**Dossier:**

**THE LOST ART OF MAQĀM**

*With four video analyses of performances by Evelyne Daoud, Neyzen Tewfik, Hamdi Makhlouf, and by ‘Ali Mahmūd and Sāmī a-sh-Shawwā*

**Amine Beyhom***

**INTRODUCTION**

This article is a sequel to the dossier “MAT for the VIAMAP”¹ published in NEMO-Online in November 2018. A few VIAMAP video analyses have since been published on the website of the CERMAA, namely – and chronologically:

- “Paatred er guè à bleuigner” performed (2003) by Jorj Botuha²
- “Greis mad pier gali galan” by the same performer³
- An improvisation for the ‘ūd played in maqām Ṣabā by Hamdi Makhlouf (Hamdi Makhlūf)⁴
- “Akh tagorye ḥ’ashyrie” (Syriac Orthodox Chant) sung by Evelyne Daoud (Evlin Dāwūd)⁵

- Two 3D video analyses featuring 3D techniques:
  - An alternate take of Hurrian Song No. 6⁶ sung by Lara Jokhadar⁷
  - A *Husaynī Taksīm*⁸ performed by Neyzen Tevfik⁹

Each of these videos features additional techniques for the analysis – and for the presentation of the results. Only the three analyses related to maqām music (the third, fourth and sixth listed above) are proposed in the first part of this dossier, following an order of growing complexity of the analysis (but not of the performance).

However, none of the aforementioned six analyses, and likewise none of the 44 video analyses previously published by the CERMAA has necessitated as much time, details in the analysis, and research – were it upstream or downstream – as the *qasida* “Yā Nasīm aṣ-Ṣabā” performed by Shaykh ‘Ali Mahmūd and violinist Sāmī a-sh-Shawwā in 1927 and proposed in Part II of this dossier.

While the analyses in Part I unveil the skills of exceptional performers in the maqām realm, Mahmūd’s and a-sh-Shawwā’s performance¹⁰ take us to heights of mastery and complexity which seem difficult to reach today, and gives a unique example of the Art of maqām as it came to be fully developed towards the beginning of the 20th century.¹¹

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⁵ Available at [http://foredofico.org/CERMAA/archives/1238](http://foredofico.org/CERMAA/archives/1238), referenced [Beyhom and CERMAA, 2018c].
⁹ The transliteration of Turkish terms is kept as is from the original published CD.
¹⁰ An early release of the video analysis of this performance was planned for the 29th Conference on Arabian music organized by Dar al-Opera in Cairo in November 2019; due to the revolt in Lebanon (starting 17th of October and ongoing as I write these lines), this public preview had to be cancelled.
¹¹ See the introductory paragraphs for both Part I and Part II. The Video analysis is available at [https://youtu.be/et4iT3HLxno](https://youtu.be/et4iT3HLxno).
Preliminary notes and conventions for the graphic representations of melodic contours and sound intensity in the proposed video analyses

In all 2D graphic analyses of the VIAMAP, the pitch contour is shown as a black broken line, with the relative intensity – when present – shown as a brown(ish) semi-transparent line. Score scales for maqām analyses – when present – are based on the conventional quarter-tone division (half-flat “♭” and half-sharp “♯” accidentals).

Two special terms are used to qualify scales and the music:

- **Semi-tonal** polychords or scales are based on a division of the octave in 12 semi-tones – An over-simplified representation for such scalar elements would be the equal-tempered common scale of Western music.

- **Zalzalian** scales and polychords are based on the non-tempered use of the vertical melodic (musical) space – An over-simplified concept of zalzalism presents it as based on the quarter-tone division of the octave, with zalzalian intervals being odd multiples of a quarter-tone (mainly three-quarter-tones and five-quarter-tones intervals).

Digital (numerical) representations of scales are proposed in multiples of the approximate quarter-tone, but can also be composed – for semi-tonal scales – of multiples of the semi-tone. For example, the Western “major” scale can be represented as a suite of seven digits 2212221 in multiples of the semi-tone, and as 4424442 in multiples of the quarter-tone.

In the semi-tonal representation, this corresponds to (for example) c 2 d 2 e 1 f 2 g 2 a 2 b 1 c' with the interleaved numbers corresponding to the intervals (represented by the number of semi-tones they contain) between the successive pitches of the scale. This scale corresponds to c 4 d 4 e 2 f 4 g 4 a 4 b 2 c' in the representation based on multiples of the quarter-tone – which is the main one used in the VIAMAP video analyses.

Graphic scales are based on the same intervallic division and feature to the left (and in the intermediate column) the names of the degrees of the scale (Fig. 1). These names follow the author’s proposed solmization in 2012, namely, for the main degrees of the scale of maqām Rāst: rā = RĀST = c, dū = DŪKĀ = d, sī = SĪKĀ = e, ja = JAHĀRKĀ = f, na = NAWĀ = g, hu = HUSAYNĪ = a, aw = AWJ = b, and Rā = KIRDĀN = c' (C).

\[
\text{Dū} \quad \text{D} \\
\text{rā} \quad \text{r} \\
\text{aw} \quad \text{aw} \\
\text{ḥu} \quad \text{ḥu} \\
\text{na} \quad \text{na} \\
\text{ja} \quad \text{ja} \\
\text{sī} \quad \text{sī} \\
\text{dū} \quad \text{d} \\
\]

![Fig. 1 Typical graphic scale used for the video analyses of maqām music in the VIAMAP, here from d to D. (Partly dashed lines are substituted to the wider lines of the effective scales used in the videos; the scale and note names to the right side are dimmed.)](https://www.almaany.com/ar/dict/ar-ar/کوردان/کوردان)

In literal explanations above, note names are italicized. The tonic is – always – relative while note names change their initial letter with the change of octaves. Intermediate notes (called ‘arabāt) are likewise given corresponding solmization syllables. (FHT 1:56 for these and for detailed explanations about the solmization.)

As a short reminder, the analyses of the VIAMAP series are animated with moving graphs and (moving or) fixed cursors. In the 2D analyses, the screen is divided

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12 The changes in 3D and multi-parts analyses as different colors are needed to differentiate supplementary elements of the analyses.

13 The basis of the solmization was proposed in [Beyhom, 2012, p. 68]. It was further developed in FHT 57 p. 245 in the article “MAT for the VIAMAP” by the author/editor – downloadable [here](https://www.almaany.com/ar/dict/ar-ar/کوردان/کوردان), and is further detailed in FHT 1:56 in this dossier.

14 The denomination of this degree varies: it can be found as KIRDĀN – and I used it thus in previous writings and analyses – and KOURDĀN (Turkish – probably KURDÂN in transliteration) in (al) Faruqi’s *Annotated Glossary* [Al Faruqi, Racy, and Randel, 1981, p. 139]. Further linguistic research shows that the right name for the upper octave of RĀST would be KIRDĀN. (See [https://www.almaany.com/ar/dict/ar-ar/کوردان/کوردان](https://www.almaany.com/ar/dict/ar-ar/کوردان/کوردان), accessed 19/09/19.)
in two horizontal stripes (Fig. 2 and FHT 3:58) with the upper stripe showing a large scale view of the graphic analysis, while the lower stripe shows a more detailed view depicting approximately one sixth of the time span in the upper view.

The color code for graphic scales used by the author for previous analyses is used as a standard procedure in the upper stripe – when present – which features a division of the vertical space based on the tonic and its octave (red horizontal lines, plain for the tonic), the fourth (green – sometimes dashed – line) and the fifth (blue – sometimes dashed – line). (This can be modified, adapted or extended according to the specificities of each analysis as shown in Fig. 3.)

The same color code is used – in an adapted form – in the lower stripe, but with ṭūd = c being the tonic (red line) whatever the ongoing maqām is. (Fig. 1)

As was the case with previous analyses of the VIAMAP and in the general view, the graphic scale moves – slightly, and only when needed – vertically to steadily – and synchronously with the music – from right to left.

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better approximate the changes of the pitch of the tonic, mainly for singers.

FURTHER NOTES

In the literal descriptions and explanations – be these superimposed to the graphic analyses or in the text, the timing for the analysis (the row of numbers below in the lower stripe – Fig. 2 and Fig. 4 – and for most analyses in the upper stripe – Fig. 3) is conventionally given as “s.n” = “seconds of Analysis time”. Video time is different as the analysis is always preceded by an introductory part, which compels to differentiate video time (in seconds) as “s.v” = “seconds of Video time”. In both literal analysis and annotations to the graphic analysis numbers between brackets are additional bordering intervals used (or neglected) in the performance; for example, a rāst tetrachord on NAWĀ = na will be noted na [3]433[4] – with digits expressing successive multiples of the quarter-tone – if the performer uses one-interval extensions for the original tetrachord rāst 433 on RĀST.

The rest note of the tetrachord is always na but the performer may use a lower (“leading”) interval of one tone (“4”) between f and g, and a higher one-tone interval between Rā = upper RĀST = KIRDAN = c’ or (C) and Dū = upper DUKĀ = d’ (or D). In a similar way, a hijāz tetrachord on DUKĀ = dū will be noted dū 26[2] if the performer does not use the upper semi-tone of the original tetrachord hijāz dū 262 (the “2”) in the described performance.

In another example, a hijāz tetrachord on DUKĀ = dū may be noted dū [2]262[4] if the performer uses one-interval extensions for the original tetrachord hijāz dū 262. The rest note of the tetrachord is always dū but the performer may use a lower interval of one half-tone (“2”) between c and d, and a higher one-tone interval between na = NAWĀ = g and ḥu = ḤUSAYNĪ = a.

A similar example featuring the graphic representation of a maqām Sīkā performed by ‘Alī Maḥmūd is shown in Fig. 5.

In order to differentiate homonymous names of maqāms(s) from degrees of the scale and from genē (called ajnās in Arabic – see FHT 2:57), upper and lower cases lettering differentiates (the scale of) for example maqām Rāst (initial uppercase, 433433 in multiples of the approximate quarter-tone) from the (pitch) tonic RĀST (uppercase) and the tetrachord (or genē or – Arabic – jins) rāst (lowercase, 433 in multiples of the quarter-tone).
PART I: THE MANY SUBTLETIES OF MAQĀM MUSIC

“Three Arabian musicians, a Moroccan nāy-player, a Syrian kamān-player, and an Egyptian ‘ūd-player, meet. Bragging about his skills the first says: – Yesterday I played a taqsīm, at Salle Pleyel in Paris. It lasted half an hour and blew the crowd away for twenty minutes. The Syrian retorted: – A week ago, at the Albert Hall, I played such a sublime one that the god of music came down to the stage and told me: ‘You are the best kamān player in the world!’. Suspiciously, the Egyptian ‘ūd-player asked: – Did I really say that?”

[in Philippe Vigreux, “Centralité de la musique égyptienne”]

The realm of maqām music stretches from Spain to India, and from Central Europe to Central Africa. This music is far from being monolithic, and declinations all over the vast surface for which this music is – more or less – characteristic are countless.

More specifically, however, “maqām” pertains to Art music as it was performed in city centers, at the courts of the Caliphs – why not? – or of local potentates – also called “Emirs” – and in the houses of rich merchants and other various patrons and benefactors of the arts.

Despite its abundantly described refinement and effect on the affect of listeners – and until the 18th century, this art was predominantly transmitted in Aural form, notwithstanding scarce attempts at giving it a (pseudo-) scientific – or theoretic – justification, or at setting down in writing its volatile content.

In the 19th and 20th centuries, and in parallel with the growing influence of Western nations on the countries previously under – or soon to be free from – Ottoman rule or influence, a boom of musical creativity took place which resulted, on one hand, in an increased complexity of the compositions in this music, together with the irruption of Western music and musicology in the musical circles of these countries.

Most of the music in the area shifted from Aural to written teaching, using mainly western terminology and concepts to explain, evidently, the inexplicable. This resulted in new trends of westernized music which coexisted with further refinements of the early traditions and, somehow, today, in a sharper division between religious and secular music, with the religious mostly refusing the latter qualification for their chant, and with the influence of western music on the teaching of music in Egypt: “Institutionalized learning of music was introduced in the 1820s and 1830s by the Albanian ruler Muḥammad ‘Alī (r. 1805-1848), who founded five schools of Western military music where Italian and French instructors taught young working-class Egyptians band instruments and the rudiments of Western notation and theory. These schools introduced Western notation and inaugurated a tradition of Western-style military music in Egypt, supplying trained musicians to military bands, orchestras, and music institutions. In the twentieth century, Arab and Western ‘art’ music learning was institutionalized, and Western music was incorporated as a basic component in the training of Arab musicians. In addition, the use of Western notation and solfège for the teaching and performance of Arab music became pervasive” – [El-Shawan Castelo-Branco, 2001a].

The westernization of maqām music in the 19th and 20th centuries is documented in numerous writings – or even recordings with extended liner notes such as Athar al-Gharb fi-l Mūsīqī al-‘Arabiyah [The influence of the West on Arabian Music] [Saḥḥāb, 1999] –, and notably for Byzantine chant in [Beyhom, 2015a; 2016]. (See also previous footnote.)

This is a constant attitude for sheiks of the Muslim religion – for example – as a member of the CERMAA research center in Lebanon could experiment while trying to research Islamic chanting with local sheiks. Note also that, at the 3rd International Musicological and Psaltic Conference on Psaltic Art and Practice of Psalm – Vólos, Greece (May 30 to June 2 2018), Jordan Banev, a Bulgarian cantor and musicologist, demonstrated with examples the intrusion of western musical

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22 A reed flute used commonly in maqām music.
23 In this context, a western violin.
24 The taqsīm is an improvised – usually solo – musical piece mainly played as an introduction to a – mostly sung – composition/maqām. It has become today – for the most part influenced by the “Iraqi School” of Brothers Jamil and Munir Bashir – a musical form by itself, performed mainly in concert halls. (See also in Part II the quotes from A.J. Racy explaining taqsīm and taqūsīm.)
25 Translated from [Vigreux, 1991, p. 28], who explains that this is a nūkta (joke) which was still told (at the time of publication of his article) in musical circles of the Maghrib countries.
27 Mainly in the writings about music of al-Ḳindī, al-Farābī (Al-Farabi) and ibn Sinā (Aviceena) – Early and Golden Ages of Islam – then Saḥḥāy-a-d-Dīn al-Umawī in the 14th-15th centuries, which all are based on Ancient Greek – and mainly Pythagorean – theoretical descriptions of music.
28 Two inconsequent attempts by (al-) Ḥindī and (al-) Umawī. (See also previous footnote.)
29 See notably (in French) [Vigreux, 1991, p. 3] for the technical aspects of this development of music in Egypt, and notably in irshād.
30 This aspect of musical and musicological Orientalism is documented in [Beyhom, 2016], concerning more specifically the intrusion of western music on the teaching of music in Egypt: “Institutionalized learning of music was introduced in the 1820s and 1830s by the Albanian ruler Muḥammad ‘Alī (r. 1805-1848), who founded five schools of Western military music where Italian and French instructors taught young working-class Egyptians band instruments and the rudiments of Western notation and theory. These schools introduced Western notation and inaugurated a tradition of Western-style military music in Egypt, supplying trained musicians to military bands, orchestras, and music institutions. In the twentieth century, Arab and Western ‘art’ music learning was institutionalized, and Western music was incorporated as a basic component in the training of Arab musicians. In addition, the use of Western notation and solfège for the teaching and performance of Arab music became pervasive” – [El-Shawan Castelo-Branco, 2001a].
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32 This is a constant attitude for sheiks of the Muslim religion – for example – as a member of the CERMAA research center in Lebanon could experiment while trying to research Islamic chanting with local sheiks. Note also that, at the 3rd International Musicological and Psaltic Conference on Psaltic Art and Practice of Psalm – Vólos, Greece (May 30 to June 2 2018), Jordan Banev, a Bulgarian cantor and musicologist, demonstrated with examples the intrusion of western musical
secular abandoning little by little the sung foundations of the art of *maqām* to replace them with instrumental performances— or with “pop” Arabian singing.

While the concept of “Grand” (understand Western Classical) music pervaded the teaching—and the minds—in the various conservatories of the region, and while the art of *maqām* singing became a— nearly despised, but still worshipped by the masses— sub-category of the “new”, written teaching of this art, the ancient art of *maqām* slowly faded away, being kept alive in scarce pockets of resistance—notably in the religious chanting in both Islamic and (Eastern) Christian teachings.

“Arabian” music to be heard in the Arabian countries in the 1960s-1970s was already mostly hybridized, especially for the mainstream performances by Abd-al-

schemes in Byzantine chant and linked this influence to the fact that this chant was considered as “music.”

33  (Sole) Instrumental music was reputed, still in the 11th century and in the writings of al-Hasan ibn a-ṭ-Tahān (Ṭabḥān ibn a-ṭ— al-Muṣāfi), 1976; 1990 (himself a singer by trade), as the lowest form of musical art. (Personal communication by Rosy Beyhom.)

34 Most of the “conservatories” in the region were founded in the first half of the 20th century, and the first music schools relying on western notation and music theory as early as the 1820s in Egypt (see also [El-Shawan Castelo-Branco, 2001a] and [Vigrequx, 1991, p. 11]. A few more decades were however necessary before Egyptians would appreciate western music (in fact not before the 20th century according to [El-Shawan Castelo-Branco, 2001b, p. 611], notably when “[t]raining in Arab and Western music became a requirement for Egyptian musicians after the study of music was institutionalized in the 1930s” – [El-Shawan Castelo-Branco, 2001b, p. 612]; see also – in French — the very concise and documented [Roy, 1992]: “In 1840, in a survey of life in Egypt during Muhammad ‘Ali’s reign, A. Clot-Bey—a French physician who was the head of the first Egyptian medical school—described Egyptians as indifferent to European musical expression and expressed his own skepticism about the utility of Western musical music in an Egyptian context: ‘Our music does not affect Egyptians at all. Even the patriotic hymn Marsellaise... neither causes their hearts to vibrate, nor opens their chests, nor catches their attention. Requiring that Egyptians use our instruments and sing our hymns does not fulfill the aim of military music. Egyptians who faint with joy when they hear their own singers and instrumentalists are bored and upset when they hear European instruments and songs’” – in [El-Shawan Castelo-Branco, 2001b, p. 609].

35 The frenzy generated by concerts of Abd-al-Wahhāb and Umm Kultūm in their late period is a striking example of the survival—and at the same time of the evolution towards westernization—of the art of *maqām* singing in the modern era.

36 The written – theoretical and notational – teaching is mostly based today on Western theory and terminology.

37 This will be further expounded in the Introduction of Part II in this dossier.

38 Mostly Orthodox, as Maronites and (Oriental, Melkite) Catholics integrated pop music and equal temperament in the liturgy—notably in Lebanon—beginning with the 1960s, and till today for parts of the liturgical service and chant. (This I know from personal experience.) Note that the Maronites were, originally, Syrian Christians: “Some Chalcedonian Syrians, instead of becoming Byzantinized, formed another ecclesiastical unit in western Syria, with its leadership centered at the monastery of St Maron (d c410). Opinions differ as to whether they ever adopted the Monothelite heresy condemned by the Third Council of Constantinople in 681, but with the Muslim conquest they were driven into the mountains of Lebanon, where their descendants are known as Maronites. During the Crusades, in 1182, the Maronites affirmed allegiance to Rome and became a uniate rite, the only branch of Syrian Christianity with no interdenominational divisions” – [Husmann and Jeffery, 2001, p. 858].

39 Note that even religious chant (see previous footnote) underwent changes, be it in Islamic chant or in Byzantine chant—the latter changes are abundantly explained in various writings from the author including [Beyhom, 2015a; Beyhom, 2016] (and a few presentations in Cyprus and Greece in 2018 and 2019, the proceedings of which are under publication).

40 And the other Five of the “Great Seven” representatives of Arabian music—as they are called by Victor Sahbāh in his homonymous book [1987 ِالعمودة] – namely Zakariyyā’ Ahmad, Rāyād aš-Shūbātī, Muḥammad al-Ṭaṣābī, Sayyid Darwīsh and Aḥsāmān. (See also “Star-dom in Egyptian Music: Four Case Studies” in [Danielson, 2001].)

41 Not to forget composers such as Lebanese (but in the Egyptian “style”) Farīd al-Atrash and other composers, singers and musicians—for example ‘Umar Khūrshīd (Omar Khorshid as he was commonly known—see notably [Wikipedia Contributors, 2019a]) who first introduced a fretted electric guitar in the Arabian “orchestras” and first launched the fashion of electrified “Belly Dance” music—, all of which were active in the Egyptian “Post-Renaissance”, a de facto westernization of the arts and, partly, of the mores.

42 About the cross-influences of music in the Arab world—and notably with Egypt—in the 19th and 20th centuries, see the vivid description (in French) by [Vigrequx, 1991, p. 24–26].

