of Ḥsīn Ṣabā, only the two primary ‘uqūd are necessary, and melodies do not need to ascend to the highest parts of the theoretical scale. Ḥsīn Ṣabā is most clearly identified by the emphasis and stopping on the note F as well as the prominence of Māya on C. The actual Ṣabā color of G^b is not used in either of these examples, or in the masār.

Ḥsīn ‘Ajām

Figure 28. Scale of Ḥsīn ‘Ajām.

Like Ḥsīn Ṣabā, Ḥsīn ‘Ajām (Figure 28) takes its name from a jins found in the eastern Arab maqāmāt, jins ‘Ajām, whose intervals are $1-1-\frac{1}{2}-1$ (analogous to the first five notes of a Western major scale). ‘Iqd ‘Ajām occurs on the note high B \flat and its theoretical range spans only the trichord B \flat -C-D. The Arabic name for the note high B \flat is also ‘Ajām, so colloquially this ‘iqd is referred to in Arabic as ‘Ajām ‘Ajām.

Additionally, Ḥsīn ‘Ajām shares the same primary scale as Ḥsīn Ṣabā. The main differences between them are in their melodic signatures: Ḥsīn ‘Ajām places great emphasis on the note high B \flat and the upper part of the scale, while Ḥsīn Ṣabā places greater emphasis on F and the middle-to-lower part of the scale.

Primary ‘uqūd

Mḥayyr Sīkah on G is a primary ‘iqd because of its close tonal relation to the ‘Ajam trichord. However, this is only labeled Mḥayyr Sīkah because of its interval pattern 1– $\frac{1}{2}$ –1–1. It does use of any melodic signatures associated with ṭab‘ Mḥayyr Sīkah.

Secondary ‘uqūd

Māya on C “Mazmūm” on F Ḥsīn on high D

Mḥayyr ‘Arāq on G; Ḥsīn on A

Māya on C remains an important secondary ‘iqd. Three possible secondary ‘uqūd with similar tonalities are Ḥsīn on high D, Mḥayyr ‘Arāq on G, and Ḥsīn on A. “Mazmūm on F” is the ‘iqd that is identified when melodies stop on the note F. It is so-labeled because it contains the intervals of ‘iqd Mazmūm but, like Mḥayyr Sīkäh above, does not contain the traditional modal qualities associated with Mazmūm.

Melodic Signatures (khāshiyāt)

- i. Emphasize high B \flat
- ii. Emphasize the upper part of the scale

Melodic Path (masār laḥnī)

A melodic path of Ḥsīn 'Ajam is shown in Figure 29 as performed by Gharbi, which demonstrates the importance of the note B \flat , ‘iqd ‘Ajam, and the higher part of the scale. Note that the only time when the tonic D is used as a resting tone is in the final phrase of the masār.

Figure 29. Melodic path of Ḥsīn 'Ajam by Kamel Gharbi.

Mḥayyr Sīkāh on G [1] (i) _____

'Ajam on Bb [2] (i) _____

Mḥayyr Sīkāh on G [3] (i) _____

Māya on C [4] _____

Ḥsīn on D [5] _____

Example: *yā ghazālan bayna ghizlān al-yaman* (mrabba' tūnsī)

The excerpt shown in Figure 30 is the opening theme and first bayt of a Tunisian and Libyan muwashshah set in Ḥsīn 'Ajam,¹⁸³ which uses the folk 'īqā' mrabba' tūnsī. The note B \flat is clearly tonicized throughout, emphasizing the predominance of 'īqd 'Ajam. The complete phrase remains in the upper register of the scale which prioritizes the tonality of B \flat , and never descends beyond F (thus there is no use of the tonic D). Other parts of the scale are explored in future sections of the song, but the emphasis here is to show the predominating features of Ḥsīn 'Ajam in this opening theme.

Figure 30. Ḥsīn 'Ajam example, *yā ghazālan bayna ghizlān al-yaman* (mrabba' tūnsī)

'īqā' mrabba' tūnsī

D D T T T

yā ghazālan bayna ghizlān al-yaman

¹⁸³ El-Mahdi, *Al-Turāth*, vol. 8, 28.



Note on ṭab‘ Ḥsīn

It is important to note that the three modes of Ḥsīn are not wholly separate ṭubū‘. There is only one nūba Ḥsīn which contains examples of all three modes that together form the complete ṭab‘. Some songs are composed entirely in one branch mode. Longer-form songs, such as bṭayhīya, will transition between modes at different sections of the song. An improviser may weave their ’istikhbār in Ḥsīn using all three.

An analysis of a melody in Ḥsīn relies on identifying the khāṣiyāt, melodic formulas, and resting tones to discern which modes are being used. The default is Ḥsīn ’Aṣl, which does not have many khāṣiyāt other than to emphasize the note A and the tonic D, and in general it has more melodic freedom. As soon as more restrictions are applied—especially when different resting tones are used—the branch modes can be more readily identified. Gharbi summarized the general principle in this way: “if there is great use of Si bémol [B \flat] and it is used in the beginning, it would be Ḥsīn ‘Ajām. If there’s a great importance for stopping on Fa [F], it would be Ḥsīn Ṣabā. And if it is neither this nor that, it would be Ḥsīn ’Aṣl.”

To show the interconnectedness of the three Ḥsīn modes, as well as to show their melodic idiosyncrasies, Gharbi composed the exercise shown in Figure 31 in ’īqā‘ khafīf (6/4), and he labeled its constituent ‘uqūd, khāṣiyāt, and overarching modes. See also a similar example provided by Salah El-Mahdi in volume 8 of *al-Turāth*.¹⁸⁴

¹⁸⁴ El-Mahdi, *Al-Turāth*, vol. 8, 27.

Figure 31. Exercise by Kamel Gharbi illustrating the complete ṭab‘ Ḥsīn.

ṭiqā' khafīf
D T T T

Emphasize F
Ḥsīn Dūkāh (on D)
"Ḥsīn Ṣabā"
Rest on the note C

Ḥsīn Ḥusaynī (on A)
Mḥayyr Sīkāh Nawā (on G)
"Ḥsīn 'Ajam"
'Ajam 'Ajam (on B-flat)

Mḥayyr 'Arāq Nawā (on G)
Emphasize F
Māya Rāst (on C)
Ḥsīn Dūkāh (on D)
"Ḥsīn Ṣabā"
Rest on the note C

Exercises such as this one, like *masārāt*, are short, dense, and in a certain sense decontextualized. They contain stereotypical melodic fragments and might show how modulations from one *'iqd* to the next may progress, but they are also synthetic and include as many details as possible to serve as an illustration to learners. He labeled each of the modes by identifying their important stopping notes. When a melody in Ḥsīn stops on the note F, the feeling of Ḥsīn Ṣabā is suggested, and when it stops on B \flat , the feeling of Ḥsīn 'Ajam is suggested. If neither are clearly prioritized, then the mode is Ḥsīn 'Aṣl.

On the other hand, this exercise is a microcosm for ṭab‘ Ḥsīn as a single unified mode that shifts between three “gears,” emphasizing its various parts. Each of the constituent parts for the three modes—their *'uqūd*, *khāṣiyāt*, and formulas—are all considered part of ṭab‘ Ḥsīn.

The purpose of a nūba as a long-form suite is to take ample time to realize each of these modes in greater detail by modulating from one mode to the next throughout the corpus of nūba Ḥsīn.

Ṭab‘ Raml al-Māya

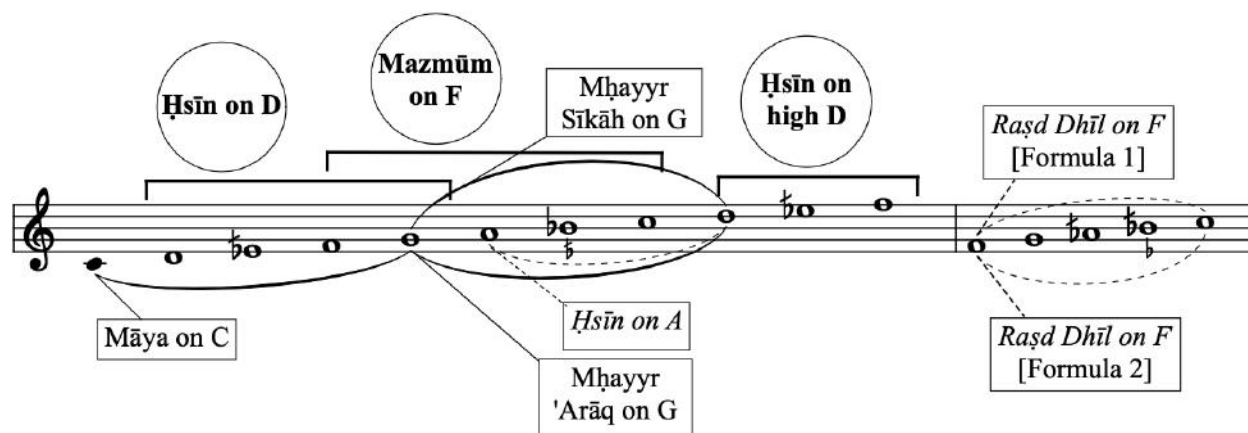


Figure 32. Scale of Raml al-Māya.

Because it shares the same scale as Ḥsīn (specifically Ḥsīn Ṣabā and Ḥsīn ‘Ajam), ṭab‘ Raml al-Māya (Figure 32) is categorized as part of the Ḥsīn family. When introducing this mode, Gharbi explained, “Raml al-Māya is the only ṭab‘ that its first ‘iqd is not the name of the ṭab‘.” There is no ‘iqd called Raml al-Māya. Instead, the mode is identifiable through special formulas associated with its primary ‘uqūd, which are Ḥsīn on D, Mazmūm on F, and Ḥsīn on high D.

There is considerable overlap of melodic formulas shared between Raml al-Māya, Ḥsīn, and ‘Arāq. Raml al-Māya is most obviously distinguished by its emphasis of the upper part of the scale, particularly in the ‘uqūd Ḥsīn on high D and Mazmūm on F. It is distinct from Ḥsīn ‘Ajam, which also emphasizes the upper part of the scale, by prioritizing different ‘uqūd, and Raml al-Māya’s use of Ḥsīn on high D as a primary ‘iqd makes it the highest overall in this family. Salah El-Mahdi adds that this concentration on the upper Ḥsīn trichord corresponds with the eastern Arab mode Muḥayyar, the Persian mode Baba Ṭahar, and the Turkish mode Gārjaghār.¹⁸⁵

¹⁸⁵ El-Mahdi, *Al-Turāth*, vol. 8, 20.

Regarding the name of this mode, Raml and Māya are the names of other ṭubū‘.

According to Manoubi Snoussi, they are also the names for the G and D strings on a Maghribi ‘ūd, but there is no clear reason why this melodic mode takes this name.¹⁸⁶

Tonic D

Primary ‘uqūd

<p>Hsīn on high D</p>	<p>Ḥsīn on D</p>	<p>Mazmūm on F</p>
------------------------------	-------------------------	---------------------------

Secondary ‘uqūd

<p>Mḥayyr ‘Arāq on G</p>	<p>Mḥayyr Sīkāh on G</p>	<p>Māya on C</p>
<p>Hsīn on A</p>	<p>Raṣd Dhīl on F Formula 1</p>	<p>Raṣd Dhīl on F Formula 2</p>

According to Kamel Gharbī, the ‘iqd Mḥayyr ‘Arāq is equally important as the ‘iqd Mazmūm, even though the latter is officially designated a primary ‘iqd: “Mazmūm and Mḥayyr ‘Arāq have the same importance. Sometimes we find Mḥayyr ‘Arāq nawā [on G], but we don’t find Mazmūm jahārkah [on F] in Raml al-Māya. And sometimes we find Mazmūm jahārkah but not Mḥayyr ‘Arāq. Sometimes we find both of them in the same mithāl [example song].”

¹⁸⁶ Snoussi, *Initiation à la Musique Tunisienne*, 47.

Both of these ‘uqūd are typically succeeded by Mḥayyr Sīkāh on G in a modulatory technique Kamel calls *takhaluṣ* [escape]: “When we do Mazmūm, we escape with Mḥayyr Sīkāh. When we do Mḥayyr ‘Arāq, we escape with Mḥayyr Sīkāh.” However, Mḥayyr ‘Arāq may also be followed by ‘uqūd with similar tonality (i.e., Ḥsīn on A, Raṣd Dhīl on F) before “escaping” through Mḥayyr Sīkāh, which afterwards often proceeds to Māya on C.

Melodic Signatures (khāṣiyāt)

- i. Start from the upper part of the scale with Ḥsīn on high D
- ii. Emphasize high C and go back and forth between it and B^b
- iii. Interval of a fourth between F and B^b
- iv. Stop on C (usually with ‘iqd Māya)
- v. Interval of a third between F and A
- vi. Emphasize the note F

Salah El-Mahdi adds that following the emphasis of high C (signature ii) is frequently a descent through Mazmūm or Raṣd Dhīl on F, and also that “it is considered desirable to touch C (rāst) in closing.”¹⁸⁷

Melodic Path (masār laḥnī)

A melodic path of ṭab‘ Raml al-Māya is shown in Figure 33 as performed by Gharbi which demonstrates each of the melodic signatures associated with this mode. As stated previously, this is the only mode that is not named after its tonic ‘iqd, which is Ḥsīn on D. Nevertheless, the formulas used for this ‘iqd are uniquely shaped by the signatures of this mode, especially signatures v (third between F and A) and vi (emphasize F). Additionally, the formulas used in the Mḥayyr Sīkāh phrases [3] and [8] are characteristic of this mode because they include the signature fourth from F to B^b. The final cadence at the end of the masār has two common variations. Both versions are presented.

¹⁸⁷ El-Mahdi, *Al-Turāth*, vol. 8, 20.

Figure 33. Melodic path of Raml al-Māya by Kamel Gharbi.

Ḥsīn on high D [1] (i) **Mazmūm on F** [2] (ii) **Mḥayyr Sīkāh on G** [3] (iii)
Ḥsīn on D [4] (vi) **Ḥsīn on high D** [5] (v) **Mḥayyr 'Arāq on G** [6]
Ḥsīn on A [6] (ii) **Raṣd Dhīl (2) on F** [7] (iii) **Mḥayyr Sīkāh on G** [8]
Ḥsīn on D [9] (vi) **Māya on C** [10] (iv) **Ḥsīn on D** (v)
 [Other possible cadential formula]

Example: *katamtu al-maḥabbat sinīn* (dukhūl brāwal)

This example (Figure 34) can be performed as either a barwal or a dukhūl brāwal. It is the first barwal in Salah El-Mahdi's compilation of nūba Raml al-Māya.¹⁸⁸ The melodic line frequently accents the beats of the dukhūl brāwal, so that 'īqā' is selected here. The five verses are arranged in a standard muwashshaḥ form in which the first three 'abyāt are sung with a common melody, the third of which ends with a variation. The fourth bayt is a new melodic section called the ṭāla' which also establishes a new rhyme scheme, while the fifth bayt is the

¹⁸⁸ El-Mahdi, *Al-Turāth*, vol. 6, 32.

rujū‘ (“return”) which recapitulates the original melody of the first bayt, but continues the rhyme scheme of the ṭāla‘.

Figure 34. Raml al-Māya example, *katamtu al-maḥabba sinīn* (dukhūl brāwal).

'īqā' dukhūl brāwal

D D T T T

[a] 1. 2. [b]

BAYT 1 ka-tam - tu - l-ma-ḥa - b - ba___ si - nī - n ra-'ait mā - na - fa' -

BAYT 2 wa min - shī - ma - ti - l 'ā - shi - qī - n 'an lā___ yad - da-'ū___

BAYT 3 wa kun - ta ḥa - la - f - ta___ ya - mī - n

3. [b']

nīk - ti - tā - m an - nak lā___ ta-khūn idh - dhi - mām

fil - gha - rā - m

BAYT 4 (ṬĀLA')

[a] *2nd time instrumental* [a]

za - wi - dd - nī - l ha - nā was - su - rū - r kai ta' - lam ja - mī -

BAYT 5 (RUJŪ')

[a]

'a - i wa - rā___ ja - rat ba' - da___ wa ṣl - i - ku'u - mū___ r

[b]

lā tas - 'a - l 'a - lā___ mā___ ja - rā___

Each bayt has two phrases that each span two cycles of 'īqā' dukhūl brāwal. By the end of the first bayt, the core identity of ṭab' Raml al-Māya is already clearly established by the

initial emphasis of the upper part of the scale through Ḥsīn on high D, the Mazmūm formula and subsequent “escape” to Mḥayyr Sīkāh, the Mḥayyr Sīkāh formula using the signature fourth from F to B^b, the signature thirds from F to A, and the cadential formula at the end of [b] which mirrors phrase [10] from the masār. Along the way, various melodic formulas for each of the ‘uqūd are used that are also identifiable from the masār (see Table 6).

Table 6. Modal structures in *katamtu al-maḥabba sinīn*.

Hemistich	[a]			[b]			
Bayt 1	katamtu al-maḥabba sinīn	∴		ra'ait mānafa'nī 'iktitām			
Bayt 2	wa min shīmati al-'āshiqīn	∴		'an lā yadda'wā fī al-gharām			
Bayt 3	wa kunta ḥalafta yamīn	∴		'annak lā takhūn adh-dhimām			
Bayt 4	zawwidnī al-hanā wa al-surūr	∴		kai ta'lam jamī'i al-warā			
Bayt 5	jarat ba'da waṣliku 'umūr	∴		lā tas'al 'alā mā jarā			
	'Abyāt (B1, B2, B3)			Ṭāla' (B4)		Rujū' (B5)	
Hemistich	[a]	[b]	[b'] (B3 only)	[a] (2x)	[b]	[a]	[b]
'uqūd - primary - secondary - color	Hsīn on high D, Mazmūm on F	Mḥayyr Sīkāh G, Ḥsīn on D	Mḥayyr Sīkāh G	Māya C, Mḥayyr 'Arāq G	Hsīn high D	Hsīn high D, Mazmūm F	Mḥayyr Sīkāh G, Ḥsīn on D
Signatures (khāṣiyāt)	(i) Emphasize upper notes (ii) Emphasize high C, alternate with B	(iii) 4 th F–Bb (v) 3 rd A–F	(iii) 4 th F–Bb		(i) Emphasize upper notes	(i) Emphasize upper notes (ii) Emphasize high C, alternate with B	(iii) 4 th F–Bb (v) 3 rd A–F
Formulas (ṣiyāgh)	Compare with masār [2]	Compare with masār [3], Ḥsīn cadence at [10]	Compare with masār [3]	Compare with masār [6] Opening formula {C–F–E–F–E–F–G} compare with Mḥayyr Sīkāh phrase [8]	Compare with masār [1] and [5]	Compare with masār [2]	Compare with masār [3], Ḥsīn cadence at [10]

Ṭab‘ ‘Arāq

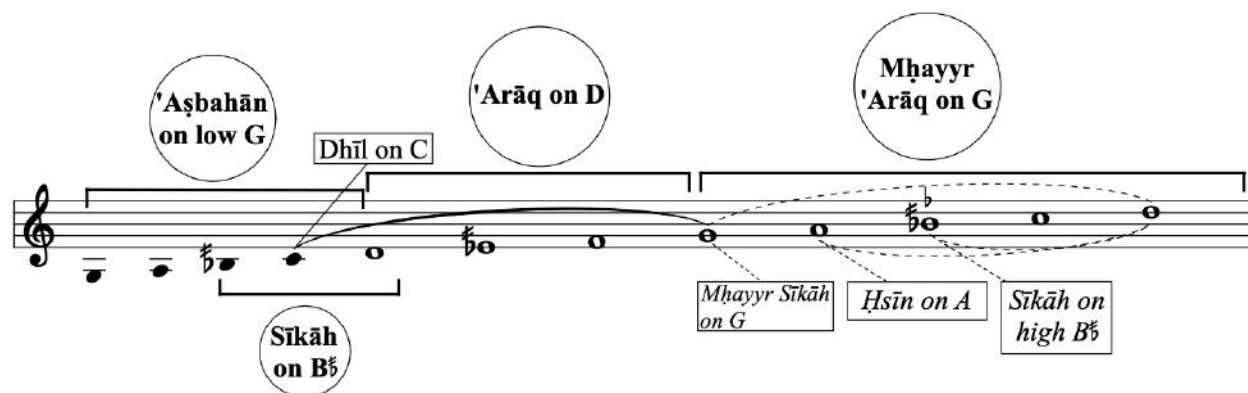


Figure 35. Scale of ṭab‘ ‘Arāq.

Ṭab‘ ‘Arāq (Figure 35) is the third and final mode of the “Ḥsīn family” which shares the same primary ‘uqūd with the ṭubū‘ Ḥsīn and Raml al-Māya (although ‘Arāq also includes the ‘uqūd beneath the tonic D), but there is an important distinction in its tuning compared to the others in the family: the notes low B and E are tuned higher than in ṭab‘ Ḥsīn or ṭab‘ Raml al-Māya. In ‘Arāq these two pitches are quarter-flat, somewhere in between half-flat (♭) and natural (♮). The symbol used to represent this tuning is ♮̣. Salah El-Mahdi refers to this mode flattening “the second tone (E) by 20% instead of 30%,” but he does not mention B♮̣.¹⁸⁹ This scale, according to Gharbi, uses B♮̣ for the ‘iqd ‘Aṣbahān on low G and high B♮̣ for the ‘uqūd Mḥayyr ‘Arāq on G and Ḥsīn on A.

Although these unique pitches are specific to the identity of this mode, they are still called by their traditional Arabic note names. In the eastern Arab system, the note B♮̣ in Arabic is called ‘Irāq, and E♮̣ is called Sīkāh. In this system, B♮̣ and E♮̣ are still called ‘Irāq and Sīkāh, respectively.

¹⁸⁹ El-Mahdi, *Al-Turāth*, vol. 8, 23.

This mode has two alternative tonics because multiple songs in ‘Arāq found in the nūba terminate on notes other than the tonic D. These alternative tonics are low G and B \flat . Salah El-Mahdi identifies the movements in which each note is used as the final resting tone: “On low G (yākāh). This occurs in Bṭayhīya 1, 3, 5, 7, and 9, and Khafīf 4 of Nūba ‘Arāq. On B half-flat (‘irāq), represented in Bṭayhīya 3, 4, and 8, and Khfāyif 3 and 5 of Nūba ‘Arāq.”¹⁹⁰ On all other movements, D is the primary terminal note.

