

Canções

①
P. 189
Renaissance
music of Spain

Three centuries earlier there existed in Spain a collection of ^{songs} ~~poems~~ which exhibited exactly the same Arabian Oriental poetic & musical influences as the Cancioneros. The archaic type of songs from which the Cancioneros were derived was called los Cançigos de Santa Maria. ① The author of the collection was Juan Alfonso the Wise.

②
P. 192
Rib.

Practically, their lyric system of the Cançigos of the Andalusian Arabs. ^{of the Cançigos} Poets were in the usual form created by the Arabian poets who came to Spain in the 9th century. A small strophe one or two lines thematic in character headed each cançigo. This was the refrain which was to be sung by the chorus. A three line strophe in monorhyme followed the estribillo and a 4th line with a common rhyme for the soloist followed the strophe. ②

The following points are worth some consideration ^{which may demonstrate a link between Arabic poetry & the Cançigos}

1. the rhyme was absolutely essential to the verse; where there was no rhyme, this was an indication of a cesura or a line that was not full.

2. the estribillo was never divided; only the stanzas were divided at the rhymes.

3. (a) use of a lyric strophe indicated a more complex form than narrative or epic
(b) choral form - indicated that theme was to be continuously interrupted by the chorus

Both of the above substantiate fact that the music for the Cançigos was written first.

Hilroy Pandolfi - while subject & poetic form were not always homologous, music & poetry were a perfect match ③

Ritornel Form - As with the ^{musical} Camerones the form for the Cantigas followed the Arabian $2/4$ a b x x a b, which was a fusion of the primitive Arabic-Persian quatrain & the Andalusian Arabic rhyme scheme. Since 54 of the Cantigas are ~~in~~ ⁱⁿ the primitive Arabic-Persian form it is ~~improbable~~ ^{possibly} indicated that this form had been introduced to Spain (or already known) by the early Arabian poets. (H)

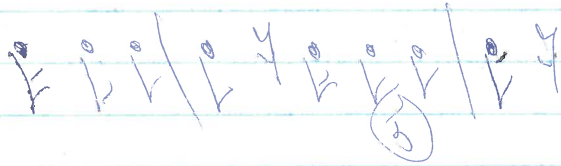
Rhythm

The musical structure between the Camerones & Cantigas is identical with one note per beat. Note or a subdivided beat (2 or more notes over one beat).

The 5 main Arabic rhythms found in both

# of Cantigas	Collection	Rhythm	European Time Sig	Arabic Rhythm	European Rhy.
149	1. the hejiz preferred for late toarcas	$(\begin{matrix} 2 & 3 & 4 \\ 4 & 4 & 4 \end{matrix})$	$2/4$		$p/p/p$
83	2. Rameh	$(\begin{matrix} 3 \\ 4 \end{matrix})$	$3/4$		$p \cdot$
12	3. 1st fakil serious, stark tender, danceable	$3/8$	$3/8$		$p/p/p$
22	4. 2nd fakil favourite of Arabian poets used in many Camerones also found in cante jondo (Flamenco)				$p/p/p$

Phon. 1 s. Malakhuri
used in the
low tarsims



P. 195 Legend clap + say to the following

To find the
Pattern for
the various
Arabic Rhythms

(5)

♩ = long one clap

♩ = short one clap

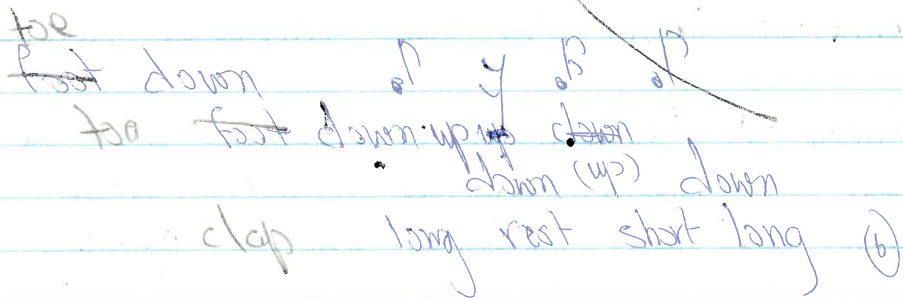
♩ or ♩ rest - no clap.

♩ ♩ short long (5)

To add the beat

Rest heel of foot on floor. When you clap
+ say long put ^{toe up} foot down on floor. When you
clap + say short, raise toe keeping heel on floor.
The down up motion should be even.