43 Egypt and Lebanon have today—as before—a peculiar relation in the field of music: “[Y]outh in Cairo have come to judge the authenticity of their Egyptian subjectivity against the political subjectivity of their elders’ generations, and the authenticity of their gendered, racial, and cultural subjectivities against those of the West and those of other Arab countries, most particularly Lebanon” – [Gilman, 2010, p. 7]. See also Chapter 4 [Gilman, 2010, p. 98–142] in this thesis about the—notably Wahhāb and Umm Kultūm41 in Egypt41, which took over the whole Arab world and sustainably changed not only the music, but also the very concept of it.42

In parallel to this “Classical” Arabian music co-existed traditional, rural or Bedouin (or Gypsy) “Folk” music which was partly processed for Urban performance—and thus also hybridized—, or remained otherwise (more or less) “authentic”.39

The 1960s and 1970s were very interesting decades in the world, but also in the Arabian countries, and especially in the most—albeit superficially—Occidentalized country among these: Lebanon.43

It is in this country – even more than in Egypt\(^{44}\) – that the most incredible cultural mix, which evidently included music, took place. It is this cultural mix that I grew up within, listening – mostly from what members of my family played on the turntable, or from the radio – to Abd-al-Wahhāb or Umm Kulthūm, or to Farid al-Atrash and Abd-al-Ḥalim Hāfiz and other representatives of the mainstream, but also to more specific singers such as Šābāh Fakhri or Nāzim al-Ghazālī, or to even more “popular”\(^{45}\) singer such as Samiya Tuwfiq,\(^{46}\) or “local” such as Šābāh, Fayrūz, Wadi‘ a-s-Sāfī, and Lebanese urbanized Folk music by the Raḥbāni brothers or the less known\(^{47}\) (albeit – most probably – musically more interesting) Zakī Nasif and the sublime Philemon Webeh, all these together with classical western music or the Beatles, the Rolling Stones and other mainstream pop bands such as Pink Floyd and CSNY\(^{48}\), not forgetting French Chanson (or simply Pop), American and Bollywood Film music, Demis Roussos, Dalida, and other Mid-Eastern “Mustafā(s)”?\(^{49}\) who all – composers and performers – contributed in shaping the musical panorama of these decades.

Growing in this maelstrom of musical influences doesn’t necessarily help locals shaping a musical identity, and even less musical authenticity. The very concept of “Arabian” music was – and still is – so blurred in the country\(^{50}\) that even “Arabian” musicians performing “Arabian” (or maqām) music couldn’t describe or explain the differences between the music they performed and other musics of the world.\(^{51}\)

While I was still living in Paris in the 1990s, and first trying to understand what characterizes maqām music from other musics, I became acquainted with Bernard Moussalli\(^{52}\) whose particular views on music and musicology impressed – and lastingly influenced – me. After a preliminary (and initiatory) tour of the musics of the world\(^{53}\) – which I had to undertake for two years before he accepted me as his “apprentice” – came numerous and frequent sessions of listening to the recordings collected by Moussalli, during which I learned little by little to appreciate the various aspects of maqām (and other) music, and slowly came to understand the richness of its more authentic (i.e. less – or differently – hybridized) expressions.

Beyond my personal desire to recover an identity that I knew was lost,\(^{54}\) or at least faltering, my – continuously

\(^{44}\) And other, less known interpreters of Folk songs such as the today nearly forgotten (female) singer Samira (“Samarī”).

\(^{45}\) Internationally, but not necessarily locally.

\(^{46}\) “Crosby, Stills, Nash and Young”, either the four together, in trio, in duo, or as solo performers with or without accompanying musicians.

\(^{47}\) From the multilingual song “Ya Mustafā” (in Arabic مصطفى), apparently composed by Egyptian Musician Muhammad Fawzi (1918–1966), and which became popular in Europe with its release by Egyptian singer Bob Azam (of Lebanese origin, how not surprising), in 1960 in France – see [Wikipedia Contributors, 2018] and [https://www.youtube.com/watch?v=2pE0T07ls5s].

\(^{48}\) And in most countries of the maqām realm.

\(^{49}\) Arabic language, which was the last haven of Arab musical identity in these decades, was already being replaced – and not only in music – by a French-Arabic-Spanish-Italian (and also Greek) mix, and the musical language conveyed by popular performers in the Mid-Eastern region established a musical lingua franca which sustainably influenced subsequent music in the region. The last stronghold left to these musicians was the invented/adopted concept of the “quarter-tone” in Arab music, which was – partly – a marker of superiority (over western music) in the same time as it “othered” Arab music – See [Beyhom, 2016].

\(^{50}\) Who was – sort of – an arbiter of elegance of maqām music at that time.

\(^{51}\) This included more traditional forms of maqām music, but also contemporary western music, Free Jazz and so on.

\(^{52}\) In a country such as Lebanon, where all bearings are lost except for religion, tribal allegiance, power and money, most Lebanese who can
growing – passion for music, were it western, ethnic or more specifically maqām, led me soon after to abandon a career in “hard” sciences, then to the music production business, to finally become a musicologist the main aim of whom was to understand the specifics of the latter music and to explain them – if not to others then to myself.

However, while researching contemporary expressions of Arabian music and discussing with my (musicology) teachers, on one hand, and with performers and theoreticians of maqām, on the other hand,55 I discovered the abyssal misunderstanding between the two worlds, together with the attempts at bridging this gap undertaken by, mainly, Tunisian musicology.56

In what concerns the local “science of music” in the countries of maqām(ic) expression, as well as with representatives of the classical musicology and ethnomusicology, another deep misunderstanding lay in the concept of musical science as such.57

Having a solid foundation in “hard” sciences, I experienced real difficulties in accepting the contradictory, inconsequent and highly volatile explanations provided by this “science of music”,58 not only for specific characteristics of specific musics, but also about musical fundamentals such as the number of degrees of the scale and the sizes of the intervals that compose it – as one example among others.59

At some point (at least a decade and a half ago), I realized that the available tools of (ethno-)musicology, were they auditory, written or graphical, would never suffice to explain maqām music in a satisfactory way. The double problematic of the loss of culture with local performers and theoreticians,60 together with the invasion of their music – and minds – by western terminology and musical concepts created a cultural gap that was becoming impossible to mend.

In other terms, while the pleasure of listening to recorded or live maqām music was still intact – and growing with the amount of listening to it and enjoying it –, a wall was still standing between pleasure and comprehension, thickened by the strata of theoretical discourses inherited from the musicology of Western music.

Years of further research were necessary before the alternate tools described in the – aforementioned – dossier “MAT for the VIAMAP” reached maturity and allowed me to discover and explain, notably in the past two years, some of the characteristics of this music that still remained unexplained – or unreachable with classical tools of (ethno-)musicology.61

The following analyses expound further some of these characteristics, beginning with simpler – but not least enjoyable – expressions of maqām music, and ending – in Part II – with the analysis of the most complex composition I met in my musical (and musicological) life, the aforementioned “Yā Nasīm a-ṣ-Ṣabī?” performed in 1927 by Shaykh ʿAlī Maḥmūd and Sāmī a-sh-Shawwā.

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55 These “discussions” could also be undertaken, evidently, through the reading of specialized literature on the subject.
56 Tunisian musicology, until very recently, remained however very dependent on French musicology which, in my view, is still today beset by the contradictions of the colonial and pre-colonial eras.
57 If not in the concept of “music as science” (the main theme for this number of NEMO-Online) which has pervaded the minds of – among others – Arabian scholars, such as [Zaki and 1995, p. 9–10]: “Music: Science, Art, Language. Music is a science among humanities which is studied as any kind of education sciences is. Music has its own rules, theories and applications. This science has many branches that are of interest to whom wishes to study music: from a hobby perspective, professional study or learned amateur perspective. There are essential rules related to composition, instrumental arrangement, vocal arrangement and also what precedes those such as harmony […]”, comparative musicology, aesthetics of music, analytical history of musical forms … and others”. As [Vigreux, 1991, p. 15] underlines “[for Arabian] Modernist theoreticians, […] traditional Arabian music is an obsolete form of music […] and we find in many of their writings the idea that [a] music without harmony is a dead music form”.
58 In fact, the more these musicological explanations relied on numbers and so-called mathematics, the more I realized that these were based on hollow ground…
59 I have explored this and other similar problematics in my thesis [Beyhom, 2003b], but also in most of my subsequent writings, notably the last three articles for NEMO-Online [Beyhom, 2016; 2017; 2018b].
60 This loss of culture had become so generalized that there existed no more guides which would help understand and analyze the music – or, when these guides still existed, they were obscured by the heavy influence of the theory of the “International [or ‘Global’, or ‘World’ – ʿālamīyya] music” (which is how local musicians call western classical music).
61 See [Beyhom, 2018b] – Part III.
A. An analysis of “Akh tagorye hʾashyrie” (Syriac Orthodox Chant) performed by Eve-lyne Daoud

FOREWORD

While I was preparing a lengthy presentation in 2015 entitled Paroles (et gestes) mélodiques dans les musiques d’Orient,64 I used one of the tracks of the CD Syrian Orthodox Church – Antioch Liturgy (1983/1992) D 8039 Auvidis-Unesco (Fig. 6 and Fig. 7) as part of a four-tracks audio mix (see Fig. 8 and Fig. 9, and watch the video NO-5-8-1_AB_VS01-0465) to show (1) the similarities between – at first sight (or rather “at first listening”) – seemingly very different musical cultures and (2) the virtues of heterophony as a unifying agent in maqām music.

The track I used featured a religious choir from the town of Qāmishlī in Northern Syria (Fig. 10) the intrinsic heterophony of which was stunningly beautiful, if not unusual to my ears.

I had already been exploring, at that time, heterophony in solo performances of Byzantine chant65 as a need for variation and embellishment of the melody. While listening recently once again to the tracks of this beautiful recording66, I was delighted at the sumptuous67 performance of one of the deaconesses and concluded that this song was definitely worth a separate analysis to try to determine its particulars.

62 For the 3rd International Conference for the Analysis of the Musical Discourse in Sfax (Tunisia), March 30-31 and April 1st 2015.
63 For: “NEMO-Online Vol. 5 No. 8, Article no. 1, Video-slides nos. 01 to 04” – Also available at https://youtu.be/ciu74UuPmL0.
65 [Beyhom, 2015a]. Note that a first attempt at recreating a – heterophonic, evidently – Byzantine chant choir was undertaken in this book, and further expanded in upcoming publications of the proceedings of the Modus-Modi-Modality conference held at the European University of Cyprus – Nicosia (September 2017) and of the 3rd International Musico-logical and Psaltic Conference on Psaltic Art and Practice of Psaltiki – Volos, Greece (May 30 to June 2 2018).
66 Made by Jochen Wenzel, with liner notes by Christian Poché.
67 According to the appreciation of friend and musicologist Jean During (personal communication).
68 Origin as in previous footnote.
69 See [CERMAA, 2019b] and [Daoud and CERMAA, 2019].
channel of the CERMAA\footnote{First uploaded 12/01/2019, updated as V. 1.1 22/01/2019: https://youtu.be/hIwtziFrCiU.}, and posted with concise comments on the website of the research center.\footnote{At http://foredofico.org/CERMAA/archives/1273: Analysis and editing by Amine Beyhom. Note that this analysis is included under “maqām” and not under “Byzantine” analyses on the website of the CERMAA, due to the particular scale of the chant.}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig9}
\caption{A more elaborated mix of the four extracts of Fig. 8, likewise proposed at the 2015 Sfax conference. (NO-5-8-1_AB_VS03)}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig10}
\caption{A capella choir of deaconesses of the Church of the Virgin (Qamishli) and conductor Malfon Paul Mikhael.\footnote{Detail from the back cover of liner notes SOC Auvidis D 8029 – Photo credit: Jochen Wenzel.}}
\end{figure}

\section*{Preliminary Research and Explanations\footnote{Special thanks to Hamdi Makhlouf (Tunisia) and Saad Saab (Lebanon) for their insight for the maqām analysis, and to Aboud Zino (Lebanon) who kindly provided additional historical and descriptive material concerning this chant and the performer. More information about Syrian church music can also be found in [Husmann and Jeffery, 2001] – note that this chant is not limited to Syria, but originated in Southern Turkey and extends to neighboring countries (including Lebanon), and even to India as explained in [Palackal, 2004, p. 229]: “A unique feature of the Christian music repertoire of South India is that it continues to preserve Syriac chants that originated in the Middle East. The liturgical traditions of the early Christians in Antioch (Antakya, in southern Turkey) and Persia (present-day Iran and Iraq) reached South India at various stages in the history of the St. Thomas Christians”.}}

The first information about the recording and the particular performance analyzed here came, as could be expected, from the liner notes of the CD:

“This is another takhēftō (supplication) based on the sixth mode\footnote{The sixth mode in the Greek-Orthodox tradition is a plagal mode, the scale of which is equivalent to the scale of maqām Ḥijāz-Kā‘r (d 262,4262 in an ascending scale expressed in – here concatenated – approximate multiples of the quarter-tone).} according to the tradition of Tur ʿAbdīn [Tūr ʿAbdīn, طور عابدين] (the equivalent of the maqām ‘qiam)\footnote{The scale of what is otherwise (in Arabian conservatoire circles, or in modern theoretical descriptions) known as maqām ‘Ajam does not correspond to the scale used by the singer. (See the discussion about the scale of the performance farther.)} which, due to its melismatic character, does not function at all like a qinto (melodic style), but is rather in the spirit of the maqām\footnote{[Saint Ephrem Church Choir, 1983, p. 5].;\footnote{Courtesy of Aboud Zino.}.

It should be first noted that the word ħʾachirye in the title of the song is pronounced “kashirīh” by the singer as can be read in the “Karshuni” (transliteration of Syriac in Arabic) version “Akh tagorye hʾachirye” (Fig. 12) listed as No. 419 in the book The Bread of Life published in 2002. (Fig. 11)

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig11}
\caption{Cover of the book Lahmo-Dhayé (The Bread of Life).\footnote{Saint Ephrem Church Choir, 1983, p. 5.}}
\end{figure}

An Arabic translation (Fig. 13) is also provided in this book along with the original Syriac (Fig. 14). The English translation provided in the liner notes of the CD stands:

\begin{center}
\textit{Like the merchants}
\end{center}

\textit{Like the merchants, the martyrs entered into battle}

\textit{They shed their blood in order to obtain spiritual wealth, in the manner of skilled merchants.}

\textit{They bartered their lives for death, preferring torment to rest}

\textit{They chose death rather than a short life}
They are in the kingdom, guests of the son of the King and we are invited to participate in the feast, proclaiming:

Glory to thee, Ruler of the Universe

Fig. 12 “Karshūnī” (transliteration of Syriac in Arabic) version of “Akh tagorye hʾachirye” from the Lahmo Dhayé (The Bread of Life) published in 2002 – Courtesy of Aboud Zino.

The liner notes do not, however, present Evelyne Daoud, but musician and (Syrian Orthodox) Aboud Zino explained78:

“Malfonito Evelyne Daoud (1935-2002) was a respected Lebanese cantor of the Syriac Orthodox Church who lived in Qāmisli in Syria. She was very active in Church life, including teaching and scout movement”.79

Zino also explained:

“The takhsfotho (pl. of takhshefto) are a melismatic, non-measured type of chants which span a complete octave. This particular type of takhsfotho is attributed to Bishop Rābūlā a-r-Raḥāwī (Bishop Rabola of Raha) who died 425 CE. These were gathered and classified by one of the fathers of the Syriac Church, Jacob the Rahawite (Yaʾqūb a-r-Raḥāwī) who died in 708 CE”.80

The date of this particular recording is also missing in the liner notes, but it was made ca 1980 or before – which is an estimation as what we do know is that the original LP was released in 1983, and that the CD version was released in 1992.

78 Personal communication.
79 Freely translated from a personal communication by Aboud Zino. Note that while Evelyne Daoud seems to be – at least today – well-known in “Syrian Orthodox” circles, no specific information about this particular singer is provided in the liner notes. I could sadly find no photograph identifying her, but she should be one of the deaconesses of the choir shown in Fig. 10.
80 Freely translated from a personal communication by Aboud Zino.
81 Courtesy of Aboud Zino.
82 Courtesy of Aboud Zino.
83 [Saint Ephrem Church Choir, 1983, p. 3].
84 “Sanctus” from the tradition of Mardin, Tagrit, Urfa.

In the liner notes83 we do find information about the first track84 being recorded in Damascus, while the former

“Patriarch of Antioch and all the East, who died suddenly on 25 June 1980, celebrates in this track the prayers of consecration”.

Fig. 13 Arabic version of “Akh tagorye hʾachirye” from the Lahmo Dhayé (The Bread of Life) published in 2002.81

Fig. 14 Original Syriac version of “Akh tagorye hʾachirye” from the Lahmo Dhayé (The Bread of Life) published in 2002.82
On the other hand, the web page featuring the extract of this song on the Smithsonian Folkways Records website says that the original album was released in 1971 under the title Ritual Chant and Music with the catalog number UNES08103.114, as Track 14 (the caudal number 114 seems to indicate the CD number “1”) with duration 3:58 (m:ss), whenever the actual analyzed track has a duration of 4:50… (!) and that, moreover, the web page of the album and the release tab both list August 10, 1996 as the first release of this album.

When examining, however, more closely the identification numbers of the two CDs, common sense led me to conclude that track 14 in D 8103 was picked up from D 8039 (track 7), as the CD rank numbers indicate (8039 comes before 8103). Knowing that the back cover (last line) of D 8103 (Fig. 15) also states that recording copyrights (℗) for this compilation range from 1971 to 1996, this would explain the confusion on the track page.

![Fig. 15 Back cover of the CD Ritual Chant and Music (1996) D 8039 Avudis-UNESCO.](image)

**ABOUT THE SYRIAN ORTHODOX – AND THEIR OKTOÉCHOS**

The “Syrian” (“Assyrian”) tradition is probably the most ancient one to have avoided Roman influences:

“The first Syrian rite to achieve its classic form was also the only ancient Christian liturgy to develop outside the Roman empire. It originated in the Sassanian or Persian empire further east, in the region of Mesopotamia or ancient Babylon (modern Iraq and Iran). It is of great interest to liturgical historians for its many archaic features, and because it is the most thoroughly Semitic (as opposed to Hellenistic) tradition of Christian worship. After the Council of Ephesus (431 CE) condemned the teachings of Nestorius, Patriarch of Constantinople, many of his supporters fled over the border into the Persian empire, so that the Church of this area came to be regarded as Nestorian by the Greco-Roman majority. Today, however, these Christians call themselves the Church of the East, or (unofficially) the Assyrian Orthodox, in view of their linguistic ancestry. Hence, […], the liturgical tradition will be called ‘Assyrian’. Medieval Assyrian missionaries carried their faith along the Silk Route into Turkestan, India and Tibet, and even into China, where the famous Nestorian Stone remains a monument to their activity.”

As for the “Syrian” tradition:

“In 451 CE the Council of Chalcedon condemned the heresy that would become known as Monophysitism. The Latin, Byzantine and, eventually, the Georgian Churches opted for the Chalcedonian doctrine, but the Coptic and Ethiopic Churches rejected it, and they were ultimately joined by the Armenian Church. Syrian Christians who opposed the teaching of Chalcedon were eventually organized into a separate Church by James (Jacob) (Yaʿqūb al-Bardā’ī, c500-78) and are thus colloquially termed ‘Jacobites’. They call themselves Syrian Orthodox.”

The liner notes of the CD are more specific – but barely – about the musical tradition of the (As-)Syrian church:

“The tradition of TurʾAbdin, tenaciously upheld in the Syrian border town of El qamishli (Syria), is a reflection of the remarkable golden age of Syria, from which it has assimilated the various tendencies. The Syrian Church, as is the case for all the eastern Christian communities, groups its melodic styles (gīnit) within an overall unit (oktoēchos, or set of eight modes), also


89 [Husmann and Jeffery, 2001, p. 858].


91 “According to Aelred Cody, the system [of classifying melodies into eight categories, known by the Greek name oktoēchos (eight voices)] originated in the Greco-Syrian linguistic frontier in Syria and Palestine as part of ‘a musical culture shared largely by both Hellenistic and Aramaic Christians’. […] After extensive research on the early history of oktoēchos in Syria, Cody concluded that ‘[i]t is really no evidence for the existence of an oktoēchos in any sense before the eighth century, or perhaps the seventh’ […] In doing so, Cody disqualified the widely-
Amine Beyhom  

The lost art of maqām

known as ikhadia, and indicates the mode to be used for each Sunday of the year, rising every week by one scale degree. The Syriac word ikhadia was formed from the Greek ikhos, meaning “sound” and athos, meaning “chant”. It refers to simple melodic formulae which, by virtue of the historical developments, have begun to relate to the Arabic notion of maqām, without adopting all its aspects, however. The bet-pazo, or treasure of melodies, also known as shimo, or ferial breviary, is a compilation of non-biblical texts used as reminders for the deacons. In practice, it is impossible to generalize the use of the eight modes throughout the community. Experience shows that the oktoēchos varies in terms of the nomenclature of its scales according to province. It is as though a practice, patterned after the musical dialects stemming from local customs and usage, corresponded [...] to a universal theory of oktoēchos.”

While the liner notes attribute a denomination ‘Ajarn to the mode used for this chant, we will see that this is far from being as simple.

ANALYSIS OF THE TAKHSHEFTO “LIKE THE MERCHANTS” (“AKH TAGORYE H’ACHIRYE”)

This 45th video analysis of the VIAMAP series uses the original (published) recording – lasting approximately 4:50 seconds – made in the town of Qamishli in North-eastern Syria. It features an introduction explaining the basics of video analyses for maqām music, concerning mainly the solmization (Fig. 16) and the scale (Fig. 17).

It also explains the functions of the two horizontal stripes, with more detailed (and animated) explanations for the color code used in the upper stripe (Fig. 18). It further provides a plot of the intensity of the sound in parallel (synchronously) with the plot of the pitch (Fig. 18 and Fig. 19).

The tonic, determined around 7 s.a (Fig. 20 and Fig. 21), rises slowly (and continuously) for a total (Fig. 22) of one half-tone.

held belief that Severus of Antioch (ca. 465-538) was the progenitor of oktoēchos, and that ‘the musical system of eight modes or the Byzantine liturgical arrangements of texts by mode or both were already in use in Antioch in the early sixth century [...]” – (Palackal, 2004, p. 232). Compare with: “Indeed, the Gregorian eight-mode system is directly related to the Syrian Orthodox system, even when the latter uses Greek terminology. In modern practice this system shows Arab and Turkish influence: Syrian church musicians freely admit this, claiming to be Christian Arabs. In order to discover whether the original Syrian system was identical with the Byzantine oktoēchos, or an indigenous system to which Greek terminology was only superficially applied, it is necessary to attempt to distinguish the elements originally present in the repertory from those that derive from Arab and Turkish origins” – (Husmann and Jeffery, 2001, p. 860). Such contradicting views (including Poché’s) seem to be the norm for the musicology of Eastern churches, notably Byzantine... (See [Beyhom, 2016].)