Tonic D

Primary ‘uqūd

The image shows four musical staves, each representing a different 'uqūd (melodic movement) in the mode of 'Arāq. Each staff is written in treble clef and contains a sequence of notes with rhythmic markings below them. A bracket above each staff indicates the span of the movement.

- 'Arāq on D:** Notes are D4, E4, F4, G4. Rhythmic markings: 3/4↑, 3/4↓, 1.
- Mḥayyr 'Arāq on G:** Notes are G3, A3, B3, C4. Rhythmic markings: 1, 3/4↑, 3/4↓, 1.
- Sīkāh on B \flat :** Notes are B \flat 3, C4, D4, E4. Rhythmic markings: 3/4↓, 1.
- 'Aṣbahān on low G:** Notes are G3, A3, B \flat 3, C4. Rhythmic markings: 1, 3/4↑, 3/4↓, 1.

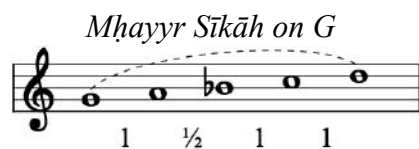
The primary ‘uqūd include Sīkāh and ‘Aṣbahān in recognition of their importance for the alternative tonics in this mode.

Secondary ‘uqūd

The image shows three musical staves, each representing a different secondary 'uqūd. Each staff is written in treble clef and contains a sequence of notes with rhythmic markings below them. A dashed line above each staff indicates the span of the movement.

- Dhīl on C:** Notes are C4, D4, E4, F4, G4. Rhythmic markings: 1, 3/4↑, 3/4↓, 1.
- Sīkāh on high B \flat :** Notes are B \flat 4, C5, D5. Rhythmic markings: 3/4↓, 1.
- Ḥsīn on A:** Notes are A4, B \flat 4, C5, D5. Rhythmic markings: 3/4↑, 3/4↓, 1.

¹⁹⁰ El-Mahdi, *Al-Turāth*, vol. 8, 23.



The ‘iqd Sīkāh on B \flat is typically paired with three other ‘uqūd on D (Figure 36). The first is the root ‘iqd ‘Arāq on D, and the other two are modulations: Mḥayyr ‘Arāq on D and a unique ‘Aṣba‘yn on D which uses E \flat and F \sharp instead of E \flat and F#. The interval pattern of this ‘Aṣba‘yn, $\frac{3}{4}$ –1– $\frac{3}{4}$, is further attested by Manoubi Snoussi as one possible tuning of this ‘iqd:

The median interval of the Tunisian Hijazi genre, on the other hand, tends to narrow even more, in certain cases, to stabilize within the limits of an exact tone of 9/8 ratio. The hijazi genre would in this case be only one of the three possible combinations of the rast genre, composed of a tone and two intervals of the value of three quarters of a tone each — that is to say the largest interval, the whole tone interval, would be placed in the middle, between the two smaller ones. Far from being an anomaly — as it seems to be for oriental Arab musicians — this division of the Tunisian Hijazi tetrachord is, however, a survival of the Arab melodic system developed in the thirteenth century and codified by the authors of treatises of music of this era.¹⁹¹

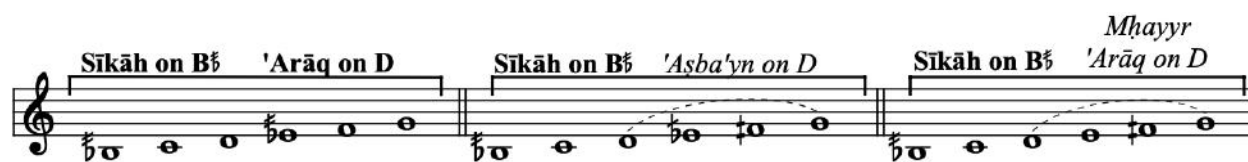


Figure 36. Three formulas of Sīkāh on B \flat in ṭab‘ ‘Arāq.

Melodic Signatures (khāṣiyāt)

- i. Interval of a fourth between G and D
- ii. Interval of a fourth between C and F
- iii. Descend to B \flat and stop
- iv. B \flat can be tonicized using ‘iqd Sīkāh
- v. Descend to the note low G and stop
- vi. Low G can be tonicized using ‘iqd ‘Aṣbahān
- vii. Stop on the note C (generally with ‘iqd Dhīl)
- viii. Sequence of descending seconds followed by ascending thirds {F–E \flat –G–F–A–G}

¹⁹¹ Snoussi, *Initiation à La Musique Tunisienne*, 52.

Melodic Path (masār lahnī)

A melodic path of ṭab‘ ‘Arāq is shown in Figure 37 as performed by Gharbi which demonstrates most of the melodic signatures associated with this mode. The opening formula in phrase [1] and the formula shown in phrase [4] are particularly signatory of ‘Arāq.

Figure 37. Melodic path of ‘Arāq by Kamel Gharbi.

The musical score for 'Arāq on D is presented in five staves, each containing several phrases. The key signature is one flat (B-flat major/D minor). The phrases are numbered [1] through [13].

- Staff 1:**
 - Phrase [1]: 'Arāq on D (i)
 - Phrase [2]: 'Aṣbahān on low G (v)
 - Phrase [3]: 'Arāq on D (ii) (viii)
 - Phrase [4]: 'Arāq on D (ii) (viii)
- Staff 2:**
 - Phrase [5]: Ḥsīn on A
 - Phrase [6]: Mḥayyr 'Arāq on G
 - Phrase [7]: Sīkāh on B[♯]
- Staff 3:**
 - Phrase [8]: Mḥayyr 'Arāq on G
 - Phrase [9]: 'Arāq on D (3)
 - Phrase [10]: Dhīl on C
 - Phrase [10]: Sīkāh on B[♯] (vii)
 - Phrase [10]: Sīkāh on B[♯] (iii)
- Staff 4:**
 - Phrase [11]: Mḥayyr 'Arāq on D (iii)
 - Phrase [11]: Aṣba'yn on D
 - Phrase [12]: 'Arāq on D (v)
 - Phrase [13]: 'Aṣbahān on low G
 - Phrase [13]: 'Arāq on D (v)
- Staff 5:**
 - Phrase [13]: 'Arāq on D (ii) (viii)

Example: *ṭa'tashtu min wajdi ila ghaythi waṣlihi* ('abyāt an-nawba)

The following example (Figure 38) is the opening vocal movement of nūba 'Arāq, called the 'abyāt an-nawba, which immediately follows the final instrumental movement dukhūl al-

abyāt [entry of the verses]. The abyāt an-nawba only has two verses (abyāt) set to three melodic phrases in the slow 'īqā' bṭayḥī. In this example, the verses are set to three unique melodies. The text of bayt 1 is repeated with two different melodies, while bayt 2 is set its own melody. In other examples, however, there are only two unique melodies. In this latter form, bayt 1 is set to an original melody, while and bayt 1' and bayt 2 share the same melody, though bayt 2 typically has some variation to conclude the song (see the abyāt an-nawba examples for ṭab' 'Aṣba'yn and ṭab' Māya below).

Bṭayḥī is a slower 'īqā' (*baṭī'* means "slow") and the bṭayḥīya occur at the beginning of a nūba after the instrumental movements. The reduced tempo allows for more nuanced exploration of the mode's melodic nature. Although this 'īqā' is traditionally notated in conservatories as common time (4/4), the pulse feels like a moderate 8/8.

Each bayt contains a significant number of modal characteristics, while also providing elongated treatments of various 'uqūd through lengthy melismatic phrases. Table 7 outlines the melodic structures found in each of the verses.

Figure 38. 'Arāq example, *ṭa'tashtu min wajdin 'ilā ghaythi waṣliḥī* ('abyāt an-nawba).

'īqā' bṭayḥī

D T T D T

ta-'a - ṭa - shtu mi - n waj - di - n 'i - la

ghay - thi waṣ - li - ḥī fa-'āṭh - mā fū-'ā -



Table 7. Modal structures in *ṭa 'tashtu min wajdi 'ilā ghaythi waṣlihi*.

Hemistich	[a]	[b]	
Bayt 1	ta'aṭashtu min wajdin 'ilā ghaythi waṣlihī	∴ fa'āṭhmā fu'ādī ḥīna 'azza liqā'uhu	
Bayt 2	wa 'ar'ada qalbī ḥīna 'abraqa thaghruhū	∴ wa 'amṭara jafnī ḥīna habba hawā'uhu	
BAYT 1			
Hemistich	[a]	[b]	[q]
'uqūd - primary - secondary - color	Dhīl on C, 'Arāq on D, 'Aṣbahān on low G	'Arāq on D, 'Aṣbahān on low G, Dhīl on C	'Arāq on D
Signatures (khāṣiyāt)	(vii) Stop on C (iii) Descend to the note B♯ (v) Descend and stop on low G	(i) Fourth from G to D (v) Descend and stop on low G (ii) Fourth from C to F (pick up to [q])	(viii) Sequence of ascending thirds {F– E♯–G–F–A–G} (i) Fourth from G to D
Formulas (ṣiyāgh)	Compare with masār [3], Dhīl motif at [9]	'Arāq formula {G–C–B♯–C–D}, Compare with masār [2]	See masār [4]
BAYT 1'			
Hemistich	[a]	[b]	[q]
'uqūd - primary - secondary - color	<i>Mḥayyr Sīkāh on G</i>	<i>Mḥayyr Sīkāh on G</i> , 'Arāq on D, 'Aṣbahān on low G, 'Arāq on D	'Arāq on D, 'Aṣbahān on low G
Signatures (khāṣiyāt)		(i) Fourth from G to D (v) Descend to low G (i) Fourth from D to G	(v) Descend to low G (vi) Tonicize low G
Formulas (ṣiyāgh)		'Arāq formula {G–C–B♯–C–D}	
BAYT 2			
Hemistich	[a]	[b]	[q] (<i>qafla</i>)
'uqūd - primary - secondary - color	Mḥayyr 'Arāq on G, <i>Mḥayyr</i> <i>Sīkāh on G</i> , Dhīl on C	Dhīl on C. 'Arāq on D, 'Aṣbahān on low G, Dhīl on C	'Arāq on D
Signatures (khāṣiyāt)	(vii) Stop on C	(v) Descend and stop on low G (ii) Fourth from C to F	(viii) Sequence of ascending thirds {F– E♯–G–F–A–G} (i) Fourth from G to D
Formulas (ṣiyāgh)		'Arāq formula {G–C–B♯–C–D}	See masār [4]

Ṭab‘ ‘Aṣba‘yn

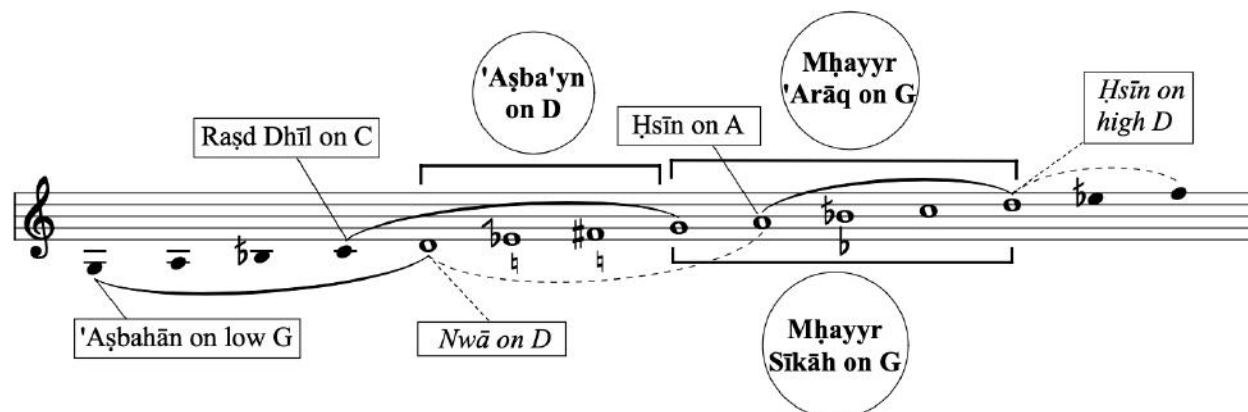
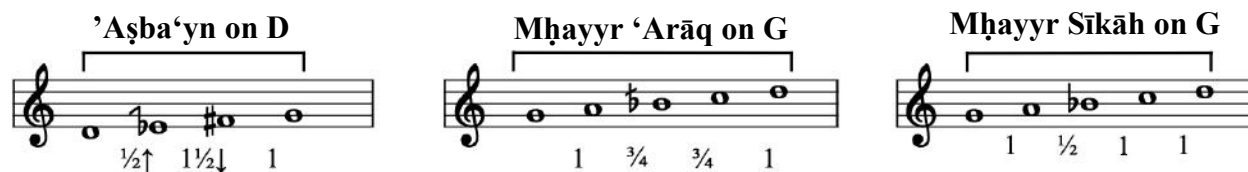


Figure 39. Scale of ṭab‘ ‘Aṣba‘yn.

Ṭab‘ ‘Aṣba‘yn (Figure 39) is one of three modes associated with the ‘Aṣba‘yn family. The other two modes include a branch of this mode called ‘Inqilāb ‘Aṣba‘yn (inverted ‘Aṣba‘yn) and ṭab‘ Raml, a mode with its own nūba and shares the same scale as the primary ṭab‘ ‘Aṣba‘yn. The word ‘Aṣba‘yn means “two fingers.” Its primary scale corresponds to the eastern Arab maqām Hijāz with a Hijāz lower jins and a Rāst upper jins. It is considered one of the most important ṭubū‘, and ‘iqd ‘Aṣba‘yn is found in a variety of other ṭubū‘.

Tonic D

Primary ‘uqūd



The tonal pattern of ‘iqd ‘Aṣba‘yn starts with a raised half step, which is tuned slightly higher than a semitone but lower than three quarters of a tone. According to Gharbi there is some dispute about the second primary ‘iqd for this scale between Mḥayyr Sīkāh, whose third tone is B \flat , and Mḥayyr ‘Arāq on G, whose third tone is B \sharp . Salah El-Mahdi uses B \flat for the ascending

scale (“Rāst on G”) and B \flat for the descending scale (“Nahawand on G”).¹⁹² The two ‘uqūd are used relatively equally in the repertoire, so both are selected as primary ‘uqūd in this model.

Secondary ‘uqūd

The image displays five musical staves, each representing a different secondary 'uqūd. Each staff is written in a treble clef and features a melodic line with a slur over the notes. Below the notes are rhythmic values. The first staff is labeled 'Hsīn on A' and has rhythmic values 3/4, 3/4, and 1. The second staff is labeled 'Raṣd Dhīl on C' and has rhythmic values 1, 1/2↑, 1 1/2↓, and 1. The third staff is labeled ''Aṣbahān on low G' and has rhythmic values 1, 3/4, 3/4, and 1. The fourth staff is labeled 'Hsīn on high D' and has rhythmic values 3/4 and 3/4. The fifth staff is labeled 'Nwā on D (modulation)' and has rhythmic values 1, 1/2, 1, and 1.

In the vocal repertoire of the ma'lūf there is rarely any singing of the 'Aṣba'yn pattern in the upper octave. Instead, the notes above high D are typically E \flat / \sharp and F \sharp . If the note high E \sharp is used, the high Hsīn trichord would become a trichord of Mḥayyr Sīkāh on D.

Ṭab' 'Aṣba'yn has a close relationship with the ṭubū' 'Aṣbahān and Raṣd Dhīl. Raṣd Dhīl shares the same notes, but tonicizes C (the subtonic) rather than D. Ṭab' 'Aṣbahān frequently modulates to ṭab' 'Aṣba'yn and it is fairly easy to modulate from 'Aṣbahān to 'Aṣba'yn and vice versa. Nwā is a modulation (*talwīn*) common in 'Aṣba'yn. Gharbi demonstrated several examples from nūba 'Aṣba'yn where Nwā is used in the ṭāla'. There are other modulations that occur in the nūba, but Nwā is common enough to be identified here.

Melodic Signatures (*khāṣiyāt*)

- i. Fourth between D and G
- ii. Emphasize A; A is a resting tone
- iii. Stop on C with 'iqd Raṣd Dhīl
- iv. Stop on F \sharp

¹⁹² El-Mahdi, *Al-Turāth*, vol. 8, 20.

According to Gharbi, 'Aṣba'yn is recognizable mostly because of its tonal pattern and some characteristic motives, especially the patterns {D–G–F#–G–A} and the use of Raṣd Dhīl to stop on the subtonic C. In general the ṭab' has few particular signatures and, like Ḥsīn, contains a larger degree of melodic freedom, but still within the bounds of the “Tunisian musical language” to differentiate it from maqām Ḥijāz. Ṭab' Raml, on the other hand, has more signatures that distinguish it from 'Aṣba'yn.

Melodic Path (masār laḥnī)

A melodic path demonstrated by Gharbi for ṭab' 'Aṣba'yn is shown in Figure 40. Not every possible 'iqd is used, but many of the mode's core melodic features are present, as well as important melodic formulas such as the opening motif {D–G–F#–G–A} which contains two signatures: the fourth from D to G and the emphasis of A. Phrase 5 was demonstrated twice using different formulas in 'iqd Raṣd Dhīl, so they are both presented as 5.1 and 5.2. The modulation to Nwā in phrase [10] is followed by 'iqd 'Aṣbahān which shares the same upper notes as 'iqd Nwā, demonstrating the relative ease of transition between Nwā, 'Aṣbahān, and 'Aṣba'yn.

Figure 40. Melodic path of ṭab' 'Aṣba'yn by Kamel Gharbi.

The figure displays two staves of musical notation in G major (one sharp). The first staff is titled "'Aṣba'yn on D" and "Mḥayyr 'Arāq G". It contains two phrases: [1] and [2]. Phrase [1] starts with a D4 quarter note, followed by G4 quarter, F#4 quarter, G4 quarter, and A4 quarter. Below the notes are labels (i) and (ii). Phrase [2] starts with a D4 quarter note, followed by G4 quarter, F#4 quarter, G4 quarter, and A4 quarter. Below the notes is label (i). The second staff is titled "Mḥayyr Sīkāh on G" and "'Aṣba'yn on D". It contains two phrases: [3] and [4]. Phrase [3] starts with a G4 quarter note, followed by A4 quarter, B4 quarter, and C5 quarter. Below the notes is label (iv). Phrase [4] starts with a G4 quarter note, followed by A4 quarter, B4 quarter, and C5 quarter. Below the notes is label (iv).

Example: *āsh dhūki ash-shamāyil* (khafif)

This song (Figure 41) follows a standard muwashshah pattern of three abyāt followed by a ṭāla‘ and rujū‘. In this example the third bayt is not altered before the ṭāla‘, so the melodic line for the first three abyāt is unchanged and is also identical to the rujū‘.

Of all the phrases in the song, only the [b] phrase of the ṭāla‘ contains any khāṣiyāt from the above list of signatures. This phrase also contains a reference to the opening motif found in masār [1]. Raşd Dhīl, the other important signature of this mode, does not appear in this example. Instead, the melodic line relies greatly on the two primary ‘uqūd, ‘Aşba’yn D and Mḥayyr ‘Arāq G, and the main secondary ‘iqd Mḥayyr Sīkāh G. The ṭāla‘ is recognizable for its heavy emphasis of the note high C in the opening of its [a] phrase, which is associated with the secondary ‘iqd Ḥsīn on A. See Table 8 for an analysis of this song’s modal structures.

Figure 41. 'Aṣba'yn example, *āsh dhūki ash-shamāyil* (khafif).

'īqā' khafif
D T T T

6/4

[a] [b]

BAYT 1	āsh - dhū -	kish-sha - ma -	yil al - 'a - sa -	l
BAYT 2	hib - bi -	za - rīf mu - shā -	kil man yā - tī -	q
BAYT 3	'i - lā -	til - kal - ma - nā -	zil qal - bī lā -	

BAYT 4 (ṬĀLA')

[a] [b]

min-hā_ ya - q-tur yā ra - qī - qar - ru - sha - ī-fah mā ḥ-sa - ni - k
'an - hu_ ya - ṣ-bur
zāl - la_ ya - kh-ṭur

BAYT 5 (RUJŪ')

[a] [b]

yā tu-ḥa - y-fah fīk ni - f - nī fu - nū - nī

[b]

biṭ - ṭa - ra - b wal - ma - ghā - nī

Table 8. Modal structures in *āsh dhūki ash-shamāyil*.

Hemistich	[a]	[b]				
Bayt 1	āsh dhūki ash-shamāyil	∴	al-‘asal minhā yaçtur			
Bayt 2	ħibbī zarīf mushākil	∴	man yaṭīq ‘anhu yaşbur			
Bayt 3	‘ilā tilka al-manāzil	∴	qalbī lāzāl yakhtur			
Bayt 4	yā raqīq ar-rushīfah	∴	mā aħsanik yā tuħayfah			
Bayt 5	fīk nifnī funūnī	∴	bi aṭ-ṭarab wal-maghānī			
	’Abyāt (B1, B2, B3)		Ṭalā (B4)		Rujū’ (B5)	
Hemistich	[a]	[b]	[a] (2x)	[b]	[a]	[b]
‘uqūd - primary - secondary - color	Mḥayyr ‘Arāq G, Mḥayyr Sīkāh G	Mḥayyr Sīkāh G, ’Aşba’yn D	Ḥsīn A, Mḥayyr ‘Arāq G	Mḥayyr ‘Arāq G	Mḥayyr ‘Arāq G, Mḥayyr Sīkāh G	Mḥayyr Sīkāh G, ’Aşba’yn D
Signatures (khāşiyāt)				Emphasize A		
Formulas (şiyāgh)				{G–F#–G– A} Compare with masār [1], [2]		

'Inqilāb 'Aṣba'yn

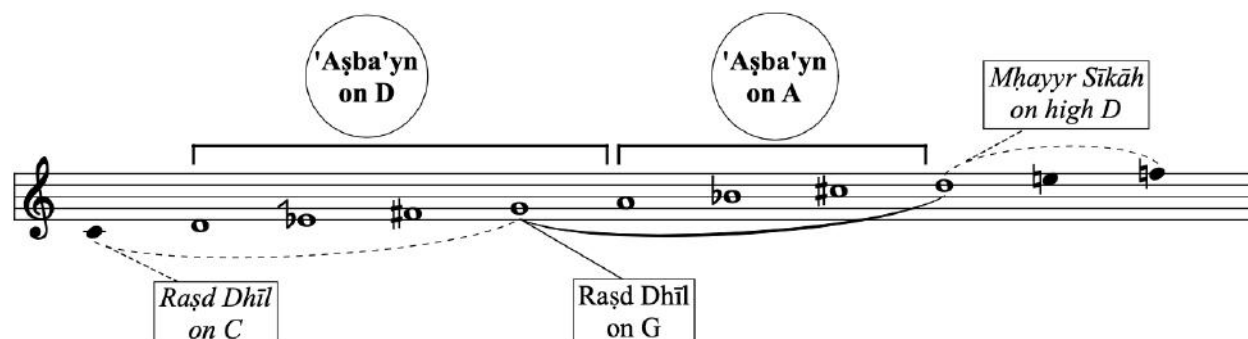


Figure 42. Scale of 'Inqilāb 'Aṣba'yn.