For the rest ♩ one complete down + up motion
with the foot, no clap
♩ raise foot and on ♩ put



(6) Barbara Folz
Childhood of
Teaching

(7) P. 2

A further link between the cantrigas + Arabic
poetry could be seen in the Alternation of Phases.
Following the scheme of alternate rhyme. Phases I + III
end on tonic or dominant note, phase II on a note
of a lower vocal chord. (4)

Rib

P. 204

(8)

Like the *Comedians* the *Canções* also had a well defined harmonic system for both major & minor modes with good use of consonant & dissonant chords ^{short but} & bold modulations. More of these theoretical points were known in Europe until 1792 when Ramon wrote a treatise on harmony which became the starting point for European harmony. (8)

Form

(9)

P. 202

Most of the *Canções* followed the form of the Persian *rubai* a b a b a & the ^{strophic} form which evolved as a result of the ingenious ~~work~~ development of the Arab poets. However some *canções* are also written in the metric form created by the Spanish poets *aaab* (based on the primitive Persian *quatrain* & ~~alt~~ altered see P. ~~the~~ Persian Spanish form ^{caab} ~~aaa~~ ^{another} Spanish invention). The ^{near} Arabic Persian quatrain a b a b which had a tremendous influence on European music. The form is still in use today. (9)

P. 226

Influences of Andalusian Fore Poetry on Europe

(10)

Trombadours - their music reflects the old Spanish melodies & their earliest strophic form reflects that of *Marcabán* of *Cáceres* (10th cent. Andalusian Arab poet). 10

P. 224

(11)

Songs ~~poetry~~ of *Marcabán* are eloquent proof of the influence of Arabian Andalusian metric system. No. 15 modelled after the Andalusian quatilla *aaab caab cccb*. The 4 monorhymed verses are followed by a 5th m common rhyme. *Dikai vos verso doptansa*

The rhythms of all 4 of *Marcabán*'s songs are Arabian. Nos. I, II & IV use the normal ^{#9} ba ba ba. The songs also contain ^{some} alternations of harmony or modulations & *themas* as the *Canções*. (11)

TABLE of Contents

PART I -

A Introduction to The Love Poetry of Al-Andalus
Introduction

B The Development of Andalusian Love Poetry

1 Its ~~Source~~ The Essence of the Poetry

2 Reasons for its Evolution

3 The Spanish Contributions

(a) The Beauty of Al-Andalus

(b) The Spanish Strophic Measure

(c) The Spanish Zajal

C Origin and Evolution of the Muwashshah

1. Its Inventor (a) Mo'addim bin Abi'ala

(b) Al-Ramadi - cross rhymes

(c) Ubada bin Mar As-Sami

the fasa'ir

D The Almoravid Period

Ibn Khamm - the zajal

~~Other Hand.~~

E Other Andalusian Poets - Contributions

(a) Ibn Helisa - Andalusian sensibility

(b) Ibn Zamrak - two important rhyme schemes

PART II Music and the Love Poetry of Al-Andalus

A El Cancionero del Palacio

1. Cancionero # 159

2. Melodic Periods

3. The Estribillo

B Las Cantigas de Santa Maria

1. The lyric system

2. Link to the Poetry

3. Musical Form of the Cantigas

4. Arabian Rhythms in Both Collections

5. Alternation of Rhymes

6. The Arabic Persian Quatrain

C Influences of Andalusian Love Poetry on Europe

1. The Troubadours

2. Songs of Minstrelsy

D Flamenco & Andalusian Love Poetry

E Closing Remarks.

Foot notes (2) Part II Music

40 Ribera Ancient Music P. 136
 41 " La Musica de las Cantigas Vol III P. 93

- 1 Farmer A History of P. 16
- 2 Ribera La Musica Vol III P. 20
- 3 Farmer A History of P. 14
- 4 Ribera ~~La Musica~~ ^{Ancient Music} P. 93 P. 162
- 5 Ribera ~~La Musica Vol III~~ P. 87
- 6 " " Vol. III P. 88
- 7 " " P. 90
- 8 " " P. 91
- 9 " " check out ⇒ P. 171
- 10 Ribera Historia de la Musica y Su Influencia en la P. 12
- 11 Rib. Influencia Española P. 93
- 12 Ribera La Musica P. 189
- 13 " " " P. 192
- 14 Hilroy " " " P. 191

15	Ribera		Ancient Music	P. 192
16	"	Ancient		P. 195
17	Solis	Method of Teaching	Chant on Rhythm	
18	Ribera	Ancient		P. 208
19	"	"		P. 204
20	"	"		P. 221
21	"	"		226
22		Polhem	Art of Fife	224
23		Polhem	Art of Flomaco	P. ?
24		Nyckel		P. 400.
25	Ribera	Ancient		P. 141
26	Gibb	Legacy of Islam		P. 190
27	"	"		P. 191
28	Ribera	Ancient		P. 228

Closing Remarks

P. 400
Nytel "The poetry of the ^{Pagan} Arabs ^{was} has been the source of their history" (1) has revealed the depth of their ^{true} culture through its artistry & its beauty. The poetry of the Andalusian Arabs exerted a tremendous influence on all parts of the world &

(2) P. 141
Ribera
Amount
And. Poet
flourished particularly in Al-Andalus because of its originality & its inspiration (1)
Poetry of the Andalusian Arabs was also an source of the ^{history of the} Spanish Arabs & flourished ^{in Al-Andalus} because of its originality & its inspiration. (2) It exerted a tremendous influence wherever it went as did the music which had been harnessed to its metrical forms.