92 (Saint Ephrem Church Choir, 1983, p. 3).
93 The recording in the analysis is trimmed – from the caudal silence – to 4:48 minutes, while the total time of the video is 6:17 minutes (372 s.v).
LITERAL ANALYSIS OF THE PERFORMANCE

The whole performance spans one octave from dü to Dü and is based on three successive poly chords, a bayāt tetra chord based on the tonic dü, a median jahārka trichord with ja = JAHĀRKA = f as a rest note, and a rāst pentachord based on na = g (NAWĀ), with the three poly chords delineating the general ascending scale of what I eventually called maqām Syriac Bayāt (equivalent to the scale of maqām Husayni dü 3344334).

The cantor begins with a jump of third from dü to ja slightly lower than the theoretical pitches corresponding to the first (more or less) stabilized tonic measured around 7 s.a. It rises then to na to complete the jīns bayāt 334 on dü and concludes this introductive section of the first part on the tonic [end at 11.5 s.a].

Follow then [14.38 s.a] in a very linear manner a jahārka trichord ja 44 with a brush of the aw, a rāst 433 on na with occasional brushes of the ja and a stop on ja for what may be understood as a transitory (and intricated) jahārka 44 in trichord (skimmed from the usual caudal semi-tone when tetrachordal) then by a conclusive bayāt 334 on dü.

94 See the discussion about the scale farther.

This first part is similarly concluded [40-53 s.a] by a jahārka trichord on ja, however interwoven with a bayāt trichord 33 on dü.

The second part [55-103 s.a] has a similar structure (as with the first part).

The third part [105.5-142 s.a] is initiated with a (near) jump of fourth on the (upper) rā and features a jīns rāst 433 on na with a rest on this secondary tonic, the whole repeated once, followed after a silence directly by [144.5-193 s.a] a jīns bayār which announces the rematch (here by the same performer) of Part 1, 3, and 1 [which become, sequentially, Parts 4, 5 and 6].

(Note a clear tendency to raise the final na for jīns rāst on na.)

SOME EXPLANATIONS ABOUT THE SCALE (AND ITS DENOMINATION)

While named “Ajam” in the liner notes (see Poché’s explanations above), the scale seemed at first sight (listening) to be composed of two sometimes slightly shrunk bayāt tetra chords with a central disjunction—sometimes wide—and with a steadily rising tonic. This would have been equivalent to the scale of maqām 96 Compare the position of the horizontal line of the dü with the position of the gray dashed line below.
Husayn, as explained for example under maqām Bayāti in Salim al-Hili’s theoretical manual\textsuperscript{96} and in Erlanger’s Tome 5\textsuperscript{97} and others…\textsuperscript{98}

It should be however here reminded that, while maqām Ajam is frequently today equated with maqām ‘Ajam-‘Ushayrān with the scale $b^7$ 4424442,\textsuperscript{99} maqām ‘Ajam per se (without the caudal ‘Ushayrān) may have an equivalent scale to maqām Bayāt (3344244)\textsuperscript{100} but would be notably distinguished by the necessary use of a ‘ajam tetrachord (442) or trichord (44) on $b^7$ and of a jahārkā tetrachord (442) on $f$. However, the use of $\text{NAWĀ} = na = g$ as a secondary (if not first)\textsuperscript{101} tonic and the rare use of the upper $\text{DŪKĀ} (\text{MUḤAYYAR}) = Dū = D$ argue in favor of a tetrachord rāst (433) on $na = g$ (=$\text{NAWĀ}$) instead of a bayāt (334) on $ḥu = a$ (=$\text{HUSAYNĪ}$).

While a few maqām(s) do have such a configuration in the lower ascending octave, maqām Tāhir\textsuperscript{102} seems to be another mode based on the tonic $dū$ which has an identical ascending scale (in the lower octave) composed of tetrachords bayāt on $dū$ and rāst on $na = g$, with an insistence on the central $na$. The descending scale of maqām Tāhir\textsuperscript{103} contains however a būsalīk (4 2 4) tetrachord, which eventually makes it a poor candidate for this performance.

Other maqām(s) which have a similar scale equally fail when comparing the polychordal structuring with the inner structuring of Daoud’s performance, made up of (effectively) a lower bayāt tetrachord 3 3 4 on $dū = \text{DŪKĀ} = d$ (Fig. 25) and of a joint rāst tetrachord 4 4 3 on $na = \text{NAWĀ} = g$ (Fig. 23), but with an intermediate trichord jahārkā 4 4 on $ja = \text{JAHĀRKĀ} = f$ (Fig. 24).

This seems to indicate that this maqām, which – as aforementioned – I eventually called “Syriac Bayāt” (Bayāti-Siryānī), is specific to this particular tradition, or at least not of common use as I could not find an equivalent in the literature nor could specialists of Arabian music which I consulted\textsuperscript{104} do so.

\textsuperscript{96} Mode no. 59 in [Hili (al-), 1972, p. 118–119].
\textsuperscript{97} Mode no. 57 in [Erlanger, 1949, v. 5, p. 240].
\textsuperscript{98} See the scale (0,19,4,4,3344334) in the author’s Ph.D. thesis [Beyhom, 2003a, p. 57].
\textsuperscript{99} A further discussion of the differences between maqām ‘Ajam and maqām ‘Ajam-‘Ushayrān is undertaken for the analysis of “Yā Nasīm aṣ-Sabīt” in Part II.
\textsuperscript{100} See the scale/mode no. 62 in [Erlanger, 1949, v. 5, p. 250].
\textsuperscript{101} In this case this is a “plagal” mode, but we have seen above (in the quotes from Husmann, Palackal and Poché – and upcoming quote for the first) that this would be most difficult to determine.
\textsuperscript{102} See scale/mode no. 72 in [Erlanger, 1949, v. 5, p. 270].
\textsuperscript{103} Which is otherwise unknown to both Saad Saab and Hamdi Makhlof, i.e. not of common use today.
\textsuperscript{104} Notably aforementioned Saad Saab and Hamdi Makhlof.
CONCLUSION

While the analysis of this song, if limited to the scale and genē, is straightforward, the particularity (and beauty?) of the performance also lies with the ample vibrato, combined with rapid alternations of pitches above and below the main melodic line which emphasize the expressivity of the – otherwise – simple melodic contour.

Note that the difficulties in determining the particular mode of this chant are not new to specialists of Syrian orthodox chant:

“A broader view of Syrian modality, based on analyses of large quantities of material, shows that a single modal name (e.g. 1st mode) may serve at different times and places for a number of different modes; these may be indigenous Syrian or Arab modes, and may exchange places. It shows too that the Syrian modes, like those of Gregorian and Byzantine chant, have notes with special functions, comparable to the finals and ‘dominants’ of medieval chant. Within a mode, the final and dominant can exchange places [...]. This exchange of functions occurs also in the modern Greek ecclesiastical modal system; in both cases it can be explained as the result of Arab influence [...]. Another variable factor in the modal system is that of ambitus. A single modal number may refer to scales with different ranges (e.g. mainly above, or mainly below, the final) even when the final remains the same. Thus in Syrian chant the ‘authentic’ and ‘ plagal’ varieties of a mode may often be grouped as subdivisions of a single mode, rather than as two separate modes”.

The scale of the performance is, ultimately, very simple with no structural changes, and the complexity of the oktoechos system(s) in Eastern churches should not prevent us, at least for this performance by Evelyne Daoud, from enjoying the sheer beauty of this chant and the sumptuous and delicately embroidered unwinding of the melody by this unique cantor.

B. Imagine: A Scientific Fantasy – or Video analysis from 2D to 3D on the example of a Huseynî Taksim performed by Neyzen Tevfik Kolayli

FOREWORD

This 46th video analysis of the VIAMAP series features 3D graphic techniques as well as a short introduction explaining the scale used in the analysis. It is intermediate – for the complexity of the structuring scale – between Daoud’s and Makhlouf’s performances. It concerns – as with Makhlouf’s performance – instrumental music including, in this case, a harmonic accompaniment in the lower register played with a cello.

It is also a demonstration of some of the possibilities offered by 3D handling of graphic analysis of melodies on the example of a Huseynî Taksim performed by Neyzen Tevfik Kolayli (Fig. 26 and Fig. 27) and corresponding to track 11 on the CD 199 from Kalan Müzik, entitled Hiç’in Azâb-i Mukaddesi – Neyzen Tevfik (2000-2001).

As for the performer:

“Neyzen Tevfik Kolayli was one of the most interesting and unusual personalities of Turkish Music, and is remembered as one of its ‘legendary heroes’. He was born in Bodrum on March 28, 1879, and died on January 28, 1953 in Istanbul, at the age of 74. His life was a series of adventures that might seem startling or at least incongruous to the common person. He might be found playing his ney one day in the Grand Vizier’s mansions with the repose of a king, and the next day on the street, a handkerchief spread out in front of him, playing for drinking money. [...] He was smitten at the early age of 7 by the voice of the ney, and was so bound by his passion for this voice that it was the most basic element of his existence. From surviving recordings, as well as awe-filled testimonies of those writers who heard him play, we can gain some idea of how that passionate bond moved him”.

* * *

105 I use in this section the Turkish transliteration for names of persons and maqāmats.

106 This was however the 47th video analysis to be made public – See [CERMAA, 2019a] (http://foredofico.org/CERMAA/archives/1433) and [Kolayli, CERMAA, and Beyhom, 2019]. Turkish “Neyzen” means “Ney player”, and is equivalent to “Näyyi” in Arabic. (The same applies to other instruments and performers, such as “tünbûrî” for a tünbûr player.)

107 The last sequence of the video analysis, preceding the end credits, proposes the following text by the author (entitled “Imagine, a scientific fantasy”): “now imagine what it would be if we could… apply 3D graphic analysis and animation to all aspects and characteristics of sound, stop, rewind, slow down the music and animation at will, zoom in, zoom out, keep selected characteristics and look up each and all details from the desired point of view and, finally, apply all these to the analysis of multi-part music with each part shown separately, or together with other parts...”.

108 [Kolayli, Ergün, and Various, 2000], accessed 19/02/09. Note that a preliminary version of the video analysis was published privately February 8, 2019 on the YouTube channel of the CERMAA.

The lost art of maqām

Fig. 26 Tevfik Kolaylı. 110

Fig. 27 Neyzen Tevfik performing. 111

NOTES FOR THE GRAPHIC REPRESENTATION

The pitch contour is – as for previous analyses in 2D – shown as a black broken line in the 2D analysis, while in blue(ish) color in the 3D analysis, with the relative intensity shown in both cases as a brown(ish), partly transparent line.

In the 3D analysis, the pitch and intensity contours are shown in two parallel planes (separate graphs for pitch and intensity – Fig. 32 and FHT 4:59) 112 with a corresponding cursor for each of them, while the graphic scale (Fig. 28) follows the same conventions as for other video analyses of maqām music in the VIAMAP.

\[
\begin{align*}
\text{MĀḤŪRĀN} & = \text{Ja} = F \\
\text{BUZURK} & = \text{Si} = E^{\#} \\
\text{MUḤAYYAR} & = \text{Du} = D \\
\text{KARDĀN} & = \text{rā} = c \\
\text{AWJ} & = \text{aw} = b^{\#} \\
\text{HUSAYNĪ} & = \text{hū} = a \\
\text{NAWĀ} & = \text{na} = g \\
\text{JAHĀRKĀ} & = \text{ja} = f \\
\text{SĪKĀ} & = \text{sī} = e^{\#} \\
\text{DŪKĀ} & = \text{dū} = d
\end{align*}
\]

Fig. 28 Explanations about the graphic scale used in the video.

Fig. 29 Pitch of the End tonic determined with Praat. (Detail)

Fig. 30 Measuring with Praat the pitch of the upper (Octave) tonic. (Detail)

Similarly, the tonic (here also dū as for all three analyses proposed in Part I) is relative with note names undergoing a change of the case of the initial letter with

110 [Kolaylı, Ergün, and Various, 2000, p. 13].
111 [Kolaylı, Ergün, and Various, 2000, p. 44].
112 This is but one among numerous possible choices for 3D analyses.
the change of octaves. Intermediate notes (‘arabát) are likewise given corresponding solmization syllables.

The first (post-introductory) part of the video shows some differences between 2D and 3D handling (Fig. 33 and Fig. 34) of graphic analyses, with the possibility of rewinding the recording and graph while accelerating or decelerating (64-77 s.v).

In the 3D analysis as such, left to right (FHT 5:59) versus right to left (FHT 7:60) analyses are proposed with a 180 rotation (FHT 6:59) around the vertical axis, and the possibility to focus on one or more elements of the analysis and/or to change the point of view is underlined.

Note also that, due to two factors which are the accompanying cello and the bad condition of the recording, all details of the analysis could not be reproduced and that the reproduction of the tonic of the scale performed by the nyist may – among other characteristics – be slightly influenced by the (lower) tonic (and harmonic notes) performed by the cello (see Fig. 32 in which the tonic is too low around 70 s.a).

3D techniques were also used in the intro and outro of the video (Fig. 31).

**GENERAL ANALYSIS OF THE PERFORMANCE**

On the general ascending scale of maqām Ḥusaynī dū (d) 3344334 (in concatenated one-digit multiples of an approximate quarter-tone) the performer begins with a jump of fourth from dū (d) to na (g) then to the fifth ḥu (a) and ascends to the upper ja (f) then exposes the descending scale till lower ṭārā (c) (thus defining the span of the performance, i.e. one octave + fifth, with exceptional rises to the upper Na = G at 130 and 137 s.a) while returning to the central ḥu (a) and stabilizing around it with various developments until the return (at 51 s.a) to the tonic. Follows a display of the different subdivisions of the maqām scale and of virtuoso techniques, including an extended (in time) portamento from (below) the upper Ja (F) to the upper dū (d) [111-119 s.a] followed by developments on ṭārā (c – at approx. 130 s.a with probably a jīrā ṭārā 433[4] leading to the upper Na = G), while returning to the main development of the scale from 152 to 162 s.a (with modulations) followed by the conclusion of the performance (164-188 s.a) on the tonic dū (d).

Parts I and II are balanced (about 80 seconds each) with a shorter (25 seconds) conclusive part.

**A (MORE) DETAILED ANALYSIS**

**Part I from 0 to 79 s.a (77 to 156 s.v):**

The initial sub-part (II) of Part I of the performance consists in a development of the scale of maqām Ḥusaynī with an initial jump of fourth from dū (d) to na (g) then a call from the fourth to the fifth ḥu (a – 1-2 s.a) followed by a modified bayāt gēnas [ḥu – a – 33 4 + 33] resulting in a low ṭārā in portamento to the “tpps” (“Theoretical Position of the Pitch on the Scale”) around 7 s.a (see also at 9 s.a – Fig. 33 and Fig. 34), then a descending development of the scale from the octave tonic Dū (D) suggesting a būṣalik aspect of the descending Na to dū (g to d) part [424 on dū = d] – because of the low na (g), ja (f) and dū (d = d is frequently, if not systematically, lower than the tpps which hints to the handling of the maqām as a plagal maqām Bayāt centered on ḥu = a).

Rise beginning 11 s.a at Dūkāt (t-zi-d) in būṣalik [424] with always low ja (t-bā-f) and na (t-hī-g) – note also

---

113 Reminder: In the analysis below “s.a” = “Analysis time in seconds”; s.v = “Video time in seconds”; “tpps” = “Theoretical Position of the Pitch on the Scale”. Also, as in previous analyses, the upper and lower cases lettering differentiates for example (the scale of) maqām Rāst (initial uppercase) from the (pitch) tonic RĀST (uppercase) and the poly-chord (or genre) rāst (lowercase).
the low na’ (g) at 15 s.a. Then comes a descending development of the upper genus bayt (beg. 16 s.a) with beautiful descending portamentos from aw
’ (equivalent to ka = NA-HAPT = b) to hu (a) around 18 and 20 s.a, with a concluding first part (21-30 s.a) and with a confirmation of the lower būsālik on t-zi (= d') closing on hu (26-28 s.a). Note that sī (c') and hu (a) are here pivotal notes which remain stable throughout this first (sub-)part.

The second sub-part (II.II) starts with a similar initial call from fourth to fifth while it however hints a lower na ("n-na" = s-hij = g at 29.5 s.a) with a similar also hint of low rā ("n-rā" = s-ka = c') rising to rā (c) at around 35 s.a – repeated around 37 s.a – during the development of the upper bayāt (hu = a 334).

In the descending development of this genus undertaken by the performer beg. 37 s.a, a ‘aj = b ("n-aw" or aw’) is first hinted, then confirmed at 41 s.a in what becomes a descending nahawand (or būsālik) genus on na [ = g 424] extended below to the ja – f [ja 4424] which transforms it in a ‘ajam tetradchord on ja = f (43-44 s.a) and back (45-49 s.a) to bayāt [334] on dū = d with a confirmation of hu = a as pivotal degree of the scale, and closing (around 51 s.a) on t-bū (f*).

In both upper and lower part of the scale, for these two initial sub-parts (from 0 to 50 s.a), subtle changes in pitches and the use of portamentos create constant variations between the use of lower (than hu = a) bayāt [dū = d 334] and būsālik [dū = d’ – or t-zi 424] tetradchords with a definite tendency to shift from mostly descending – “minor” (nahawand or būsālik) to – mostly descending – “zalzalian” (bayāt tetradchord) with occasional hints of “major” (“ajam tetradchord) aspects, the latter being underlined by the change in the accompaniment by the cello (from predominant hu = a to Ja’ = f’ = t-bū) at approx. 50 s.a.

While the third sub-part (II.III) starts like the first two with a na-hu (g-a) call, it concentrates at first (around 60 s.a) on the upper part of the scale with a development of rāst [433] on rā (c), immediately followed by a reaffirmation of the Hasayni character of the māqām with a hint of rāst [433] on na = g (63 s.a) centered on hu = a and with a closing bayāt [334] on dū = d reaffirming the lower, around 71 s.a, tonic of the māqām, followed (73 s.a) by a reversed jump from hu to na (a to g) and a brisk display of the ascending (from aw to Ja – b’ to F) then (complete) descending scale, closing (78 s.a) with the dū (d).

Part II from 83 to 162 s.a (160 to 239 s.v):

The different feeling of the second part (beg. 83 s.a) is announced by a jump of fourth from na to rā (g to c) with a development of the (upper) rāst [rā = c 433] and a rapid display of the (descending till lower Rāt = C) scale stabilizing on (the upper) rā = c (93-94 s.a), then a variation stabilizing on the (upper) Dū = D with a pentachordal rāst [na = g 434] closing (108 s.a) the first sub-part II.I.
CONCLUSION

Tevfik Kolayli was a dreamer, like most sincere musicians for whom the joy of performing supersedes the necessities of survival. His music in this performance, while retaining the emotionality and delicacy evidenced in Daoud’s performance, uses limited modulation techniques from zazalían to semi-tonal genê (and vice versa) and is already influenced by the overwhelming westernization of Ottoman music, documented elsewhere for the 20th century.\(^{115}\)

He is also a representative of the new, instrumental trend of \textit{maqâm} music which, notably in the Arabian countries and in what became to be named \textit{sharqi} (“Oriental”) Arabian music,\(^ {116}\) would rely on a set of complex modulations within one and same \textit{maqâm}.

This \textit{sawr al-tanâl} (“evolution of the melodic discourse within the performance of one and same \textit{maqâm}”) is masterfully demonstrated in the \textit{taqsim} in \textit{maqâm Sabî} by Hamdi Makhlouf analyzed hereafter.

\begin{center}
\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure.png}
\caption{Caption for figure}
\label{fig:figure}
\end{figure}
\end{center}

\begin{itemize}
\item \textit{This corresponds to the insertion of a tetrachord \textit{kurd} 244 on \textit{f} = 4.}
\item \textit{The main reference for the changes in Ottoman-Turkish music in the period of time preceding Kolayli is [Feldman, 1996].}
\item \textit{By the Arabs themselves, for once… with \textit{sharqi} meaning “Oriental” (where the sun rises), as opposed to other subdivisions in the realm of \textit{maqâm} music such as \textit{majhûb} (from the \textit{majhûb}, where the sun sets down). In Arabian music, these are two main divisions (\textit{majhûb} and \textit{sharqi}) while other declinations exist in the music of the (Perso-)Arabian}
\end{itemize}

Gulf and the Arabian Peninsula, notwithstanding Turkish, Iranian and other subdivisions. Note that according to El-Shawwam Castelo-Bruno, and “[s]ince the 1930s the phrase \textit{al-mûsâqat al-‘arabîyya} (Arab music) has been used as a generic term to designate musical idioms that are composed and performed by Arabs and that adhere to the norms of Arab music style as perceived by musicians and audiences. It replaced the term \textit{al-mûsâqat al-sharqîyya} (oriental music)” – [Anderson, Castelo-
C. An analysis of an improvisation in maqām Ṣabā' by Hamdi Makhlouf on 'ūd

The particular taqsim (instrumental improvisation) analyzed here was recorded on the 16th of March 2005. I had at that time neither the technical, nor the auditory – and even less the cognitive – tools to try to analyze it.121

Incidentally: this analysis took place in Lebanon in the summer of the year 2018; while friend and colleague Hamdi was visiting Lebanon for the first time with his family, I let him watch and hear an anonymized version of the video analysis, which I asked him to help me improve. As it might have been expected, he didn’t recognize – as this session took place 13 years later – his own performance right away.