'Inqilāb 'Aṣba'yn (Figure 42) is a *furū'* [branch] of the root ṭab' 'Aṣba'yn. 'Inqilāb, meaning “inverted,” “upside-down,” or “flipped,” refers to the upper part of the scale becoming like the lower part of the scale. It is a color that is commonly found in nūba 'Aṣba'yn. Note that all of the 'uqūd associated with ṭab' 'Aṣba'yn are still possibilities in 'inqilāb 'Aṣba'yn (see secondary 'uqūd below).

The tonality of the second 'iqd, 'Aṣba'yn on A, is marked with a B \flat on the second tone, but its tuning can also be played mirroring the intervals of 'Aṣba'yn on D (i.e., by using B \sharp). In the scale, the high E is raised to E \sharp and the F is lowered to F \flat , producing a trichord of Mḥayyr Sīkāh on high D. However, see the example below in which this note remains on high E \flat .

The 'uqūd Raṣd Dhīl on G and C are common in this mode. Raṣd Dhīl on G is so common that, although it is officially a secondary 'iqd, it is sometimes used more than 'Aṣba'yn on A. In the song below, Raṣd Dhīl on G completely replaces 'Aṣba'yn on A in the upper half of the scale.

Primary 'uqūd

'Aṣba'yn on D

'Aṣba'yn on A

Secondary 'uqūd

Raṣd Dhīl on G

Raṣd Dhīl on C

Mḥayyr Sīkāh on high D

Mḥayyr Sīkāh on G

Mḥayyr 'Arāq on G

'Aṣbahān on low G

Nwā on D (modulation)

Melodic Signatures (khāṣiyāt)

- i. Interval of a fourth between D and G
- ii. Emphasize the note A
- iii. Stop on the note C

Melodic Path (masār laḥnī)

A melodic path demonstrated by Gharbi for 'inqilāb 'Aṣba'yn is shown in Figure 43.

Note that this can also be combined with the masār of the root ṭab' 'Aṣba'yn, along with all of its formulas, as a demonstration for the complete ṭab' 'Aṣba'yn.

Figure 43. Melodic path of 'Inqilāb 'Aṣba'yn by Kamel Gharbi.

Example: *yā laqawmī ḡayya'ūnī* (song in nawakht)

The following example (Figure 44) is a song composed by shaykh Ahmed al-Wafi (d. 1921). He was the teacher of another prominent shaykh of *ma'lūf*, Khemais Tarnane, and he was one of the musicians who taught Rodolphe D'Erlanger about Tunisian music while the latter was working on *La Musique Arabe*.¹⁹³ The song is set to an eastern Arab 'īqā' called *nawakht*. The form is a standard *muwashshaḥ* of three 'abyāt, followed by a contrasting *ṭāla'*, and concluding with a *rujū'* that returns to the original melody but continues the rhyme scheme of the *ṭāla'*. In most performances of this songs, high E retains the tuning of E[♭].

The *ṭāla'* in this example modulates to *Nwā* on D and demonstrates formulas associated with that mode (see Table 9).

¹⁹³ Davis, *Ma'lūf*, 110.

Figure 44. 'Inqilāb 'Aşba'yn example, *yā laqawmī ḡayya'ūnī* (song in nawakht).

ṭqā' nawakht
D T D T T



[a] [a']

BAYT 1 yā la qa - w - mī ḡay-ya-'ū - nī yā la - qa - w mī - ḡay-ya-'ū - nī
BAYT 2 lil - ma-nā - yā 'as - la-mū - nī lil - ma-nā - yā 'as - la-mū - nī
BAYT 3 şir - tu la - m-mā tar - kū - nī şir - tu la - m-mā tar - kū - nī



[b] [b']

wa - ra - 'a - w qat - lī - mu-bā - ḡa wa - ra - 'a - w qat -
'in - da - mā sal - lū - şī - fā - ḡa 'in - da - mā sal -
'am - lā - 'u dun - yā nu - wā ḡa 'am - lā - 'u dun -

BAYT 4 (ṬĀLA')



[a] [b]

lī - mu-bā - ḡa ḡay - ya - 'ū - nī bi - ba-dī - lin mā bi - hi - ba -
lū - şī - fā - ḡa
yā - nu - wā - ḡa

BAYT 5 (RUJŪ')



[a] [a']

ḡu - ja - mā - lin wa la - hu - m kam min qa-tī - lin wa la - hu - m kam



[b] [b']

min qa-tī - lin bi - li - ḡā - zin kā-an-ni - bā - li bi - li - ḡa - zin



ka - an - ni - bā - li

Table 9. Modal structures in *yā laqawmī ḍayya‘ūnī*.

Hemistich	[a]				[b]			
Bayt 1	yā laqawmī ḍayya‘ūnī	∴			wa ra’aw qatlī mubāḥā			
Bayt 2	lilmanā yā ‘aslamūnī	∴			‘indamā sallū aḍ-ḍifāḥā			
Bayt 3	ṣirtu lammā tarkūnī	∴			‘amlā’u ad-dunyā nuwāḥā			
Bayt 4	ḍayya‘ūnī bibadīlin	∴			mā bihi ba‘ḍu aj-jamāli			
Bayt 5	wa lahum kam min qatīlin	∴			bilihāzin kan-nibāli			
	‘Abyāt (B1, B2, B3)				Ṭāla‘ (B4)	Rujū‘ (B5)		
Phrase	[a]	[a’]	[b]	[b’]	[a]	[b]	[a] / [a’]	[b] / [b’]
‘uqūd - primary - branch - secondary	Raṣd Dhīl G, ‘Aṣba‘yn D	Raṣd Dhīl G	Raṣd Dhīl C	Raṣd Dhīl C, ‘Aṣba‘yn D	Nwā D, Mazmūm C	Nwā D, ‘Aṣba‘yn D	Same as ‘abyāt [a] & [a’]	Same as ‘abyāt [b] & [b’]
Signatures (khāṣiyāt)	(ii) Emphasize A		(iii) Stop on C	(iii) Stop on C	(ii) Emphasize A		Same as ‘abyāt [a] & [a’]	Same as ‘abyāt [a] & [a’]
Formulas (ṣiyāgh)	Step-wise melodic lines		{A–G–F#–E ¹ –F#...}, see masār [4] Change from Raṣd Dhīl C to ‘Aṣba‘yn D: {C–D–A...}, see masār [5]		<u>NWĀ FORMULAS:</u> {G–F–A–G–F–E– D}, see Nwā masār [1] {C–F–G–F–A–G...}, see Nwā masār [9]		Same as ‘abyāt [a] & [a’]	Same as ‘abyāt [a] & [a’]

Ṭab‘ Raml

Figure 45. Scale of ṭab‘ Raml.

Ṭab‘ Raml (Figure 45) shares the same scale as ṭab ‘Aṣba‘yn and has its own nūba. However, there are differences between the two modes’ secondary ‘uqūd. Some of the important secondary ‘uqūd in ‘Aṣba‘yn are only considered possibilities and colors in Raml (for example, Raṣd Dhīl on the subtonic C). Raml is also associated with other ‘uqūd, such as Raṣd on D (rather than Nwā D in ‘Aṣba‘yn), and it includes the additional colors of ‘Aṣba‘yn on A and Raṣd Dhīl on G.

More importantly, Raml has more prescriptive melodic structures than the relatively freer ‘Aṣba‘yn. The primary melodic signatures occur in the root ‘iqd. Although the tetrachords ‘Aṣba‘yn on D and Raml on D share the same tonal pattern ($\frac{1}{2}\uparrow-1\frac{1}{2}\downarrow-\frac{1}{2}$), ‘iqd Raml is signaled by specific khāṣiyāt and formulas.

Tonic D

Primary ‘uqūd

Raml on D

Mḥayyr ‘Arāq on G

Secondary ‘uqūd

Mḥayyr Sīkāh on G

’Aṣbahān on low G

Raṣd on D

Hsīn on A

Raṣd Dhīl on G, ’Aṣba‘yn on A

Raṣd Dhīl [2] on C

Hsīn on D (modulation)

Melodic Signatures (khāṣiyāt)

- i. Third from A to F# in descending phrases
- ii. Stepwise ascent from D to G in ‘iqd Raml
- iii. Emphasize E \flat by alternating with D and resting on E \flat at the ends of phrases
- iv. Descend to B \flat using the formula {D–B \flat –D} in cadences (qafḷāt)
- v. Modulate using the ‘uqūd Raṣd D and ’Aṣbahān low G

Salah El-Mahdi describes some of these signatures in his own words: “[Raml] is distinguished by giving special emphasis to the fourth note, G, on the ascent, and by avoiding it altogether on the descent, with frequent pauses on the second note, flatted E, in conclusion. (In this respect, the mode resembles Hamayūn in the east.) Finally, low B is touched before terminating on the tonic.”¹⁹⁴

¹⁹⁴ El-Mahdi, *Al-Turāth*, vol. 8, 20.

Melodic Path (masār lahnī)

A melodic path demonstrated by Gharbi for ṭab' Raml is shown in Figure 46. The 'uqūd and signatures used are annotated. Phrases [3], [7], and [9] each contain two phrases, but they were only separated by a slight pause to emphasize the rest on E[♭]. The stop on E[♭] does function like a true melodic resolution but sets up a complementary phrase to resolve the tension (according to El-Mahdi this emphasis on the second scale degree E[♭] makes Raml resemble the eastern Arab mode Hamāyūn).¹⁹⁵ Phrases [3.2], [7.2], and [9.2] are cadential responses to [3.1], [7.1], and [9.1], respectively.

Figure 46. Melodic path of ṭab' Raml by Kamel Gharbi.

The musical score for Figure 46 is presented in four staves, each with a title and specific phrase annotations. The first staff, 'Raml on D', features phrases [1], [2], and [3.1] with sub-phrases (i), (ii), and (iii). The second staff, 'Mḥayyr 'Arāq on G', includes phrases [3.2] and [4] with sub-phrase (iv). The third staff, 'Mḥayyr Sīkāh on G', contains phrases [6] and [7.1] with sub-phrases (i) and (iii). The fourth staff, 'Raml on D', includes phrases [7.2], [8] Raṣd on D, 'Aṣbahān on low G, and [9.1] with sub-phrase (v). The score uses a key signature of one flat and one sharp and includes various musical notations such as rests, slurs, and dynamic markings.

¹⁹⁵ El-Mahdi, *Al-Turāth*, vol. 8, 20.

Raml on D

Example: *shakawnā 'ila aḥbābnā ṭūl laylinā* ('abyāt an-nawba)

The example shown in Figure 47 is another example of the 'abyāt an-nawba, which immediately follows the final instrumental movement *dukhūl al-abyāt* (“entry of the verses”). The *abyāt an-nawba* only has two verses (*abyāt*) set to three melodic phrases in the slow 'īqā' *bṭayhī*. Unlike the 'abyāt of *ṭab'* 'Arāq, *ta'tashtu min wajdi 'ila ghaythi waṣlihi* which has three independent melodic lines, this song has only two unique melodies in which the second melody used for bayt 1' is repeated for bayt 2.

Figure 47. Raml example, *shakawnā 'ila aḥbābnā ṭūl laylinā* ('abyāt an-nawba).

'īqā' *bṭayhī*
D T T D T

sha-kaw-nā 'i-la aḥ-bā-bi-nā
ṭū-la lay-li-nā fa-qā-lū la-nā mā 'aq-ṣar al-lay-
la 'in-da-nā ah
sha-kaw-nā 'i-la aḥ-bā-bi-nā

_____ tū - la lay - li nā _____ fa - qā - lū la - nā _____ mā 'aq - ṣa - ral - lay -
 _____ la 'ain - da - nā _____ ah _____ [q]
 BAYT 2 [a]
 _____ fa - law _____ 'an - na - hu _____ m kā - nū yu - lā _____
 _____ qū - na mith - la - mā _____ nu - lā qī la - kā - nū _____ fil - ma - ḍā _____
 _____ ji - 'i mith - la - nā _____ ah _____ [q]

As typical of a *ḥayḥī*, the melodies explore a variety of dimensions of the mode. It is notable that the opening phrase does not begin with the primary ‘*iqd* Raml on D but with the colors of Raṣd and ‘*Aṣbahān*, which temporarily eliminate the signature *Ḥijāz*-like tonal pattern of Raml and initially sounds like a different *ṭab‘*. Gharbi pointed out that no mere color would receive such foregrounded attention at the start of the vocal cycle of the *nūba* if it did not have more significance to the overall nature of the mode. This is why the ‘*uqūd* ‘*Aṣbahān* on low G and Raṣd on D are listed as melodic signatures in addition to the ‘*uqūd* (see signature v).

The hemistiches [a] and [b] are labeled, as well as the *qafla* cadence [q] which is sung with the tarannam “*ah*” that occurs at the end of every [b]. As the analysis in Table 10 shows, all five melodic signatures listed above are present in the example in various sections. The only

distinctions between bayt 1' and bayt 2 in addition to their texts are that bayt 1' includes the secondary 'iqd Raşd Dhīl on C, and bayt 2 finishes with an acceleration of tempo.

Table 10. Modal structures in *shakawnā 'ila aḥbābnā ṭūl laylinā*.

Hemistich	[a]	[b]	
Bayt 1	shakawnā 'ila 'aḥbābnā ṭūl laylinā	∴	faqālū lanā mā 'aqşara al-layla 'aindanā
Bayt 2	falaw 'annahum kānū yulāqūna mithlamā	∴	nulāqī lakānū fī al-maḍāji 'i mithlanā
BAYT 1			
Phrase	[a]	[b]	[q]
'uqūd	<i>Raşd on D + 'Aşbahān low G, Raml on D, Mḥayyr Sīkāh on G</i>	Mḥayyr Sīkāh on G, Raml on D	Raml on D
Signatures (khāşiyāt)	(v) Use the modulations Raşd on D and 'Aşbahān low G (i) Third from A to F# in descent	(i) Third from A to F# in descent (iii) Emphasize and stop on E [♯]	(ii) Stepwise ascent from D to G (iv) Descend to B [♯] using the formula {D–B [♯] –D} in cadences
Formulas (şiyāgh)			- Raml cadence formula {D–B [♯] –D}, see the end of masār [3.2] and [9.2].
BAYT 1'			
Phrase	[a]	[b]	[q]
'uqūd	<i>Ḥsīn on A, Raşd Dhīl on G</i>	Mḥayyr Sīkāh on G, Raml on D , Raşd Dhīl on C	Raml on D
Signatures (khāşiyāt)		(ii) Stepwise ascent from D to G in 'iqd Raml	(ii) Stepwise ascent from D to G in 'iqd Raml (iv) Descend to B [♯] using the formula {D–B [♯] –D} in cadences
Formulas (şiyāgh)	Ḥsīn on A formula: {C–B [♯] –C–B [♯] –C...}. See also Mḥayyr 'Arāq formula used in Raml masār [4]		- {F#–E [♯] –D–B [♯] –D}, see masār [3.2] and [9.2]
BAYT 2			
Phrase	[a]	[b]	[q] (<i>qafla</i>)
'uqūd	<i>Ḥsīn on A, Raşd Dhīl on G</i>	Mḥayyr Sīkāh on G, Raml on D	Raml on D
Signatures (khāşiyāt)		(ii) Stepwise ascent from D to G in 'iqd Raml	(ii) Stepwise ascent from D to G in 'iqd Raml (iv) Descend to B [♯] using the formula {D–B [♯] –D} in cadences
Formulas (şiyāgh)	Ḥsīn on A formula: {C–B [♯] –C–B [♯] –C...}. See also Mḥayyr 'Arāq formula used in Raml masār [4]		{F#–E [♯] –D–B [♯] –D}, see masār [3.2] and [9.2]

Ṭab' Raṣd Dhīl

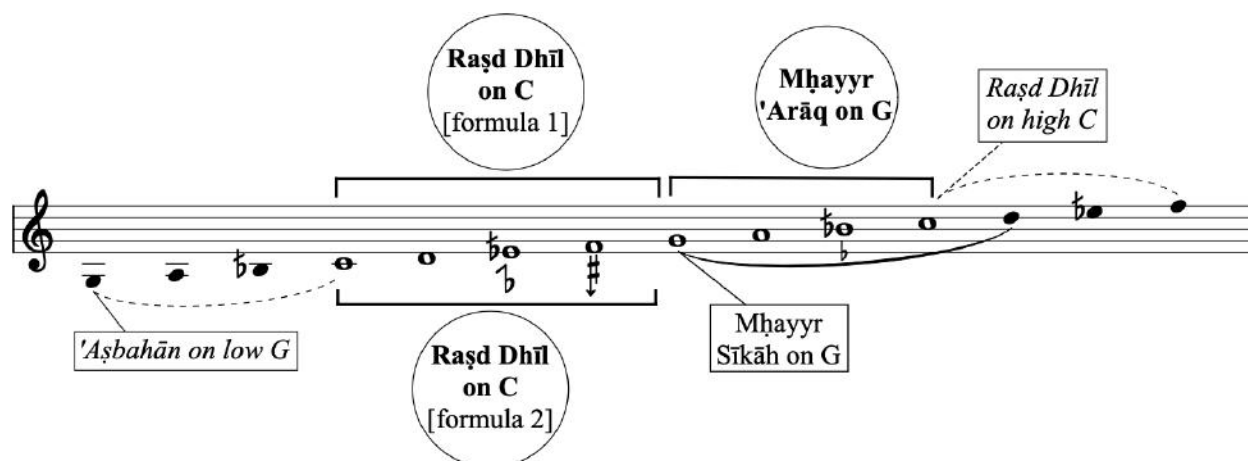


Figure 48. Scale of ṭab' Raṣd Dhīl.

Ṭab' Raṣd Dhīl (Figure 48) is an important and frequent color throughout the ṭubū'. Despite its frequent use, however, it is difficult to describe its exact pitch qualities with objectivity due to historical circumstances that surround its systematization in the twentieth century (see section "Primary 'uqūd" below for further discussion). Raṣd Dhīl is arguably the most emblematic ṭab' for illustrating how the Tunisian ṭubū' works as a system of melody-type modes in a crucial way that the eastern Arab maqām system does not.

Raṣd Dhīl is in fact two scales in one mode. The two versions, or "formulas" (ṣiyagh) of Raṣd Dhīl have different tonal qualities, but they are applied with identical melodic formulas and signatures (see masār below). The first formula uses the same interval pattern as the ṭubū' Dhīl and Māya which share the tonic C, as well as Mḥayyr 'Arāq which is based on G and 'Aṣbahān which is based on low G. The second formula, on the other hand, is frequently paired with 'Aṣba'yn. In ṭab' 'Aṣba'yn, Raṣd Dhīl is created by performing 'Aṣba'yn starting on the subtonic (i.e., a whole tone lower than the tonic of 'Aṣba'yn). It is often the case that when 'Aṣba'yn is a secondary 'iqd, Raṣd Dhīl is also paired as another secondary 'iqd on the lower neighboring tone of 'iqd 'Aṣba'yn.

Raṣd Dhīl’s dual-scale nature illustrates the cruciality of melodic criteria for classifying the ṭubū‘ compared to the tonal criteria used for the maqāmāt. Using the latter criteria, Raṣd Dhīl 1 would be labeled jins Rāst while Raṣd Dhīl 2 would be labeled (more or less) jins Nikrīz. Given that both ‘uqūd are used with identical melodic formulas and signatures, they are both Raṣd Dhīl. Some songs are set entirely in one or the other, and they can also both appear in the same song. In practice, therefore, a song in Raṣd Dhīl has four possibilities. It can be composed entirely in Raṣd Dhīl 1, entirely in Raṣd Dhīl 2, primarily in Raṣd Dhīl 1 with Raṣd Dhīl 2 used as a color, or primarily in Raṣd Dhīl 2 with Raṣd Dhīl 1 used as a color.

This mode also is the first to be presented from the family of the ṭubū‘ with the tonic C and which (nearly) share the same scale, which includes Raṣd Dhīl 1, Māya, and Dhīl.

Tonic C

Primary ‘uqūd

The image displays three musical staves, each with a treble clef and a bracket above the notes. The first staff is titled "Raṣd Dhīl on C [formula 1]" and shows the notes C, D, E^b, F[#], G. Below the notes are the interval values: 1, 3/4, 3/4, 1. The second staff is titled "Raṣd Dhīl on C [formula 2]" and shows the notes C, D, E^b, F, G. Below the notes are the interval values: 1, *1/2[↑], 1 1/2[↓], 1/2. The third staff is titled "Mḥayyr ‘Arāq on G" and shows the notes G, A, B^b, C, D. Below the notes are the interval values: 1, 3/4, 3/4, 1.