The musical & rhythmic elements of Andalusian Poetry became so unmistakable that they were in later centuries to be distinguished in the Cantigas de Santa Olaya ^{by the Arabs} & Cancioneros del Palaris, (3) as well as the poetry of later Spanish poets, musical form of flamenco

(3) P. 190
Bibb
beared of
Islam (4)
P. 191
Bibb
beared of
Europe & reached a perfection ^{which} has been may be compared to European music of the 18th cent. (5) That Ribera ^{with} the writer concurs ^{in saying} with Señor Julian Ribera that

(5) Ribera
Amount
The history of music needs to be rewritten to include ~~the~~ factors of supreme importance which reveal the Andalusian influence ^{the enormous} poetical & musical on Spanish music. The debt that European music & poetry owe to the Andalusian Arabs

Thesis Outline

1

Introduction - originated in Al-Andalus
first 2 parts - 1st cont.
influence on later European poetry

History - form of Early Muwashshah & Zajal
reason it evolved

5 poets who began the form

~~the~~ establish the establish

technical rules governing its form

name

of stanzas

Poet's name

early rhymes

metrics

Comparisons & influences ~~between~~ ~~Andalusian~~ & other ~~Romance~~ poetry

Basque

Portugal

Provençal

countries

2

Evolution

~~Development~~ of the Forms

a) Reasons Cultural ~~with~~ ~~Andalusian~~ ~~III's~~ ~~region~~ - ~~forms~~ ~~greatly~~ ~~affected~~
b) ~~with~~ ~~Andalusian~~ ~~III's~~ ~~region~~ - ~~forms~~ ~~greatly~~ ~~affected~~

The Spanish Contributions

~~with~~

Strophic measure

what Arabs found - Andalusian form

How forms

what they contributed

Result - the muwashshah

2nd Contribution - Images 20 Scenes of Spain ^{details}

Tree

River

Heath Clouds

Wine

saffron
gentle breezes

Hilary

Poetic forms of Muwashshah & Zajal
P. II Poetic forms of Ibn Quzman
comparison of form of a zajal & concision

Other Andalusian Poets & their Muwashshah

Ubadia - 1st manuscript form

Ibn Hazm

" Hafaga - poetic sensibility

Al Mutalib - luxurious living - margs of Spain

The Granada Period 1248-1492

Ibn Zamrak

Part II Music - Poetry link to it

Transmission link to Europe

The Baroque centuries

Death of King Sancho

Form -

innovations by early poets

Al-Ramaeli - crossing of rhymes/pauses

Ubadia - introduction of more rhyme schemes

Ibn Quzman - iambic form

the Early Zajal - a a b

El Cancionero del Palacio XV-XVI centuries

17 The Three Maidens

symbolism

melodic theme

analysis of (manuscript) a possible version of
the song - rhythm - melody meter etc.

go back
to Page 1
There

A. Pro-Islamic Poetry

1. Significance of Poetry to the Tribe
2. The Poet
3. The Position of the Poet

B. Forms of Pre-Islamic Poetry

1. The Qasida
 - (a) Sequence of Ideas & Subjects in the Ode
2. Satire
3. The Occasional Piece
4. Other Forms

C. Music and Pre-Islamic Poetry

1. ~~Free~~ Say - rhyme without meter
2. Ancient Meters

Rajaz

Rajaz in Poetry

Khafif

Basit & Khafif Rhythms

Rajaz meter & the Qasida

3. Conclusion

Paper Outline

A ✓ Poetry & its Significance to the Tribe

B ✓ The Poet

(i) Position of the Poet in the Tribe

C ~~The Qasida~~ ^{Forms} ~~Forms~~ of Pre-Islamic Poetry

(a) ✓ The Qasida - ✓ description see page 7 ~~Intro~~
purpose? → Song of Love
→ Madrigal
→ Paralytic
→ r. song

✓ 2. Satire

✓ 3. The Occasional Piece

4. Other Forms

fontain songs

battle songs

elegy Pilgrimage Song
Feast & Festival
Love Song
Paralytic

D

Pre-Islamic
Music and Poetry

1. ~~meter~~ Rhyme without meter - saj

2. ~~Arabic~~ meters

Rajaz
Kandil

Rajaz in Poetry

3. ~~Analogy~~ Between Poetry & Music

? ~~homostichs~~

~~form of Arabian songs~~

later for Muwashshah

~~triple time~~
Maqsum rhythm

3. Rhythmical Patterns in the Pre-Islamic Obs
see p. 9

Background

Pre-Islamic Poetry

Opening Paragraph
P. 71

The Pre-Islamic period covers scarcely more than a century (500 - 622 A.D.) & it was during this time that the oldest forms known were composed. These years saw the rise & decline of a poetry of "unapproachable excellence". It was recited in the life of the people, moulded their minds & it fixed their character. Poetry made them morally & spiritually a nation. It depicted their life & nature around them as it really was with no fantasy or coloured stories added. The poetry of the Arab in those long ago days was not just for the cultured few, it was the sole medium of ^{literary} expression for the tribe. Poets freely said what they felt & thought. Their "unwritten words" flew across the desert faster than "common" & came home to the hearts of all who heard them.