While the final analysis was eventually refined in common with him and with his full knowledge, it is however worthwhile (1) to outline Hamdi’s first reaction to his performance, considering it as being rather “scholarly”, and (2) to note that, while his ‘ūd-playing and understanding of maqām have evidently evolved since, this 2005 recording was notably made shortly after he received his First Prize for ‘ūd performance in Tunisia. This performance can therefore be considered as representative of Mainstream maqām music of the sharqī tradition as it is taught today in the conservatoires of the region.122

FOREWORD

I first met Hamdi Makhlouf in 2004, recommended by the (married) couple of Tunisian musicologists117 ‘ūd-player Nabil Saied and qāntūn-player Khadija El Afrit.118 This was the beginning of a long-lasting friendship, and of numerous recordings119 I made in Paris – where Hamdi was residing120 at that time – with (me recording) him.

Note that Makhlouf, on that occasion, played ṣayr al-ʿamal of maqām Ṣabā’.
NOTES FOR THE GRAPHIC REPRESENTATION IN THE VIDEO ANALYSIS OF THE TAQSİM

This 44th video analysis of the VIAMAP series featured (for the first time – chronologically) in the maqām series) a graphic representation of the intensity of the sound in parallel to pitch representation.

The original tonic of the performance is dū = DUKĀ = d, which corresponds to an unstopped string of the 'ād. This means that the tonic is stable (Fig. 36) and the graphic scale remains therefore still (no vertical displacement).

Intermediate pitches between the pitches of the unstopped strings may vary (Fig. 37) according to the modulation, the techniques used or to the organology of the instrument and the morphology of the performer, while pitches corresponding to unstopped strings may vary if played as stopped notes.

![Fig. 36 Stable tonic of the performance (unstopped double-string of the 'ād) measured towards the end of the performance. (Detail from the Prakt “View (Pitch)” window.)](image)

Furthermore, the performer uses stopped or unstopped pitches in the lower octave in rapid alternation – and sometimes simultaneously – with their equivalents at the (upper) octave, to underline the tonic or enrich the melody. In the latter case, a choice had to be made, for each occurrence of such simultaneous playing, between the upper or lower octave representation of the pitch. (Fig. 38)

![Fig. 37 Detail from the analysis in the upper stripe featuring the color coded boundaries for the tonic and octave (red), the fourth (green) and the fifth (blue).](image)

![Fig. 38 Detail from a frame showing the alternate/simultaneous use of stopped (higher Dū) and unstopped (lower Dū) strings by the performer.](image)

In the second section of this first part (26-57 s.a) of the taqsim (instrumental improvisation), the jins hijāz on ja 262 is fully developed with an extension to the upper rā at 36.5 s.a and to the lower sī (e') at 41 s.a, which marks the return (41-52 s.a) to jins šabā on dū extended to the lower Rā (C = RAST) at 47 s.a with a further extension (around 53 s.a) to the upper limit (e') of the non-octavial scale featuring an intricated jins hijāz 262 on hū = a. A silence (57-63 s.a) marks the transition to the 2nd part.

LitTeral Analysis

Part I (0-57 s.a): Development of the lower octave of maqām Šabā with ajnās šabā 332 on dū and hijāz on ja 262.

The performer starts (1-7 s.a) with the characteristic formula of maqām Šabā on dū – between dū = DUKĀ = d and hij = hijāz = g – and stabilizes on the ja (= JAHĀRKA = f0, with subsequent variations (9-25 s.a) including a lower part of a hijāz tetrachord on ja (ja 262[2]) in multiples of the quarter-tone, with “[2]” being the missing – hinted – part of the hijāz tetrachord in the performance.

123 See (Makhlouf, CERMAA, and Beyhona, 2019) and (CERMAA and Makhlouf, 2018).

124 This analysis took place before the two preceding ones expounded in Part I.
Part II (63-113 s.a): Development of the full lower scale of maqâm Šabâ-Nahawand with the ajnâs šabâ 332 on dû, hijâz on ja 262 and nahawand 42[4] on ‘aj.

At the beginning of this second part (62-71 s.a), the performer uses the note ‘aj = ‘AJAM = b⁷ as a secondary tonic for jins nahawand [2]4[4] (with hu = a as a leading note) with a hint of lower jins hijâz (around 69 s.a) then a repeated hint (71-75 s.a) of upper jins nahawand [2]4[4] on ‘aj – it may be that the performer intended to develop either this nahawand or possibly a jins ‘ajam b⁷ 442 but this was not the case. Instead, a regular descent of the canonic scale of maqâm Šabâ is used (75-100 s.a) with hijâz 262 on ja and šabâ 332 on dû, with portamento and string lifting techniques notably around 95 s.a for the string stopped on the note si = c⁴, followed (101-113 s.a) by a rapid ascent of the Šabâ-Hijâz scale dû 33, f 262, b⁷ [4], c 262 [2], then by a step by step descent of the scale i.e. nahawand on ‘aj, hijâz on ja and šabâ on dû.

This last step consolidates maqâm Šabâ and prepares the upcoming modulation. A short silence (113-116.5 s.a) marks the transition to the 3rd part.

(In short: 1st and 2nd parts performed on the scale of Šabâ-Nahawand.)

3rd Part (116.5-192 s.a): Development of maqâm ‘Ajam-’Ushayrân on ‘aj = ‘AJAM with a modulation to jins šabâ-zanzama 242 on hu then closing with descending Šabâ-Nahawand

In the third part of this raqām, Makhlouf modulates (116-123 s.a) to maqâm ‘Ajam-’Ushayrân 4244424 on (lower) ‘aj[am] = b⁷ (the maqâm changes, the tonic changes too) beginning with the upper section ‘Aj [2]44 then descending until the lower ‘aj. He then develops (124-134 s.a) jins ‘ajam [2]44 on the (upper) ‘Aj followed by a jins ‘ajam 442 on ja then by a modulation (134-149 s.a) in the jins kurd on dû beginning with its upper section.

Continuing developing (151-163 s.a) the upper jins ‘ajam 442 on ‘aj (with a modulation to the jins nahawand 424 on upper rû), Makhlouf proceeds then to a modulation (163-167 s.a) to šabâ-zanzama 242 on hu = a followed by the return (168-177 s.a) to jins hijâz 262 on ja = f then (177-192 s.a) to a closing jins šabâ on dû. Note (Fig. 39) the typically small semi-tone in maqâm ‘Ajam-’Ushayrân between hu and ‘Aj [120-135 s.a].

CONCLUSION

If we were to compare Hamdi Makhlouf’s rendition of maqâm Šabâ with the description of this maqâm in the literature,¹²⁵ we would find the first part of his performance corresponding to these descriptions whenever the insertion of the intricated jins hijâz 262 on hu = a seems to be an addition non-accounted for in the reviewed literature.¹²⁶

The use of a nahawand (or bûsâlik) tetrachord on ‘aj marks another peculiarity¹²⁷ – thus the denomination Šabâ-Nahawand given by the author to this scale – as well as the major modulation to maqâm ‘Ajam-’Ushayrân in the third part.¹²⁸

All in all, the performance seems to be a compound of maqâm Šabâ and Šabâ-Zanzama with a major modulation to maqâm ‘Ajam-’Ushayrân.


¹²⁶ See previous footnote: the author relies on these three main sources for the ayâr al-’amâl of the maqâm; many others do exist in which particulars of Makhlouf’s performance could be found, but these would equally be – most probably – “deviations” from the mainstream (and not “errors”).

¹²⁷ Erlanger does mention a bûsâlik for Šabâ-Zanzama, but on the upper G as a variant of ‘ajam on the upper F.

¹²⁸ Erlanger mentions the use of a ‘ajam tetrachord 442 on (upper) ‘Aj in maqâm Šabâ while Hill favors a jahârât tetrachord (same intervaiatic composition) on the upper F.
General Conclusion for Part I

Makhlouf’s performance – in the last analyzed recording in Part I of this dossier – is indeed a classical display of the conventional (as for “conservatoire”) sayr al-ʿamal (melodic unwinding) of maqām Šabā, with his own feeling for music and using virtuoso techniques he notably learned from his mentor Wahid Triki. This performance is representative of the contemporary trend of instrumental maqām music which has contributed, at least to the eyes of Arabian musicians, in establishing the maqām in the concert halls – mainly in the West.129

However, the Art of maqām cannot be reduced to solo instrumental display of techniques – and could even be antinomic with it, as explained by El-Shawwan Castelo-Branco for Egyptian music:

“In 20th-Century Egyptian conceptualizations of music, its domains and styles and the terms used to designate them are multifarious, reflecting individual perspectives, social status, political conjuncture, religious convictions, commercial interests, changing musical referents and academic concerns. Egyptian music historians and theorists and some urban musicians use the term mtūsiqā both as a generic designation for a wide range of musical domains and as a specific term referring to Arab instrumental music, as distinct from ghina’ (vocal music). However, not all domains of expressive culture in which words and organized ‘music sounds’ are central are conceptualized as ‘music’.”130

Whatever interesting, if not enjoyable, these techniques may be, while traditional creativity can equally not be reduced to the conventional sayr al-ʿamal of a maqām.131 The example of “Akh tagorye h’ashyrie” performed by Evelyne Daoud on a single scale is a striking illustration of the expressivity that this art can reach, even with such a simple scale and no modulations whatsoever132, when it is performed by an exceptional cantor.133

Both descriptions apply to Kolayli’s performance, who uses a – limited – set of modulations for maqām ʿ Husaynī together with an expressivity – some would say an emotionality – that is sorely missed from today’s mostly technical displays of maqām music.

Indeed, and whenever the trend today is towards the fusion of maqām with western music – were it Jazz or Neo-Classical –, less than a century ago, exceptional musicians and singers were reinventing this music by expanding the boundaries of tradition, independently from western influences.

In the article “MAT for the VIAMAP”,134 I proposed in 2018 two analyses of vocal maqām music performed by contemporary Muḥammad al-Ghazālī and by the late – and greatly missed today – shaykh ʿAli Maḥmūd. The latter’s performance of “Yā Nāṣīm a-ṣ-Šabā” with virtuoso violinist Sāmī a-sh-Sawwār takes us however to new heights in the art of maqām that I am more than happy to comment in Part II of this dossier.

129 See for example [El-Shawwan Castelo-Branco, 2001c], notably [p. 557]: “Since the late 1960s, a new model for the representation of Arab music has been established, and performances have become highly formalized and fixed”.

130 In [Anderson, Castelo-Branco, and Danielson, 2001, II.1. General background].

131 Compare for example the sayr al-ʿamal of maqām Šabā performed by Hamdi Makhlouf with the description of this maqām in [Erlanger, 1949, v. 5, p. 282] or with the graphic/score description proposed in [Beyhom, 2016, p. 189] – FHT 19 and FHT 20. (See also the comparison of the effective sayr al-ʿamal of Yā Nāṣīm a-ṣ-Šabā by Maḥmūd and Sawwār with the one(s) described by Modern authors, at the end of Part II of this dossier.)

132 Except for the internal shifts of rest notes within the same scale.

133 Daoud’s performance is also a reminder that many aspects of this art are still unknown to – or ignored by – mainstream musicologists of maqām music, and a reminder of the role of Eastern Christianity in shaping this music, or at least part of it, regardless of the beauty of its declinations in those religious circles.

134 Aforementioned [Beyhom, 2018b].
PART II: THE DIFFICULT AND INSPIRING ART OF MAQĀM MUSIC

“[E]ach maqām is part of a fabric that includes all the maqāmāt (or at least a large number of neighboring maqāmāt). To know any one maqām fully, the student must know all the places one can modulate to. This stands in marked contrast to the situation that exists in Indian music, where the rāgas are understood to stand each on their own. In North Indian music, it is commonly felt that a student can learn a given rāga for three to five years and, in a sense, master it without having studied a second rāga. This is not the case in Arab music where to master one maqām is to master virtually all the maqāmāt.”

[Scott Marcus, Arab music theory in the modern period].

With the invasion of Arabian – and more specifically Egyptian – music by the forms, temperament, theories and terminology of western music, the rare pockets of resistance remaining at the beginning of the 20th century were concentrated – and distributed – among, on one side, the “mashāyikh” and, on the other side, a few exceptional musicians. Together, these traditional innovators were the protagonists of a musical evolution of the “old” music, aiming notably at “renewing” the language of maqām in parallel with a conscious movement of avoidance of Western, Turkish and other “extra-Arabian” influences.

This movement took place at times which were exceptional not only for the eclecticism of the reigning class, but also by the desire to overcome the “original sin” of Arab music – the fact that (mainly in its absence of “harmony”) it was unrelated to the music of the conquerors:

“...”

“During the twentieth century [solfege and Western notation] have become pervasive not only in Arab theory books but also in the teaching and performing of Arab music. The adoption of these two systems was in keeping with the commonly held perception that Western music was a more highly evolved music tradition than Arab music, and that Arab music needed to embrace the scientific foundations which helped Western music achieve its advanced state. […] Solfege was not borrowed in Egyptian song. Many of the musical qualities outlined here also resonate in Arab music history [...]. The centrality of the singer is a long-standing feature of Arab musical life, as is the close relationship of poetry and song. [...] The style recognized by Egyptians as min al-mashāyikh (“coming (stemming) from the mashāyikh”) is clearly related to an Arab vocal style that may be viewed as classical. [...] To identify the mashāyikh as the source of authentic culture is to recognize a simple matter of fact at one level, but also, and perhaps more importantly, to stake a significant ideological claim. The association of the mashāyikh with the idea of authenticity defines the essence of Egyptian culture as both Arab and Islamic, in the face of the cultural incursions of the various foreign powers present in the country, whether Turkish, European, or American” – [Danielson, 1990, p. 123].

135 The author wishes to express his heartfelt thanks to CERMAA members Royey Beyhom and Saad Siab – who also happens to be the president of FOREDOFICO – who not only helped analyzing the unique performance of Yā Nasīm a-Ṣabā, but took also an active part in the deciphering and the translation of the lyrics. Further: the contributions of the two reviewers, Scott Marcus and Hamdi Makhlouf, were numerous, detailed and fully helpful, while allowing for further expansions of – otherwise – insufficiently expounded points. Most of these contributions and discussions are mentioned in the text and referenced in the footnotes.

136 [Marcus, 1989, p. 758].

137 “Mashāyikh” is, with “shuyūkh”, one of the numerous possible declinations of shaykh in the plural form. (See [Geoffroy, 2012], [Wikipedia Contributors, 2019b] and, in Arabic, [Manzūr (ibn), 1981, p. 2373 (ماشیکه)].)

138 “Since the mid-nineteenth century, Egyptian musicians have sought to develop (or to re-discover) an authentically Egyptian music. In the views of many Egyptian music historians, such a music would be fundamentally Arab, yet modern, with new components successfully integrated into a recognizably Arab style [...]. With the growth of nationalist sentiments in the late nineteenth and early twentieth centuries, and with the spread of the popular sentiment ‘Egypt for Egyptians,’ support for ‘authentic’ (قَدْر) expression in all cultural domains gained steadily in strength” – [Danielson, 1990, p. 113]. (See also – in French – [Vigreux, 1991].)

139 “The style associated with the mashāyikh has had tremendous influence in twentieth century Egypt as the source of authentically Egyptian song. Many of the musical qualities outlined here also resonate in Arab music history [...]. The centrality of the singer is a long-standing feature of Arab musical life, as is the close relationship of poetry and song. [...] The style recognized by Egyptians as min al-mashāyikh (“coming (stemming) from the mashāyikh”) is clearly related to an Arab vocal style that may be viewed as classical. [...] To identify the mashāyikh as the source of authentic culture is to recognize a simple matter of fact at one level, but also, and perhaps more importantly, to stake a significant ideological claim. The association of the mashāyikh with the idea of authenticity defines the essence of Egyptian culture as both Arab and Islamic, in the face of the cultural incursions of the various foreign powers present in the country, whether Turkish, European, or American” – [Danielson, 1990, p. 123].

140 “Modern, yet authentically Egyptian-Arab art enjoyed support from all socio-economic classes. Though often characterized by their interest in European and ‘international’ culture generally, the upper classes also lent support to local musicians and repertories. Khedive Iṃārī was the principal patron of singer ‘Abdūh al-Hāmīlī at the same time that he commissioned Verdi’s ‘Aīda.’ Princess Nazli Fāzīl, a great admirer of European culture, was known to invite Egyptian singer al-Shaykh Yūsuf al-Manylāwī to entertain her guests. Even among those who considered European music to be more prestigious or more modern than Egyptian music, traditional musicians were hired for traditional occasions” – [Danielson, 1990, p. 113–114].
isolation. Rather it was part of a larger body of Western musical practices which were adopted with enthusiasm, including Western notation, Western terminology, Western instruments, and Western methods of teaching”, [while] “the adoption of Western notation was widely regarded [in Arabian countries] as a necessary step in order to assure the continued vitality, even the very survival, of Arab music”.141

In such a context, “the mashāyikh constituted, in the words of one journalist, ‘the traditional school for the teaching of music in Egypt [...]’.142

Thus, (and in the words of “Soliman Gamil”)143, “[i]n spite of the repeated visits of foreign symphony orchestras and continuous presentations of seasons of Italian song at the Opera House of Cairo and the appearance of other kinds of European music in Egyptian locales, new generations of Egyptian musicians have remained committed to [their] own musical life up to the present day [1970s] and the works of these musicians are linked in song and composition, directly or indirectly, to the oral teaching of the mashāyikh”.144

However contradictory Gamil’s statement may appear when comparing it with his musical deeds – and those of other musicians and composers who felt like him that maqām music would gain a new dimension by using the forms and techniques of western music – the concerns of that time are still relevant today, when a whole generation of Arabian musicians find their “salvation” in Fusion – if not in Pop – music…145

It remains, nevertheless, that “the brilliant ‘Renaissance’ of Arabic chant […], a skillful and complex art par excellence which purified its forms to reach the highest degrees of tarab, starts to fall during WWI and disappears brutally at the beginning of the 1930s”.146

Whenever it may seem today that this Art of Maqām became out of reach and even obsolete – if not inconceivable for contemporary Arabian musicians,147 a close scrutiny of the musical production of that time is the only way to realize the extent of this loss.148

Such an investigation was initiated in the “MAT” for the VIAMAP dossier for Aḥlan bi-Ghazālīn by ‘Alī Mahmoud which, while it expounded the mastery of this near-perfect musician, remains but a foretaste of what qaṣī‘īd (pl. of qaṣida) such as Yā Nasīm a-š-Ṣābā can offer to the listener.

142 [Danielson, 1990, p. 115].
143 Soliman Gamil is the name under which the Egyptian composer (notably for films) Sulaymān Jamil is better known in the western countries. (Note that the “j” is pronounced “g” – as in “go” – in the Arabic-Egyptian dialect.) He attempted the two – Western and Egyptian Folk – musics in various musical pieces, some of which are put together in [Gamil, 2001]. (One example of his music is available at https://www.youtube.com/watch?v=IkXRBTCQvEg – [Gamil, 2011].)
145 I thought also some time ago – so ignorant I was about the real art of maqām – that Arabian music could be “revitalized” by the influx of some of the techniques used in western music, which is why I shall not be the one casting the first stone at the younger generation, or at the older one.
146 [Vigreux, 1991, p. 7]. (About the influence of copyrights on the decline of maqām music see [Vigreux, 1991, p. 8].)
147 As I was beginning to analyze Yā Nasīm a-š-Ṣābā by ‘Alī Mahmūd and Sāmī a-sh-Shawwā, I asked one of the best teachers of “Arabian” music in Lebanon – whom I’ll keep anonymous – what he thought about this piece: his first answer was that it was a rather silly piece with ridiculous, unidentified variations by the singer. It is only after I did the analysis and showed it to him that he – albeit reluctantly – acknowledged the mastery of Mahmūd. To understand this first reaction, it suffices to remember that most Arabian musicians do not consider a music which is devoid of “harmony” to be worthy, either for them or for the “International” audience (see footnote no. 57:12): we can feel in this attitude of Arabic musicians today the influence of Muhammad ‘Abd al-Wahhāb and Umm Kulthūm – who have indeed long past won the battle (see footnote no. 153:32), and sold their culture to the highest bidder.
148 Most Arabian musicians are today in near-complete denial concerning the cultural wealth of this legacy (see previous note), and most of them do not even have the means of appreciating it, and even less to analyze it.
A. Yā Nasīm a-Š-Sabā performed by ʿAli Maḥmūd and Sāmī a-sh-Shawwā

Yā Nasīm a-Š-Sabā is a qaṣīda149 – some say a muwashshah 150 – which is best known to musicians through the performance of ʿAli Maḥmūd and violinist Sāmī a-sh-Shawwā in the 1927 ODEON recording. Unique due to the mastery in the handling of different maqām(s) in modulation by Maḥmūd, it also features a traditional exercise of “translation” (tarjama) in which the singer (Maḥmūd) initiates a melodic phrase which is reproduced and partly revisited by the violinist (a-sh-Shawwā).

This means that in such a procedure, and at some key points of the interpretation, and while Maḥmūd generally leads the sayr al-ʿamal (or “melodic progression”)151, a-sh-Shawwā may hint to a particular modulation that Maḥmūd would further explore – or not – in his next phrase.