The notated version of Raṣd Dhīl 2 is problematic because it conflicts with the performed tradition, and there are several variations of this ‘iqd which are used with different tunings that are nevertheless all classified as Raṣd Dhīl. The conventional rendering of this ‘iqd in notation is {C–D–E^b–F[#]–G}, suggesting both a reduced third note from E^b to E¹, as well as a pure semitone between F[#] and G. In practice, according to Gharbi, the E^b should not change from formula 1 to formula 2, so the only difference between the two formulas actually occurs on the fourth note F. Additionally, he explained that the tuning of the fourth pitch is not truly F[#], but

closer to a raised F \sharp . The resulting intervals are thus much closer together than what is suggested in the notated version. The scale representation shown above above makes a slight accommodation for this pitch reality by using a special accidental to designate the lowered F \sharp .

In other cases when Raşd Dhīl 2 appears as a secondary ‘iqd the intervals as notated are more accurate. For example, one version of Raşd Dhīl occurs on the subtonic of ṭab‘ ’Aşba’yn and uses the same tunings for E \flat and F \sharp as found in ’Aşba’yn. Interestingly, ṭab‘ Raml al-Māya includes the “real” versions of both Raşd Dhīl 1 and 2 as colors (see “Secondary ‘uqūd” for ṭab‘ Raml al-Māya above).

Manoubi Snoussi’s representation of Raşd Dhīl 2 reflects the performed tradition: “the first tetrachord is of the hijazi genre, Tunisian variety, i.e. 3/4-tone, 4/4-tone, 3/4-tone, which corresponds to the notes: Re [D], Mi -1/4 tone [E \flat], Fa + 1/4 tone [F \sharp], Sol [G].”¹⁹⁶ This ‘iqd, strangely, does not include C, but Snoussi introduces the mode as having a tonic of C.

Salah El-Mahdi’s description differs from Snoussi’s. El-Mahdi seemingly assumes that the note E \flat remains the same between formulas 1 and 2, and the only difference mentioned between the two is that “in the second variant F is raised to a full sharp” suggesting an implied scale C–D–E \flat –F \sharp –G.¹⁹⁷ However, the actual scale illustration provided in his notated example of Raşd Dhīl 2 uses E \flat .¹⁹⁸

According to Gharbi the main reason why the final scale became C–D–E \flat –F \sharp –G is due to the efforts of Tunisian musicologists to find analogs between the ṭabū‘ and the eastern Arab maqāmāt. ’Aşba’yn on D showed a clear tonal connection to jins Hijāz. Playing Hijāz by starting

¹⁹⁶ Snoussi, *Initiation à La Musique Tunisienne*, 49.

¹⁹⁷ El-Mahdi, *Al-Turāth*, vol. 8, 19.

¹⁹⁸ *Ibid*, 26.

on the subtonic C produces jins Nikrīz. Raşd Dhīl 2 was seen to be the closest parallel to Nikrīz, so consequently the conventional accidentals used to represent Raşd Dhīl 2 needed to match those used for 'Aşba'yn.

Secondary 'uqūd

Mḥayyr Sīkāh on G

Raşd Dhīl on high C
[formula 1]

'Aşbahān on low G

Dhīl / Māya on C
(modulations)

Melodic Signatures (khāşiyāt)

- i. Emphasize G and alternate with F (formula 1) or F# (formula 2)
- ii. Emphasize E[♭] (formula 1) or E[♮] (formula 2)
- iii. Interval of a third between G and E^{♭/♮}

Melodic Path (masār laḥnī)

A melodic path for ṭab' Raşd Dhīl as demonstrated by Gharbi is shown in Figure 49. Because of the interchangeable nature of Raşd Dhīl 1 and 2, he demonstrated multiple masārāt using the same motives between Raşd Dhīl 1 for Raşd Dhīl 2. The following masār demonstrates examples in both formulas. Moreover, the accidental E[♭], is used for both Raşd Dhīl 1 and Raşd Dhīl 2 to reflect the tuning used in common practice rather than the conventional theoretical accidental (however, the selected example set in Raşd Dhīl 2 below will use the conventionally notated E[♮]).

Figure 49. Melodic path of ṭab‘ Raṣd Dhīl by Kamel Gharbi.

The musical score consists of six staves of notation, each representing a different melodic theme or cycle. The notation is in treble clef with a key signature of one flat (B-flat). The staves are labeled as follows:

- Staff 1:** Labeled "Raṣd Dhīl [2] on C". It contains a melodic line with three cycles marked (i), (iii), and (ii). A bracket labeled [1] spans the entire staff.
- Staff 2:** Labeled "Mḥayyr 'Arāq on G" and "Mḥayyr Sīkāh on G". It contains a melodic line with three cycles marked [2], [3], and [3].
- Staff 3:** Labeled "Raṣd Dhīl [1] on C" and "Raṣd Dhīl [1] on C". It contains a melodic line with three cycles marked [4], [5], and [5]. A dashed line labeled "Aṣbahān on low G" connects the end of the [5] cycle to the beginning of the next [5] cycle.
- Staff 4:** Labeled "Raṣd Dhīl [2] on C". It contains a melodic line with three cycles marked [6], (i), and (ii).

Example (Raṣd Dhīl 1): *la'iba az-zabī bi'aqlī* (barwal)

The song form of this barwal (Figure 50) consists of four different themes of two phrases each. Theme 1: [a] and [b]; theme 2: [a'] and [b']; theme 3: [c] and [b'']; and theme 4: [c'] and [b''']. A section labeled with ['] indicates that the same text is repeated but the melodic phrase is unique. Thus, hemistich [a] is sung with two unique themes, [b] with four unique themes, and the tarannumāt [c] with two unique themes. All three 'abyāt follow this song form.

Theme 1 begins in the upper part of the scale on high C and consists of five cycles of Mḥayyr 'Arāq on G followed by a one-cycle qafla in Raṣd Dhīl, concluding on the tonic C on the root of the scale. Theme 2 returns to the upper part of the scale on high D (higher than theme 1), and all four cycles are composed in Mḥayyr 'Arāq on G. The first phrase [a'] starts on high D and descends to G, while the accompanying phrase [b'] starts on G and re-ascends to D. Phrase

[b^{'''}]

sā - 'i - dū — nī — yā — ra - jāl
qā - ti - lī 'a - lā ku - l - la ḥāl
wa - sa - ṭa — bi — hi — wa ṣal

Table 11 shows the use of the ‘uqūd and their respective durations in this example. The lengths of the boxes correspond to the duration of the ‘uqūd within each phrase. All phrases are two barwal cycles long, except the initial [b] phrase, which is four cycles long. This analysis demonstrates that *la ‘iba az-ḡabī bi ‘aqlī* is set almost entirely in primary ‘uqūd, and Mḥayyr ‘Arāq predominates with a total of eight cycles of barwal compared to the approximately five cycles of Raṣd Dhīl. In this example Mḥayyr ‘Arāq is used to start the various themes, aside from theme 4 which begins with Mḥayyr Sīkāh, while Raṣd Dhīl is used to conclude each of the themes aside from theme 2 which is entirely in Mḥayyr ‘Arāq.

Table 11. Duration of ‘uqūd used in *la‘iba az-zabī bi‘aqlī*.

Hemistich	[a]	[b]	[c]
Bayt 1	la‘iba az-zabī bi‘aqlī	sā‘idūnī yā rajāl	ah yā la lālī
Bayt 2	yā man ‘akhadh ‘aqlī wa rūḥī	qātilī ‘ala kulla ḥāl	jāl yā la lālī
Bayt 3	salla sayfa al-laḥṭī ‘amdān	wasatā bihi wa ṣāl	
Theme 1 ‘uqūd	[a]	[b]	
	Mḥayyr ‘Arāq G		Raṣd Dhīl C
Theme 2 ‘uqūd	[a’]	[b’]	
	Mḥayyr ‘Arāq G		
Theme 3 ‘uqūd	[c]	[b’']	
	Mḥayyr ‘Arāq G	Raṣd Dhīl C	
Theme 4 ‘uqūd	[c’]	[b’’’]	
	Mḥayyr Sīkāh G	Raṣd Dhīl C	

Example (Raṣd Dhīl 2): *shargī ghdā biz-zayn* (mdawwr ḥawzī)

This song (Figure 51) is set in the popular rhythm mdawwr ḥawzī. Unlike a slower classical ‘īqā‘ like bṭayḥī where angular, melismatic melodies have freedom to explore higher and lower parts of the scale, most of the tune for this song is based on a single repeating motif within a relatively small melodic range. Bayt 1 and bayt 3 use identical melodic material in Raṣd Dhīl, while bayt 2 is based on two themes in Mḥayyr ‘Arāq on G. Two important signatures are observed in the Raṣd Dhīl melodic line, namely the emphasis of G and alternating with F#, and the use of thirds between E[♯] and G (signatures i and iii, respectively). The complete melody does not use secondary ‘uqūd.

A curiosity in the song form is the sequence of the hemistiches. Each hemistich is so short that an entire hemistich is sung in one cycle of mdawwr ḥawzī. Thus, every measure contains one full hemistich in the song. The pattern of the hemistiches varies by bayt. In bayt 1, hemistich [a] is repeated three times and concludes with a single cycle of [b]. Bayt 2 evenly

shares two cycles of [a] followed by two cycles of [b] which are each set to different melodic themes in Mḥayyr ‘Arāq. Bayt 3 returns to the original Raṣd Dhīl theme, but with only one ‘īqā‘ cycle for both [a] and [b]. Bayt 3 is followed by a restatement of bayt 1 with its original three-to-one sequence of hemistiches.

Melodically, each phrase is two cycles long. Thus, the text of the poem mapped onto the melodic phrase structure results in the following song cycle:

- Bayt 1: [a] [a] ∴ [a] [b] Raṣd Dhīl 2 on C. Both melodic phrases are the same.
- Bayt 2: [a] [a] ∴ [b] [b] Mḥayyr ‘Arāq on G. Two different melodic phrases.
- Bayt 3: [a] [b] (Raṣd Dhīl 2 on C, repeat Bayt 1 melody)
- Bayt 1: [a] [a] ∴ [a] [b] (Raṣd Dhīl 2 on C, repeat Bayt 1 melody)

Table 12 presents the modal features used in this example. Each individual hemistich represents one cycle of mdawwar ḥawzī.

Figure 51. Raṣd Dhīl [2] example, *shargī ghdā biz-zayn* (mdawwr ḥawzī).

‘īqā’ mdawwr ḥawzī
D D T T

BAYT 1

shar-gīgh-dā biz-za-y-n shar-gī gh-dā biz-za-y-n shar-gīgh dā biz-za-y-n

BAYT 2

gul-lī-l-ma-l-gā wa-y-n shar-gī gh-dā yā khā-l shar-gī gh-dā yā khā-l

BAYT 3

BAYT 1

[b]

Table 12. Modal structures in *shargī ghdā biz-zayn*.

Hemistich	[a]	[b]				
Bayt 1	shargī ghdā biz-zayn ∴	gullī al-malgā wayn				
Bayt 2	shargī ghdā yā khāl. ∴	'a al-lābsit al-khulkhāl				
Bayt 3	lūkān 'andī mā. ∴	nidfa' malyūnīn				
Form	Bayt 1 (4 cycles)	Bayt 2 (4 cycles)	Bayt 3 (2 cycles)	Bayt 1 (4 cycles)		
Hemistich	[a] [a] [a] [b]	[a] [a] [b] [b]	[a] [b]	[a] [a] [a] [b]		
'uqūd - primary - secondary - color	Raṣd Dhīl C		Mḥayyr 'Arāq G		Raṣd Dhīl C	
Signatures (khāṣiyāt)	(i) Emphasize G, alternate with F#				(i) Emphasize G, alternate with F#	
	(iii) Third between G– E [♭]				(iii) Third between G–E [♭]	
Formulas (ṣiyagh)	{C–E [♭] –G–F#–G}		Compare with masār [2]		{C–E [♭] –G–F#–G}	
	Compare with masār [1]				Compare with masār [1]	

Ṭab' Māya

Figure 52. Scale of ṭab' Māya.

Ṭab' Māya (Figure 52) is another Tunisian ṭab' starting on C whose tonic 'iqd has the same intervals as Raṣd Dhīl 1 and, to a certain degree, Dhīl. Of all the ṭabū' presented in this study, Māya has one of the most complex set of signatures. Some of these signatures apply to 'iqd Mazmūm, which has a unique melodic approach that is found only in Māya. Another outlier pertaining to Māya is that it has the lowest 'iqd in all of the ṭabū', Mazmūm on low F, which is a whole tone lower than the lowest theoretical note in the Modern Arab Scale, low G, or yākāh. Since there is no theoretical recognition of this pitch in that scale, the Arabic name for low F used by Gharbi is qarār jahārkah in recognition of it being octave lower than F, jahārkah.

Tonic C

Primary 'uqūd

Māya on C also includes the lower neighboring tones low A and B \flat because these notes are frequently used, especially in cadential formulas.

Secondary ‘uqūd

Mḥayyr Sīkāh on G: 1 ½ 1 1

Sīkāh on E \flat : ¾ ¾

Māya on high C: 1 ¾ ¾

Mḥayyr 'Arāq on G: 1 ¾ ¾ 1

Mazmūm on low F: 1 1 ½ 1

Melodic Signatures (khāṣiyāt)

- i. Emphasize E \flat
- ii. Descend to low A (see primary ‘iqd Māya on C above)
- iii. Emphasize F
- iv. Fourth between G and high C
- v. Emphasize A, alternate with upper neighbor high B \flat
- vi. Fifth between G and high D
- vii. Rest on D, especially while descending to low A
- viii. The formula {F–D–E \flat –F–G}
- ix. Third between G and high B \flat
- x. Use of B \flat as a leading tone in some cadences

Melodic Path (masār laḥnī)

A masār of ṭab‘ Māya as demonstrated by Gharbi is presented in Figure 53 demonstrating its melodic signatures and formulas.

Figure 53. Melodic path of ṭab‘ Māya by Kamel Gharbi.

Māya on C

[1] [2] [3]

(i) (i) (i) (vii) (ii) (x)

Mazmūm on F (with Māya formulas)

Mḥayyr Sīkāh on G **Māya on C**

* After performing this formula, Kamel Gharbi explained that the leap from D to A in phrase [13] is like a transposition of signature vi, the leap from G to high D.

Example: *walarubba laylin tāha fīhi najmuhu* (ʿabyāt an-nawba)

The example shown in Figure 54 is the opening vocal movement of nūba Māya, called the ʿabyāt an-nawba. In this example, bayt 1 has an initial melody while bayt 1' and bayt 2 share another melody (though there is a variation in bayt 2). The following transcription also incorporates several ornaments that were used in performance of the song, though these may not be notated on official printed editions.

Figure 54. Māya example, *walarubba laylin tāha fīhi najmuhu* ('abyāt an-nawba).

'iqā' bṭayhī

D T T D T

BAYT 1 [a]

wa-la-rub - ba lay - li tā - ha fī -

[b]

- hi naj - mu - hu fa - qa - ṭa' - tu - hu

sa - ha - rān fa - ṭā - la wa - 'as - 'a - sā ā

BAYT 1' [a]

wa-la-rub-ba lay - li tā - ha fī - hi naj - mu - hu

[b]

fa - qa - ṭa' - tu - hu sa - ha - rān fa - ṭā - la wa - 'as - 'a - sā

BAYT 2 [a]

ah fa - sa - 'al - tu - hu 'an ṣub - ha - hi

[b]

fa - 'a - jā - ba - nī law - kā - n fī qa - ī - dil - ḥa - yā -

ti ta - na - ffa - sā ā

This melody demonstrates many of the above qualities identified as part of the nature of ṭab‘ Māya. The opening phrase already uses one of Māya’s unique colors, which is a Mazmūm phrase descending to qarār jahārkah, or low F. Although this color is used only a handful of times in the entire nūba Māya, the fact that it is used in the opening phrase of the first vocal movement of the nūba highlights its significance. Like other examples of this vocal movement presented above, each phrase concludes with a cadential phrase called a qafla. In this example the cadences are seamless extensions of the last sung vowel of the second hemistich stretched melismatically over an entire bṭayḥī cycle. Given their embeddedness within the [b] phrases, the qaflāt are not annotated in this transcription as separate phrases as seen in other transcriptions of bṭayḥīya. See Table 13 for an analysis of this song’s modal structures.

Table 13. Modal structures in *walarubba laylin tāha fīhi najmuhu*

Hemistich	[a]	[b]
Bayt 1	walarubba laylin tāha fīhi najmuhu	∴ faqaṭa‘tuhu saharān faṭāla wa ‘as‘asā
Bayt 2	fasa’āltuhu ‘an ṣubḥahi fa’ajābanī	∴ lawkān fī qaydi al-‘ayāti tanaffasā
Bayt 1		
Hemistich	[a]	[b]
‘uqūd - primary - secondary - color	<i>Mazmūm low F, Māya C</i>	Māya C
Signatures (khāṣiyāt)	(iii) Emphasize F; (i) Emphasize E [♯]	(vii) Rest on D while descending to A; (ii) Descend to low A; (i) Emphasize E [♯] ; (viii) formula {...D– E [♯] –F–G}; (ix) Third between G and B [♭]
Formulas (ṣiyagh)	- {Low A–B [♭] –A–G–F}; see masār [6] for the same formula an octave higher	
Bayt 1’		
Hemistich	[a]	[b]
‘uqūd primary secondary color	Mazmūm on F	Mazmūm on F, Mḥayyr Sīkāh on G, Mazmūm on F
Signatures	(v) Emphasize A and alternate with B [♭] ; (vi) Fifth from G to D;	(iv) Fourth between G and high C; (ix) Third between high B [♭] and G
Formulas	Mazmūm with Māya formula: {A–high B [♭] –A–B [♭] –A–G–A–G–high D...} compare phrases with masār [5] and [6]	{C–D–C–G}; compare masār [10] Standard Mazmūm formula: {high C–B [♯] –C–B [♯] –C–A–C–B [♭] –G–F}
Bayt 2		
Hemistich	[a]	[b]
‘uqūd primary secondary color	Māya high C, Mazmūm F	Mazmūm F, Mḥayyr Sīkāh G, Māya C
Signatures	Same as bayt 1’	Same as bayt 1’, plus (viii) formula {D–E [♯] –F–G}
Formulas	Same as bayt 1’	Same as bayt 1’ Final cadence, compare with masār [4]

Ṭab‘ Dhīl

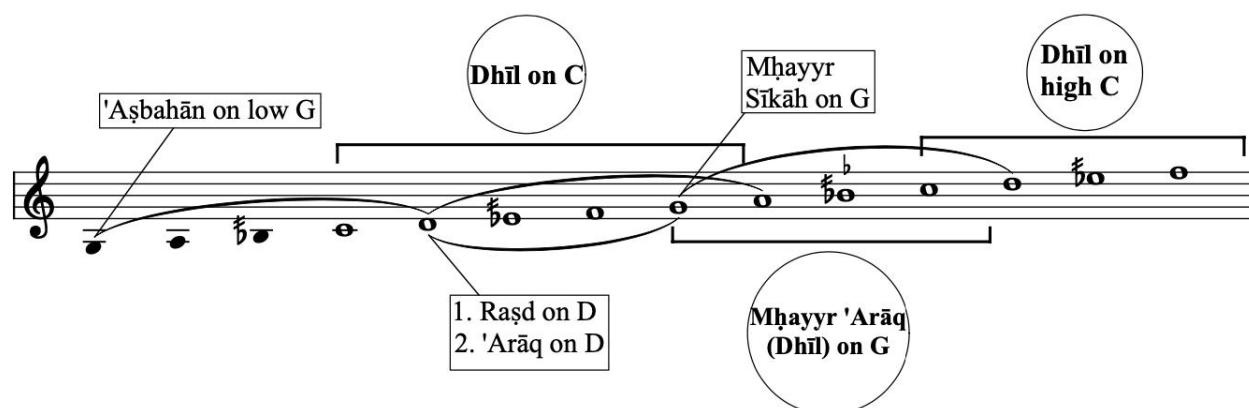


Figure 55. Scale of ṭab‘ Dhīl.

According to Kamel Gharbi, ṭab‘ Dhīl (Figure 55) is the most important mode of the system of Tunisian ṭubū‘ because of its great complexity, and because nūba Dhīl is the first in the cycle of the thirteen nūbāt. He analogized the central position of Dhīl in the Tunisian ṭubū‘ to Rāst in the maqāmāt. This is attested by Manoubi Snoussi who said of Dhīl, “Tunisian musicians, as also those of all the Arab Maghreb, place this mode at the head of their nomenclature of melodic forms, as being at the base of their modal system. This role is attributed by the Arab musicians of the East to a mode called by them Rast, from a Persian name meaning “regular” upright, without sprain.”¹⁹⁹ Salah El-Mahdi also adds that the name Dhīl “bears a possible etymological kinship with the Turkish mode Zawīl, which does not vary greatly from this mode.”²⁰⁰

The many ‘uqūd that are associated with Dhīl require an extensive repertoire to fully realize the nature of this melodic mode, as exemplified by the seventeen bṭayḥīya (vocal movements set to ‘īqā‘ bṭayḥī) in nūba Dhīl alone. The scale shown above represents the most

¹⁹⁹ Snoussi, *Initiation à La Musique Tunisienne*, 47.

²⁰⁰ El-Mahdi, *Al-Turāth*, vol. 8, 22.

common primary and secondary ‘uqūd in ṭab‘ Dhīl but does not represent all possible ‘uqūd in the mode. See below for more information about this mode’s secondary ‘uqūd.

Although it is considered part of the family of ṭubū‘ based on C, its tonality differs slightly from Māya and Raṣd Dhīl 1: the E[♭] and B[♭] of Māya and Raṣd Dhīl are raised to E[♯] and B[♯] in Dhīl. Furthermore, the tunings do not readjust when secondary ‘uqūd are in use that normally use the standard E[♭] and B[♭] tunings, which causes some contention about the precise nomenclature for the ‘uqūd of this mode. For example, Mḥayyr ‘Arāq on G typically uses B[♭], so some believe that the use of B[♯] in this mode means that this ‘iqd should instead be labeled Dhīl on G. However, this ‘iqd nevertheless contains formulas that are consistent with ṭab‘ Mḥayyr ‘Arāq, further demonstrating that melodic characteristics are more important than tonal ones when classifying ‘uqūd. Thus, all the secondary ‘uqūd which are affected by the tonality of Dhīl nevertheless remain unchanged in their melodic function.