P. XIII
Ancient Arab Poetry
1a
OK
as it really was
their history

Poetry gave life & currency to the ideal of Arabian virtue. It insisted on sacred blood ties, it became the invisible bond between clans & it was the basis of a national community of sentiment. (2)

The Poet there was always great respect (2) when a poet appeared in the family. There was joking & collaboration women played upon their lips & men & boys congratulated one another for how true was a defender of the family honour, a weapon to ward off insult & a means of perpetuating the glorious deeds of the ^{family} tribe & establishing their fame forever. The birth of a poet was one of 3 things every family wished for & was equal to the foaling of a noble colt. (3)

Position of Poet

in the Tribe The poet was the tribe's guide in peaceful times & their champion during war. The tribe looked to him for counsel where to find good pastures, where when to strike their "houses of hair". After all the poet was thought to

Hilroy

(4)
p. 42

have supernatural powers knowledge, in league with the
jinn & dependent upon them for his wisdom & magical
powers (4)

(5)
p. 43

When a well had been found & all had drunk
& both had voices were raised ^{with} the poet as he sang
"Spring up O well,
sing me into it" (5)

Kinds of Early Poetry SATIRE.

(1)
p. 43

Besides fountain songs, there were war songs, hymns
to idols, love songs & the dirge. Power of the poet
was chiefly exhibited in satire.

came out of feuding.
In its oldest form satire introduces & accompanies
the tribal feud. It is an element of war that is
equally as important as the actual fighting. (1) The
menacing things the poet ^{recited} hurled against the enemy were believed
to be inevitably fatal. His rhymes were compared to arrows,
& solemn curses spoken by priests or divinely inspired prophets.

(2)
p. 44

Of symbolic character was the pronunciation as it was
part of the ceremony. Often to emphasize the verbal menaces
or satire, a poet would amank his hair on one side, let his
mantle hang down loosely or wear only one sandal. Satire
retained many of these ominous associations. (2)

Music
(3)
p. 44

RHYME without METER was the oldest form of poetical
Arabic speech. Known as saj'. Saj' later became a
rhetorical ornament, the distinguishing mark of eloquence
Music followed its form. Saj' was a special form ^{adopted}
by poets & sooth sayers etc. in their supernatural revelations
& for conveying mysterious, esoteric folklore. (3)

Pro. Islamic Poetry
Nicholson A History / 69
Cambridge U

(9)
p. 94

~~Rajaz - out of Sep. came rajaz. This was an
metrical, iambic meter consisting of 4 to 6 feet per line.
The Arabs used 2-3 feet. Its peculiarity - all the lines
rhyme with each other. The theory has been put forward that
rajaz arose out of the lull, the camel-driver's chant
which was sung to the pace of the animal, as it crossed
the desert.~~

~~While Arabic verse consists of two halves or hemistichs
& is not an independent unit, rajaz is the sole exception
to this. It is not divided into hemistichs. Each verse (or line)
forms an unbroken whole & rhymes with what has preceded it.~~

~~A further characteristic is that only a few lines
are spoken at a time & it expresses some personal feeling
emotion or experience. (9)~~

Example of Rajaz in Poetry

(10)
p. 75

~~The House of Death is builded for Durayd today
Could Time be worn out, sure had I worn Time away.
No smile for him I had faced & brought to bay.
The spells I gathered in, how excellent were they!
The women that I loved, how fine was their away!~~ (10)

~~RAJAZ~~
M

Rajaz meter began to be used in Music
Music with The dawn of the Golden Age of Arabian poetry
poetry ranked the 6th rank. Over the next 100 years
there was a brilliant succession of singers who used the
same poetical dialect & rajaz meter. They strictly adhered
to the rules of composition that had been laid down
by the first poets with respect to number & complexity of

Hilroy

measures, quantity & rhyme & uniformity.

⑪
P. 46

The rajaz meter could not be used in the ode or gasida since it was considered to be beneath the dignity of the ode. Since the word "gasida" is connected to "gasada" meaning "to break" each verse of the gasida is divided into two halves whereas in the rajaz meter there is no such break. ⑫

THE FOUR MAIN RHYTHMS

- | | | | | | | | | | |
|----|-----------------------------------|----------|--|--|--|--|--|--|---|
| 1. | same al hazaj
khalij al. hazaj | .n .n .n | | | | | | | |
| | | | .n y .n y .n y | | | | | | |
| 2. | ramel | | .n .n y .n .n y .n .n | | | | | | 3 |
| 3. | 1st "
2nd "
3rd " | | .B .n .n y .B .n .n y .B .n | | | | | | 3 |
| 4. | Malikawi | | .B .n .n .n y .B .n .n .n y .B .n .n | | | | | | 4 |

P. 133

Form of Music

(a) (a) (b) (a)

