

Outline for lectures

I Introduction

welcome - background for my work.
major influence - Arabian heritage
Mudjar architecture
purpose of lecture - to look at melody

II

The Ancient Arabian Element of Melody

A History - Pre-Islamic Forms of Melody

1. huda - camel
2. masb - qadib: Flamenco
3. dhuna muntajab
4. adwani dhuna
5. psalming

ornamented single note
trill
turn

Granados
Oriental
see examples

B The Components

Characteristics of Ancient Arabian Melodic Element

1. Melodic line - range
2. Intervals of the Octave - the unisons
3. Gloss - The Umayyad Period
4. Ornamentation - al-Farabi The Abbasid Period
 - (a) al-Takthir
 - (b) al-Talkhim
 - (c) ~~al-Takthir~~ - ~~consistence~~ al-Takthir
 - (d) Timbral ornamentation

C The Oriental Influence on Ancient Arabian Melody

1. Islam in China 755-15
2. Some general influences
3. The Gypsy Mode

repetitious motif
form of the motif - connection to literature

OVER
→

Use for lecture

(1)

Introductory Comments

Below we begin this evening's lecture I'd like to thank Professor Obaid of the Arabic Studies Dept for so kindly arranging the event, Professor Steven Galerman, my personal friend, composer & pianist & Assistant Professor Douglas Voice, personal friend & eminent pianist especially in the field of Spanish music for their supervision & assistance in helping me with the preparation of to night's material. As well I'd like to thank you all for coming.

It is my sincere hope that we may all each find a little something from the information & music ~~to share with you.~~ I have prepared for you.

Well - my grand passion for Spanish music began some 22 years ago. It took me to Spain for the purposes of studying this exotic genre & later brought me here to Ottawa University to continue my investigations & study of this music with Douglas Voice.

My equally grand passion began in September of 1993 for all things Arabian when I walked into Prof Obaid's Arabic Culture Class. Professor assigned me the task of preparing a term paper on music & I remember thinking - but I don't know anything about Arabian music! With a deadline very much in front of me, I made it my business to find out & the rest as they say - is history!

One of questions - Sound

As a result of that first Arabic Culture course & Professor Obaid's support & encouragement I am standing before you this evening to share with you some thoughts & a little music on the

INTRODUCTION

So now let's stop back into history for a few moments. was

History of Melody

which has had a great IMPACT

One of the major influences on Spanish music has been its near Arabian (Berber) lead. This is not surprising as Berber tribes first landed in Spain in A.D. Some 9 centuries later, the last remnants of this exotic culture departed from the Iberian Peninsula.

BUT For ~~over~~ ^{of these} 7 centuries the **ARABS** element dominated ^{2/3} of Spain. Fewer aspects of Spanish culture were enhanced by the domination because, in keeping with the Arabian invaders' policy, nothing was taken away from the ~~Arabian Peninsula~~ ^{country} ~~culture~~.

^{one paragraph} Music, in particular, ~~was enriched by the~~ ~~greatly benefited from the~~ ~~Arabian invasion~~ ~~was~~ ~~benefited~~ ~~greatly~~ ~~from~~ ~~two~~ ~~events.~~

On the ~~9th~~ ^{9-10th} centuries various musical treatises were brought to Spain. Among them were the writings of al-Farabi (842-950). The second event was the coming of the great Arabic musician, Ziryab, to Cordoba. It was this musician who brought the lute to Spain & added a 5th string. The lute later evolved to the Spanish guitar which was to have a major influence on Spanish baroque music. It was Ziryab who ^{also} contributed the Oriental influence to the ^{of} Spanish melody.

P. 15 Historical Facts for the Arabian Influence

The Arabian **MELODIC** influence on Spanish music was not so much a type of construction but rather ^{it was} a scheme of decoration. The scheme itself has been compared to Arabian architecture. In this architecture, certain elements of Christian art such as the Madonna, for example, were framed or ornamented with Arabic plants & leaves.