Dhīl also prolifically uses modulation (talwīn). A modulation is technically whenever the tonic ‘iqd’s accidentals change, transforming it into a different ‘iqd. There are examples in nūba Dhīl in which the root ‘iqd Dhīl on C is temporarily replaced by the other tonic ‘uqūd of the “C” family—Māya and Raṣd Dhīl 1—in which the tonality of Dhīl remains constant while the melodic signatures and formulas of Māya and Raṣd Dhīl are used.

Another important and unique kind of modulation occurs which is called *mujannab*. This term originally refers to the placement of the first finger on the neck of the ‘ūd. The open strings of the ‘ūd are typically high C, G, D, low A, and low G. When the first finger is applied to the first “fret” position, the resulting notes are D[♭], A[♭], E[♭], B[♭], and A[♭]. The *mujannabāt* (related to the Arabic word *bijānib*, “beside”) are the lowering of notes within the scale to these first fret notes on the ‘ūd. For example, the scale degrees of ‘iqd ‘Aṣbahān are G–A–B[♯]–C–D. One of the

mujannabāt in Dhīl is to lower A to A[♭], resulting in the ‘iqd ‘Aṣba’yn on low G. Other mujannabāt include the lowering of Dhīl’s third note E[♯] to E[♭] (resulting either in a “minor” or Nahawand-like Dhīl, or in Raṣd Dhīl on C if F[♯] is also used), and the lowering of Mḥayyr ‘Arāq’s second note A to A[♭] resulting in ‘Aṣba’yn on G.

Tonic C

Primary ‘uqūd

Three musical staves showing primary ‘uqūd:

- Dhīl on C:** Notes C, D, E[♯], F, G. Fingerings: 1, 3/4↑, 3/4↓, 1.
- Mḥayyr ‘Arāq on G:** Notes G, A, B, C, D. Fingerings: 1, 3/4↑, 3/4↓, 1.
- Dhīl on high C:** Notes C, D, E[♯], F, G. Fingerings: 1, 1, 3/4↑.

Mḥayyr ‘Arāq on G is sometimes called Dhīl on G because of the tuning of its intervals.

Because the ‘iqd is performed using formulas associated with ṭab‘ Mḥayyr ‘Arāq, that label is selected here.

Secondary ‘uqūd

Seven musical staves showing secondary ‘uqūd:

- Mḥayyr Sīkāh on G:** Notes G, A, B, C, D. Fingerings: 1, 1/2, 1, 1.
- ‘Aṣbahān on low G:** Notes G, A, B, C, D. Fingerings: 1, 3/4↑, 3/4↓, 1.
- ‘Arāq on D:** Notes D, E, F, G, A. Fingerings: 1, 3/4↑, 3/4↓.
- Raṣd on D:** Notes D, E, F, G, A. Fingerings: 3/4↑, (1/2↑), (1), 1.
- Māya / Raṣd Dhīl [I] on C (modulations):** Notes C, D, E[♯], F, G. Fingerings: 1, 3/4↑, 3/4↓, 1.
- Sīkāh on E[♯] (modulation):** Notes E[♯], F, G, A, B. Fingerings: 3/4↓, 1.
- Mazmūm on F (modulation):** Notes F, G, A, B, C. Fingerings: 1, 1, 1/2, 1.

Mujannabāt

Mujannab Dhīl 'Aṣba 'yn on G 'Aṣba 'yn on low G

Melodic Signatures (khāṣiyāt)

- i. Emphasize D
- ii. Descend to low G
- iii. Thirds between G and E \flat , E \flat and C, D and B \flat
- iv. Descend to low A

Melodic Path (masār laḥnī)

A melodic path of ṭab' Dhīl as demonstrated by Gharbi is shown in Figure 56 demonstrating a realization of the mode's most important formulas and signatures.

Figure 56. Melodic path of ṭab' Dhīl by Kamel Gharbi.

Dhīl on C

Mḥayyr 'Arāq on G

Dhīl on high C **Mḥayyr Sīkāh on G** **Raṣd D**

The image displays three staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff, labeled 'Dhīl on C', contains phrase [10] ('Aṣbahān low G) with a bracket above it. The melody starts on G4 and moves through various intervals, ending with a double bar line. The second staff contains three phrases: [11] 'Asba'yn on G, [12] 'Asba'yn on low G, and [13] Dhīl with lowered third. Each phrase is marked with a bracket above it and a double bar line at the end. The third staff, also labeled 'Dhīl on C', contains phrase [14] (Raṣd D) with a bracket above it. The melody starts on G4 and ends with a double bar line. Roman numerals (ii) and (iii) are placed below the notes in the first and third staves respectively.

Although this mode is based on C, the importance of the supertonic D is readily seen throughout the masār. Gharbi explained that an entire melodic statement of Dhīl can encompass all of the phrases between [1] and [4] and can be analyzed as several conjoining ‘uqūd, particularly Dhīl, ‘Aṣbahān and Raṣd. The most important cadential formula for Dhīl (see [4], [7], and [14]) could be interpreted as a theoretic application of Raṣd on D since the formula avoids F and results in a pentatonic-like phrase. Phrases [11] through [13] demonstrate the mujannabāt. Missing in this masār is signature iv, the descent to A. This signature is often accompanied by an ascent to D with the formula {C-B \sharp -C-A-B \sharp -C-D}. Not all possible ‘uqūd are used, but the most important formulas are established.

Example: *yā qūllik zaman al-’azhār* (bṭayḥī)

This bṭayḥī (Figure 57) from nūba Dhīl follows the standard three-part muwashshaḥ form of abyāt-ṭāla’-rujū. The secondary ‘iqd ‘Arāq on D is the most used ‘iqd throughout the melody, which reinforces the first signature to emphasize D. Three out of the four signatures above are identifiable in the first phrase, however this melody does not contain thirds between the notes

specified in signature (iii). Overall this melody demonstrates that a *ḥayhī* can realize nuanced characteristics of a mode's nature without relying on the most stereotypical formulas or signatures. The range of the melody does not ascend beyond A, meaning the bulk of its contents are drawn from the 'uqūd in the middle and lower parts of the scale, especially 'Arāq on D.

Some formulas from the *masār* are referenced in the melody, but the *masār* of Dhīl above did not include formulas from 'Arāq. On the other hand, several signatures of ṭab' 'Arāq and formulas from that *masār* are found in the 'Arāq phrases of *yā qūllik zaman al-'azhār*. This example from Dhīl thus represents a case study in the use of a *masār* from one ṭab' (in this case 'Arāq) for identifying melodic signatures and formulas when it is used as secondary 'iqd in another ṭab' (i.e., Dhīl). Dhīl and 'Arāq have common tunings and both have close relationships with 'Aṣbahān on low G, meaning they are compatible ṭubū' for blending one another's signatures in a common melody. Signatures belonging to Dhīl and 'Arāq respectively are noted in Table 14.

Figure 57. Dhīl example, *yā qūllik zaman al-'azhār* (*ḥayhī*).

'iqā' ḥayhī

'ABYĀT [a] [b]

BAYT 1	yā qūl-lik	za - mā -	nil-'az - hā -	r	ad-dun-yā ha -
BAYT 2	wā-jal-is	mā	bay-nal-'ash - jā -	r	fī jil - sa fa -
BAYT 3	wā-sm-'a	lū -	ghā - til -'aṭ - yā -	r	fī ghun-na fa -

[c]

- lī -	-	-	ḥa	ah	ah	yā la-lā lā
- sī -	-	-	ḥa			
- ṣī -	-	-	ḥa			

ṬĀLA' (BAYT 4)

1. 2. | 3. [a]

lā lā lā yā la-lā ah ah yā sā - qī dī - ril - kās dī - ril - kā -

RUJŪ' (BAYT 5)

[b] [a]

s wā-s-qī ḥa - bī ḥa-bī-bī 'an ghay-ḥil - ḥa - wā - sid win-nā

[b] [c]

s nik-mid ra - qī - - - bī ah

yā la-lā lā lā lā lā yā la-lā ah

Table 14. Modal structures in *yā qūllik zaman al-'azhār*.

Hemistich	[a]	[b]	[c]			
Bayt 1	yaqūllik zamāni al-'azhār	∴ ad-dunyā halīḥa	taranumāt			
Bayt 2	wājglis mā bayna al-'ashjār	∴ fī jilsa fasṭḥa				
Bayt 3	wāsma' lawghāti al-'atyār	∴ fī ghunna faṣīḥa	ah yā lalā lī			
Bayt 4	yā sāqī dīra al-kās	∴ wāsqi ḥabībī				
Bayt 5	'an ghayẓi alḥawāsīd wa an-nās	∴ nikmid raqībī				
	'ABYĀT (B1, B2, B3)			ṬĀLA' (B4)		RUJŪ' (B5)
Hemistich	[a]	[b]	[c]	[a]	[b]	[c]
'uqūd - primary - secondary - color	'Arāq D, 'Aṣbahān low G	Dhīl C	'Arāq D, Dhīl C	'Arāq D	'Arāq D	Same as 'abyāt
Signatures / Formulas	(i) Emphasize D (iv) Descend to low A (ii) Descend to low G Compare with masār [1] and [2]	(ii) Descend to low G (iii) Thirds D-B [♯] -D	<u>DHĪL SIG'S:</u> (i) Emphasize D <u>'ARĀQ SIG'S:</u> (i) Fourth G- D (viii) Formula {F-E-G-F}	<u>'ARĀQ SIG'S:</u> (ii) Fourth C- F Formula {C- F-G-A} compare with cadence in 'Arāq masār [13]	Same as ṭāla' [a]	Same as 'abyāt

Ṭab‘ ‘Arḍāwī

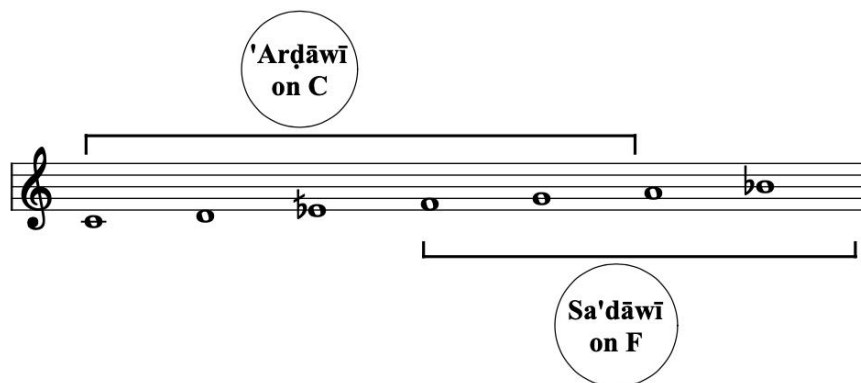


Figure 58. Scale of ṭab‘ ‘Arḍāwī.

Ṭab‘ ‘Arḍāwī (Figure 58) is the third of the three “popular” ṭubū‘ taught in Tunisian conservatories, along with Mḥayyr Sīkāh and Mḥayyr ‘Arāq, that do not originate from a nūba. ‘Arḍāwī is further distinguished from the latter two because it is associated with rural Bedouin music, while the others derive from urban folk musics, or *musīqā sha‘abiyya*. It is the only ṭab‘ presented here that contains only two ‘uqūd with no secondary ‘uqūd. Because of its scale as well as its signature to rest on E♭ at the end of some phrases, it resembles a basic form of Māya, although it also contains signatures that are familiar to other ṭubū‘ as well. The emphasis of a melodic fifth between the tonic and the fifth scale degree (i) is also found in ṭab‘ Mḥayyr Sīkāh. Additionally, like Mḥayyr ‘Arāq, melodies do not ascend to the octave above the tonic (v), though this is a much firmer rule in ‘Arḍāwī than in Mḥayyr ‘Arāq. The use of a third between F and D (iv) resembles Raṣd-like skip that produces a pentatonic effect (see the use of this signature in the masār and example below), although this skip is not necessarily as frequent as in Raṣd.

Unique to this ṭab‘ is its use in rural songs which are performed with a variety of ’īqā‘āt that are not part of the nūba. Sa‘dāwī is one such ’īqā‘, which is used in the example below, and which also shares the name of the second ‘iqd of this mode starting on F. Because of its primary

use in rural song settings, its formulas do not greatly resemble those of the nūba modes (hence the absence of any ‘uqūd used in the ma’lūf), though certain rhythmic and melodic motives in the masār reflect phrases in other masārāt. The degree to which these similarities reflect the mode’s authentic nature on the one hand, or an adaptation to a standardized pedagogy on the other, requires further ethnographic analysis which is beyond the scope of this study.

Tonic C

Primary ‘uqūd

Melodic Signatures (khāṣiyāt)

- i. Fifth between C and G
- ii. Rest on E♭
- iii. Emphasize F
- iv. Third between F and D
- v. The scale does not reach to the octave above the tonic

Melodic Path (masār laḥnī)

Figure 59 shows a masār of ṭab‘ ‘Arḍāwī as demonstrated by Gharbi exploring characteristic melodic phrases that contain the above signatures.

Figure 59. Melodic path of ṭab‘ ‘Arḍāwī by Kamel Gharbi.

The image displays three staves of musical notation in 12/8 time. The first staff is divided into two sections: 'Sa'dāwī on F' and ''Arḍāwī on C'. The 'Sa'dāwī' section consists of a 4-measure phrase [4] followed by a 5-measure phrase [5]. The 'Arḍāwī' section consists of a 5-measure phrase [5]. The second staff shows a 6-measure phrase [6]. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The phrases are annotated with Roman numerals (iv) and (iii) below the notes.

Example: *yā nāsa hmilt wa'milti ar-raḥla* (sa'dāwī)

This popular song (Figure 60) is not an example from a nūba, thus its refrain-verse-refrain song form is unique compared to the other examples presented in this study. Normally the song is performed with several verses, but the text of only the first verse is provided to demonstrate the basic framework of the melody.

'Īqā' sa'dāwī is written in 12/8 with a subdivision pattern of 2-2-2-3-3. In the transcription that follows, the beaming of eighth notes demonstrates the accentuation of duple and compound beats. As the example below shows, although most of the melody follows this beat pattern, not every melodic phrase is confined to the exact sequence shown in the 'īqā'. Some measures (such as the opening measures of both the refrain and the verse) are entirely in compound meter. The 'uqūd and signatures are annotated directly onto the transcription.

Figure 60. 'Arḍāwī example, *yā nāsa hmilt wa 'milti ar-rahla* (sa'dāwī)

ṭiqā' sa'dāwī

D D T D T

⊕ REFRAIN

'Arḍāwī on C

(i) (ii)

yā nās-ah-milt wa'-mil-tir-rah - la wis-far - til-bil-dān durt-iş-şah - rā blād-il-gib - la

mas-kā - nil-'a-bā - n fiṭ - rī - gī'ur-ḍi-t-nī ṭuf - la tish - ba_ghuṣ-nil-bā (yā 'ay - nu!)

VERSE

Sa'dāwī on F

(iv) (iv) *Three times (first time instrumental only)*

tish-ba_ghuṣ-nil-bā mit-'a - dī-yaw hāz-zal-gul - la wu hāb-ṭa lil-'a-yn

'Arḍāwī on C

(iv)

dur - tith-nī - yaw-jī - tin-gān - la jāṭ - il - 'ayn fil-'ayn gul - til - hās-gī-nī yā ṭuf - la

To refrain ⊕

rā - nī - ghrīb-'uṭ-shān (yā 'ay - nu!) ā - nī_ghrīb 'uṭ-shā n

Ṭab‘ ‘Aṣbahān

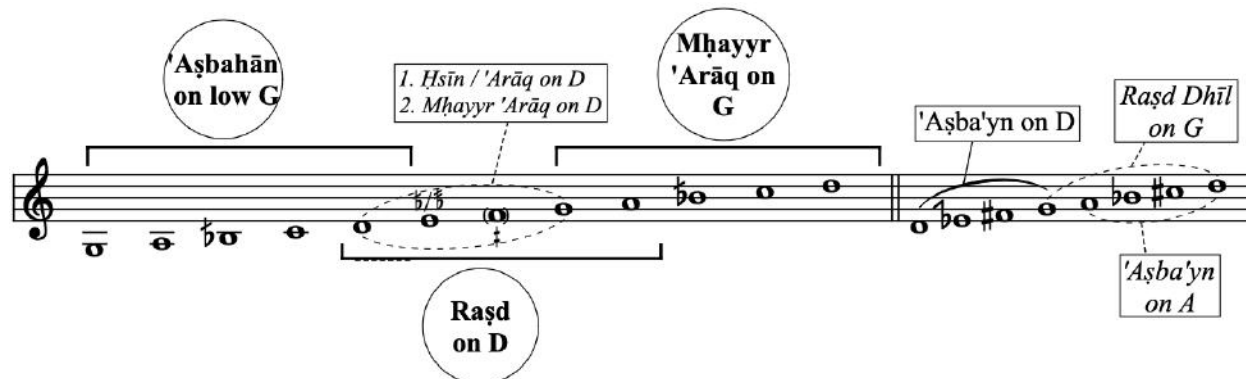


Figure 61. Scale of ṭab‘ ‘Aṣbahān.

Ṭab‘ ‘Aṣbahān (Figure 61) appears in several other ṭubū‘ in which low G is a resting note. Both ‘Arāq and Raṣd contain the signature that low G can be tonicized, meaning the final note of a passage can be on yākāh instead of their original tonics, D, or dūkāh. However, ṭab‘ ‘Aṣbahān is the only mode for which yākāh is truly the tonic.

The main signature of ‘iqd ‘Aṣbahān is that it is low. It shares identical intervals with Mḥayyr ‘Arāq, which also has the tonic of G an octave above (on the note called nawā in Arabic), and even some of the same formulaic patterns such as a descending pentachord {D–C–B^b–A–G}, but ‘Aṣbahān cannot be on nawā and Mḥayyr ‘Arāq cannot be on yākāh. This theoretical formulation is one aspect that is shared with the eastern Arab maqāmāt which recognizes that two modes with the same intervallic scale starting on different tonics produce different sensations for the listener, thus they are classified as two separate modes. In effect, when the formula {D–C–B^b–A–G} is used in the upper octave, it is Mḥayyr ‘Arāq, but when it is in the lower octave, it is ‘Aṣbahān. This is not to say that the two modes are identical in every other way and have the same signatures (a comparison of their ‘uqūd and masār transcriptions demonstrates otherwise), but only to say that ‘Aṣbahān’s unique signature is that its notes are in the lower register and has the tonic yākāh.

According to Gharbi, other Tunisian music theorizers have tried to identify other melodic signatures for 'Aṣbahān to distinguish the various uses of the 'iqd in the lower register. Rather than calling every occurrence of this 'iqd 'Aṣbahān, others have attempted to identify Dhīl on low G by noting specific khāṣiyāt that separate 'Aṣbahān from Dhīl, such as the formula {C–B♭–A–C–B♭} to emphasize the note B♭. Gharbi disagrees with this approach, primarily because the signatures they identify as containing the true essence of 'Aṣbahān only occur in the more contemporary instrumental movements, while their existence is lacking in the more authoritative vocal repertoire.

The signatures identified below, and the formulas presented in the masār, represent what Gharbi calls the “real” 'Aṣbahān, based on the vocal movements of nūba 'Aṣbahān. The khāṣiyāt occur in other registers of the scale higher than the pentachord of 'iqd 'Aṣbahān.

Tonic Low G (yākāh)

Primary 'uqūd

<p>'Aṣbahān on low G</p>	<p>Raṣd on D</p>	<p>Mḥayyr 'Arāq on G</p>
---------------------------------	-------------------------	---------------------------------

Secondary 'uqūd

<p>'Aṣba'yn on D</p>	<p>Mḥayyr 'Arāq on D</p>	<p>'Aṣba'yn on A</p>
<p>Raṣd Dhīl on G</p>	<p>Mḥayyr Sīkāh on G</p>	<p>Hsīn on D</p>

'Arāq on D
(modulation)

Raml on D
(modulation)

Melodic Signatures (khāṣiyāt)

- i. Fourth between D and G
- ii. Emphasize the note high B \flat
- iii. Third between G and E
- iv. Third between C and E

Melodic Path (masār laḥnī)

Figure 62 shows a masār of ṭab' 'Aṣbahān as demonstrated by Gharbi. According to Gharbi, the formulas used for 'iqd 'Aṣbahān would be typical of an 'iṣtikhbār (improvisation) of ṭab' 'Aṣbahān, especially the emphasis of low G while alternating with low A as shown in phrase [4]. However, in most of the vocal repertoire, the most common use of 'iqd 'Aṣbahān is the descending pentachord {D–E–B \flat –A–G}, often preceded by other stepwise motives such as {D–E–F–E–D–C–B \flat –A–G}, or {F–E–D–C–B \flat –A–G} as shown in phrase [10]. The example below, *yā dhān ladhī banata al-'idhāru bi khaddili*, demonstrates both the descending pentachord formula as well as more developed melodic treatment in the phrases of 'iqd 'Aṣbahān.

Figure 62. Melodic path of ṭab' 'Aṣbahān by Kamel Gharbi.

Mḥayyr 'Arāq G

[5] [6] [7] 'Aṣba'yn on D [8] Mḥayyr 'Arāq G

(i) (ii) (i) (i)

Raṣd on D 'Aṣbahān on low G

[9] [10]

(iii) (iv)

Example: *yā dhān laḥī banata al-'idhāru bi khaddihi*

This example (Figure 63) is another abyāt an-nawba comprised of two verses and three melodic lines set to 'iqā' bṭayhī and is the opening vocal movement of nūba 'Aṣbahān. In this example, the text of bayt 1 is repeated in bayt 1', while the melody of bayt 1' is repeated in bayt 2. Incidentally, only the [a] phrases change from bayt 1 to bayt 1', while the [b] phrases from all three melodic passages are the same. Additionally, all three melodic lines share the same qafla [q] at the end of each bayt.