Poetry form

- ① (a) motif
(a) motif repeated
(b) like a rhetorical idea
(a) recap of line 2, 2nd hemistich only
- verse with rhyme
" "
different "
hemistich only
- Poetry form
same rhyme ②
different "
same rhyme ①

Ribera
Historia de
la Musica

Arabe Medieval
Madrid 1927
Series G

Each verse or line of poetry was adjusted to fit the melody ② see form of poetry ②

③
P. 12

TRACE ABOVE to the MUNWASHAH
& CANCIONERO del Palacio

Pre-Islamic
Forms of ~~Poetry~~ ^{Poetry} & Song (under Islam)

① Pilgrimage Song - really a chant, pagan, ancient known as the TAKHIL & JARBIYYA. Accompanied by the History of TAKHIL & SHAHIN. Allowed to be continued under Islam because music for a pilgrimage was necessary.

Warrior Song of War - also allowed because it was needed to urge + (o. motivate) men into the field & summoned men to battle. London/73 Gave them courage & filled them with anger & wrath, to wage the war.

Verse of War song ^{were} ~~was~~ in major meter ^{& permitted} but the SHAHIN was forbidden as it was thought to soften men's hearts in the camp.

MAH - was an elegy also allowed. Of pagan character it was considered very valuable. However under Islam wailing was forbidden, except in certain circumstances. Despite severe penalties it continued & still ~~was~~

Songs of Feast & Festival abounded in paganism.

Love Song ①

Use this but refer to them in Pre-Islamic times

Poetry & Music (cont)

Rhythmic Modes

Triple time considered to be most perfect by early Arabic theorists. Later used by Europeans for hymn Blessed Trinity.

P. 114

① A maqsumi rhythm for eg. is a combination of double & triple. This exotic rhythm was later used in the Baqa dance known as the zortzica. Grenados was it in his #10 dance.

The Sources of Arabian Music
Farmer
London/65

The Tirama - is an Andalusian song-dance that was based on the 3rd movement of an Arabian suite or saatata called a nauba. The verses of the tirama are in rubai'iyat & accompanied by a heavy thaqil rhythm. The old thaqil thabih rhythm consisted of two bars no $\frac{3}{4}$ & one bar no $\frac{2}{4}$, or $\frac{3}{4}$ & $\frac{5}{4}$ (one bar each). ①

P. xi

②

8th century each song had its own rhythmic & melodic mode. ②

SAWA's article

③

Analogy Between Poetry & Music

③

two hemistichs = to 2 cycles of an iqa'

④

part of Ruba'iyat - // \dot{q} . 1 . 1 . 1 . 1 . 1 //
classified by al-Farabi

P. 45

① P. XIII

Nyfel

Baltimore/76

Hispano-Arabic Poetry

Form for Arabic Songs (a) (a) (a) (b) ①
later used for muwashshah (P. 271) ②

The Occasional Piece or Fragment

shorter than the ode. Confined to a single incident or purpose does not have the elaborated description of the ode. Circumstances in which it was composed need to be known in order to thoroughly understand it. Does not tell its own tale like the ode.

①

P. 20

By all
Ancient Arabian

Poetry
Hyperion Press P. xxi

#'s 23 & 27 simple type of occasional piece set to raij meter. ②

Ancient METERS

Rajaz - oldest & simplest of all Arabic meters consists of iambic dipodies - 2 or 3 to the line. Of these, the 2nd foot must be an iambus but the two preceding syllables can be short or long. All the lines must rhyme. Used chiefly for recitations on combat, boasting, etc.

③

P. 20
xvi

#'s 23 & 28 ③

The Kamil meter is closely allied to the raij. An trimeter form. The two consecutive short syllables can be replaced by one long syllable.

xii
P. 20

u - u - (u can be replaced with -) ④

P. 20
⑤ A rhythm beloved by the ancient poets was the Basit with its strong stress on the 2nd & 4th foot of the meter. ⑤

Khalif also used by ancient poets. All but raij named by grammarian al Khalil. ⑤

Outline of the Qasida ^{was} ~~formed~~ required to begin with a couplet called a bayt

A ~~poet~~ ^{poet} has strictly prescribed sequence of ideas & subject ~~must~~ ^{had to} begin with mention of ~~warrior~~ ^{woman}, constantly

shifting habitation & of wandering tribesmen, seeking pasture through Wahab & Spain. ~~Poet~~ ^{poet} ~~must~~ ^{had to} tell of his love & its ^{SEES} ~~bottom~~ ^{Page}

troubles & ~~complaint~~ ^{complaint} describe the habits of his mistresses. He ~~may~~ ^{may} ~~then~~ ^{then} ~~complain~~ ^{complain} of the ~~desert~~ ^{desert} dwelling places, values, traces of habitation

From this ~~poet~~ ^{poet} must proceed to main subject of the poem either abruptly or by introducing a description of his horse or camel by which ~~means~~ ^{means} through the animals

he creates burden of memory, when it grows too hard for him. The swiftness of his horse is compared to the wild ass, the ostrich & other wild animals of the desert. Here the poet must display intimate ~~acquaintance~~ ^{acquaintance} of their habits. ①

After the main subject ~~there~~ ^{there} may be a panegyric in his tribe, himself or some one else, a description of some scene of travel, or war, the chase, reversal of victory, satire, pleading or warning to the foolish. ②

Having said all, he brings the poem to its end without any elaborate device. Sometimes he uses some precept of wisdom or describes a storm which carries his thoughts to distant lands or pastures where man ~~not~~ ^{not} fell to name the meadow.