149 A qaṣīda is, according to https://en.oxforddictionaries.com/definition/qaṣīda – accessed 19/05/29, “[a] classical Arabic or Persian monorhyme poem in uniform meter, consisting of ten or more distiches set in a usually tripartite episodic structure, frequently with a panegyric or elegiac theme”. Note that, musically, the performance of Maḥmūd (personal communication by Hamdi Makhlouf) could be compared to a mawwāl, or “a non-metric vocal improvisation on a colloquial poetry text of 4 to 7 lines [which] can be sung with an instrumental accompaniment (usually a qānūn or ʿud) or without [it], and is used as a means to demonstrate the singer’s virtuosity. The singer has complete freedom to modulate to different maqāmāt. During a mawwāl the accompanying musicians follow the singer’s lead, and summarize each phrase after the singer has performed it (called tarjama, literally translation)” – [Anon. “Mawwāl”, 2019]. (The complete definition of mawwāl in the New Grove [Anon. “Mawwāl”, 2001] is “Important Arabic song form performed in melismatic style.”)

150 According to the Encyclopedia Britannica (https://www.britannica.com/art/muwashshah), “Muwashshah, (Arabic: ‘ode’), an Arabic poetic genre in strophic form developed in Muslim Spain in the 11th and 12th centuries. From the 12th century onward, its use spread to North Africa and the Muslim Middle East. The muwashshah is written in Classical Arabic, and its subjects are those of Classical Arabic poetry—love, wine, court figures. It sharply differs in form, however, from classical poetry, in which each verse is divided into two metric halves and a single rhyme recurs at the end of each verse. The muwashshah is usually divided into five strophes, or stanzas, each numbering four, five, or six lines.” As we shall see, Yā Nasīm a-Š-Sabā is a qaṣīda used partially for the performance (5 verses only) and has the form of classical poetry, namely “in which each verse is divided into two metric halves and a single rhyme recurs at the end of each verse”. As also explained in [Anderson, Castelo-Branco, and Danielson, 2001, I.1. General background]: “Islamic hymnody (al-inshād al-dīn) comprises several genres of intoned or sung religious poetry and is a vital domain of expressive culture that is intended as a form of worship. It features several characteristics common to Qur’anic recitation and Arab music, including the central role of the solo vocalist, melodic creativity, melodic modes (maqāmīs) and the precise enunciation of texts. The qaṣīda is the central poetic genre; the religious muwashshah (metric song), ṣīdā (supplication), maḏhī (praise for the Prophet Muhammad) and qaṣā (story) are also part of the inshād repertory”.

151 “Maqām (pl. maqāmāt) is the fundamental principle for pitch organization in Arab music and related musical domains. Literally meaning ‘place’ or ‘position’, the term designates a modal entity found throughout a vast geographical area stretching from North Africa to West and Central Asia. […] At the beginning of the 21st century maqām is a melody type, the characteristics of which include a hierarchy of pitches, variant intonation and specific melodic shapes that largely determine the melodic contours of improvisation and composition. Tetrachords are often used as a basic framework for melodic elaboration. Typically, the lower tetrachord is developed, followed by the upper tetrachord; the melody may modulate to other maqāmāt before returning to the lower tetrachord of the original maqām. Prominence is usually given to the tonic and its octave (daruqat al-rukūs), on which a maqām often begins and ends; there is at least one other dominant note (ghanmāt), which is often the fifth degree of the scale. Characteristic melodic motifs are associated with some maqāmāt, especially in cadential formulae (qafāt), and are used to highlight important notes. While some maqām degrees are fixed, others are variable […]. Modulation plays a central role in maqām practice and helps to define the structure of many compositional genres. Composers and performers display their technical mastery and understanding of maqām aesthetics through appropriate use of modulation, which proceeds on the basis of an established system of relationships between maqāmāt, in which they are grouped according to their common tetrachords and tetrachords. Most modulations occur between maqāmāt with a common tonic or tetrachords; alternatively, a composer may use a common note as a pivot to move from one maqām to another” – [Anderson, Castelo-Branco, and Danielson, 2001, II.2. (ii)].

While this translates above all into a cooperation – and sometimes a competition152 – between the performers, and while Maḥmūd’s performance seems to be thoroughly – and at least partially – pre-composed, it should be nonetheless clear to the listener, after this analysis, that part of it is improvised and constitutes an interactive discussion between the two participants.

Many difficulties arose in the process of the analysis, concerning the music as such, the lyrics and their interpretation, the recording – in very bad shape –, and the fact that graphic analysis is not suitable – still today – for the analysis of overlapping parts. All these difficulties were answered, the most important being however the analysis of the progress of the melody, and of the modulations that structure it.

The performance is historical, very rare, and establishes a unique example of the art of maqām at the highest level.
The fact that it took place just before the 1932 Congrès du Caire gives us the possibility to compare the "findings" of the conference with actual music at that time.153

1. About the Performers

Both performers were well-known in the Nahda154 period and renowned for their mastery of the art of maqām. The main difference lies in the fact that ʿAlī Maḥmūd (Fig. 40) was a religious sheikh – and a Muslim – while Shawwā (Fig. 41) was a – Christian – layman.

As already explained in the dossier “MAT for the VIAMAP,”155 Shaykh ʿAlī Maḥmūd156 was a blind qārī (reader of the Koran) of great renown, born in 1878 in Cairo. His celebrity as a muṣrij (profane singer) and a munshid (religious singer – cantor)157 can be ascribed to his very complete background in music and Koranic studies, however also to the fact that he was extremely gifted. He had many students some of whom became well known such as shaykh Zakariyya Ahmad, Muhammad Abd al-Wahhab, Umm Kulthūm and Asmahān. He died on the 21st of December 1946 leaving few recordings after him.158

As for Sāmī a-sh-Shawwā, he

“was born in Cairo to an Orthodox family from Aleppo […]. His great grandfather Joseph was a violinist at the beginning of the eighteenth century and founded a takhrīj he called the ‘n[ū]bat Shaww[ā]’ with his brothers Antoine (violin), Abbūd (ʿīd), Habīb (tablā) and his son [I]liās (qānūn) who was Sāmī’s grandfather.

Fig. 40 Photo of Shaykh ʿAlī Maḥmūd: origin and date unknown.

Fig. 41 Photograph of violinist Sāmī a-sh-Shawwā: origin and date unknown.

[…] [Sāmī] quickly rose to fame in Aleppo and became known as a musical miracle. As soon as he became fourteen years old, his father sent him to Egypt where he mesmerized audiences supported by senior musicians who were friends of his father. […] Shawwā maintained strong relationships with many intellectuals and literary figures in Egypt […]. [His] advanced knowledge of Arabī[fan] and Iraqi music, allowed him to play an important role called a munshid (plural, munshīdīn), is usually male; he is addressed as shaykh to indicate his elevated religious status. By text or context, al-inshād is regarded as a form of worship, though it lies outside the core of Islamic ritual. But even when intended as a religious act, al-inshād may produce a wide range of emotional experiences, from mystical rapture to aesthetic enjoyment” – [Frishkopf, 2001, p. 166]. Note that it was – and still is – not uncommon for a munshid to perform with secular musicians, “[n]early all munshīdīn (except within Sufi orders) are professionals, concerned with profit and recognition; some become celebrities. Most consider themselves artists and are well acquainted with the Arab musical tradition; some have performed both religious and secular music, and some have crossed over entirely to the latter” – [Frishkopf, 2001, p. 167].

153 Neither of the two performers was recorded for the Congrès du Caire. Shawwā was however one of the participants and [Vigreux, 1991, p. 18] pinpoints the ideological influence of the representatives of the “Berlin school” at the conference in the choices of the invited musicians. He also notes that, in the discussion on the musical scale – which mobilized almost all of the means of the participants, Abd al-Wahhab was supporting an equal-temperament scale for Arabian music while a-sh-Shawwā was supporting the opposite position. The consequences of the position of Abd al-Wahhab (see footnote no. 147:30) is that the complex of inferiority of the previous generations vis-à-vis classical western music has today pervaded the minds not only of Arabian musicians, but also of Arabian society as such.

154 The Arabian “Renaissance” of the beginning of the 20th century.

155 [Beyhom, 2018b, p. 195]; what follows is a shortened version.

156 See also, in the VIAMAP series, the video analysis of Ahlān bi-Ghazālīn performed by shaykh ʿAlī Maḥmūd (uploaded 09/10/2018): https://youtu.be/s_Nm4mZFrns.

157 “Al-inshād al-dīnī (often simply inshād) is the melodic vocal performance of Arabic poetry as an Islamic practice. The vocalist,
in planning and preparing for the Arab[ian] Music Conference held in 1932. Specifically, he participated in the committee of the musical scale, which began its preparatory work in 1929 and contributed significantly to the activities of the conference and its theoretical discussions. With the shift of modes of music production in Egypt during the mid-thirties of the twentieth century towards modernization and Westernization that were led by [Muḥammad] Abd al-Wahhāb dominating the music scene and replacing previous idioms, Shawwā was no longer able to maintain his previous musical position and influence. [...] [He] died in Cairo on the twenty-third of December 1965, leaving a legacy of important recordings that reflect [the] prestigious standing that he built, after his father, for the Arab[ian] Violin.”

Shawwā was also the founder, with Mansūr ʿAwād, of “the first school for the teaching of Arab and European music in 1906 [Cairo]”, and the author of a theoretical manual for sharqī (oriental) and ghārbi (western) music.

### 2. ABOUT THE qaṣīda

Yā Nasīm a-ṣ-Ṣabā was recorded by ODEON in 1927 (see the internal cover of the black disk in Fig. 42) and is one of the most refined art works in maqām music. While performed within the general frame of maqām Hijāz, it features multiple, sometimes very complex or rare, modulations.

The origin of the qaṣīda – the lyrics – as such is disputed. While most attribute it to the shaykh Maḥmūd ibn ʿAbdullāh a-sh-Shahhāl, one of the sources we could find attributes it – or part of it – to Niqūlawūs (Nicolas) a-ṣ-Ṣāʿīgh (1756-1692) – Fig. 44 – who was the head of the Catholic monks of the Saint-John convent of Shweir (دير مار يوحنا الصماج الشوير) in Mount-Lebanon (Fig. 43).

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160 Cf. “In the 1930s musicians and journalists referred to the maghna repertory as al-qadīm (‘old’); during the 1930s and 1940s al-qadīm was contrasted with al-jadīd (‘new’), a term generally associated with a repertory and style created by Muḥammad ʿAbd al-Wahhāb, who consciously embraced the influence of Western music” – [Anderson, Castelo-Branco, and Danielson, 2001, II.1. General background].

161 Accessed 19/05/29 from http://www.amar-foundation.org/samī-al-shawwaw/. The transliteration of Arabian names is adapted to the norms of NEMO-Online. (See also a most complete biography – in Arabic – of this performer at https://arz.wikipedia.org/w/index.php?title=ناصر_الشوي/(collection of poems) written by this poet (Fig. 44).

162 Fr. Nazha ensured that Fr. a-ṣ-Ṣāʿīgh effectively composed such a qaṣīda and showed me the 6th edition of the diwān (collection of poems) written by this poet (Fig. 46), including the qaṣīda Yā Nasīm a-ṣ-Ṣabā (Fig. 47).

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However, and while the incipit – the first hemistich – of the qaṣīda composed by Nicolas is identical to the incipit of the qaṣīda performed by ʿAli Maḥmūd

169 From [Karam, 2007, p. 7].

170 The booklet – as a matter of fact an extended article – is entitled “[Commemoration of] 250 years after the death of the priest and scientist [ʻallāma] Nīqūlāwūs a-ṣ-Sāʿigh”. As for ʿAbd-al-Lāh Zākhir, he was a shammās (deacon) in the Saint-John convent at the time, and is known to have established in it the first printing press with Arabic letters in the Arab world. The original portrait of Zākhir is kept at the monastery and is 60 × 42 cm.

171 Each verse ends, in both poems, with the letter “m” (qaṣīda mīmiyya).

(Ya Nasīm a-ṣ-Sabā tahammal salām – the lyrics are provided in Fig. 48 and below), the remaining part is different while still based on the same meter and rhyme.171.

It is nonetheless somewhat intriguing that the second hemistich of the first verse by a-ṣ-Sāʾigh (Fig. 47) – thumna balligh tahiyyat al-mustahāmi – be partly integrated in the first hemistich of the second verse of the version by a-sh-Shahhāl – thumna ballighhumu tahiyya mūhibbin (Fig. 48), with very close meanings for the two hemistichs.

Fig. 44 Portrait of Fr. Nīqūlāwūs a-ṣ-Sāʾigh painted by ʿAbd-al-Lāh Zākhir.169

Fig. 46 Front page of the 6th edition of the Dīwān al-Abb al-Fādil wa-l-ʿĀlim al-ʾĀmil a-ṣ-Ṣāliḥ a-dh-Dhikr al-Khūrī Nīqūlāwūs a-ṣ-Sāʾigh dated 1890, printed by the Catholic Press of the Jesuit Missionaries in Beirut.

Fig. 45 Portrait of ʿAbd-al-Lāh Zākhir (Taken from the cover of [Karam, 2007]).170
While searching further for the original of Mahmūd’s rendition, namely for a-sh-Shahhāl, we could find the first edition of his diwān (collection of poems) dated 1894 (Fig. 49), i.e. only four years after the 6th edition of the diwān of Sā’igh, and printed in what seems to be the home town of Shahhāl, Tripoli in Lebanon.

The version included in this latter compendium, while slightly different from Māhmūd’s interpretation (Fig. 48 and Fig. 50), is however clearly the source of his performance – and has the same exact second verse.

Fig. 47 The beginning of the qaṣīda Yā Nasīm a-ṣ-Ṣabā by Niqūlāwūs a-ṣ-Sā’igh – dated 1723.

Fig. 48 Lyrics of Yā Nasīm a-ṣ-Ṣabā as transcribed from the performance of ‘Alī Mahmūd: in the last line, second hemistich and between brackets, is the word ُfi (“in”) which was replaced by “bi” (with a similar meaning) in the sung performance.174

Fig. 49 Front page of the Dīwān ‘Aqd al-Ulā min Naẓm a-sh-Shahhāl by Shaykha Mahmūd a-sh-Shahhāl a-t-Tarābulusi (from Tripoli - Lebanon – or Tarābulūs a-sh-Shām in the Arabic original), published 1894 CE (1312 H) by Maḥbūbat al-Balāgha in the same town.175

Fr. Boulos Nazha explained, however, that while the first expression in the first hemistich of the qaṣīda – i.e. Yā Nasīm a-ṣ-Ṣabā177 – is common in the literature, notably poetic, the complete hemistich – Yā Naṣīm a-ṣ-Ṣabā taḥammal Salāmī178 – is much less common. He even declared that he knew of no other example of the use of such a hemistich, be it in poetry or in prose, except in the qaṣīda performed by ‘Alī Mahmūd that I had just submitted to him.

172 [a-ṣ-Sā’igh, 1890, p. 235].
173 At the CERMAA, namely Rosy Beyhom.
174 In the original version (see Fig. 50), the third and the fourth verses are in the reverse order.
175 [a-sh-Shahhāl (a-t-Tarābulusi), 1894].
176 The interview took place in the convent Saint-John on May 28, 2019.
177 This could be translated (see more explanations about the lyrics below) as “Oh Breeze of the East”.
178 This could be translated (see more explanations about the lyrics below) as “Oh Breeze of the East, bear my salutations”.

Fr. Boulos Nazha explained, however, that while the first expression in the first hemistich of the qaṣīda – i.e. Yā Nasīm a-ṣ-Ṣabā177 – is common in the literature, notably poetic, the complete hemistich – Yā Naṣīm a-ṣ-Ṣabā taḥammal Salāmī178 – is much less common. He even declared that he knew of no other example of the use of such a hemistich, be it in poetry or in prose, except in the qaṣīda performed by ‘Alī Mahmūd that I had just submitted to him.
It became then clear that a more thorough discussion of dates was necessary: by consulting the catalogue “Khalifé”179 of the Bibliothèque Orientale of the (Catholic) Université Saint-Joseph in Beirut (run by the Jesuits), we found a mention of the dīwān of (a-ṣ-) Ṣāʿīgh under No. 1470 (Fig. 51), specifying that the first edition of the manuscript of the dīwān took place in 1859, which is 35 years before the publication of the dīwān of Shahhāl. 180

Knowing that the convent Saint-Jean in Khonchara is situated in the North-Metn region (mostly a mountainous area, slightly to the North of Lebanon) while Tripoli is today regarded as the capital of North Lebanon, and knowing that poetry and prose circulated from and to Lebanon, from and to other Arabic countries in the Ottoman Empire – including Egypt,181 and that there were frequent contacts between religious communities, at least on the cultural level (see Fig. 52), it becomes most probable that the Tripolitan shaykh a-sh-Shahhāl was inspired by the qasīda of the 18th-Century priest of Khonchara for his own Yā Nasīm a-ṣ-Ṣabā which was performed, partially and with minor changes, by ‘Alī Māmmūd in his 1927 recorded performance with Sāmī a-sh-Shawwā on violin.


180 The estimation of the time difference is approximate because of the differences between the (Solar) Western Christian and the Islamic (Ḥijrī – Lunar) calendars.

181 As specified by Fr. Boulos Nazha in the aforementioned interview.

182 Moreover: the last verse of this short poem is composed following numeric equivalences for each word which add up to the date of the founding of the church (see [Karam, 2007, p. 11]). This is a procedure which is also used by Islamic sheikhs, notably in writings about music, for example in [‘Aṭṭārţāzāh, xixè siècle (?)], which is an urūjū – a poem in the rajz (corresponding to mustaf’ilān six times) prosodic meter – in form of a numeric puzzle, still not deciphered today.

183 This hypothesis – with which I agree – was proposed by Hamdi Makhlouf.
3. TRANSCRIPTION AND TRANSLITERATION OF THE LYRICS OF THE QAṢĪDĀ

The transcription below—followed verse by verse by the corresponding transliteration—is undertaken from the actual lyrics of the recording (performance) and follows the classical pronunciation of the Arabic language.184

يا نسيم الصبا

Ya Nāsim aṣ-Ṣabā tāhannal salāmī lī-zībāʾī-l-ḥimā wa-wādī salāmī

ثمَّ يَلْفِهُمُ تحَايَا حَفْلَةً خَلْفِه نَوْحِ الْحَمَام

Thumma balghīmmu tahāyā muḥḥībin khallafāhū yanāḥu nawāh-l-hamām

وَلِلْزَّمَأ يَسِعُ يَوْمًا وَأُرَى طَيْفِهُ وَلْوَلِفْ عَيْنِه

Wa-laʾalla z-amān[ā] yasmāhu yawman wa-ʿarāʾ ṭay-fahum wa-law fit-l-manāmī

وَأَمَلْ ذِكْرَاهُمُ عَلَى غَمِي مِنْ يُنْفِقُ فَوْدَي بِذَكْرِهِ مِنْ سَقَامِي

Wa-amli dhikrāhum ʿalayya ʿasā yusfā fuʿādī bi-dhikhirīm min aṣqāmī

آهْ وَ لَوْ عَيْنٌ وَ فِرْعَتَ سُجُؤَي وَ افْتَنَبْي بِأَهْلِ ذَاكَ الْمُقَام

Āh wā lawʿatī wa farṭi shujūnī wa-ṭīftīnī bi-aḥli dhāka-l-muqāmī185

4. TRANSLATION AND INTERPRETATION OF THE LYRICS TO ENGLISH

As is the case in general—in particularly—Arabic poetry, many interpretations are possible either for single words or for a hemistich or a verse, or even for portions of the poem relating to this or that social or political event.

For example, aṣ-Ṣabā bears different meanings,186 mostly “the rise of the Eastern Winds”, but also, as aṣ-Ṣibā (with an “i”), “youth”, “childhood”, “inclination [towards]”, with a possible concatenation of two meanings such as in the expression “والسَّبَيْنَا رَيْخٌ تَسْلِقُ الْبَيْتَ فَلَأَنْثَى تُحَّلَّى”187 which uses both the meanings of “wind” and “inclination towards”–not to mention that poets are allowed some liberty with the use of the language.188

Furthermore, let us note that the qaṣīdā is composed in the Bahr al-Khaff (or “light meter”) fāʿilātun mustāfīlun fāʿilātan (فاعلات من مستفن فعاليتين) which would correspond to the meaning of the incipit, the “light” breeze of the East.189

Consequently, the translation below—which is the result of a collective work190—is but one possible interpretation of the lyrics.191

O Breeze of the East

O Breeze of the East, bear my salutations to the ante-lopes of the Keep and to the valley of (my) Peace

Then pass on the regards of a lover they left behind moaning like doves

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184 Mahmūd pronounces some letters in the Egyptian way (for example “ق” for “ق” in Classical Arabic) and takes small liberties with the vocalization in order to adapt the lyrics to the needs of the performance.185 There is a very interesting discussion in [Manżir (ibn), 1981, p. 3781 (الْفُرْعَةُ)] about the subtle differences—and similarities—between muqām (مَعْقَام) and maqām (مَعْقَام) with a predominance of “residence” for muqām and “place” for maqām ( ). (أي: ما مقام، ثمَّ ما مكان.) (See also—in Arabic—https://www.almaany.com/ar/dict/ar-ar/ which includes the musical meanings of maqām.[الْمَعْقَامِ].)

186 Possible declinations of the meanings of the tri-letter root ṣbā of aṣ-Ṣabā are taken from an aggregator of Arabic dictionaries [Anon. “قوس معجم معنى و شرح الصِّبص في مجم عربي عربي أو عربى. وتعتبر صيغة فتيلة عربية”, namely at https://www.majajim.com/dictionary/].

187 “The Ṣabī is a wind which welcomes the house because it has an inclination towards it”—in [Manżir (ibn), 1981, “Ṣabī”].

188 To which it is necessary to add that aṣ-Ṣabā is a well-known maqām which has nothing in common with this particular interpretation of the qaṣīdā.