Figure 63. 'Aṣbahān example, *yā dhān laḥī banata al-'idhāru bi khaddihi*

D T T D T

BAYT 1 [a]

yā dhān la-dhī na-ba-tal-'i-dhā ru bi-khad-di-hi

[b]

kā - l - bar - ha - mā - ni 'a - lā su - lū

[q]

su - lū - kil - jaw - ha - ri ah ah ah

BAYT 1' [a]

ah ah yā dhāl la-dhī

[b]

na - ba - ta - l - 'i - dhā - r bi - khad - di - li kāl - bar - ha - mā -

[q]

ni 'a - lā su - lū su - lū - kil jaw - ha - ri ah ah ah

BAYT 2 [a]

ah ah fa - ka - 'an - na - hu

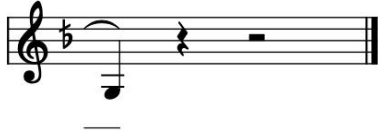
miṣ - bā - ḥu fī gha - sa - qid - du - jā

[b]

mu - ta - 'a - li - qū - n bi - sa - lā - si - la - n min 'an - br - i

[q]

ah ah ah ah ah



'Aṣba'yn is the most recurring 'iqd in this example, while the tonic 'iqd 'Aṣbahān on low G only occurs during the qaflāt. Formulas and signatures for different both 'Aṣba'yn and 'Aṣbahān, and corresponding phrases from their respective masārāt are identified in Table 15. Additionally, the color Ḥsīn on A appears in this example using a pitch sequence that regularly occurs on this 'iqd. This melody demonstrates how 'uqūd can quickly change, especially from one phrase to the next within the same bayt.

Table 15. Modal structures in *yā dhān ladhī banata al-‘idhāru bi khaddihi* (‘abyāt an-nawba).

Hemistich	[a]	[b]	
Bayt 1	yā dhān ladhī nabata al-‘idhāru bi khaddihi	∴ kāl-barhamāni ‘alā sulūki al-jawhari	
Bayt 2	faka’ānnahu al-miṣbāhu fī ghasaqi ad-dujā	∴ muta’alliqun bisalāsilin min ‘anbari	
BAYT 1			
Hemistich / Text	[a]	[b]	[q] (“Ah...”)
‘uqūd - primary - secondary - color	’Aṣba‘yn on D, Raṣd on D	Mḥayyr ‘Arāq on G, ’Aṣba‘yn on D	’Aṣba‘yn on D, ’Aṣbahān on low G, Raṣd on D, ’Aṣbahān on low G
Signatures (khāṣiyāt)	’Asba‘yn signatures: (ii) Emphasize A	’Asba‘yn signatures: (ii) Emphasize A	’Aṣbahān signatures: (i) Fourth between D–G (iii) Third between G–E
Formulas (ṣiyāgh)		’Asba‘yn formulas: - {G–F#–G–A}, see masār of ’Aṣba‘yn phrase [1]	’Aṣbahān formulas: - {D–C–B ^ḥ –A–G} - {C–B ^ḥ –A–C–B ^ḥ }, compare with masār [4]
BAYT 1’ and BAYT 2			
Phrase / Hemistich	[a]	[b]	[q]
‘uqūd - primary - secondary - color	Raṣd Dhīl on G, Hṣīn on A, ’Aṣba‘yn on D	Same as bayt 1	Same as bayt 1
Signatures (khāṣiyāt)		Same as bayt 1	Same as bayt 1
Formulas (ṣiyāgh)	Hṣīn on A: {A–C–B ^ḥ –C...A}, see masār of Hṣīn ’Aṣl phrase [3], on “nabata al-‘idhāru” (Bayt 1’) and “miṣbaḥu fī” (Bayt 2).	Same as bayt 1	Same as bayt 1

Ṭab‘ Sīkāh

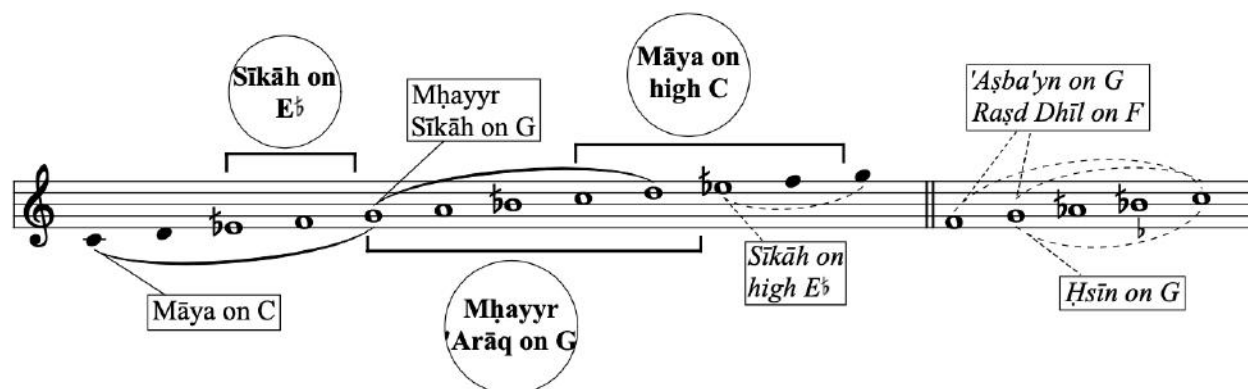
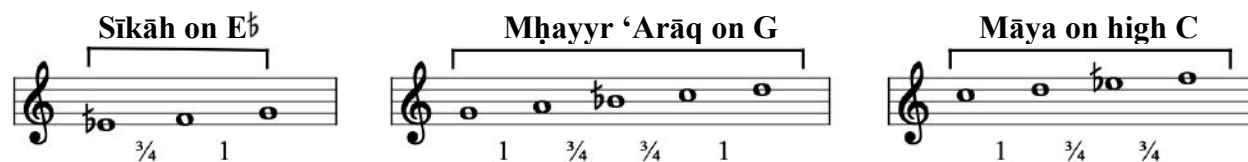


Figure 64. Scale of ṭab‘ Sīkāh

Ṭab‘ Sīkāh (Figure 64) has the same primary scale as maqām Sīkāh from the eastern Arab system. Salah El-Mahdi described it as “one of the most deeply-rooted musical modes of the orient,”²⁰¹ particularly when the notes of ‘Aṣba‘yn are paired on G. While its formulas and rhythmic settings cause this ṭab‘ to be set apart by the “Tunisian musical language,” such similarities in scales between some of the Tunisia ṭubū‘ and the maqāmāt—and in this case, two scales which even share the same name—are perhaps why Tunisian musicians are not so concerned with al-Andalus discourse and recognize that their system was greatly influenced by Ottoman-era Turkish music.

Tonic Eb**Primary ‘uqūd**

²⁰¹ El-Mahdi, *Al-Turāth*, vol. 8, 21.

Secondary ‘uqūd

Mḥayyr Sīkāh on G

Māya on C

Raṣd Dhīl on F / 'Aṣba'yn on G

Sīkāh on high E \flat

Ḥsīn on G

The A \flat in Raṣd Dhīl on F and 'Aṣba'yn on G is adjustable. In certain melodic motions, especially when skipping from C to A \flat , the tuning is closer to the true tuning of A \flat . However, the note is lowered to A \flat during step-wise melodic movements following the skip. This adjustable A can be seen in the masār phrases [8], [10], and [12], and in the example below.

Melodic Signatures (khāṣiyāt)

- i. Emphasize high B \flat
- ii. C is a resting tone (with 'iqd Māya)
- iii. Fourth between C and F
- iv. Third between high C and A, or high C and A \flat

Melodic Path (masār laḥnī)

A demonstration of a melodic path by Gharbi for ṭab' Sīkāh is shown in Figure 65. Because Sīkāh is a trichord it is often conjoined to the notes of another 'iqd such as Māya below or Raṣd Dhīl above in the flow of a melodic line (see phrases [8] and [12] for examples of this). Phrase [9] is identified as Mḥayyr 'Arāq on G for the purpose of this analysis since the notes in this phrase most closely correspond to that 'iqd. However, according to Gharbi, the purpose of phrase [9] is to showcase the signature “emphasize high B \flat ” and is not demonstrating an 'iqd. Another interpretation could be that this is an example of Sīkāh on B \flat .

Figure 65. Melodic path of ṭab‘ Sīkāh.

The musical score for the melodic path of ṭab‘ Sīkāh consists of five staves of music. The key signature has two flats (B-flat and E-flat) and the time signature is common time. The melody is divided into 14 numbered measures, each with a bracket above it indicating its melodic path. The paths are labeled with Arabic terms and their corresponding notes: [1] Sīkāh on E♭, [2] Mḥayyr 'Arāq on G, [3] Māya on high C, [4] Sīkāh on high E♭, [5] Mḥayyr Sīkāh on G, [6] Māya on C, [7] Sīkāh on E♭, [8] Raṣd Dhīl on F, [9] Mḥayyr 'Arāq on G, [10] Raṣd Dhīl on F, [11] 'Aṣba'yn on G, [12] Sīkāh on E♭, [13] Sīkāh on E♭, [14] Hsīn on G, and Sīkāh on E♭. Roman numerals (i) through (iv) are placed below the notes to indicate fingerings. The score includes various musical notations such as beams, slurs, and repeat signs.

Example: 'imlā wāsqinī yā ahyaf

This example (Figure 66) is a ḅṭayhī from nūba Sīkāh. It follows a standard muwashshaḥ pattern of 'abyāt-ṭāla'-rujū', however, the final bayt does not have an [a] hemistich. This is an approximate transcription of a performance by Gharbi who demonstrated various stylized ornaments in each bayt. To honor these ornaments, each bayt was transcribed with an approximate descriptive notation of the ornaments, though not all were transcribed due to the inherent difficulty of visually representing their aural nuances. Although each of the first three 'abyāt share the same melodic line prior to the ṭāla' at bayt 4, they were each performed with

subtle rhythmic differences, which are reflected in the transcription. Also noteworthy is the use of the adjustable $A\flat/\flat$ characteristic of this mode. See Table 16 for an analysis of this song's modal structures.

Figure 66. Sīkāh example, 'imlā wāsqinī yā ahyaf (bṭayhī).

ṭiqā' bṭayhī
D T T D T

BAYT 1
[a] [b]
'im-lā wās-qī wā-sqi-nī yā 'a-h-ya - f yā sī-dal-ghiz-

BAYT 2
[a]
lā - - - n min sha-rāb sha-rāb ṣā-fi mu-qar-qa -

BAYT 3
[b] [a]
- f yu-bri-'u ḍa-mā - - - n 'im-lā kā-sī

[b]
kā-sī waj-lu - bā sī yā sā-qī nnu-d - mā - - -

BAYT 4 (ṬĀLA\')
[a]
- n yā ḥa-bī - bī ḥa-bī - bī ḥa-bī - bī kun ṭa-bī - bī

[b]

BAYT 5

Table 16. Modal structures in *'imlā wāsqinī yā ahyaf*.

Hemistich	[a]	[b]	[a]	[b]	[b] only
Bayt 1	'imlā wāsqinī yā ahyaf	∴	yā sīda al-ghizlān		
Bayt 2	min sharāb ṣāfī muqarqaf	∴	yubri' u aḍ-ḍamān		
Bayt 3	'imlā kāsī wājlū bāsī	∴	yā sāqī an-nudmān		
Bayt 4	yā ḥabībī kun ṭabībī	∴	wāṣil wārḥam ṣabān mughrām		
Bayt 5	tūl laylū sahrān				
	'ABYĀT (B1, B2, B3)		ṬĀLA' (B4)		RUJŪ' (B5)
Hemistich	[a]	[b]	[a]	[b]	[b] only
'uqūd - primary - secondary - color	<i>Raṣd Dhīl on F</i>	<i>'Aṣba 'yn on G, Sikāh on E♭</i>	Mḥayyr Sikāh on G, Māya on C	Māya on C	<i>'Aṣba 'yn on G, Sikāh on E♭</i>
Signatures	(i) Emphasize B♭	(iv) Third between high C and A♭			(iv) Third between high C and A♭
Formulas	- {D-C-C- B♭}, see masār [9]	- {C-C-B♭- A-G}, see masār [11] - {C-A♭-C- B♭}, see masār [12]			- {C-C-B♭- A-G}, see masār [11] - {C-A♭-C- B♭}, see masār [12]

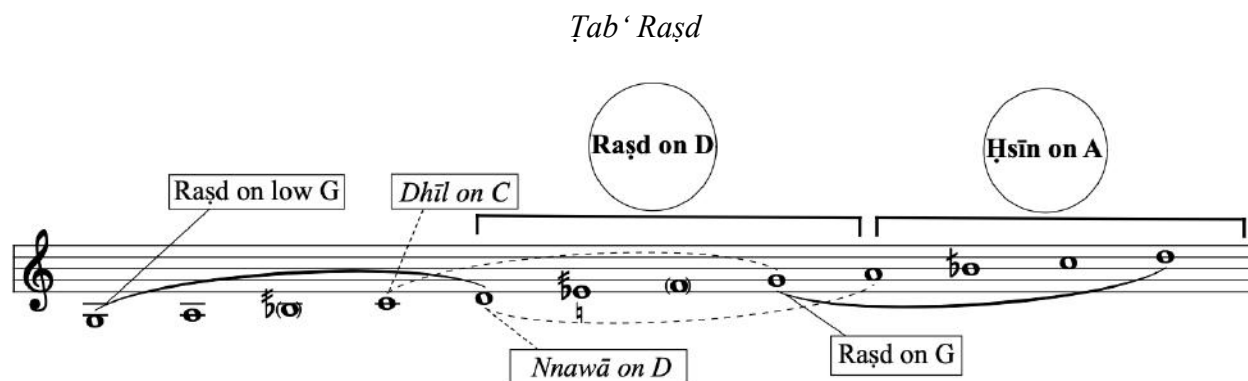


Figure 67. Scale of ṭab‘ Raṣd.

Kamel Gharbi introduced ṭab‘ Raṣd by stating, “[t]his ṭab‘ is a great problem because there is a difference between what we think about it and what we find in the nūba.” The scale for the mode (Figure 67) is commonly written only as a pentatonic scale, but this is a misrepresentation of how melodies in Raṣd work. The pentachord for ‘iqd Raṣd presented here is a true five-note pentachord {D–E–(F)–G–A} with the third note, F, in marked in parentheses to highlight that it is frequently skipped to produce the pentatonic effect, but also to recognize that it is also sometimes included in melodic passages in Raṣd.

When the term “pentatonic scale” is used to describe Raṣd without qualification, other musical associations with that scale can obscure the unique way in which this mode functions and sounds within the context of Tunisian ma’lūf. Raṣd is a ṭab‘ that functions in similar ways to the other ṭabū‘ because it has melodic signatures that govern its idiosyncratic nature while also draws from other ‘uqūd which inevitably break up its pentatonicism (the non-pentatonic Ḥsīn on A is used here as a primary ‘iqd, following the model presented by Gharbi). Rather than conceiving Raṣd as a purely pentatonic scale, pentatonicism should be considered the primary signature of Raṣd through a variety of skips listed in the signatures below. The complete scale of

Raṣd, however, should also include the skipped notes because they are also used. In some melodies, such as the example below, they are used with emphasis.

There is dispute about the tonic and the scale for ṭab‘ Raṣd in various publications. D’Erlanger identified D as the tonic and provides an unbroken scale from low G to high C.²⁰² El-Mahdi described Raṣd as “of African origin and is characterized by a five-tone octave” and provides a pentatonic scale that only spans a single octave from low G to G.²⁰³ Concerning its tonic, El-Mahdi writes that the mode “is based on low G (yākāh), with the possibility of terminating on D (dūkāh). According to Snoussi, the scale of Raṣd is based on two tetrachords on low G and D, respectively, and has a tonic of low G.²⁰⁴ Snoussi’ scale derives from the eastern Arab Rāst scale based on low G which includes the accidentals B \flat and F \sharp , but these two notes are skipped in the composition of melodies. Thus, in Snoussi’s model, the pentatonic Raṣd scale is derived from the heptatonic Rāst scale.

Gharbi explained that this confusion about the tonic is due to the melodies of nūba Raṣd. Nearly all the slower movements, especially the ‘abyāt an-nawba and the bṭayḥīya, stop on low G at the ends of the melodies, suggesting the tonic of low G. However, the movements in the second half of the nūba comprising the faster and lighter ‘īqā‘āt almost all stop on D. For the purposes of this study to represent the tradition as it is taught in contemporary conservatories, the tonic D is identified as the primary tonic, while the tonicization of low G is identified as a melodic signature. This model is a kind of middle-ground rapprochement between D’Erlanger’s D-based Raṣd and El-Mahdi’s G-based Raṣd that possible terminates on D.

²⁰² D’Erlanger, *Al-Mūsīqā al-‘Arabiyya*, 368.

²⁰³ El-Mahdi, *Al-Turāth*, vol. 8, 18, 25.

²⁰⁴ Snoussi, *Initiation à la Musique Tunisienne*, 45.

According to Gharbi, although the scale is traditionally notated without accidentals, the performed tunings for E and B are really E \sharp and B \sharp . These accidentals are therefore used in the following transcriptions.

Tonic D

Primary ‘uqūd

Raṣd on D **Ḥsīn on A**

Secondary ‘uqūd

Raṣd on low G **Raṣd on G** **Nwā on D**

Dhīl on C **'Arāq on D**

Melodic Signatures (khāṣiyāt)

- i. Low G can be tonicized
- ii. Third between G and E \sharp
- iii. Third between C and low A
- iv. Ascending and descending third between C and E \sharp

Melodic Path (masār laḥnī)

A melodic path of ṭab‘ Raṣd as demonstrated by Gharbi is shown in Figure 68. Most phrases are set in the various Raṣd ‘uqūd demonstrating characteristic melodic formulas using

the pentatonic skips, but the masār also includes Ḥsīn on A (note the adjusted tonality) and Dhīl on C.

Figure 68. Melodic path of ṭab‘ Raṣd.

The musical score consists of three staves of music in a treble clef with a key signature of one flat. The melody is divided into nine numbered phrases, each enclosed in a bracket and labeled with its modal context:

- [1] Raṣd on D: (ii)
- [2] Raṣd on low G: (v), (v), (iv), (v)
- [3] Raṣd on D: (v)
- [4] Raṣd on G: (iii)
- [5] Ḥsīn on A: (iii)
- [6] Raṣd on G: (iii)
- [7] Dhīl on C: (iii)
- [8] Raṣd on D: (ii), (v)
- [9] Raṣd on low G: (iv), (i)

Example: *yā ḥibbī mālik*

This example (Figure 69) is from the third ḅayḥī of nūba Raṣd in the sixth volume of *al-Turāth*.²⁰⁵ The same melodic line is sung three times to three poetic hemistiches. The full ḅayḥī also includes a ṭāla‘ and rujū‘, but only the melodic line from the ‘abyāt is presented below. Each statement of the melody has three phrases. The initial phrase is a short and mostly syllabic statement of the complete hemistich. The second phrase is a long melisma on the last word of the hemistich. The text of the third phrase is comprised of tarannumāt: ā lā lā lannit ra lay, ā lā lā nu ā lā lān.

²⁰⁵ Salah El-Mahdi, *Al-Turāth*, vol. 6 (Tunis: Wizāra al-Shu‘ūn al-Thaqāfiyya, 1961), 21.

Figure 69. Raşd example, *yā ḥibbī mālik* (bṭayḥī).

'īqā' bṭayḥī
 D T T D T

yā ḥi - bi mā - lik mā - ḥi - bi mā - lik

- lik ā lā lā lan - nit ra lay ā lā lā nu ā lā lā - n ghay - yar - nī

ḥā - lik ḥā - lik ḥa - lik ā lā lā lan - nit

ra lay ā lā lā nu ā lā lā - n fā - 'a - lik yi - b qāl - lik yi - b - qā -

- lik ā lā lā lan - nit ra lay ā lā lā nu ā lā

lā - n

This example importantly nuances the popular understanding of the nature of 'īqd Raşd. Most of the melody is set in Raşd on D but does *not* skip the crucial note of F to create its characteristic pentatonic signature. Instead, the pentatonicism does not emerge until the third

phrase of the melodic line. The example finishes with a tonicizing of low G. See Table 17 for an analysis of this song's modal structures.

Table 17. Modal structures in *yā ḥibbī mālik*.

Hemistich	[a] yā ḥibbī mālik	[b] ghayyarnī ḥālik	[c] fi'lik yibqālik
Tarannumāt	ā lā lā lannit ra lay	ā lā lā nu ā lā lān	
Phrase	1	2	3
Text	Full hemistich [a], [b], [c]	Last word sustained <i>mālik, ḥālik, yibqālik</i>	Tarannumāt
'uqūd - primary - secondary - color	- Raṣd on D (the note F is used)	- Raṣd on D (the note F is used)	- Raṣd on D (F is skipped) - Raṣd on low G (the note B [♯] is skipped once and used once)
Signatures (khāṣiyāt)			ii. Third between G and E [♯] iii. Third between C and low A i. Tonicize low G
Formulas (ṣiyāgh)			- {A–G–E [♯] –D–C}, see masār [8] - {D–C–D–C–D–C–A–B [♯] –G}, see masār [9]

Discussion of Findings

Different Modes, Same Scale: Melodically Classifying the Ṭubū‘

The central finding of this study is that unlike the eastern Arab maqām system the classification of the ṭubū‘ is not decided by the tonal intervals of their scales but by the distinctions in their melodic properties. Tonal intervals are, of course, important. Most ṭubū‘ are primarily associated with certain tonal intervals and tonics. This is not the case, however, for about half of the modes which share the same scale with at least one other ṭab‘. The main way to distinguish them from each other is with recourse to each mode’s melodic formulas and signatures.

Stated another way, a ṭab‘ is primarily classified by its melodic content rather than its pitch content. The most obvious example of this is Raṣd Dhīl which can be performed with two different scales that are nevertheless classified together as being one and the same mode. The tonal pattern of Raṣd Dhīl [1] is $1-\frac{3}{4}-\frac{3}{4}-1$, which also corresponds to the intervals of Māya, Dhīl, Mḥayyr ‘Arāq, and ‘Aṣbahān. The conventional tonal pattern of Raṣd Dhīl [2] is $1-\frac{1}{2}\uparrow-1\frac{1}{2}\downarrow-\frac{1}{2}$ (but see discussion in that mode regarding this ‘iqd’s intervals), which roughly corresponds to the intervals of Mḥayyr Sīkāh when G# is added, or jins Nikrīz from the maqām system. The two tonal patterns of Raṣd Dhīl differ from one another, yet they are both considered the same mode because identical melodic formulas and signatures are applied to them. The nature of Raṣd Dhīl, thus, exists in its *melodic realization* rather than its tonal configuration (although, to be clear, Raṣd Dhīl is still bounded to these two variants—the ṭubū‘ cannot be performed with just any scale).