Arabian Architecture Book

The Evolution of Ancient Arabian Melody Pre-Islamic

The Hudā
The element of Ancient Arabian melody actually had its roots in Sono. The first song was called a hudā (or hidā) or Caravan Sono. It was more like a chant or static band of melody in that it was only one note or sound A was sung to the camel on its long desert crossings in order to alleviate the heavy burdens the animal had to carry.

The origin of the hidā was traced to Mudan ibn Nizār ibn Ma'ād. Its primitive meter was based on the rajaz, an ancient Arabic poetry meter which consisted of short rhyming lines, such as

age hedā, age hedā
age gedā, age gedā

The beat (or meter) corresponded to the lifting & lowering of the camel's feet. If one wanted snells camel to go faster, the speed of the chant was increased.

The hidā did not have a rhythm

The Nash - From the hudā came the nash which was really an improved hudā. The nash was also in the rajaz meter & the melody was a monotonous chant. The nash dates back to the 6th century & was connected with encircling of the Sacred Stone dedicated to the goddess Al-Fāt. Pre-Islamic poets make mention of shadens circling a pillar which likely took the form of a dance accompanied by the nash.

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Farmer
History of
Arabian
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Ribera
la Música
Arabe
Medieval

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ibid

The origin of snells...

The History of Ancient Arabian Melody cont

by mobility - moving the sounds
- vibration
- quavering

A History of Forman
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An psalming melody began to be sung in unison with the instrument or at the octave.
~~That is the same notes were sounded but the voice & instrument were a distance of an octave apart.~~

A figuration or decoration of the melody ^{known as zawā'id} was also introduced ~~known as zawā'id~~. (ii)
ornamented single note
trill
turn

[Use Oriental Grammars to demonstrate these.]

B The Components of Ancient Arabian Melodic Element

USE ESPAÑA

melodic lines in Spanish music at times is

1. sinuous, a provocative - overall characteristic
melody ^{range} is generally narrow - to medium ^{doesn't exceed} the interval of an octave
^{melody tends to move} by step

Demonstrate opening line
the one voice only - without
the 1st note or amordent

2. melody often appears at the unison. This ^{interval of} in Spanish music - was a definite ancient Arabian component of melody. ^{gives Spanish music} When its ^{unusual} ^{flavour} a lower note was sounded with its octave & notes above [demonstrate] they were called sajah & siyyah. The distance between these 2 notes ^{was} known

The Umayyad Period 661-750 A.D.

3. Gloss - At most outstanding characteristic of Spanish music is its rich ornamentation. At sounds in *grases* such as mordents & appoggiaturas, ~~turns~~ ^{trills} [demonstrate each one ^{Gramadob} = ^{another} ~~decidedly~~ reflects a component of Ancient Arabian music called gloss. ~~became~~ ^{was} a science of festooning or decorating the melodic outline in graceful figures. ^{It was first introduced} ~~where it was first introduced~~ ^{the Umayyad} (13)

~~Its influence~~ ^{its} ~~coloration~~ ^{ornament} ~~makes the melody of our piece now sound like this~~ ^{without ornaments} ~~then with~~

[Play line 1 of España without ornaments]

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The Abbasid Period - al-Farabi

During the Abbasid period a great musical theorist al-Farabi ^{Further} introduced a ~~series~~ ^{codified} 14 types of ornamentation. They altered the basic melodic line ^{by} creating ^{many} new patterns to the line itself & providing ^{ed} ~~ornaments~~ variation & embellishment. (14)

(14)
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History of

For this great Arabian theorist ~~and~~ every melody consisted of two things, the note itself & the note embellished. The two ~~were~~ ^{are} really inseparable. Ornamentation added brilliance, elegance, enrichment & abundance to the melodic line. The ornaments themselves could be ^{a combination of} melodic, rhythmic, harmonic, timbral, textual (applied to vocal music only) and dynamic. (15)

Melodic Ornamentation of al-Farabi # 1 - over page.