Length of an ode rarely exceeds hundred lines & never falls below 25.

Most of the ancient qasidas were sung.

He may weep & complain & address the desolate, rampsite & his his companion to halt so that he may speak of his beloved who are absent here.

To this is linked the exotic prelude or nasib in which

xix
R. *
①
H. call
Arabic
Poetry.
Hyperion
Poe

Path to
Spring
Arbony
①

Hilroy

poet revealed the ~~the~~ ^{amount of} violence of his love + separation from
his beloved his desire + his passion for her.

After his Song of Love
Closing - A poet fully expected to receive his reward from
the person to whom it has been addressed. (1)

Arbony - Arabic Poetry Cambridge / 65

MUSIC P. 12

(3) Most of the ancient gasidas sung - improvisation later imp used no music. PSSE influence of Arabian melody notes history. Followed conditions under which poetry was composed - much of it improvised on the spot.

METER

(1) P. 4

Rajaz oldest meter - distinguishing characteristic every hemistich rhymed. (1)

longer meters (2)

Tawil & Kamil. For panegyric & heroic verse
Basit wakir (2)

shorter meters used for songs sung by the singing girls. (2)
Intro to ode.

Arbony
1976
Marrish
Poetry
(1)
P. xii

For Islamic poetry said much about exploits & virtues of heroic men struggling against a harsh environment & hostility of fellow desert dwellers. They did not have gods or heroes they did not see water nymphs or dryads as the Greeks did but they did have their camels & horses & saw beauty in them. Their aesthetic pleasures were women & song. (1)
All of these were expressed thru the gasida.



Music

(1)
p. 21

~~Pre-Islamic Poetry was not accompanied by music. Ancient songs of the Arabs considered to be primitive & unartistic because they didn't have RHYTHM. Simply recitations or chants, on a Monotone used by camel drivers to get camels across the desert. Had no melody or rhythm known as a hida. (1)~~

Nash followed - 3 classes
rohani
sami
hazeh alqara



RHYTHMICAL PATTERNS in the Pre-Islamic Odes

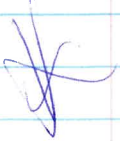
(2)
p. 20

There were 3 strokes which formed 8 basic rhythmic units. Strokes were da', da da' & da da da'

History of
Arab
Peoples

A line or verse was formed by repeating either a definite number of identical feet
A A A
B B C
C C etc

or alternating A & B within a given meter. Lines were equally divided into 2 hemstichs.



There are 16 metrical schemes, the rhythmic patterns they produce are numbered by a monosyllable that occurs as the last syllable of each pair of half lines (the 2 hemstichs). Most of the ancient poems were sung (no musical accomp.) (2)

Hilroy

Qasida
gita
qasid
mawal
ode
fragment
love song
popular

From what has so far been investigated & ascertained, it can be seen that ~~poetic~~ meters had had a profound influence on music ~~poetry~~ & music ~~poetry~~. As has been mentioned in the foregoing ~~first~~ contact with the Arabs in the 8th century resulted in the organization of poetic meters into various rhythms. The earliest reference seems to have been two hemistichs of poetry ^{here} equal to one cycle of rhythm or iga.

Melody too historically evolved from the kuda or Canon Song & eventually ^{it was} arranged into modes to fit the poetic verse.

Out of melody & rhythm came form which followed the poetic verse ~~evolved~~ & influenced form in music, thus forming an important link between them. Form of early ^{Arabic} poetry & music was in its turn to ~~not~~ have an impact on ancient Andalusian music which was to have a profound influence on the composition of later Spanish ~~composers~~.

Footnotes to Paper

- 1 Nicholson P. 71
- 2 " P. 72
- 3 " 71
- 4 " 72
- 5 " 73
- 6 Arbenny, Moorish Poetry / 1976 P. xii
- 7 by all - Ancient Arabian Poetry P. xix
Hyperion Press
- 8 Ibid
- 9 Ibid P. xix
- 10 " P. xix
- 11 Arbenny Moorish P / 76 P. xii
- 12 Nicholson P. 73
- 13 " P. 74
- 14 by all P. xx
- 15 Nicholson P. 74
- 16 " P. 75
- 17 Ribera Historia 1927 P. 21
- 18 Hawaiian History P. 20
- 19 by all - P. xi
- 20 Nicholson P. 46
- 21 Farmer A History P. 52
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The Andalusian Love Poetry For Presentation

Intro ~~The muwashshas~~

1 Andalusian Love Poetry was a ^{new} genre that had evolved ^{during the Umayyad & Abbasid periods} from classical Arabic. It was the result of an elegance in poetry which had been reached & perfected to its highest degree in Al-Andalus by the Arabs who had come to Spain in the 8th century.