When the primary ‘uqūd of multiple ṭubū‘ share the same notes, or when modes share the same scale, they are differentiated in practice by their melodic formulas. Nwā and Mḥayyr Sīkāh

share the same notes in their root ‘uqūd, D–E–F–G–A, but their melodic formulas contain unique and exclusive signatures (see Figure 70). In the maqām system, these both would be classified as Nahāwand on D.

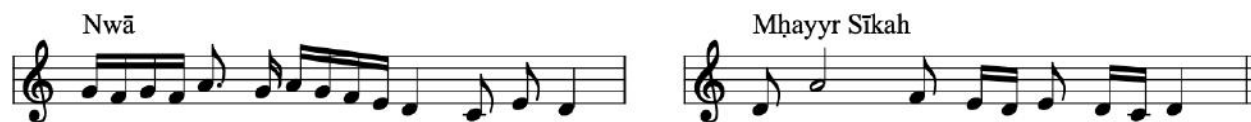


Figure 70. Melodic formulas of Nwā and Mḥayyr Sīkäh compared.

Māya, Mḥayyr ‘Arāq, Raṣd Dhīl 1, and Dhīl all share the same scale intervals (although Dhīl’s third note is tuned slightly higher). Figure 71 shows a characteristic phrase for each of these ṭubū‘. In the maqām system, each of these would be classified as Rāst. Mḥayyr ‘Arāq has been transposed to C to match the tonic of the others.



Figure 71. Melodic formulas of the Dhīl family, plus Mḥayyr ‘Arāq, compared.

Another example features Raṣd Dhīl 2 which, when transposed to D, matches the tonal intervals of Mḥayyr Sīkäh when the latter includes the color tone G#. While the two formulas shown in Figure 72 have many similarities, Mḥayyr Sīkäh is distinguished from Raṣd Dhīl because it begins with a fifth from D to A, sustains A, and finishes with a formulaic cadence. Raṣd Dhīl is signaled by the opening skips {D–F–A} and the alternating between A and G#. In the maqām system, they would both be classified as Nikrīz on D.



Figure 72. Melodic formulas of Mḥayyr Sīkāh and Raṣd Dhīl [2] compared.

From the 'Aṣba'yn family, two characteristic phrases of ṭab' Raml and ṭab' 'Aṣba'yn are compared in Figure 73. In the maqām system, these are both examples of Ḥijāz on D.



Figure 73. Melodic formulas of Raml and 'Aṣba'yn compared.

Figure 74 shows a variety of phrases representing different modes from the Ḥsīn family. In the maqām system, these are all classified as Bayātī on D.



Figure 74. Melodic formulas of the Ḥsīn family compared.

Function and Classification of Secondary ‘Uqūd

Unlike primary ‘uqūd, secondary ‘uqūd may or may not contain melodic signatures associated with the ṭab‘ after which the ‘uqūd are named. For example, a frequent secondary ‘iqd is Mḥayyr Sīkāh on G. Ṭab‘ Mḥayyr Sīkāh’s original tonic is D, but the signatures associated with Mḥayyr Sīkāh (e.g., the opening fifth from D to A) are not used for Mḥayyr Sīkāh on G when it is used as a secondary ‘iqd. Unlike primary ‘uqūd, in most cases secondary ‘uqūd are typically identifiable based on the interval pattern of their tones rather than their signatures. In this sense, the secondary ‘uqūd are often classified using the same tonal criteria as the maqāmāt.

As mentioned previously, Salah El-Mahdi and Manoubi Snoussi use a system of “principle” trichords, tetrachords, and pentachords which tonally classify the ‘uqūd of the ṭubū‘. The names of these principle ‘uqūd are derived from their equivalent names from the eastern Arab tradition: Rāst, Nahāwand, Rāst Dhīl, Dhīl, and Māhur, Bayātī, Hijāz, ‘Irāq, and Kurdī, Sīkāh and ‘Ajam.²⁰⁶ One of the benefits of using this “principle” nomenclature for secondary ‘uqūd is it removes the expectation for the melodic signatures associated with the names of the ‘uqūd.

For all the emphasis placed on classifying ṭubū‘ by their melodic signatures, the secondary ‘uqūd seem to pose an exception to this rule, begging the question as to why they are labeled after the names of the ṭubū‘ if they do not use the melodic formulas associated with their original ṭubū‘. One possible answer is to maintain consistency of nomenclature to establish the system of the Tunisian ṭubū‘ as a closed system that is distinct from the maqāmāt.

Another possible answer is that even the secondary ‘uqūd still convey “Tunisianness” in their formulas, not because they use discrete signatures, but because even secondary melodies

²⁰⁶ El-Mahdi, *Al-Turāth* vol. 8, 19.

are still composed in a style that is unique to the Tunisian ma'lūf. One case study is to compare ṭab' Ḥsīn to maqām Bayātī. Ḥsīn does not have many melodic signatures of its own, and in this sense it should theoretically sound like Bayātī. Nevertheless, melodies in Ḥsīn are still discernable from melodies in Bayātī because of a phenomenon that Gharbi describes as the “Tunisian musical language” (see section below).

Finally, some secondary 'uqūd do contain signatures that derive from their original ṭubū'. When Mazmūm appears as a secondary 'iqd it often uses the telltale Mazmūm formula shown in Figure 75. Nwā includes Mazmūm on C as a secondary 'iqd which is often used with the iconic formula from the original Mazmūm (on F), triggered by the accidental F#:



Figure 75. Mazmūm used as a secondary 'iqd on C in ṭab' Nwā.

Another example is when 'inqilāb 'Aṣba'yn modulates to Nwā on D in the ṭāla' of *yā laqawmī ḍayya 'ūnī*. This ṭāla' includes melodic formulas that are associated with Nwā, not just its tonality.

Table 18 shows all 'uqūd presented in this study arranged by ṭab' and identifies their priority within each mode (primary/secondary/color/modulation). As mentioned in the discussion above, some categorizations may be debated by practitioners. The table below sorts all of the 'uqūd as they are classified above.

Table 18. Primary and secondary 'uqūd by ṭab', in order of appearance.

Ṭab'	Tonic	Primary 'uqūd	Secondary 'uqūd (main)	Secondary 'uqūd (color)	Modulations
Mazmūm	F	Mazmūm F, Mazmūm high C	Mazmūm C	Ṣabā A, 'Aṣba'yn high C	
Mḥayyr Sīkāh	D	Mḥayyr Sīkāh D, Mḥayyr Sīkāh G	'Aṣba'yn A, 'Aṣba'yn G	Raṣd Dhīl G	
Mḥayyr 'Arāq	G	Mḥayyr 'Arāq G, Ḥsīn high D	Mḥayyr 'Arāq D, Ḥsīn D		Mazmūm on F
Nwā	D	Nwā D, Ḥsīn A	Mazmūm C		Mḥayyr 'Arāq D, 'Aṣba'yn D
Ḥsīn 'Aṣl	D	Ḥsīn D, Ḥsīn A	Mḥayyr Sīkāh G	Māya C, Mḥayyr 'Arāq G, Ḥsīn high D, 'Aṣbahān low G	
Ḥsīn Ṣabā	D	Ḥsīn D, Māya C	Mḥayyr Sīkāh G	Mḥayyr 'Arāq G, Ḥsīn A, Ṣabā D	
Ḥsīn 'Ajam	D	'Ajam high B♭, Mḥayyr Sīkāh G, Ḥsīn D	Māya C	Ḥsīn high D, Mazmūm F, Mḥayyr 'Arāq G, Ḥsīn A	
Raml al-Māya	D	Ḥsīn high D, Ḥsīn D, Mazmūm F	Mḥayyr 'Arāq G, Mḥayyr Sīkāh G Māya C	Ḥsīn A, Raṣd Dhīl [1] F, Raṣd Dhīl [2] F	
'Arāq	D	'Arāq D, Mḥayyr 'Arāq G, 'Aṣbahān low G, Sīkāh B♭	Dhīl C	Sīkāh on high B♭, Ḥsīn A, Mḥayyr Sīkāh G,	'Aṣba'yn D (with Sīkāh B♭), Mḥayyr 'Arāq D (with with Sīkāh B♭)
'Aṣba'yn	D	'Aṣba'yn D, Mḥayyr 'Arāq G Mḥayyr Sīkāh G	Ḥsīn A, Raṣd Dhīl [2] C, 'Aṣbahān low G	Ḥsīn high D	Nwā on D
'Inqilāb 'Aṣba'yn	D	'Aṣba'yn D, 'Aṣba'yn A	Raṣd Dhīl G	Raṣd Dhīl C, Mḥayyr Sīkāh high D, Mḥayyr Sīkāh G, Mḥayyr 'Arāq G, 'Aṣbahān low G	Nwā on D
Raml	D	Raml D, Mḥayyr 'Arāq G	Mḥayyr Sīkāh G, 'Aṣbahān low G, Raṣd D	Ḥsīn A, 'Aṣba'yn A, Raṣd Dhīl [2] G, Raṣd Dhīl [2] C	Ḥsīn on D
Raṣd Dhīl	C	Raṣd Dhīl [1] / [2] C Mḥayyr 'Arāq G	Mḥayyr Sīkāh G,	Raṣd Dhīl [1] high C, 'Aṣbahān low G	Dhīl, Māya on C
Māya	C	Māya C, Mazmūm F	Mḥayyr Sīkāh G, Sīkāh E♭, Māya high C	Mḥayyr 'Arāq G, Mazmūm low F	Dhīl, Raṣd Dhīl [1] on C
Dhīl	C	Dhīl C, Mḥayyr 'Arāq G, Dhīl high C	Mḥayyr Sīkāh G, 'Arāq D 'Aṣbahān low G Raṣd D	'Aṣba'yn low G (<i>mujannab</i>) 'Aṣba'yn G (<i>mujannab</i>)	Māya C, Raṣd Dhīl [1] C, Sīkāh E♭, Mazmūm F
'Ardāwī	C	'Ardāwī C, Sa'dāwī F			
'Aṣbahān	Low G	'Aṣbahān low G Raṣd D Mḥayyr 'Arāq G	'Aṣba'yn D	Mḥayyr 'Arāq D, 'Aṣba'yn A, Raṣd Dhīl [2] G, Mḥayyr Sīkāh G, Ḥsīn D,	'Arāq D, Raml D
Sīkāh	E♭	Sīkāh E♭, Mḥayyr 'Arāq G, Māya high C	Mḥayyr Sīkāh G, Māya C	'Aṣba'yn G, Raṣd Dhīl F, Sīkāh high E♭, Ḥsīn G	
Raṣd	D / Low G	Raṣd D, Ḥsīn A	Raṣd low G, Raṣd G	Nwā D, Dhīl C, 'Arāq D	

Ornaments and the Tunisian “Musical Language”

One theme that emerged from lessons with Gharbi was the metaphor of the Tunisian “musical language.” Until now the emphasis of distinction between Tunisian and eastern Arab modality has been the use of Tunisian modal signatures. In addition to these formally theorized structures, however, Kamel often mentioned in passing an additional dimension of Tunisian melody that exists beneath the surface of formal theory. He called this dimension the Tunisian musical “language,” by which he was referring to the general stylized approach to Tunisian melody which include ornaments (*zoghraf*) and melodic or rhythmic structures which are common across the ṭubū‘ (rather than ṭab‘-specific formulas) and the ma’lūf. Moreover, he characterized the “language” as a feeling.

This becomes especially relevant for ṭubū‘ like Hsīn ’Aṣl that have relatively few formalized signatures. The scale for Hsīn ’Aṣl is equivalent to the eastern Arab maqām Bayātī. If Hsīn ’Aṣl does not have many distinctive signature melodic elements, then theoretically the two modes should be nearly indistinguishable when comparing an ’iṣṭikhbār in Hsīn ’Aṣl to a taqṣīm in Bayātī (apart from modulating to secondary ‘uqūd). Nevertheless, the two are readily distinguishable by the “Tunisian musical language” that stylizes a performance of Hsīn ’Aṣl.

Gharbi demonstrated this, for example, during lessons about ṭab‘ Mazmūm, while explaining the importance of distinguishing multiple musical systems that share a common scale: “You can do Fa Major, you can do [maqām] Jaharka, you can do [maqām] ’Ajam, from other musical languages.... It’s important that [students] understand that the *gamme* [scale] isn’t the most important thing. And *fa-so-la-si-do-re-mi-fa* doesn’t mean that it is Mazmūm.” Kamel then proceeded to sing examples of the same scale set in three “musical languages.” He sang the first example using *solfa*, demonstrating the “language” of *fa major* (F major), using the unmistakable

theme of Mozart's "*Eine Kleine Nachtmusik*." Afterwards, he vocally improvised a more stepwise melodic theme using the notes of the same scale but decorating the melodic line with new ornaments. Its meandering melodic contour did not so obviously outline harmonic structures the way the theme for *Eine Kleine Nachtmusik* does. This was a demonstration of maqām Jahārka.

Gharbi explained that when the notes of F major are set to "an Oriental language, *mashriqi*, then it would be Jahārka. But when we say it in Tunisian language...." He then vocally improvised another line using the notes of the same scale but clearly decorated the melody with many subtle vocal ornaments, and singing specific interval patterns, then completed his thought: "we can say now it is Mazmūm." He used noticeable sliding and short melodic flutters between pitches. These ornaments (*zoghraf*, a term also used for ornaments in eastern Arab music), are an important part of the Tunisian musical language that distinguishes it from the "Oriental" (eastern Arab) language. Gharbi summarized:

Then, the most important thing, when we treat the ṭab' or the maqām, we say that the most important thing is the language. We must choose, or specify, the language you want to talk. Then, when we want Tunisian, we must talk Tunisian music, with the accents, with the ornaments, and it's like a color. You can recognize it, but you can't *définir*. When we say "Tunisian music," you feel it, but to identify it, it is more difficult. It is for musicology to do that. Then, you must feel the difference between the languages. You feel it, and we will try to explain, year after year, what are the things that make that Tunisian or *mashriqi*.

'Īqā' and Melodic Contour

Over the course of this study, the influence of rhythm upon melody became clearer as multiple examples of the same mode set in different 'īqā'āt were demonstrated, and as multiple ṭabū' were demonstrated with the same 'īqā'. While a masār is helpful for identifying melodic structures before they are settled into strict time, it is believed that the character of a mode is

maximally realized after it is treated in the various rhythmic cycles of the *nūba*. In other words, certain unique traits of a *ṭabʿ* are only realized through certain *ʾīqāʿāt* and not others. The *bṭayḥī* is seen as the most important *ʾīqāʿ* for exploring many nuanced dimensions of mode in a single song. A complete *nūba* of a given mode can have a dozen or more different *bṭayḥīya*, and each of them contains evidence about the mode's nature. However, the same is also believed to be true of the lighter, faster *ʾīqāʿāt* like *barwal*, where melodies are less exploratory but nonetheless unique.

The accented beats of each metric cycle have a strong and unique influence on melodic contour. A rhythmic analysis of song melodies can reveal how certain note choices were made in the construction of melodic phrases. In general, each *ʾīqd* has desirable notes to be used for starting phrases, notes which should be emphasized, and notes which are ideal either for concluding phrases, or for changing from one *ʾīqd* to the next. The *ʾīqāʿ* can draw more attention to the notes that align with its accented beats, and melodic phrases are often composed with these accented beats in mind, essentially pre-structuring the melodic contour of the phrase to synchronize with the *ʾīqāʿ*. Sometimes melodies deliberately avoid following the accented beats to create a sense of tension, which is resolved when the melodic contour realigns with the accented beats.

Figures 76 and 77 show phrases from two different songs in *dukhḥūl brāwal*. Notes that are circled align with an accented beat of the rhythmic cycle, while notes that are not circled occur in between accented beats. The melody in Figure 76 is the first bayt of *katamtū al-maḥabba sinīn* in *ṭabʿ Raml al-Māya*, while Figure 77 shows bayt 2 of *yā man bisahmi al-ʾashfār* in *Mḥayyr Sīkāh*.

Figure 76 shows a musical example in 2/4 time. The melody is written on a treble clef staff with a key signature of one flat (Bb). The lyrics are: ka-tam - tul ma - ḥa - b - ba — si - nī - n ra-'ait mā - na - fa' - nīk - ti - tā - m. Above the melody, rhythmic markings are provided: D1 D2 T1 T2 T3 for the first four measures, and D1 T2 T3 D1 D2 T1 T2 T3 D1 T3 for the remaining measures. The melody consists of eighth and quarter notes, with some measures containing rests.

Figure 76. Dukhūl brāwal example, bayt 1 of *katamtu al-maḥabba sinīn* (Raml al-Māya).

Melodically, this is a typical phrase in Raml al-Māya that is set strongly to the accented beats of dukhūl brāwal. In the first two cycles, the phrase starts in the upper part of the scale (signature i) and emphasizes C while alternating with its lower neighbor B \flat (ii). In the third cycle is a formula of this mode (see Raml al-Māya masār [3]) which starts with the signature fourth from F to B \flat (iii), and the fourth cycle contains the signature third from A to F (v).

Rhythmically, the notes in the first and third cycles almost exclusively touch the accented beats of dukhūl brāwal, with very few notes in between beats. The second and fourth cycles are the opposite with most notes on non-accented beats. The end of the phrase in the fourth cycle crucially resolves the rhythmic tension by ending on the tonic on the last accented beat of the cycle.

Figure 77 shows a musical example in 2/4 time. The melody is written on a treble clef staff with a key signature of one flat (Bb). The lyrics are: Qul-lī yā zayn al-'a-q-mā - r 'a-lāsh ra-ḏīt bi-'a - dī - bi-'a - dī. Above the melody, rhythmic markings are provided: T2 T3 D1 D2 T1 T2 T3 for the first four measures, and D1 D2 T1 T2 T3 D1 D2 T1 T2 T3 D1 D1 T1 for the remaining measures. The melody consists of eighth and quarter notes, with some measures containing rests.

Figure 77. Dukhūl brāwal example, bayt 2 of *yā man bisahmi al-'ashfār* (Mḥayyr Sīkāh).

This phrase in Mḥayyr Sīkāh begins with the telling signature of an open fifth from D to A and subsequently emphasizes A at the beginning of the phrase, which are the most important signatures of this ṭab‘. This phrase is almost entirely synchronized with the accented beats of dukhūl brāwal with few notes in between beats. In several parts the melodic line nearly mimics the ’īqā‘ beat-for-beat.

Figures 78 and 79 show examples of bṭayḥīya. The first example is the first bayt from the ’abyāt an-nawba of nūba ‘Arāq, and the second example is the second melody (bayt 1’) from the ’abyāt an-nawba of nūba Raml. An examination of the contours of the melodic phrases shows that the accented beats are often targeted destinations for melodic movement, resolution, or beginning new phrases. Stated another way, the accented beats of the bṭayḥī sculpt the contour of the melodic phrases, and the melodies in these excerpts rarely, if at all, operate independently from the framework provided by the ’īqā‘.

The figure displays three staves of musical notation in a 2/4 time signature with a key signature of one flat (B-flat major). Above the notes, melodic targets are indicated by letters: D1, T1, T2, D2, T3. The lyrics are written below the notes, with horizontal lines indicating the melodic contour. The first staff (measures 1-3) contains the lyrics 'ta-'a - ṭa - shtu mi n waj - di - n 'i - la'. The second staff (measures 4-6) contains 'ghay-thi wa-ṣl-ī fa-'āṭh-mā fū-'ā dī ḥī-na 'a - zza'. The third staff (measures 7-9) contains 'ah li-qā hū ah ah ah'. Measure numbers 1, 2, 3, 4, 5, 6, 7 are marked in boxes at the beginning of their respective measures.

Figure 78. Bṭayḥī example, bayt 1 from *ṭa 'tashtu min wajdi ila ghaythi waṣlihi* ('Arāq).

Figure 79. Bṭayḥī example, bayt 1' from *shakawnā 'ila aḥbābnā ṭūl laylinā* (Raml).

A compelling observation is the profound impact that this 'īqā' has on melodic contouring. While the focus of this study has been to examine each mode's respective melodic signatures, these bṭayḥīya contain examples of *rhythmic* signatures and melodic contours that transfer across modes. 'Arāq and Raml are two different ṭubū', yet identical melodic contouring can be seen in both of these excerpts at the exact same moment. In cycle 3 of both examples, starting on T3, the rhythms are identical until T3 of the next cycle. Not only this, but their contours are nearly identical, mimicking a step-by-step melodic sequence, as each demonstrates the same descending melodic pattern using their own respective 'uqūd. In essence they are identical melodic patterns set to different ṭubū'. This suggests a strong influence of the rhythmic cycle on the melodic line, so much so that even contrasting melodic modes conform to the template of a given 'īqā' using nearly identical formulas. Other such patterns can be found when cross-examining examples of different ṭubū' set to the same 'īqā'. Table 19 lists each song and its associated 'īqā' analyzed in chapter 4 in order of appearance.

Table 19. Songs analyzed by 'īqā' in order of appearance.