189 A further thank to Hamdi Makhlouf for this remark.

190 By Rosy and Amine Beyhom, with Saad Saab.

191 As one other interpretation, Lebanese poet Ghassan Michel Abou Chedid, consulted (on May 31, 2019) by Saad Saab for the translation of this part of the qaṣīdā, proposes: “Oh Eastern breeze, bear my regards and heartfelt greetings to our young love(s) / Let them know of loving greetings left behind crying and moaning like a young dove / Maybe the passage of time will one day allow a view of their shadow even in dreams / Bestow their memories upon me, perhaps my recollection will heal my sickness / Oh loving pain full of worry and sadness with bewildered attachment of thy Folk”. 
Perhaps time will allow some day that I see them
emerging, if in my dreams

Arouse in me their remembrance, healing my heart
from its decay

Oth! how deep are my sorrow, my grief and my inclina-
tion towards the people in that place

B. The Analysis

ABOUT THE ANALYSIS WITH PRAAT

The analysis began on March 18, 2018 and contin-
ued since. Many difficulties arose when analyzing this
recording:

- The available recording is in a very bad condition
- The intensity level of the violin is very low when
  compared to the intensity of the voice (predominant), which compelled
  us to boost the intensity of the violin whenever possible.
- Some overlapping segments between the two
  instruments (voice and violin) forced a manual
  analysis (evidently approximate) because of the
  impossibility, today, to separate these voices in an
effective way; a further attempt at recreating a
  stereo separation was made, and the resulting
  audio track – of the video analysis – reflects these
  attempts.
- Huge differences exist between the overall intensity
  of the melody and the intensities of the closing (and
  generally descending) formulae at the end of most
  phrases, which creates an additional difficulty in
determining an optimal threshold – for Praat – for
  the intensity. (The overall threshold used in the
  analysis is shown in Fig. 53.)
- Lastly: the ending of most melodic phrases by
  Mahmūd is very short and quiet; when combined
  with the high level of residual sound – from the
  analog recording, on one side, and from the general
  hiss and crackling sounds, on the other side – some
  of these endings had to be complemented.

As a general result, a compromise between accuracy
and comprehensiveness had to be found, which ensued
in some segments (especially the overlapping parts of
the violin) being manually added on the graphics, and
for missing bits of melody (lasting tenths of a second or
less) to be complemented in order to reinstate the integ-
riety of the melodic line. (Fig. 54, Fig. 55 and Fig. 56)

To complete the analysis, additional verifications
where made with Rosy Beyhom reproducing particu-
larly complex parts of the melody with a programmable
workstation Roland EM-15 OR – tuned to 461.1 Hz and
transposed -2 semi-tones (= 200 cents), which was a
fair enough approximation of the overall tonic.

Further monitoring of the melody was undertaken
by Saad Saab on ʿūd, and half- and third-tempo versions
were produced to verify challenging parts of the perfor-
mance, and eventually refine the analysis.

192 The analysis continued, “officially”, till May 19, 2019, which is
more than one year. Effectively, however, it went on well after this
“official” date as the input of the two reviewers led to further dis-
cussions on the sayr al-ʿamal (the melodic progression and modula-
tions in the course of the performance) and, eventually, to amend-
ments to the interpretation of the results. (The Art of Maqām is a
difficult one, and its analysis is open to different interpretations.)
The literal analysis (below) is in fine the result of thorough – and sometimes passionate – discussions over fine details of pitch, or of the adequacy of a scale, or even about the denomination of a maqām whenever a few would fit the same scale that was discussed, while sometimes on the same tonic.

The proposed video-animations – in the original tempo193 and in the third-tempo version194 – reflect the literal analysis and are used as the base of further explorations such as for the technique of “vibrato” used by Maḥmūd (and Shawwā).

193 Available at https://youtu.be/et4iT3HLMxo.
194 Available at https://youtu.be/iHP4ZoKtgE.
195 This also became a standard procedure beginning with the 42nd analysis of the VIAMAP series, of (aforementioned) Paod and gau à bleugner performed by Jorj Botula (http://foredolico.org/CERMAA/archives/1167).
While two previous videos\textsuperscript{196} used 3D techniques, the current video is in 2D due to the accrued complexity of this interpretation, with frequent changes of scales and ample vertical movements of the pitch.

Two instruments are analyzed – sometimes simultaneously – and differentiated by color – blue for the voice, green for the violin – with the intensity shown in light brown color, (Fig. 59 and Fig. 63) and the video editing required the use of nearly 170 different graphic and audio elements, including specific graphic scales and separate parts of information used in animation for the preliminary explanations (Fig. 60).

Exactly 16 different graphic scales were used in the analysis, corresponding to no less than 20 different modulations\textsuperscript{197} – and a substantial number of different genē (or ajnās = melodic formulation of a polychord) and maqāmāt (modes) – used by ʿAlī Maḥmūd alone.\textsuperscript{198} Detailed explanations about the scale(s) and the solmization (Fig. 61) are provided in both the video and in FHT 1:56.

In the general (lower) view stripe, the violin is transposed one octave lower (Fig. 58 and Fig. 59) in order to minimize the vertical space and maximize the clarity of the graphic reproduction.


\textsuperscript{197} The understanding of modulation in maqām music (see notably the seminal [Marcus, 1992]) goes well beyond the restricted acceptance of modulation in Western music of the classical period (or “of Common practice”). The reason for this is simple: in the case of equal-temperament, the only modulations possible in the latter music are from Major to Minor and vice versa, or by the changes of tonics (“transposition”). Adding to these procedures the versatility of the scales of maqām music – if not the differences in intonation for non-tempered maqām music – we face then a domain that virtually offers an infinity of possibilities, limited only by the ability of the performers.

\textsuperscript{198} A complete list of these modulations is provided after the literal analysis.

\textsuperscript{199} The assembling of very wide graphics in high resolution – such as those used in this video – is limited by the memory of the computer and/or by the memory that the computer program can handle.

\textsuperscript{200} The three parts used are:
Part I: 29096×677 pixels, 1-142 s.a (analysis time)
Part II: 29300×677 pixels, 142-285 s.a (analysis time)
Part III: 26845×677 pixels, 285-416 s.a (analysis time)
Amine Beyhom

The lost art of maqām

Explanations used for the video, superimposed to the original graph in Fig. 54.

Fig. 60

Finally: the very complex modulations by both performers and the particular techniques used by Maḥmūd – such as his ample vibrato and his instant endings of melodic phrases – are among the reasons which led us to produce the third-tempo version. This is the complementary – basis which allowed us to weave some of the forthcoming interpretations and explanations that the reader/auditor would be able to verify by himself.

Preliminary Remarks and Conventions

Particular conventions are used in the following analysis:

- Pitches bordering intervals are connected with lower hyphen (naḥu) while suites of pitches are either connected with (or separated by) a dash (na‐hu, na-hu), or not connected (na ḥu).
- Maqām names and tonic are in bold font: this allows to better differentiate maqām(s) from ajnās (genē) and tetrachords, and to quickly identify the tonic of each maqām in the case of a complex modulation.

Moreover, the various declinations of the ḥijāz tetrachord are not differentiated by their names (they are all called ḥijāz in the text), but by their content (either 262, 253 or 352 – see Fig. 62 for an example of the latter – in multiples of the quarter-tone).

Fig. 61

An example of genos ḥijāz 352 performed by Hafiz Kâni Karaca.201

This happens because the mastery of these two performers in swapping different tetrachords and maqām scales – if not maqām(s) – far outweighs the confines of tradition, and of the traditional theory of maqām music.

201 Extracted/adapted from Slide No. 19 in the accompanying PP show of [Beyhom, 2014]. (The excerpt corresponds to 01:32.000-01:38.881 on track 2 [Hafiz Kâni Karaca et al., 2002] entitled “Evening Prayer Call in Makam Hicaz” of the CD 02.34.Ü.1896.001 (2),

Aşk ile... - With Love...: Türk dinî musiki formlari - Compositional Genres of Turkish Liturgical Music.)
on the same tonic and sometimes only in ascent when in descent for other maqām(s).

The same phenomenon may occur for genē – such as būsalīk, ‘ushshāq and nahawand (see FHT 2:57) which have the same theoretical composition (424 – or “minor” tetrachord – in multiples of the quarter-tone) but (1) may be formulated differently (notably for the leading interval) and (2) on different starting degrees of the scale (localized tonic of the jins or genōs):

“On occasion, the same tetrachordal structures are given different names depending on where they occur in the general scale. For example, although the rāst tetrachord keeps the same name whether it occurs on GG, C, D, F, or G, the nahawand tetrachord is commonly called ‘nahawand’ when it occurs on C or F but is often called ‘būsalīk’ when it occurs on D or G”.

Thus:

“In his tetrachordal analyses of the various maqāmāt, ‘A.H. Nuwayrah makes a distinction between the tetrachords būsalīk and ‘ushshāq based on their leading tones: the former, he says, has a half-step leading tone while the latter has a whole-step leading tone […]. This idea is based on the leading tones that occur in the modes of the same names, būsalīk having the notes (C’ / D E F G A B♭ c d) and ‘ushshāq having the notes (C / D E F G A B♭ c d)”.

Note however that

“[M]ost theorists use the names ‘ajam and jahārkā interchangeably”.

In the case of the modes used in Mahmūd’s and Shawwā’s performance, mode ‘Ajam-USHAYRĀN 4424442 (which is originally on b) becomes, if the tonic swaps to d, maqām KURD 2444244 – provided that the melodic line reinforces the d as the tonic.

While the overall complexity of the modulations in Mahmūd’s and Shawwā’s performance makes it even more difficult to follow – and to dissect – the sawr al-

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202 A major part of the Ph.D. thesis of the author [Beyhom, 2003b] is dedicated to the recension of these maqām(s) and ajnās (plural of jins = genōs).

203 A comprehensive comparison of the names and structures of ajnās can be found in [Marcus, 1989, p. 300–308].

204 [Marcus, 1989, p. 294].

205 [Marcus, 1989, p. 295].

206 [Marcus, 1989, p. 298]. Additionally, [Erlanger, 1949, v. 5, p. 79–80] explains that the tetrachords ‘ushshāq, nahawand and būsalīk, while similar in scalar composition [4 2 4] are used for different positions within the general scale. He also explains that ‘ushshāq was still used at the time his book (5th Volume) was being written (1920s?) mostly for the occurrences of this tetrachord on d or a, while nahawand would be used more particularly when the tetrachord was based on c or on f. A rapid survey of the terminology used in [Erlanger 1949] shows a predominance of būsalīk over the other two names, mostly on g (more than 70 occurrences in different maqāmāt and different octaves) and on d (approximately thirty occurrences), while rarely on f (two occurrences) or on c (four occurrences). nahawand is cited seldom, mostly on g (!) with nine occurrences, on d (seven occurrences) and f (!) – four occurrences – or e (two occurrences) or even on b (one occurrence). Moreover, ‘ushshāq is not cited as a tetrachord in the composition of maqāmāt. As a (repeated) conclusion: Maqām theory is still “under construction” and open to diverse interpretations.

207 This happens when Mahmūd uses (see below) a modulation from maqām ‘Ajam-USHAYRĀN 4424442 on e to maqām KURD 2444244 on g.
‘anal, it is here necessary to give a few complementary explanations, mainly about the denominations of the maqām(s) in the literal analyses below.

PRELIMINARY DISCUSSION OF SCALES AND MODES

Firstly, I use the denominations Hijāz(Awji) and Hijāz(ʿAjami) to differentiate the two main scales of maqām Hijāz (theoretically – when it is not transposed – on d), the one using a rāst polychord 433[4] on a and passing through AWJ=b (or Hijāz-Awji d 2624334), and the one using a būsalīk polychord 424[4] on a and passing through ʿAJAM=b (or Hijāz-ʿAjami d 2624244).208

Secondly, I use the denomination ʿAjam-ʿUshayrān and not ʿAjam (without the caudal ʿUshayrān) as it is commonly known today (both in the Mashriq and in the Maghrib), for the (ascending) 4424442 scale.209 there are a few reasons for this choice.

Originally, the scale of ʿAjam-ʿUshayrān (Fig. 64 and Fig. 65) has b as a tonic, which easily transposes to the lower fifth e. While based on the near-unique use of ʿajam tetrachords 442 – with the occasional use of a descending semi-tonal hijāz tetrachord 262 on f, this scale is different in both its composition and tonic from the scale of maqām ʿAjam (Fig. 66 and Fig. 67) which starts on the tonic d with a bayāt 334 tetrachord, and does not comprise a descending hijāz variant as it is shown for the former maqām. (Fig. 65)

Here not only does the tonic differ, but also the scale and the formulation of the sayr al-ʿanal,210 which makes it indispensable to differentiate the two maqām(s), and to name them properly, especially since traditional maqām theory does differentiate them.

However, it is notable that performers such as Mahmūd and Shawwā had flawless knowledge of the maqāmāt and we will see that they enjoyed, at least in this performance, blurring the boundaries between even very different maqām(s), not to say between two which have a close internal structure. This is why the reader will find for example both maqām(s) ʿAjam and ʿAjam-ʿUshayrān in the following literal description of the performance (and in the video analysis).211

Fig. 64 The scales and polychordal structuring of maqām ʿAjam-ʿUshayrān as reproduced in the proceedings of the Congrès du Caire of 1932.212

Thirdly, about the difference between maqām Sīkā and maqām Sīkā-Huzām:213 While the scale of maqām Sīkā (as such) is the same as the scales of maqām(s) Rāst (on c = RĀST) and Husaynī (on d = DŪKĀ), with the successive ascending suite 3443343, but with a different tonic (e = SīKĀ = e one quarter tone – see Fig. 68), the scale of maqām Sīkā-Huzām 3426243, while also having e = SīKĀ as a tonic degree, includes a hijāz tetrachord (which can be the “tempered” version – or 262 in multiples of the quarter-tone, or any of 352 and 253 – with

208 These denominations – with which I totally agree – were suggested by Scott Marcus.

209 From this point on all intervals are expressed as multiples of an approximate quarter-tone.

210 According to [Erlanger, 1949, v. 5, p. 148, 250], maqām ʿAjam-ʿUshayrān follows the progression II I III IV (see Fig. 65 – second tetrachord on f then first tetrachord on b, etc.) with a regular (IV III II I) descent, while maqām ʿAjam (Fig. 67) has the ascending progression III II IV (by-passing thus the first bayāt tetrachord) and IV III II in descent (closing with the bayāt tetrachord).

211 This happens notably, for maqāmāt ʿAjam and ʿAjam-ʿUshayrān, between 240 and 259 s.a (see the detailed literal description farther), with an initial maqām ʿAjam-ʿUshayrān e 4424442 descending to the lower Ku = e′ (240.5 s.a) then reaching the upper Rā = c (approx. 243 s.a) – with a near two-octaves span – while transforming in maqām ʿAjam na = g 3344244 with a qafla (closing of the phrase, “cadence”) for both performers in tetrachord bayāt at 247-250 (Mahmūd) and 256.5-258.5 s.a (Shawwā). Note here that the tonics of the two maqām(s) – e and g – are similarly related as with the two maqām(s) on their original (b and d) tonics.

212 [Collectif, 1933, p. 200n]. (The Commission of the Modes used RĀST = g, which results, in comparison with the “Modern” notation, in a transposition to the upper fifth.)

213 Also known as Sīkā-[K]Huzām – or simply [K]Huzām.
a zalzalian five-quarter-tones central interval) on g = NAWĀ (Fig. 69).

Fig. 65 The scale of maqām ʿAjam-Usbārān as explained in [Erlanger, 1949].

Fig. 66 The scales and polychordal structuring of maqām ʿAjam as reproduced in the proceedings of the Congrès du Caire of 1932. (See previous figure.)

The scale of maqām ʿAjam as explained in [Erlanger, 1949].

Fig. 67 The scale of maqām ʿAjam as explained in [Erlanger, 1949].

Fig. 68 Central part of the general scale of (Arabian) maqām music. (Here with the scales of maqām Rāst beginning with the degree RĀST, the scale of maqām Ḥusaynī beginning with the degree DŪKĀ, and the scale of maqām Sīkā beginning with the degree SĪKĀ. The numbers between brackets (separated by a comma) indicate successively the ranks of the database – here octavial = 0 –, of the hyper-system – here 19 –, of the system – here 4 – and of the sub-system (or differentiated scale) – here 3 to 5 – in the scale classification of Modal Systematics. The last number displays the composition, in concatenated numbers (digits) of approximate quarter-tones, of the ascending scale, for example 3 4 4 3 3 4 3 for maqām Sīkā – which become 3443343 in concatenated form.)

The confusion between the two does take place in today’s maqām music, whenever the denomination with Erlanger (maqām Khuzām – in Arabic in Fig. 69) does not even include the term “Sīkā”, while maqām Sīkā is considered to be the basis of maqām (K)Huzām.

This shows that much more research is still needed in order to clarify the theory of maqām music, and should nonetheless be an incentive for researchers to try to be as precise as possible when analyzing this music.

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215 [Collectif, 1933, p. 235m].
216 [Erlanger, Kriaa, and 2018, مطريخ, v. 5, p. 262]: Note that the descending scale in the representation of maqām ʿAjam in the proceedings of the Congrès doesn’t comprise a boyāt tetrachord, and uses instead a kurd tetrachord on d (transposed as f).
217 (See [Beyhom, 2003b; 2004; 2006; 2010; 2015b; 2017].) Further details about the Modern theory of maqām can be found in the aforementioned [Marcus, 1989], with a short overview in [Marcus, 2001].
218 See for an example the commentary on the Seven Maqāmāt performed by Muḥammad al-Ghazālī in [Beyhom, 2018b, p. 192]; note however that the performance of this cantor is destined to the YouTube platform, which necessitated probably an effort for the outreach of the audience and a simplification of the explanations about the maqām(s) in his performance, reduced to simple announcements of the latter: this applies even more when such an announcement is made in singing form – as part of the performance.
219 [Ḥilū (al-), 1972, p. 132] explains in a footnote that the name (K)Huzām was attributed to this maqām by the Turks, while the old name of the mode was effectively Sīkā: the most appropriate denomination for this mode appears to be, today, maqām Sīkā-Husām.
and use the most adequate denotations for a maqām fitting one scale or another.²²⁰

![Fig. 69 The scale of maqām [KJH]zām.²³¹](image)

**General literal analysis of Ya Naṣīm a-Ṣabā performed (1927) by ʿAlī Māhmūd (Voice) & Sāmī a-Shawwā (Violin) – ODEON X 55 581/1**

As aforementioned, this recording is among the most difficult to analyze, due to the mastery of both performers while undertaking multiple – and complex – modulations, combined with the very ample vibrato sometimes used by Māhmūd and to the obvious pleasure both performers take in blurring the boundaries between different maqāmāt.

The general “mood” of the performance can be described as evolving in and around maqām Ḥiğāz (or “chromatic”) on g. However, the unwinding of the saṣr al-ʿāntal (or “melodic progression”) relies mainly on maqām ʿAjami on na = g in relation with maqām ʿAjam-ʿUshāyraŋ ɩ.

The three main variants of tetrachord Ḥiğāz are used within the scales of maqām(ths) Ḥiğāz and Ḥiğāz-Ṭar, namely (in multiples of the quarter-tone) the “piano” Ḥiğāz 262 (successively semi-tone, one-tone-and-a-half, semi-tone), and the two zalzalin (i.e. comprising odd multiples of the quarter-tone, i.e. not – entirely – semitonal) tetrachords Ḥiğāz 253 (successive semi-tone, five-

²²⁰ An intelligent reform of the theories of maqām music is long overdue, but this will not happen anytime soon...

²²¹ [Erlanger, Kriaa, and 2018, 4-1, X, v. 5, p. 320].

²²² See FHT 257, and [Marcus, 1993, p. 43-44] about the modern concept of “shrunken augmented seconds”. (The whole article can interest the reader concerned with variants of intonation – and temperaments? – in Arabian music.)

²²³ Strictly speaking, genos šikā is based on the (trichordal) 34 core on ɩ, which can be extended below to pentachord raʾt c 43 [c] 34 (which incorporates tetrachord šikā) or in the ascending direction by following the general scale of maqām music (Fig. 68). It also may be used suggesting a Sīkā [Huzām] (by inserting a Ḥiğāz tetrachord – or only the first interval of it – on g. Moreover, all these genē can be transposed to (virtually – see for example [Marcus, 1989, p. 300-308]) any intermediate pitch of the general scale: knowing that even experienced singers have a slight tendency to displace the general tonic pitch in the course of a performance – especially when

modulating a lot –, this means that every genōs can be virtually transposed to any position of the acoustical vertical space within the span of the performer’s voice. (See for example the commentary on Muhammad al-Ghazāl’s performance of his Seven Maqāmāt in [Beyhom, 2010b, p. 197-201] and [Beyhom and CERMAA, 2016]).

²²⁴ See also FHT 8:61 for a complete graphical notation of the performance.

²²⁵ “Handover”.

²²⁶ This ascending variant of maqām Ḥiğāz (called Ḥiğāz ʿAjami according to Scott Marcus) uses a nahawand tetrachord 424 (here) on ra = c. Note also here that – as noted by Hamdi Makhlouf – while descending (around 44.2 s.a.), Shawwā omits the degrees ɑw and ɦa and replaces them by an intermediate ɑ′ (or ɑ′) pitch, giving in so doing a particular “flavor” to the scale.