2 The two ^{new} ~~new~~ forms of Poetry were the *muwashshah* & the *zajal*. The Arabian Andalusian poets became exceedingly ^{skilled} ~~skilled~~ in writing ^{for} the ^{new} ~~new~~ forms which charmed both the elite & the masses simply because they were easily learned & understood.

3 The ~~construction~~ or form of the early *muwashshah* & *zajals* followed a prescribed order such as the use of the same rhyme & meter throughout (this ^{had been} ~~was~~ the same rule for the *qasida* of the Pagan Arabs). The number of parts ~~had~~ could ~~to be~~ ~~not~~ exceed 7 & each part had to have a certain number of *qasr* according to the system & purpose of the part. Like the old *qasida* the *muwashshah* & *zajals* were sung & their themes were love & praise.

4 Andalusian Love Poetry was the quintessence of the intense feelings of the poet & revealed his characteristic traits. Often these fluctuated between good & evil. At the same time, the ^{new} genre also revealed the poet's particular thoughts of a particular moment in his life - where he was at,

what he was thinking at a given point in time, so to speak.

7) This DUALITY was to become an important characteristic of Spanish music. Themes are often compared & combined sometimes in total opposition to one another while at the same time the personal self identity of the composer is exposed as well as the full emotional power of the work. It is one of the characteristics which makes Spanish music so very difficult to interpret.

8) It was during the reign of Al. Rahman III in Spain that the Jewish genres of Andalusian love Poetry were ~~introduced~~ & greatly cultivated. The fame of Al. Andalus, most particularly its beauty was already beginning to attract Arabian poets. The new poetry began to flourish with themes about love, joy & beauty. Themes became more passionate & tender, especially where women were concerned & something called "poetic sensibilidad" began to permeate the love poetry. A Thousand & One Nights is an excellent example of poetic sensibilidad.

Natural & spontaneous, carefully cultivated in an aristocratic climate, Andalusian love Poetry was to become the polished work of poets & poetesses.

Night By the River
by King Ibn Mu'arrif
1040-1095 Sevilla

Sweet night of joyous movement
Beside the swerving stream I spent,
Beside the maid about whose wrist
So sweetly swayed her bracelet's trust:

She loosed her robe, that I might see
Her body lissom as a tree:
The calyx opened in that hour
And oh! the beauty of my flower!

Presentation

9

3) The principal charm of the new poetry was its melody (taksim) its combination of words in alternate rhymes & ~~then~~ its striking estribillo or refrains (mankas).

4) The influence of the form of the new poetry was enormous. Songs were later composed by King Guillaume IX of Poitiers in the language romans ~~to which~~ ^{to which} were similar in stanza, rhyme & rhythm & ^{to which} were set over ~~or~~ new & pleasing melodies. This fact has been substantiated through the early music of the Basques & Tunisians. However the problem of affinity between the Andalusian ^{new} Poetry & the old Phoenician poetry is still an obscure subject since its study is so dependent on intuition & familiarity of ^{both} cultures. While European researchers would like to take the credit for the many contributions the Arabs ^{have} made, very few of them have the knowledge or qualifications to judge the details competently.

Although ^{Andalusian} ^{new} Poetry its ~~with~~ ^{the new forms} had their roots in the desert poems of the Pagan Arabs, credit for its development belongs to the Andalusian Arabs.

5) For the next few moments I'd like to speak to you about the ^{new} ^{forms} ^{which} ^{evolved} ^{we} shall briefly look at the construction of the form the Spanish contribution to the new poetry & finally try to show its link to an important collection of Spanish songs written ^{in the} ^{12th} ^{cent.}

Hilary

• country side. Bordered with bushes & trees the river gleams as it emerges from its green cloak.

In Pre-Islamic poetry a river was very often ~~referred~~ compared to a lady's gleaming wrist as it emerged from her green cloak.

The King's image of his lady's wrist is first of all enacted on the banks of a winding river & the poem observes that the lady is furnished wearing a bracelet. The poetry has been helped in an elegant manner by showing that gleaming wrist adorned with the bracelet and the river. There are but two examples of how the image ~~seems~~ ^{seems} beauty of Spain highlighted the imagery of Andalusian love poetry & brought elegance, artistry & refinement to it.

The Strophic Form - 2nd contribution

History & Development of the Form

The first poet of the Umayyad Period to develop the early form of the muwashshah was Abū Rabi'ah. The first poet to expand its form by combining several rubays & putting a different rubay at each pause within the muwashshah was Harun al Rashid. Most poets of the day followed this early form.

According to Ibn Bassam, the first poet to ~~compose~~ compose meters for the muwashshah in Arabic was Muhammad ibn Mahmud. He used half lines of poetry but his meters were considered to be arabic & therefore not applied.