Song title	'īqā'	Ṭab'
1. lāysa lināri al-hawā khumūdu	khatm	Mazmūm
2. yā man bisahmi al-'ashfār	dukhūl brāwal	Mḥayyr Sīkāh
3. al-kawnu 'ilā jamālakum	barwal	Mḥayyr 'Arāq
4. jar ar-rabāb ar-Rhāwī	barwal	Nwā
5. yā qalbī 'utruki al-miḥna	barwal	Ḥsīn 'Aṣl
6. zād an-nabī wa farḥanā bīhi	dukhūl brāwal	Ḥsīn Ṣabā
7. al-kawnu 'ilā jamālakum	barwal	Ḥsīn Ṣabā
8. yā ghazālan bayna ghizlān al-yaman	mrabba' tūnsī	Ḥsīn 'Ajam
9. katamtu al-maḥabba sinīn	dukhūl brāwal	Raml al-Māya
10. ṭa'tashtu min wajdi ila ghaythi waṣlihi	bṭayḥī	'Arāq
11. ash dhuki ash-shamāyal	khafīf	'Aṣba'yn
12. yā laqawmī ḍayya'ūnī	nawakht	'Inqilāb ''Aṣba'yn
13. shakawnā 'ila aḥbābnā ṭul laylinā	bṭayḥī	Raml
14. la'iba aḏ-ḏabī bi'aqlī	barwal	Raṣd Dhīl [1]
15. shargī ghdā biz-zayn	mdawwar hawzī	Raṣd Dhīl [2]
16. walarubba laylin tāha fihi najmuhu	bṭayḥī	Māya
17. yā qūllik zaman al-'azhār	bṭayḥī	Dhīl
18. yā nāsa hmilt wa'milti ar-raḥla	sa'dāwī	'Arḍāwī
19. yā dhān ladhī banata al-'idhāru bi khaddili	bṭayḥī	'Aṣbahān
20. 'imlā wāsqinī yā ahyaf	bṭayḥī	Sīkāh
21. yā ḥibbī mālik	bṭayḥī	Raṣd

TOTAL:

bṭayḥī (7); barwal (5); dukhūl brāwal (3); khatm (1); mrabba' tūnsī (1); sa'dāwī (1);
mdawwr hawzī (1) khafīf (1); nawakht (1)

Form and Ṭab' Analysis

Each of the songs and their forms above illuminate details about the way a ṭab' is applied in the context of a song. The analysis of song form is crucial for determining when certain 'uqūd are used, how frequently, how long, and which 'uqūd are necessary and which are optional. It happens to be the case that in some examples, the first 'iqd of the scale is not used as much as

adjoining primary ‘uqūd. In songs set in the muwashshaḥ form, the ‘abyāt consistently remain predominantly in the primary ‘uqūd (but also occasionally include main secondary ‘uqūd), while the ṭāla‘ shifts to secondary ‘uqūd, colors, and modulations. Sometimes primary ‘uqūd are used for an entire song form and secondary ‘uqūd are barely touched, such as the zajal *yā man bisahmi al-’ashfār* analyzed in ṭab‘ Mḥayyr Sīkāh. By studying song forms for the presence of the ‘uqūd, principles can be drawn about the relative importance of certain ‘uqūd, and it is the songs themselves that provide evidence as to whether an ‘uqūd should be labeled primary, secondary, or color within a ṭab‘.

Chapter 5: Summary/Conclusion

This study sought to represent the melodic properties of the Tunisian ṭubū‘ that were missing in other representations of this modal system. The most characteristic element of this system is the existence of duplicate or near-identical scales that are classified melodically, not tonally. Roughly half of the modes explored in chapter 4 share the same tonic and primary scale with at least one other mode. The way these modes are primarily identified and distinguished are with their melodic signatures and formulas, not their internal scales. As discussed below, this phenomenon separates the ṭubū‘ from the eastern Arab maqāmāt.

A significant component of this system is the masār and its role in conveying core melodic signatures and formulas for each ṭab‘. Normally the masār is memorized and taught orally by a teacher, while students internalize the masār. The previous chapter endeavored to visually represent one teacher’s collection of masārāt for the nineteen ṭubū‘ addressed in this paper using Western notation. Visually notating a masār is not a standard practice in the context of Tunisian music learning. Nevertheless, as a research tool, it is a useful method by which to show readers what is happening musically in the realization of a ṭab‘. In this way, a masār is a navigational tool for ascertaining the melodic structures in songs, compositions, and improvisations. Hence, the more exhaustive a collection of masārāt by many teachers and masters of the ṭubū‘ that a researcher has on hand, the stronger the melodic analysis can potentially be.

One of the main goals of this study was to describe the element of melody in Tunisian ma’lūf in general. Mode is one theoretical construct by which Tunisian melody can be described, but mode alone does not account for everything that influences Tunisian melody. Ornamentation, rhythm, form, and text intersect with melody so inseparably that an objective and comprehensive

description of the element of melody needs to account for these other elements also. It is for this reason that the discussions and analyses presented in Chapter 4 attempt to address certain aspects of each of these other elements as they appear to be relevant to the overall discussion of melody in a given song.

While an analysis of individual melodies by cross-checking with a transcribed masār can assist researchers and learners to identify melodic signatures and formulas contained in a melody, on a broader level, an analysis of song forms can bring clarity to how ‘uqūd are used as units of melody. The multitude of examples of the standard muwashshaḥ form presented above illuminate typical patterns. Primary ‘uqūd are used in the main theme of the muwashshaḥ, while the ṭāla’ often resorts to secondary, contrastive ‘uqūd. Understanding how ‘uqūd are discretely mapped onto the forms of poetic texts and how they are arranged in a progression throughout a song reveals something about the nature of the mode itself that cannot be ascertained by studying the melodic signatures alone, or only examining a masār.

The specific signatures (khāṣiyāt) identified for each ṭab‘, and the melodic formulas (ṣiyāgh) demonstrated in their masārāt, should be interpreted as general guidelines rather than firm rules. Indeed, several examples of songs presented in the preceding chapter do not contain all the identified signatures. The signatures and formulas are patterns derived from the corpus of each mode’s nūba repertoire, but they should not be conceived as absolute rules to be applied at all times. An entire nūba is generally understood to be required to fully realize a mode’s melodic nature. Therefore, in some cases, multiple examples are needed to demonstrate how each of the signatures are applied in the context of a song.

Moreover, rhythm is an important factor to consider when doing ṭab‘ analysis. Melodies closely conform to the accented beats of an ’īqā‘. The transcriptions in chapter 4 make clear that

melodies behave differently in some 'īqā'āt but not others. Melodies in bṭayḥī wander in many directions over longer spans of time, often to the point that clarity of text is a diminished priority compared to modal realization. Yet even in a bṭayḥī, melodies must conform to the beat pattern of the 'īqā'.

Relationship of the Results to the Literature Review

As discussed in Chapter 2, tables of scales for the Tunisian ṭubū' have been published in different sources,²⁰⁷ but no descriptions of their modal characteristics are offered. Davis presents four editions of transcriptions by different authorities across several decades of the same melody to the 'abyāt an-nawba of ṭab' 'Aṣbahān, *yā dhān ladhī banata al-'idhāru bi khaddihi* (also presented in this study, see Figure 63), which illustrates differences in approach to notating that melody.²⁰⁸ The descriptions of the modes as presented in chapter 4 represent the contemporary modal theory as would be taught in a typical conservatory, and these descriptions fill a significant gap in the literature towards representing the melodic natures of each of the modes.

A contribution of this study is the series of transcriptions of masārāt for each of the modes. As stated in the preliminary discussion in chapter 4, the masār is a much more accurate representation of a melodic mode's condensed essence in comparison to scales because they include the melodic signatures and formulas that are associated with the mode's identity. The only comparable sources that demonstrate something similar are found in D'Erlanger's fifth volume of *La Musique Arabe* which shows transcriptions of masār-like improvisations for each

²⁰⁷ Davis, *Ma'lūf*, 13-14; Davis and Plenckers, "Tunisia, Republic of," n.p.

²⁰⁸ Davis, *Ma'lūf*, 59-67.

of the twenty-nine ṭubū‘ identified,²⁰⁹ and the eighth volume of *Al-Turāth al-Mūsīqā al-Tūnisiyya* by Salah El-Mahdi, referenced throughout chapter 4.

D’Erlanger’s transcriptions are of improvisations showing practices that were used before Tunisian modal theory had become firmly established, for example, by the Rashidiyya Institute and the Ministry of Culture. The transcribed improvisation of Ḥsīn Ṣabā uses the ‘iqd Ṣabā prolifically throughout the demonstration which, as was shown above in the analysis of that mode, is not actually how the mode is used. Nevertheless, several of the transcriptions do accurately reflect certain modes’ signatures and formulas even by contemporary standards, but many of them only remain within the primary ‘uqūd of the scale and do not provide a path through the various ‘uqūd of a given ṭab‘. Most of the masārāt presented in this study demonstrate phrases in secondary ‘uqūd and characteristic ways of cycling through changes between ‘uqūd.

Salah El-Mahdi’s exercises and examples showing the characteristics of the modes are more modern, and some draw from melodies of the nūbāt. The difference between the masārāt presented in this study and the examples provided by El-Mahdi is that the masārāt are decontextualized, ad lib demonstrations of characteristic phrases, and include all known signatures related to the mode’s known features. All of El-Mahdi’s examples set in metric time to a particular ’īqā‘ with an established tempo marking. While some of El-Mahdi’s examples are drawn from the melodies of the nūbāt, others are his own exercises which are more technical in substance than are characteristic of melodies from the nūba. For example, the exercise he presents for Raṣd Dhīl functions more like an exercise of scale patterns which might be found in

²⁰⁹ D’Erlanger, *Al-Mūsīqā al-‘Arabīyya*, 347-91.

an étude book than a demonstration of characteristic phrases in each of the mode's 'uqūd.²¹⁰ Moreover, the masārāt presented in this study are annotated with signatures and 'uqūd to aid readers in identifying how modal features are melodically realized.

At the end of chapter 2, a question was raised about the degree to which the maqāmāt can be appropriately compared to the ṭubū' as melody-type modal systems. Using the spectrum offered by Harold Powers of scale-type modes on one end and melody-type modes on the other,²¹¹ where can both modal systems be placed along this spectrum? Are the ṭubū' further along the axis towards melody-types than the maqāmāt?

Scholarly consensus is not unanimous about the essentialness of specific melodic motives in the maqāmāt today (although performers most likely have different ideas on this subject than scholars). Marcus presents evidence that each maqām does have “characteristic ways of beginning, characteristic accidentals, or common and less common modulations to other modes,” as well as typical melodic phrases.²¹² Marcus describes how novices in the music of the Mashriq learn “the unique characteristics of each maqām by hearing solo improvisations” and that “[a]fter listening to such a session, young musicians might come away with one or two new ideas that they will incorporate into their own improvisations. Thus, musicians learn the intricacies of the various maqāmāt by an ongoing process of osmosis, beginning in early childhood.”²¹³

The information presented in chapter 4 shows that specific melodic signatures and formulas associated with each Tunisian ṭab' are explicitly theorized and introduced at the

²¹⁰ El-Mahdi, *Al-Turāth*, vol. 8, 26.

²¹¹ Harold Powers et al., “Mode,” n.p.

²¹² Scott Marcus, “The Eastern Arab System of Melodic Modes in Theory and Practice: A Case Study of *Maqām Bayyātī*,” in *The Garland Encyclopedia of World Music*, vol. 6, *The Middle East*, ed. Virginia Danielson, Scott Marcus, and Dwight Reynolds (New York: Routledge, 2002), 33.

²¹³ *Ibid.*, 34.

beginning of each mode, as though the contents of the scale and the contents of the mode's melodic features are inseparable. While the acquisition of the general approach to melody in Tunisian ma'lūf is, like any other music, acquired over longer periods of enculturation and immersion, the most important "telltale" signatures, motivic sequences, and melodic formulas for each mode are explicitly taught from the beginning. Moreover, these signatures occur in any kind of instantiation of the mode, whether an improvisation, a song from the nūba, or a new composition.

This is different than Marcus' portrayal of the non-theorized, "osmosis"-based acquisition of analogous features in the maqāmāt. Marcus notes that there has been a decline in the spread of knowledge about their melodic properties due to the modernization of Arab music theory. Marcus argues that modern Arab music theory has largely led to a collapse in knowledge of the melodic features of the maqāmāt, and that the theorization of the modes into tetrachords has led to a generational shift in understanding among Arab musicians about the nature of the eastern Arab modal system as a whole, especially among those who formally study music in conservatories.

Marcus observed there were effectively two systems of maqāmāt which coexisted in *sharqī* musical culture: the oral/aural system consisting of the performers who continue to play the melodic motives and signature characteristics of the maqāmāt, and the written system taught in the conservatories where the modes are presented as scales of tetrachords without reference to their special melodic features.²¹⁴ Thus, many musicians who emerge from the conservatory

²¹⁴ Marcus, "The Eastern Arab System of Melodic Modes," 40-44.

system “do not understand that a maqām might have a specific path for its melodic unfolding; compositions in *maqām bayyātī* are therefore free to follow any path whatsoever.”²¹⁵

Other scholars have objected to the idea that there are melodic motives associated with the maqāmāt. In her dissertation, al-Faruqi contended that the motives are a “misconception,” and that what is being perceived by Western listeners as motives are in fact “patterns peculiar to the particular performance involved, to the performer, or to the school of playing,” and that these alleged motives are “interchangeable from one *maqām* to any other whose tonal material allows transfers.”²¹⁶ Marcus responded to this critique by conceding that “melodic motives characteristic of the various *maqāmāt* are not indigenously recognized,” while also positing that “[n]evertheless, there are a large body of phrases which commonly occur in *taqāsīm* [improvisations] in the various modes. Knowledge of these phrases is essential for the student of Arab music performance.”²¹⁷

The comparison of the words *masār* in the Tunisian ṭubū‘ and *sayr* in the maqāmāt was discussed in chapter 2. When Marcus refers to “a specific path for melodic unfolding,” this reflects the generally accepted definition of *sayr*, which pertains to the long-term structural realization of a maqām embodied by its characteristic pattern of jins-to-jins modulations.²¹⁸ It is telling that the *sayr* is understood to be best exemplified by *taqāsīm* (improvisations) rather than a body of musical repertoire, and that learners who pick up melodic signatures by osmosis do so by listening to improvisations rather than composed melodies. This is an important distinction

²¹⁵ Marcus, “The Eastern Arab System of Melodic Modes,” 43.

²¹⁶ Lois Ibsen al-Faruqi, “The Nature of the Musical Art of Islamic Culture: A Theoretical and Empirical Study of Arabian Music” (PhD diss., Syracuse University, 1974), 101-02, quoted in Marcus, “Arab Music Theory in the Modern Period,” 715.

²¹⁷ Marcus, “Arab Music Theory in the Modern Period,” 720.

²¹⁸ Farraj and Abu Shumays, *Inside Arabic Music* 284-85.

from the way melodic signatures are understood in the Tunisian system. In ma'lūf, melodic signatures and formulas are integrated into the melodies of the nūbāt, and the patrimonial repertoire is seen as the highest authority in modeling the melodic natures of the ṭubū'.

Composed melodies are taught alongside masārāt to illustrate each mode's melodic features for young learners.

Granting the existence of melodic signatures in the maqāmāt, perhaps the most important difference between the two systems is that the ṭubū' are unanimously agreed to rely on melodic structures for distinguishing one mode from another, while there is little need to look to melodic structures for distinguishing one maqām from another. As was demonstrated in chapter 4, the ṭubū' are classified melodically rather than tonally. The "families" that exist in the ṭubū' (Ḥsīn family, 'Aṣba'yn family, Dhīl family) consist of modes which have identical or nearly identical scales, so their identities must be recognized by their telltale melodic signatures. Comparative illustrations of melodic formulas from each of these families were presented in the section "Different Modes, Same Scale: Melodically Classifying the Ṭubū'" in the preceding chapter (see Figures 70-74).

The ṭubū' have a particular advantage over the maqāmāt in this regard. Because they are categorized tonally, the maqām system is naturally more susceptible to becoming essentialized as a scale-type modal system if melodic signatures are not absolutely essential for distinguishing one maqām from the other the way they are for the Tunisian ṭubū'. Therefore, an important conceptual difference exists between the Tunisian ṭubū' and the maqāmāt with respect to how their modes are sorted. While it would be inappropriate to categorize the maqāmāt as a scale-type system analogous to Western scales (even if some modern practitioners essentialize the maqāmāt as scales without particular rules), the ṭubū' are arguably further along the spectrum towards

melody-type modes than the maqāmāt (at least with respect to the contemporary understanding of each modal system in the modern period).

Limitations

The scope of this study is broad in the sense that it attempted to outline the features for all of the contemporary modes used in Tunisian ma'lūf, providing just enough description to convey each mode's characteristics, including their pitch collections (i.e., scales), 'uqūd, melodic signatures, masārāt, and sample songs from the nūba or from popular repertoire. However, thesis-length studies of a single mode or group of modes could also be undertaken by analyzing several examples and masārāt by multiple practitioners. The approach taken in this study was to present a primer for all nineteen ṭubū' (the thirteen primary modes of the ma'lūf, three additional branch modes found within the thirteen and three popular modes) with the hope that more in-depth analyses of individual ṭubū' will in the future start permeating the literature on Arab-Andalusian modal systems.

In another sense, the design of this study was very particular. While the framework and descriptions for each of the modes reflect the general pattern that can be found in an average conservatory in Tunis, the knowledge was filtered through the individual teacher Gharbi, and his voice and musicianship are represented throughout the entire study. He drew from his years of experience as a master of this tradition by tailoring the overall design of his course through providing the descriptions of the modes, demonstrating each of their masārāt, and selecting and performing the other examples of songs related to the ṭubū', including many others besides the examples transcribed in chapter 4. Gharbi contextualized and condensed the curriculum that he normally teaches over the course of several years for the purposes of this study. Great personal and bimusical benefits are realized by consistently working with a teacher in a convivial, long-

term relationship. However, the limitation of this approach is that no examples of masārāt by other contemporary teachers of the ṭubū‘ are available for comparison.

Finally, this study is limited to the traditional approach found in conservatories. While this is the mainstream method by which most Tunisian music learners encounter and learn about the ṭubū‘, and while the conservatory system is the structure in which most experts of the Tunisian ṭubū‘ operate, it is not the only arena in which the ṭubū‘ can be learned. Other communities of musicians preserve traditional practices that are not reflected in this study. The supreme example of this is the contemporary master Zied Gharsa who apprenticed under his father Tahar (d. 2003). Tahar Gharsa was, per Ruth Davis, “the undisputed bastion of authenticity for the ma’lūf in Tunis.”²¹⁹ Tahar was the protégé of Shaykh Khemais Tarnane (d. 1966) who composed some of the examples used in this study, and who was one of the musical experts consulted by D’Erlanger in the compilation of *La Musique Arabe*. Tarnane was, in turn, a student of Ahemd el-Wafi, one of D’Erlanger’s mentors.²²⁰ Zied Gharsa represents the living continuation of this musical legacy, but Gharbi explained that he operates outside the world of music academia and the conservatory structure, thus his understanding and approach to the ma’lūf and the ṭubū‘ likely differ from the straightforward systematic method applied in conservatory curricula.

Considerations for Future Study

Studies on modal systems of Andalusian musics in North Africa are far from complete. This study has aimed to comprehensively outline the basic modal and melodic principles at work in Tunisian ma’lūf. A similar study should be repeated for all of the North African-Andalusian

²¹⁹ Davis, *Ma’lūf*, 110.

²²⁰ Ibid.

systems. Constantine, Algeria is home to another Arab-Andalusian musical style also called *ma'lūf*. Because of Tunisia's shared history with eastern Algeria as former territories of the Ottomans, a comparative analysis between the *ṭubū'* of Constantine and the *ṭubū'* of Tunis would help answer such questions as to how similar their modal and tuning systems are, and how geography and identity are sonically demarcated through the melodic signatures that are endemic to each region's respective *ṭubū'*.

Poetry has a profound impact on the rhythmic flow and contour of a melody. Analyses of the poetic impact on melodic lines and the relationship between poetic rhythm and *'īqā'* would illuminate even more principles at work in the element of melody beyond the theoretical structures of the melodic modes. Because they are disconnected from both text and *'īqā'*, *masārāt* are more or less free flowing melodic lines. The setting of a *ṭab'* to an *'īqā'* structures the melody to prioritize certain notes at certain times that correspond with the accented beats of the rhythmic cycle. But in song, the text adds yet another factor that interacts with the melodic and rhythmic elements. An identification of the poetic forms used throughout the traditional corpus as well as popular and folk songs, and an analysis of their effects upon these other elements (and vice versa), would be a fruitful contribution to the theory of Andalusian music.

More transcriptions of *masārāt* from a variety of teacher-musicians could be a useful and empirical approach for ascertaining what are the mutually-agreed musical understandings by the *ma'lūf* community about the natures of each of the *ṭubū'*. This approach can theoretically involve musicians from other regions of the country, thus greatly expanding the potential to ascertain how this music is conceptualized and performed by a variety of groups in different regions.

Improvisations were not part of this study. More focus should be given to the structure of

’iṣṭikhbārāt and how, for example, they are set apart from masārāt or how a masār relates to an ’iṣṭikhbār compared to an instrumental composition or a song from the nūba.

Finally, the ṭubū‘ are used in contexts outside of the traditional ma’lūf. The ṭubū‘ are used in religious and popular songs, and contemporary musicians are composing experimental fusions using the melodic modes. The ṭubū‘ are even being used in recitations of the Qur’ān.²²¹ An ethnographic study can investigate these and other contexts and applications of the Tunisian ṭubū‘ to illuminate how different communities understand and apply the modes.

The maqāmāt have been the predominant subject of ethnomusicological exploration and music theoretical analysis, even though many other modal systems exist in the Arabic-speaking world. This study has attempted to contribute to the greater understanding of North African-Andalusian modal systems by offering to readers a primer on the complex and fascinating system of the Tunisian ṭubū‘.

²²¹ “*Al-Mā’ida – Mḥayyr Sīkāh wa Mḥayyr ‘Arāq*,” produced by *Tilāwātu wa Ṭubū‘ Tūnisīyya* [Recitations and the Tunisian Ṭubū‘], May 9, 2020, video of recitation, https://youtu.be/_Wdu_2wJhHc.

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IRB Approval

IRB-FY19-20-474 - Initial: Initial - Expedited

irb@liberty.edu <irb@liberty.edu>

Mon 11/9/2020 12:40 PM

To: Minaker, Drew <dminaker@liberty.edu>; [REDACTED]

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

November 9, 2020

Drew Minaker
Jeffrey Meyer

Re: IRB Approval - IRB-FY19-20-474 Tunisian melodic modes

Dear Drew Minaker, [REDACTED]

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the date of the IRB meeting at which the protocol was approved: November 9, 2020. If data collection proceeds past one year, or if you make modifications in the methodology as it pertains to human subjects, you must submit an appropriate update submission to the IRB. These submissions can be completed through your Cayuse IRB account.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your stamped consent forms can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. These forms should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent documents should be made available without alteration.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

[REDACTED]
Administrative Chair of Institutional Research
Research Ethics Office