**More detailed literal analysis²²⁴**

The qaṣida begins with maqām Ḥiğāz (Awjī) 2624334 on NAW (on the graphic: lower na = g) for both performers (Māhmūd then Shawwā) with a near-immediate modulation by Māhmūd (16 s.a) to maqām Ḥiğāz (Ajami) g 2624424 and back (23.5 s.a) to Ḥiğāz (Awjī), alternating melodic phrases until the nasīm²²⁵ – in the latter maqām scale – by Māhmūd (to Shawwā) at 42 s.a (seconds of the analysis) after which Shawwā, starting – however – from ku = ɩ as a reminder of Ḥiğāz (Ajami) and a hint to the coming secondary modulation, displays the complete descending then ascending scale of maqām Rāst on lower Rā = C with an inception of genūs šabāzarāzama b 242 centered on c (47-52 s.a), reminiscent of the scale of maqām Ḥiğāz (Ajami) on g 2624242.²²⁵

Back to maqām Ḥiğāz (Awjī) g 2624334 at 53 s.a, Māhmūd develops a long, ample melismatic phrase concluded on the tonic at approx. 76 s.a. emulated shortly by Shawwā from 77 to 85 s.a. Māhmūd modulates then (86-91 s.a) to maqām Šikā on Šikā (si = ɩ) 3443343 reaching however (while ascending) Na = g and stabilizing on the tonic si (ɩ), followed similarly by Shawwā (91-95 s.a), with a complete development of maqām Šikā by Māhmūd (97-107 s.a) and a variation in maqām...
Mahmūd initiates then a rather abrupt modulation\textsuperscript{233} (208-214 s.a) to what will reveal itself as the central maqām in this performance, maqām Hijāz-Kār g 3524253 with two hijāz tetrachords (352 and 253) symmetrically positioned around the rā dī (c d) interval while, after a similar phrase by Shawwā (214-219 s.a), performing a variation in the same maqām followed by a short pause and a new phrase in maqām Hijāz-Kār g 3524253 (227 s.a) masterfully turning, at 232 s.a, into maqām ‘Ajam-Ushayrān e\textsuperscript{4} 4424442 descending to the lower Ku = B\textsuperscript{e} (240.5 s.a) then reaching the upper Rā = C (approx. 243 s.a) – with a near two-octaves span – while transforming in maqām ‘Ajam na g 3344244 and concluding (250 s.a) this phrase as for the first occurrence(s) of this maqām with a genos bayāt g 334[4] on the tonic g\textsuperscript{234}

Shawwā repeats (251-258 s.a) the last phrase in maqām ‘Ajam while Mahmūd (259 s.a) returns to maqām Hijāz-Kār g 3524253 with (263 s.a) a similar response from Shawwā. Mahmūd modulates then somewhat abruptly (266.5-270 s.a) with a genos rāst on e, imitated by Shawwā (270-273 s.a), before coming back to maqām Hijāz-Kār g 3524253 (274-278 s.a) and beautifully modulating, after a long Na = G note (277.5-282 s.a), to maqām Hijāz-Kār d 3524253 centered on the equally central – interval Na Ḥū = G A with bordering

\textsuperscript{237} By replacing the central tetrachord rāst 433 on g with hijāz 253.

\textsuperscript{238} With a possible hint to maqām Sikā e 3443343, notably at 121-124 s.a.

\textsuperscript{239} (Remark from Scott Marcus) Note that, while a modulation from sikā on Sikā (st = e) 34[4] to bayāt on its third degree G 334 is common for maqām Sikā as such, and while it is also common, when bayāt 334 is played on Nawā G, to include several descents to a rāst 433 tetrachord on Rāst c, shaykh Mahmūd makes here this into a major modulation.

\textsuperscript{240} The modulation from maqām Sikā e 3443343 to genos ‘ajam e\textsuperscript{4} 44(2) – one quarter-tone difference between the two tetrachords – is but one example of Mahmūd’s mastery of the art of the [muṣiq] (al muṣiqiyya maqām music). (For the choice of maqām ‘Ajam as a generic maqām for this phrase, refer to Fig. 66:44.)

\textsuperscript{241} This is a passing modulation (see [Marcus, 1989, p. 765-766]) which could hint to maqām Rāḥat al-‘Arwāh ku = e 4435242 (theoretically based on D), and a reminder of the opening maqām.

\textsuperscript{242} Note at 178 s.a (remark by Scott Marcus) the use by Mahmūd of A = Ḥū (probably however a t-ḥū) functioning as a lower neighboring tone (rather than A\textsuperscript{♭} = Ḥū).

\textsuperscript{243} See also [Marcus, 1989, p. 763]: “Sudden vs. Gradual Modulations: Musician and music teachers have mentioned at least three other ways to classify the modulations. These differ from the tetrachordic and non-tetrachordic in that they all involve a degree of subjective judgement and are thus open to personal interpretation. The first, used by Jihād Raey in his classes at UCLA and by two of my teachers in Cairo, recognizes sudden versus gradual modulations. Sudden modulations tend to put important contrasting features of two maqāmant in immediate juxtaposition. The new mode is usually presented directly after a cadence in the original mode. The contrasting feature of the new maqām is often contained in the new mode’s lower tetrachord. Further, the contrasting feature is often arrived at by an ascending melodic leap […] Gradual modulations, on the other hand, often occur almost inconspicuously in the middle of a phrase (rather than after a cadence). Further, such modulations often begin in the new mode’s upper tetrachord. It is only when the melodic line completes a gradual descent to the lower tetrachord of the new mode that the modulation is fully confirmed (for it is the lower tetrachord which is generally understood to contain a mode’s dominant character).” (The whole Chapter XI entitled “Modulation”, [Marcus, 1989, p. 755-780]) of Marcus’ Ph.D. dissertation as well as the article [Marcus, 1992] are of interest to the reader."

\textsuperscript{244} See footnote no. 211:43.
semi-tones (282-285 s.a), nearly immediately imitated – with variants of intonation – by Shawwā (285-290 s.a).

This tour de force is followed (290-296 s.a) by a further modulation by Mḥmūd to maqām Bayāt on dū = d with a repetition by Shawwā (297-302 s.a), while Mḥmūd goes on developing maqām Bayāt from 303 to 317 s.a and concludes on Na = G.

After a short silence (with the cheering of one listener in the studio)325, Mḥmūd initiates (322 s.a) another modulation, beginning on the same note Na = G, to a genos kurd dū = d 244 which, before the end of a hint to the same genos by Shawwā (328-331 s.a), evolves into maqām Kurd g 2444244 (331-344 s.a).

The next phrase modulates from the outset (346 s.a) to maqām Rāst c 4334433 (end = 354 s.a) with Mḥmūd going back (357 s.a) to the structuring maqām Ḥijāz-Kār g 3524253 (end = 374 s.a).

This is followed (378 s.a – Shawwā rests since 331 s.a) by a superb modulation to maqām Rāst c 4334433 (end at approx. 384 s.a) similarly initiated (384 s.a) from degree sī = e by Shawwā; another modulation (back) to maqām Sīkā-Huẓūm sī (e”) 3425343 (390-394 s.a) similarly reproduced by Shawwā (394-397 s.a) is disrupted (397-401 s.a) by a further modulation by Mḥmūd to maqām Nawār-Atbar c 4262[262?], with a final phrase (402-414 s.a) beginning in maqām Ḥijāz-Kār g 3524253 and modulating (404.5 s.a) to maqām Ḥijāzayn – or “two [successive] hijāz(s)” –326 g 2622624 with an intermediate genos rāst c 433 (410.5-411.5 s.a), superbly concluded (411.5-414 s.a) by maqām Ḥijāz-Kār g 267 2624[62], a real display of mastery in maqām performance.328

Some observations deduced from the combined Graphic/Video/Literal analysis

Analyses like this one for Yā Sālim a-Sāba take a considerable amount of time, and require for the most complex ones adapted – sometimes high-end – computer equipment and the use of multiple computer programs. This is however not always the case, as most graphic analyses with a program such as Praat can be quite easy and necessitate only limited hard- and software.329

In “MAT for the VIAMAP”330 I raised the question of the feasibility of graphic analyses of multi-instrumental or multi-vocal music. While this performance is not strictly multi-part music (the singer and the musician do not – generally – play together, but one after another), the answer that was brought is an emergency solution and does not resolve the main question about the future feasibility of such type of analyses.

What it shows, however, is that for important, historical recordings such as the one scrutinized here, there is always a possibility to analyze the music correctly, whatever technical difficulties – such as bad recording, ample vibrato, overlapping parts, etc. – may arise.

What should be understood, however, is that the procedure of editing and assembling the different components of a video analysis – mainly the graph of the melody and the graphic scales – is in itself part of the analysis process. It also determines which techniques must be used to complete the analysis and to present the results to the viewer/auditor.341

Naturally, in the course of the analysis other, sometimes even more interesting characteristics – than just pitch and time – pose new questions which lead to further analyses, and accrued knowledge about the performer’s style and techniques.

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325 “Listeners play an active role in live inshād, responding vocally and with gestures after melodic cadences. Performers make use of such feedback to guide their decisions, and thereby optimize the emotional power of the performance. Such optimization requires live performance as well as improvisatory flexibility in the genre” – [Prilokop, 2001, p. 166].

326 According to Hamdi Makhloof, this is a common form of tursi (تعرس = “incrustation”) for the qafla (τά = conclusion) of maqām Ḥijāz-Kār.

327 Another change from e to e’.

328 Knowing that the generally acknowledged rule for the sayy al-arwād is [Marcus, 1989, p. 771]: “one must return to the original maqām (al-maqqām al-andāb) before ending a given piece”, and that

[Marcus, 1989, p. 369] “the character of a mode is [believed to be] determined primarily by the mode’s lower tetrachord”, the last series of nearly-instant modulations form a final apotheosis reminding of the base-jins of the opening maqām, the g-based hijāzs.

329 I wouldn’t be surprised if, sometime soon, such “light” analyses will be made using an “App” on a smartphone.

330 [Beyhom, 2018b, p. 205–206].

341 This is not a matter of difference between “style and substance”, but a real issue as the presentation of the results influences not only the discourse on (the analyzed) music, but also the way in which we perceive it. In other words, the methodology that is used influences the way in which we understand the results.
Such a characteristic is, for example, the pitch of the very ample vibratos sometimes performed by Maḥmūd…

ABOUT THE PERCEIVED PITCH OF THE VIBRATO OF ‘ALĪ MAḤMŪD IN YĀ NASĪM A-Š-SĀBĀ’

One example of a particularly challenging passage in Maḥmūd’s performance of Yā Nasīm a-š-Sābā is the small section between 351 and 353 s.a with the melody rising above Na (G) and reaching Rā (C). (Fig. 70)

Fig. 70 Detail from a frame of the video, showing a genos ṭāt 433 on Na at approx. 352 s.a, underlined by the ridge line (composed from the upper utmost high pitches in the blue fluctuating graph line).

The vibrato of Maḥmūd in this section evolves around 6.5 Hz and varies from less than one half-tone to two whole tones (around 352 s.a). The latter goes clearly beyond the boundaries (5.5-8 Hz and 0.6-2 semi-tones for singers) of “Classical” western music and is common in Islamic chant as could be seen in previous analyses by the author of such chants (Fig. 62 and Fig. 71), including Maḥmūd’s.

In the case of this shaykh, and in this performance, the vibrato may evolve continuously in extent and, while it fits partly the technical boundaries of a “Classical” vibrato, it lies sometimes clearly outside these limits.

Maḥmūd’s technique uses also the upper range as well as the medium or low ranges (Fig. 72) in a near-continuous, varying mostly in extent while regular in its repetition, vibrato.

A question now arises: “What would be the perceived pitch in this particular example of near-continuous and varying vibrato?”.

While

“it seems likely that […] string performers generally vibrate equally above and below the intended pitch and listeners perceive the intended pitch of the string performer near the mean of the vibrato,”

(The analyzed excerpt and mix were referenced as [Maḥmūd, Shawwā (a-sh-), and Beyhom, 2014].)

In his course on the Théorie de la Phonation (The Theory of Phonation) Léauthaud, who apparently refers to Western music exclusively, considers (Léauthaud, 2004, p. 88) that a too ample vibrato affects the precision of the pitch and that the irregularity of vibrato corresponds to a “technical deficiency” or to “an excessive fatigue”. (cf. “Not until the 20th century was ‘incorrect’ vibrato first seen as a problem; earlier, it had simply been considered as resulting from generally poor technique” – in [Moens-Haenen, 2001].) Note that Léauthaud also sets the temporal limits of vibrato to (approximately) 6-8 Hz.

[MacLeod, and Allen, 2010, p. 360].

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242 Explanations about the vibrato and other particulars of the performance and the analysis can be verified in the third-tempo video analysis proposed at https://youtu.be/IiHP4ZoKtgE.

243 According to [Timmers and Desain, 2000].

244 The question that could arise when analyzing such chants with the schemes of western musicology is: “Is a vibrato of two tones still a vibrato or a yodel, or even a falsetto?” Neither of the latter terms defines Maḥmūd’s technique(s) which can only be a vibrato, a “[more or less] regular fluctuation of pitch or intensity (or both), either more or less pronounced and more or less rapid” – [Moens-Haenen, 2001].

245 See also the accompanying PP show of [Beyhom, 2014].

246 Units on the vertical axis represent semi-tones. For example, 7.5 semi-tones = 15 quarter-tones.

247 First published in Slide No. 7 of the Power Point show accompanying [Beyhom, 2014], and corresponding to (minutes:seconds:thousands of second) 01:13:296-01:16:000 in the original recording.
other choices can be made by the ear, as

“Galamian (1962) suggested that string vibrato oscillates from the pitch and below, otherwise the intonation will be perceived as sharp.”

Finally, let us note that Mahmūd’s vibrato may also correspond, according to Scott Marcus, to an

“ornamental maqām technique of giving each note an upper neighbor. Thus, an ascent (123456) [these digits correspond to the ranks of the degrees of the scale] becomes 1,3,2,4,5,4,6,5,6. Indeed this seems to be the case in 29-31 s.a.”

While this is a standard procedure in other maqām performances – such as for example Daoud’s performance analyzed in Part I (see Fig. 73) – and while it may apply for limited parts of the performance by Mahmūd (Fig. 74), this is far from being always the case for this performer.

Furthermore, it is interesting to compare Mahmūd’s technique (Fig. 75) with the imitation by Shawwā (Fig. 76) – namely in the third-tempo version: while Mahmūd (129.5-130.2 s.a) alternates adjacent (and intermediate) pitches, Shawwā’s imitation of Mahmūd’s interleaved and ascending vibrato (from 139.2 to 139.8 s.a) also uses three intermediate pitches between ja and Na (f and G) but with the basis kept constant as ja.

From which we may conclude that Shawwā was at least aware of the fact that Mahmūd’s vibrato was a conscious evolution of the melody with interleaved neighboring – and intermediate – pitches, but not necessarily with neighboring degrees of the scale.

This type of evolving vibrato, alternating intermediate pitches between the degrees of the scale, could be called a “dynamic vibrato”.

Further research and analyses are clearly necessary to determine if this technique is particular to Islamic chanting, or to maqām music in general, and if the pronunciation and enunciation of particular syllables or letters may influence this perception.

250 And others, quoted in the same article.
251 Geringer, MacLeod, and Allen, 2010, p. 352]; cf. “intonation of the vibrato. It is important that the vibrato always go to the flatted side of the pitch. The ear catches far more readily the highest pitch sounded, and a vibrato that goes as much above pitch as below makes the general intonation sound too sharp” – about the “Finger vibrato” in [Galamian, 1962, p. 42].
253 See/listen to the third-tempo version at 345-354 s.a.
254 It is possible that the poor condition of this particular audio recording influenced the hearing perception of the three musicians and musicologists who – originally – took part in this analysis. However, it is mostly the fast flow of Mahmūd in some sections which, when combined with his vibrato technique, does not help in perceiving the pitches. Further research on this subject with well-made audio recordings is a necessity, but is unfortunately impossible, at least today, for this performer.
255 (From the reviewer’s remarks and commentaries.) It is noteworthy that this type of techniques is also – still according to Scott Marcus – commonly used in the vocal music of India, and that it would be interesting to compare an audio excerpt from Mahmūd’s performance from 28 to 34 s.a with similar South Indian vocal performances.
256 Note that Mahmūd also uses a “regular” vibrato at some points, such as at 222-224 s.a.
257 It is at least common to find such – and even more – amply vibrato with “Old School” cantors such as Turkish haffiz (a title applied to one who has memorized the whole Qurʾān) Kâni Karaca and Bekir Südkı Sezgin (Slides Nos. 19 and 21 in the PP show accompanying [Beyhom, 2014], downloadable at http://nemo-online.org/wp-content/uploads/2014/11/Amine-Beyhom-Hijaz-pour-NEMO-n%C2%B003-141129.ppsx).
258 See for example the profane singing of Iraqi Yusuf ’Umar in Slide No. 10 in the same reference as in the previous footnote.

Fig. 72 Detail from a frame of the video analysis showing the technique of continuous – and varying – vibrato of Mahmūd in the low and mid ranges.

Knowing that

“the analysis of performed musical sounds in order to define the location of [the] principal pitch of vibrato sounds was attempted. But [that] a definite answer has not been obtained from this approach [... as] the results of various experiments have variously indicated that [the] principal pitch is localized in the higher side of the extent of vibrato, another in the middle, and yet another in the lower side”,

we had, in this particular case and in fine, to listen to this passage at third the original speed of the available recording (with preserved pitch) before deciding that it was the highest positions of the fluctuating pitches (Fig. 70) which determined the perceived pitch – and the corresponding scale and genus, at least at this speed.
Fig. 73 Detail from the video analysis of Evelyne Daoud’s 
takhshefto (see Part I) at 113 s.a, showing a quasi-constant use of 
the alternation of the neighboring degrees of the scale by the 
performer – in parallel with a mostly regular vibrato.

Fig. 74 One example of vibrato with alternation of two neigh-
boring degrees of the scale by Maḥmūd around 269.1 s.a. (Detail 
from a frame of the video.)

Fig. 75 An example of ascending varying (dynamic) vibrato of 
Maḥmūd (129.5-130.2 s.a) with alternation of adjacent (and in-
termediate) pitches.\textsuperscript{259}

As can be seen (and heard in the third-tempo extract), Maḥmūd 
uses three intermediate pitches between ja and Na, and between sī 
and ja.

\textsuperscript{259} Or, simply, statistical analyses of pitch.

What is today sure, however, is that statistical anal-
yses of pitch perception\textsuperscript{260} of the vibrato – and of other 
characteristics of music – may fail where a thorough and 
detailed graphic analysis, coupled with an equally thor-
ough listening to extracts in lowered tempos, may give 
conclusive results in a particular analysis of a perfor-
mance.

A FEW CLOSING REMARKS ON THE SAYR AL-ʿAMAL IN THE 
PERFORMANCE OF MAḤMŪD AND SHAWWĀ

One of the aims of the analyses undertaken in the 
VIAMAP is to provide a description of the sayr al-ʿamal 
of a given performance, together with as much details 
as possible concerning the style, the possible idiosyncra-
sies and the techniques used by the performers.

Evidently, the discussions about such particulars and 
details could extend \textit{ad infinitum}\textsuperscript{261}, and must be at some 
point concluded. The particular interpretation provided 
in the preceding (and present) pages is based on thor-
ough verifications and discussions between the mem-
ers of the analyzing team, and on the remarks of (and 
further discussions with) the reviewers. The author 
claims however the sole responsibility for it, as the final 
interpretation was his.

\textsuperscript{260} Or, simply, statistical analyses of pitch.

\textsuperscript{261} And the author hopes that more detailed information about the 
performance may be proposed by the reader/auditor of this dossier.
At some point in the analysis of the performance of shaqkh ‘Ali Maḥmūd and Sāmī a-sh-Shawwā I hypothesized that this performance may be partly pre-composed, and partly improvised.

In Arabian maqām music,

“the improvisers utilize the culture’s indigenous musical idioms [and] work with musical ingredients that form the crux of the modal tradition. Their improvisations […] must display correct melodic intervals, including the basic microtonal steps and the finer intonational inflections that tend to affect the various pitch levels. Similarly expected is the proper rendering of the qaḍāt (singular qaḍāh), or the largely stylized and highly intricate cadential patterns that end certain musical phrases. To add, the taqāsīm (singular, taqīsam) genre in particular is recognized as the prime ‘translator’ of the maqāmar […] as theoretical modal structures, because it is considered ‘purely’ modal. In other words, it flows typically without the imposition of an īṣā (plural, īṣār), or ‘rhythmic mode,’ and without the interference of a sung text. Furthermore, it follows relatively flexible structural tracks, without adhering to the fixed formal and melodic designs that characterize precomposed pieces. In various theory books, the sayr, literally ‘path,’ or the brief description of how each mode is expected to unfold, implies that the purest realizations of the modes are textless, meterless, and melodic designs that characterize precomposed pieces. However, in the modal tradition. Their improvisations posed, and partly improvised.

Knowing this particular performance of Ya’Nasīm a-s-Ṣabā by ‘Ali Maḥmūd and Sāmī a-sh-Shawwā can be assimilated to a partly sung taqāsīm (or mawwāl), it would be of interest to compare the progress of the effective sayr ā’-’amal of the (opening) maqām with “brief description[s]”, by theoreticians of the 20th century, “of how [this] mode is expected to unfold”.