(b) al-Talkhim - made the melodic line richer & more abundant & was carried out in the following manner:

Melodic Ornamentation - cont. Abbasid Period

(c)

3

Al-Tabrizi - replacing a note with its higher or lower octave - demonstrate Malagaña P. 3
The melody has not really been changed but is enriched.

Demonstrate at original range than lower range

(20)

(20)
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A History of Fama

(b) replacing a flattened note with a natural demonstrate España

(c) addition of scale motions ascending or descending between 2 fundamentals or melody notes demonstrate (21)

(21)
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Timbral Ornamentation - used to describe a human passion such as anger, compassion, cruelty, sadness, fear, joy, grief or anger.
An example in Spanish music Malagaña - last line last 2 bars without timbral orn. with " " (22)

(22)
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The Oriental Influence in Ancient Arabian Melody

(e) Note of Pathos

a prominent characteristic found in Ancient Arabian melody. Also a type of ornamentation or gloss whereby voice or melody begins in lower register or bottom of range & ascends to a note of climax which is the note of pathos then melody descends España - P. 2

Oriental Influences in Ancient Arabic Melody

~~By the Arab Empire~~

It was during the eventful reign of Al-Walid I (705-15) that the banner of Islam was planted in China. As with all conquests the Arabic culture was able to absorb certain aspects of the conquered countries & ~~the~~ ^{Arabic} music was greatly enriched by the Oriental influences. The Oriental influence in melody was carried to Spain ^{the great Arab} ~~which~~ ^{musicians} ~~crossed~~ ^{the} Mediterranean & evolved in a most elegant manner, mainly because it ~~was~~ ^{had been} brought via the palace.

Some of the Oriental influences found in ^{Spanish music which can be attributed to these in} ~~Arabic~~ ^{melody} ~~are~~ ^{are} sensuousness - Asturias) demonstrate a deep sadness (Granados Dance # 2 - center part) extravagant ~~rotations~~ chromaticism melodic rhythmic disagreements between melody & harmony - Melancholia - contra against ~~beat~~ in treble & bass parts.

THE GIPSY MODE

One of the most outstanding ~~characteristics~~ ^{of the Oriental influences} ~~in~~ ⁱⁿ ~~Spanish music~~ ^{Arabic music} ~~which is also~~ ^{which} ~~the~~ ^{characteristics} so-called Gypsy Mode. This mode ~~is~~ ^{was} characterized by a mix of diatonic & chromatic notes that is to say all white Demonstrate A B C D added black then A B^b C[#] D

When used in Arabian melody it produced an archaic, ~~intoxicating~~ ^{hypnotic} effect giving illusion of the far ^{far} distant past.

It has ~~the~~ ^{the} same effect ~~found~~ ^{found} in ~~ancient~~ ^{ancient} ~~Arabic~~ ^{Arabic} music is the repetition motif. (Play center part of Orientale - Granados)

2. Other Characteristics of the Oriental Influence

While ancient Arabic music did not ^{at first} have rhythmic forms, early Oriental music did have strict forms & regular beats.

While ancient Arabic music considered ~~unison~~ or octave playing unison & total distance of the interval early Oriental music considered this to be harmony.

Oriental music also had accompaniment which differed from the melodic line rhythmically & melodically. An excellent ex. of this last point can be heard shown in the Melancolía of Albéniz.

Play R.H. rhythm
L.H. melody.
then H.T.

Also to be noted the two octave ^{unison} ~~harmony~~ which Oriental musicians considered to be harmony. Notice also the ^{melodic} ~~rhythmic~~ disagreement [point this out].

① The Multiplicity Ornament - in ancient Arabic music this form ^{of ornamentation} ~~was known~~ became known as the Arabesque once its ~~had~~ ^{had} ~~been~~ ^{been} absorbed into Arabian music. It was later to become an important characteristic of Spanish music. It was called the multiplicity ornament because of its dual function - that is to say as ornamentation or adornment & meaning. Ex. Granados Dance # 2
idea of appogg. ornamented form conveyed finely held.