Let us first list the different genē/tetrachords and maqām(s)/scales used successively by the two protagonists, Maḥmūd [M] and Shawwā [S], with major modulations in brown font – and preceded by an * – and passing modulations in green font:262

1. * [M], 1.5 s:a; scale of maqām Hijāz-Awji 2624334 based on g.
2. [M], 16 s:a; scale of maqām Hijāz-‘Ajami 2624244 based on g.
3. [M], 23.5 s:a; back to Hijāz-Awji 2624334 based on g.
4. * [S], 43 s:a; maqām Rāst based on C.
5. [S], 47 s:a; inception of genos ʿabā-zansama b 242 centered on c – hint to maqām Hijāz-‘Ajamī264 on g 2624244.
6. * [M], 52.5 s:a; back to maqām Hijāz 2624334 based on g.
7. * [M], 86 s:a; modulation to maqām Sīkā 3443343 on e- initiated by a genos sīkā [43] e- 34.
8. [S], 107 s:a; modulation to maqām Sīkā-Huzūm 3425343 on e-.
9. * [M], 115 s:a; modulation to maqām Nayrūz-Rāst 4334343 on c.
10. * [M], 141 s:a; modulation to maqām ‘Ajam 3344244 on g initiated by the sketch of a genos ʿajam 44[2] on e-.
11. [M], 167 s:a; genos ʿajam 44[2] on e-.
12. [M], 175 s:a; genos hijāz 25[3] on G.
13. [M], 176 s:a; descent from e- in maqām ‘Ajam 3344244 on g.
14. * [M], 208 s:a; modulation to maqām Hijāz-Kār (1) 265 3524253 on g.
15. * [M], 233 s:a; modulation to maqām ‘Ajam-Ushayrān 4424442 on E-.
16. * [M], 245 s:a (or 246.5 s:a); modulation to maqām ‘Ajam 3344244 on g.
17. * [M], 259.5 s:a; back to maqām Hijāz-Kār (1) 3524253 on g.
18. * [M], 266.5 s:a; modulation to genos rāst 4334 on e-.
19. * [M], 282 s:a; modulation by the variation on maqām Hijāz-Kār (1) 3524352 on d (centered on the interval G A and using only f" G A E)
20. * [M], 290.5 s:a; modulation to maqām Bayāt 3344244 on d.
21. * [M], 312.5; modulation to maqām Kurd 2444244 on g initiated by a genos kurd 244, also on g.
22. * [M], 345.5 s:a; modulation to maqām Rāst 4334433 on c.
23. * [M], 356.5 s:a; modulation to maqām Hijāz-Kār (1) 3524253 on g.
24. * [M], 378 s:a; modulation to maqām Rāst 4334433 on c.
25. * [M], 390 s:a; modulation to maqām Sīkā-Huzūm 34253[43] on e-.

262 [Racy, 2000, p. 309].

263 Near-exact repetitions by Shawwā of Maḥmūd’s phrases are not included. Note that the smallest time increment is taken here, per convention and for the sake of simplification, as 0.5 seconds.

264 As aforementioned, Scott Marcus (from his review of this article) differentiates maqām Hijāz-‘Ajami 2624244 and maqām Hijāz-Awji 2624334.

265 The “(1)” is added here to remind that this is the 3524253 variant of Hijāz-Kār, different from the Hijāz-Kār 2624262.

266 Note here that it could be argued, as stated above, that this passage corresponds to a modulation to maqām Hijāz-‘Ajami 2624244 on d which would prepare the following modulation to maqām Bayāt 3344244, also on d.
These are in all 21 primary, and 6 secondary modulations by Mahmūd alone, with 1 primary and 2 secondary modulations by Shawwā as well as multiple near-exact reproductions of Mahmūd’s phrases by the latter.

We can compare this progression with the ones described, for maqām Ḥijāz, by al-Ḥilī (1973) and Erlander (1949). Al-Ḥilī’s notation (see Fig. 77) allows for two lower scales, the Ḥijāz-Awjī d 2624334 (with the degree AWJ = b) and the Ḥijāz-Ajamū d 2624244 (with the degree ‘AJAM = b’), with the upper scale corresponding to the latter (D 2624244) or made up of two consecutive genē of the type bāsālik – resulting in the scale D 4244244 – equivalent to the scale of maqām Būsalīk (or Nahawand when on c). Note also the possibility of using c⁷ instead of c in the lower octave.

In his literal description Ḥilī states:

“(The scale comprises) four primary [polychords], with secondary polychords which are: bāsālik on NAWĀ [=g] – rāst on NAWĀ – bāsālik on MUḤAYYAR [=D] – hijāz on ḤUSAYNĪ [=a]. [As for the primary tetrachords] The first [is a] hijāz tetrachord on DŪKĀ [=d] followed by a disjunctive [whole] tone. The second [is a] bayāt tetrachord on ḤUSAYNĪ [=a] and bāsālik on NAWĀ [=g] and rāst on NAWĀ – and hijāz on ḤUSAYNĪ [=a]. The third [is a] hijāz tetrachord on MUḤAYYAR [=D] and bāsālik on MUḤAYYAR [both] followed by a disjunctive [whole] tone. The fourth [is a] bāsālik pentachord on the upper octave of NAWĀ [=G]." ²⁷²

Let us first note that the possibility of a hijāz tetrachord on a²⁷³ would result, when used in conjunction with the lower hijāz tetrachord on d, in a scale of Hijāz-Kār 2624262 (originally on c)²⁷⁴ or of maqām Shāh-Nāz (originally on d).

Ḥilī adds, in a footnote:

“This hijāz used in our time – which includes a one-and-a-half-tone interval between KURD (e) and Hijāz (f), i.e. approximately 6/4 of the whole tone, is recent and absent from early writings”.²⁷⁵

The “personality” (shakhṣīyyāt)²⁷⁶ of the maqām – still according to Ḥilī – is based on the use of genos rāst on the two degrees NAWĀ and YĀKĀ (g and G).²⁷⁷

As for the sayr al-ʿamal:

“Begin with the first polychord [ḥijāz] starting with the degree RĀST [lower C] ‘backing up’ the [tonic] DŪKĀ [d]. After exploring this polychord – which represents the soul of the maqām – descend to the YAKA [lower G] and use genos rāst […] then ascend to the second polychord employing genos bāsālik at times, and genos rāst on NAWĀ [g] and bayāt on ḤUSAYNĪ [a]. This is followed by the ascent to the third polychord using genos hijāz and [genos] bāsālik on the MUḤAYYAR [upper D] and from there to the fourth polychord [bāsālik pentachord on the upper octave of NAWĀ = G] if possible. In the descent replace the KIRDAṂ [c] with SHĀH-NĀZ [c’] to employ the hijāz on ḤUSAYNĪ [a] then the [genos] bāsālik or the [genos] rāst on NAWĀ [=G] (by replacing AJAM [=b’] with AWJ [=b’]²⁷⁸). From there to the first polychord. And it

²⁶⁷ "uqūd; singular ʿaqīd or ʿiqīd.
²⁶⁸ [Ḥilī (al-), 1972, p. 120].
²⁶⁹ Which explains the possibility of using a c⁷ in the notated scale of Fig. 77.
²⁷⁰ [Ḥilī (al-), 1972, p. 120].
²⁷¹ This is interesting because the final qaflū of the performance is in this maqām.
²⁷² [Ḥilī (al-), 1972, p. 120].
²⁷³ The caudal “u” is here added because the word shakhṣīyyat is generally used with an attribution to somebody or something, thus in shakhṣīyyat-u-l-maqām (the personality of the maqām) in which the caudal “u” is pronounced.
²⁷⁴ Or “ṣāḥilān”.
is better to “touch” the degree RÄST [lower C] before resting on the tonic DÜKA [d].279

Let us at this stage note that Hîlû does “incidentally” mention280 the (rare, semi-tonal) maqâm Hîjâzayn 2622624 in the same footnote to maqâm Hîjâz, commenting that the tonic of Hîjâzayn would be ‘USHAY-RÂN [b]’ while a similar maqâm would be the (equally rare) Hîjâz-Gharîb281 [‘strange’ Hîjâz] on DÜKA [d].

Concerning Erlanger, his notation of the same maqâm (Fig. 78) is very close to Hîlû’s282 while he does not mention, in his literal description of the maqâm (Fig. 79), a bayât tetrachord as with the latter and whenever he excludes an ascending hîjâz tetrachord in the upper octave while relying mainly on tetrachord āsâlik in this octave.

As for the description of this maqâm in the proceedings of the 1932 Congrès du Caire (Fig. 80 and Fig. 81), these mention both bayât tetrachord and râst pentachord in the ascent, and allow for both Hîjâz-Kâr (2624262) and Hîjâz-‘Ajamî (2624244) in the lower descending octave.

76.—LE MODE HÎJÂZ

Fig. 78 The scale(s) and polychordal structuring of maqâm Hîjâz according to Erlanger.283

ANALYSE DU MODE.

GAMME ARCSOURIE : GAMME DESCENDANTE :
1° genre : Hîjâz en « ré », 4° genre : Bushâr lik en « sol »,
2° - { Bushâr lik en « sol », 3° - { Hîjâz en « ré »,
 Râst en « sol », Hîjâz en « la »,
3° - { Bushâr lik en « ré », Hîjâz en « ré »,
4° - { Bushâr lik en « sol », Hîjâz en « ré »,

Fig. 79 Literal description of the polychords and of the sayr al-ʿamal of maqâm Hîjâz in Erlanger.284 (Ascending polychords to the left, descending to the right.)

Erlanger does also describe the conclusion of the sayr al-ʿamal as a Hîjâz-Kâr scale on d, not mentioning however the lower C as part of the qaṭla.

279 [Hîlû (al-), 1972, p. 121].
280 [Hîlû (al-), 1972, p. 120].
281 “Gharîb-al-Hîjâz” in Hîlû’s words.
282 Or vice versa.
283 [Erlanger, 1949, v. 5, p. 278].
284 ibid.
285 [Collectif, 1933, p. 231m]. (Reminder: in these proceedings RÄST = g.)
286 ibid.
Coming back to the progression of the melody in Yā Nasīm aṣ-Ṣabā, we can note that the beginning of maqām Ḥijāz in the first polyphonic from na to dīr (from g to d) fits the common description, as well as the second ascending polyphonic as rāst 4334 on rās=g, embodying thus the ascending Ḥijāz-Awji. The use of būsalik in the second ascending polyphonic is also attested, as a first secondary modulation at 15 s.a.

The modulation by Shawwā to maqām Rāst on C at 43 s.a is a major modulation that Maḥmūd does not adopt or follow – at least immediately –, returning at 53 s.a to maqām Ḥijāz-Awji and developing the melody within the lower scale.

The next primary modulation, at 86 s.a to maqām Sīkā e 3443434, is not documented in the three reviewed references, but its further integration in rāst c and Yākā c may be a hint to the former maqām Rāst of Shawwā on C.

Of more importance still is the next major modulation at 142 s.a, to maqām ‘Ajām g 3344244, which is also absent from the reviewed literal descriptions but which allows for the further major modulation (at 208 s.a) to maqām Ḥijāz-Kār g variant 3524253.

The further major modulation (233 s.a) to maqām ‘Ajām-Ushayrān E4 4424442 then (243 s.a) to maqām ‘Ajām g 3344244 is a display of Maḥmūd’s technique and of his ample use of the vertical space and intervallic leaps, as well as a lesson in modulating to neighboring maqām(s).

The return (259.5 s.a) to maqām Ḥijāz-Kār g variant 3524253 marks a dramatic shift in the performance while rooting a zailān core around the upper tonic G, which allows (266.5 s.a) for the (wonderful!) placement of genos rāst on e.

The following modulations are a display of mastery in the Art of maqām and include maqām Bayāt d 3344244 at 290.5 s.a – completely absent from the reviewed literature – followed (337 s.a) by a complete modulation to maqām Kurd g 2444244 (also absent from the reviewed descriptions) and, as if Maḥmūd was holding Shawwā accountable (Shawwā rests since 302 s.a)287 for his initial, and probably unwelcome modulation288, by maqām Rāst on C (346 s.a) in what could be a (beautiful!) secondary modulation marking the difference with the return to the (core) maqām Ḥijāz-Kār g scale (357 s.a).

A further modulation (378 s.a) to maqām Rāst on C is probably an invitation to Shawwā to join back Maḥmūd (which he does by translating Maḥmūd’s phrase) with maqām Sīkā-Huzām e 3425343 (390 s.a) as a further wink to Shawwā (and hint to his Sīkā-Huzām at 107 s.a) announcing the return to the initial developments of the sayr al-‘amal and the upcoming end of the performance in maqām Ḥijāz-Kār g in the 2624262 variant, preceded by an incredible firework of six last-moment modulations spanning (390289–414 s.a) 24 seconds, and including (397–414 s.a) Nawā-ATHAR c, Ḥijāz-Kār g, Ḥijāzayn rāst c and the final Ḥijāz-Kār g, as if Maḥmūd wanted to include in these last few seconds all possible variations of Ḥijāz in one single statement.

* * *

When comparing the descriptions in the reviewed literature with the effective sayr al-‘amal of Yā Nasīm aṣ-Ṣabā by Maḥmūd and Shawwā, one cannot help but wonder at the paucity of these descriptions – this applies mostly to the proceedings of the 1932 Congrès du Caire – and ask oneself the following question: is the effective sayr al-‘amal of this maqām – and of every maqām – the one we can find in the literature, or is it the one we can derive from an exceptional performance such as with Maḥmūd and Shawwā?

While maqām music is still being transmitted aurally in some religious circles, we can not underestimate the equally aural teaching and transmission from master to disciple, from teacher to student, in this art. Each musician has his own way of looking at the maqām, of performing it, and each theoretician of describing it.

We must also not forget that the performance of Maḥmūd and Shawwā is what is closest to the instrumental taqāsīm and vocal mawwāl – in fact a compound of the two forms –, in which case:

287 Not counting his tentative to “translate” maqām Kurd at 328 s.a, clearly declined by Maḥmūd.

288 Because it took place too early in the performance?

289 Including here the last modulation to maqām Sīkā-Huzām.
as technically correct. In actual performances, innovation within the bounds of tradition can impress the diehard listeners and prompt them to indulge in judicious listening that in turn inspires the performer and shapes his or her improvised rendition. Known as muḥāsabah, or following carefully through a highly discriminating ear [...], this participatory process symbolizes the musical and emotional bond between the artist and the listening initiates, or in a broader sense, his or her musical public. With this in mind, the Arab taqsim has been interpreted as a means of creating aesthetic sense through the application of common musical knowledge and uncommon artistic sensibility, or as ‘a perfect synthesis ... between originality and tradition’.

In the analysis of Yā Nasīm a-ṣ-Ṣabā as performed by ʿAlī Maḥmūd and violinist Sāmī a-sh-Shawwā – expounded in Part II –, even more refined techniques were used to remedy the problems that arise with old historical recordings – which are of the utmost importance for the understanding of the evolution of maqām music in the previous century.

Other, more classical techniques – such as slowing down the tempo while preserving the original pitch (the “stretching” of the recording) – were used for the latter analysis, especially when confronted with the virtuosity of the performers with changes of scales and maqām(s), and with nearly instantaneous executions of a genos or of a melodic passage.

All these techniques are today available to ethnomusicologists, notably in the area of maqām studies and research. Knowing that there are hundreds of recordings available and still not analyzed in full, the domain of graphic – and video – analysis of pitch can probably hope for a bright future and for a continuous development of its techniques.

This is, at least, what the team of the CERMAA hopes to achieve in the next decades.

Yā Nasīm a-ṣ-Ṣabā as performed by shaykh ʿAlī Maḥmūd and Sāmī a-sh-Shawwā is a perfect illustration “of the application of common musical knowledge and uncommon artistic sensibility”, an incomparable synthesis between originality and tradition.

OVERALL CONCLUSION

A world of expressivity lies between the ample and gradually varying vibrato of Maḥmūd and the precision of the scalpel of Shawwā. Both, as well as various other expressions of maqām music can be explained and analyzed using the techniques and tools expounded in the 2018 article “MAT for the VIAMAP”.

The VIAMAP started in 2017 as a tentative response to classical music notation. It aimed at showing that maqām – and other – music can be better explained and analyzed by techniques extensively used in the 1950s and 1960s by eminent ethnomusicologists such as Charles Seeger.

Recent video analyses produced at the CERMAA – and expounded in the first part of this dossier – tend to confirm this point of view, with new, improved techniques added gradually in order to better understand the analyzed music.

291 [Racy, 2000, p. 310].
292 Aforementioned [Beyhom, 2018b].
293 The “Video-Animated Music Analysis Project”.
294 While this remark concerns ethnomusicologists in general, I would like to add here to “Arabian” musicians – but also to fellow contemporary (and future) – (ethno-)musicologists from the Arabian countries: Please stop being ashamed of your legacy, as there is much more beauty in it than what your spoiled ears can hear…
Extended solmization of the scale of maqām music with detailed explanations in the figure. Further explanations can be found in the articles [Beyhom, 2012; 2018b].
<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Main “tonic”(s)</th>
<th>Composition</th>
<th>Polychordal type</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zalzalian</td>
<td>rást</td>
<td>rá (c) or na (g), also on ja (f) and dû (d)</td>
<td>4 3 3</td>
<td>Mainly tetrachordal</td>
<td>Became prominent with Western influence</td>
</tr>
<tr>
<td></td>
<td>bayāt</td>
<td>dû (d), also on hu (a) and na (g)</td>
<td>3 3 4</td>
<td>Mainly tetrachordal</td>
<td>Probably the most important component of maqām (s)</td>
</tr>
<tr>
<td></td>
<td>šābā</td>
<td>dû (d)</td>
<td>3 3 (2 [6 2])</td>
<td>Mainly tetrachordal</td>
<td>Structurally intricate with hijāz type tetrachords 262, 352, 253</td>
</tr>
<tr>
<td></td>
<td>stikâ</td>
<td>ści (e·), sometimes on aw (b·)</td>
<td>3 4 [4]</td>
<td>Mainly trichordal</td>
<td>Can be reintegrated within rást as rá (4 3) st 3 4; called farātnâk when on b’</td>
</tr>
<tr>
<td></td>
<td>‘irāq</td>
<td>aw (b·)</td>
<td>3 4 3</td>
<td>Mainly tetrachordal</td>
<td>Sometimes confused with stikâ</td>
</tr>
<tr>
<td>Semi-tonal</td>
<td>‘ajam</td>
<td>‘Âj (B̄  b) (upper octave)</td>
<td>4 4</td>
<td>Mainly trichordal</td>
<td>“major”, probably influenced by western wind instrumentarium</td>
</tr>
<tr>
<td></td>
<td>‘ajam-‘ushayrân</td>
<td>‘aj (b  b) (lower octave)</td>
<td>4 4 2 [4]</td>
<td>Mainly pentachordal</td>
<td>“major”, probably influenced by western wind instrumentarium</td>
</tr>
<tr>
<td></td>
<td>nahawand</td>
<td>rá (c)</td>
<td>4 2 4</td>
<td>Mainly tetrachordal</td>
<td>“minor”, but with generally a small semi-tone</td>
</tr>
<tr>
<td></td>
<td>būsalik/’ushshāq</td>
<td>dû (d)</td>
<td>4 2 4</td>
<td>Mainly tetrachordal</td>
<td>Like nahawand</td>
</tr>
<tr>
<td></td>
<td>kurd</td>
<td>dû (d)</td>
<td>2 4 4 [4]</td>
<td>Mostly pentachordal</td>
<td>“flamenco”</td>
</tr>
<tr>
<td></td>
<td>“Piano hijāz”</td>
<td>(see “Chromatic” below)</td>
<td>2 6 2</td>
<td>Tetrachordal</td>
<td>Hybrid, mostly Mid-Eastern</td>
</tr>
<tr>
<td>Chromatic (hijāz types)</td>
<td>hijāz-kār</td>
<td>rá (c)</td>
<td>2 5 3</td>
<td>Tetrachordal</td>
<td>Two declinations based on the conservation of ści (e·) unchanged in the general scale of maqām music</td>
</tr>
<tr>
<td></td>
<td>hijāz-ašl</td>
<td>dû (d)</td>
<td>3 5 2</td>
<td>Tetrachordal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Semi-tonal (“piano”) hijāz</td>
<td>nearly anywhere</td>
<td>2 6 2</td>
<td>Tetrachordal</td>
<td>Called hijāz-kār if on e, suzdal if on b̄, shah-nās when on d, shadd-‘arabēn on g, awj-ārā on b’</td>
</tr>
<tr>
<td></td>
<td>nawā-athâr</td>
<td>rá (c)</td>
<td>4 2 6 2</td>
<td>Pentachordal</td>
<td>Mostly used in Maghreb countries and in Balkanic music; may be called hijâr when on dû (d)</td>
</tr>
</tbody>
</table>
Central disposition of the elements of the video analysis of Ya Nasima-Its-Sajad (1927) ODEON X 55 8511 CERMAA Analysis (2019)

The cursor of the upper stripe moves from the left to the right synchronously with the music.
FHT 4 Frame from an early version of the 3D video analysis of the “Huseynî Taksim” by Neyzen Tevfik, showing the pitch (in blue) without the intensity.

FHT 5 Frame from an early version of the 3D video analysis of the “Huseynî Taksim” by Neyzen Tevfik, showing the pitch (in blue) with the intensity (in light maroon) in the usual right to left animation.
FHT 6 Frame from an early version of the video analysis of the “Huseyni Taksim” by Neyzen Tevfik, showing the pitch (in blue) with the intensity (in light maroon) in the process of rotation (up to 180 degrees around the vertical axis).

FHT 7 Frame from an early version of the video analysis of the “Huseyni Taksim” by Neyzen Tevfik, showing the pitch (in blue) with the intensity (in light maroon) after the 180 degrees rotation (and after the simultaneous change of point of view in the 3D space), in the left to right animation.
Amine Beyhom
The lost art of maqām

Complete graphic notation of Ya Nasim aṣ-Ṣabā performed in 1927 by Shaikh All Mahmoud and Sāmī Al-Shawwā: Graphic Analysis and Notation

Due to the Lebanese people’s revolt on the 17th of October 2019, the author had to cancel his paper and the workshop planned for the aforementioned conference. 
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