Ribera
chapter 2

References

Chap #11

Ribera
Music etc.

Characteristics of Oriental Music

early oriental music had strict rhythmic forms & regular beats

no micro-intervals of pitch?
2 octave unison - considered harmony
pedal point

Accomp. differed from melody lines
not used unison with voices or melody
each had their own rhythm.

alternating use of principal & secondary notes
score total distance
extraneous chromaticism
modulation

Part VIII Technical Aspects (above) cont.

Range one octave
(down) ~~Dropped interval - represented a sixth~~

Chapter XII - sensuousness
deep sadness
rhythmic disagreements bet. melody & accompanying harmony.

The Oriental Influence in Ancient Andalusian Music
Cante Jondo

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Art of Flamenco

Cante jondo is Spain's oldest form of song & it was derived from ~~ancient~~ ^{primitive} religious chants. It is sometimes referred to as the Ancient Music of Andalusia. When sung properly, it reaches the heart, when sung badly, it is pitiful & grotesque. Cante jondo like ~~early~~ ancient Arabian music has no set rhythm or measured bars, it is therefore not danceable. As pure song, it holds the select position in flamenco which consists of cante, baile, toque y jaleo, (singing, dancing, playing & reciting). Cante jondo belongs exclusively to Andalusia.

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The most important characteristic of cante jondo is Duende. Duende is the exposure of one's soul, the misery, the love, the hate the suffering & the despair that the soul feels. All are offered without embarrassment or resentment. The release of these tortured emotions is a profound experience & therefore doesn't just happen. Duende can't be manufactured, bought or sold it has nothing to do (with splendid) musicianship or brilliant technique. But when the channel does speak, it ~~speaks~~ ^{speaks} to the souls of all. ①

INSERT - ARABIAN SOUL in Music

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Cante intermedio is not as intense as jondo but is still very profound. It is this cante which was the direct influence of the ancient Arabian music brought to Spain. ② It is characterized by strange discords melodic disagreements & rare Oriental melodies. ④

INGERT - Soul in music was also an inherent quality of ancient Arabian music. It was Abu Sulayman Sulayman al Darāmi (820 A.D.) who says that music & singing do not produce what is not in the heart. Persian Arabs saw the mysterious power of music change a camel's pace, charm snakes & render deer docile. In ancient Arabian music, the thought was if ^{music} it did not speak the truth then the substance was false, no matter how technically proficient the artist. ③

②
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The Guitar Malagueña

① Poem
Art of Flamenco

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②a
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belongs to the province of Málaga. It consists of cante & toque & intermedio (some & guitar) ^{is not danced} ^{in compass}
the most profound ^{of} ^{human} ^{emotions}. ^{Descended directly} ^{to} ^{Arabian} ^{influences} ^{for} ^{their} ^{feel}
from ^{a branch} ^{of} ^{the} ^{Federico} ^{grande} ^{who} ^{was} ^{noted} ^{for} ^{his} ^{free}
cante & (undetermined compas - beat) ① not accomp. by the guitar

②
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Example of a Malagueña
Ay, no vi a mi madre
en el carrito de la pena, y
se me ~~ocurrió~~ ocurrió a mi el decir:
"siendo mi madre tan buena
no se debía de morir." 2

③
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I watched my mother come
in the cart of the dead
& found myself crying
My mother being so good ③
should not have had to die.

Albany Paez Malagueña

R.H. guitar toque - repetition of short motif

L.H. cante - Arabian melodic aspects

glass. ornamentation - appog. mordant

deep sadness

interval of 5th

replacement note octave below at recap

L.H. chromaticism

repetition of motif

Page 2 - 2 octave unison passage

P. 3 cante - free no real beat

Metal - Compound ?

Foot notes

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