Uháda Mā'as Sama's innovation to the early form of *muwashshah* was the *tasā'ir* or shortening. He used pauses within the hemistichs & combined them in the same way Ar-Ramada had made up pause stops for each *marḥaq*.

The ^{early} *muwashshah* ~~was~~ ^{was} composed around the *rehwān* & its *hawa* was its essence. The *hawa* was the closing *ghayl* of the *muwashshah* & had to be in the *Madā'ad* style as regards to its "foolishness" & in the *Qusman* style as regards to its "irregularity of speech". The speech of the early *muwashshah* had to be rambling, simple, compelling & connected yet it had to be free of childish language or popular expressions. The *hawa* also had to contain foreign words that didn't necessarily have meaning such as

Oh my foolish Silbato
You are sad, you are *poñado*
You will see the day *oastado*
Nothing but a bite have you *oastado* during it.

The *rehwāns* for the early *muwashshah* were short
some examples

Full moon
Midday sun
Fragrant musk
How perfect!

In the Basque region of Spain an ancient *rehwān* was discovered. Consisted only of two words; *Ar-zagud*

Motifs of the early *muwashshah* revealed deep & genuine feelings some of which were praises for the beloved for beauty, her healing presence, her death.

The Almoravid & Almohad Periods saw the greatest flowering of the *muwashshah* & *qasid*. Poetry themes changed & became more filled with Andalusian sensibilities. Ibn Hafsa, born near Valencia known as The Gardener of Al-Andalus wrote the following lines

A watched her emerge from her embroidered robe
Like a white swordblade being unsheathed

The luxurious living & qualities of Spain ^{were also} expressed in these lines by Ibn al-Farisi of Granada

O God! what a splendid day
did we spend on the meadows of Gubalquivir!
Then we turned round to the mouth of the canal
& broke the dark seals of the gate of golden-coloured wine
while the cloak of evening was being folded
by the hand of darkness.

A notable contribution to the form of the *muwashshah* was its rhyme scheme by Ibn Zamrak. He was, born June 29th 1333. ^{known as the poet of the Alhambra} ^{his verse adorn} the walls of the Alhambra in Granada. His two rhyme schemes were

AA AAB ba ba bc AA AA

ABAB cd cd cd AB AB

Music

Over time the development of the Andalusian ^{low} ^{poetry's} ^{various} ^{strophic} ^{systems} led to a very distinct style. ^{The strophic system} had a strong influence on the ^{musical} ^{form} ^{it} was based on ^{two} ^{no} ^{homostichs}, lines which were of various length & rhythm & a ^{volcanic}. The foundation of the ^{new} ^{style} was its ^{meter}. The strophic systems

Hilroy

produced a form that was elegant, always finished with a naturalness & appeared spontaneous.

The ^{strophic} system used by the Arabs for their poetry can also be found in a particularly exciting set of ^{Spanish} songs written in the XV & XVI centuries called El Cancionero del Palacio. Many of the songs reflect this strophic system & #14 in particular ~~also~~ reflects Arabian oriental melodic influences. First & last notes are same range does not exceed 8 notes, avg. intervals minor 3rd.

Old Spanish
strophic
system

The song is based on a melody that had been brought from the Orient to Baghdad during the time of Harun al-Rashid. The rhythm of the song is

in the 1st ^{Arabian} ~~strophic system~~ ^{Arabs found} ~~a a a b~~ a a b b b a a The ^{rhyme scheme} ~~rhyme~~ ^{1st line of the} ~~refrain~~ is shortened to two words "en Jaen" while 2nd line is the envoi

The poem is based on an episode which took place at Baghdad at the palace of Harun al-Rashid bet. the Caliph & 3 palace girls. The Sovereign created an unrepeatable incident & as a result, composed the zagal.

Symbolism - song has been interpreted as one of mystical love -
Aska - represents Mu's wife
Fatima - refers to Venus & Pagan woman
Maman - # to Xth Virgin Mary

Although the 3 women were his slaves, the Caliph recognized the sovereignty of the kind of love each lady represented to which even monarchs bow.

Song has undergone many changes. It traveled from Baghdad to Spain & was found in a little town in Portugal called Panadeia. It is over 1000 years old. Its refrain carries the common rhyme "en Jaen" & the 3 part element "Axa, Fatima & Maman"

Finish with El Mayo Timido - form a b a b a
estribillo

The Hispano-Arabian Poets

Paper #2 Poetry in Spain During the Abbasid Period 756-1056

World
Hispano-Arabian
Poetry

During the 54 years between the first landing of the Berbers in Al-Andalus & the arrival of Rahman I, the Iberian Peninsula ^{had been} was in a state of fluctuation & transformation. ①

① New religious laws, new social & economic institutions & new methods of government had all been introduced to Spain by the Arabs. A new race had been created from a mixture of Arabs to Spanish women. Inter-marriage of the 3 main races: Visigoths, Spanish & Arabs produced the Hispano Arabs or Andalusian Arabs, who were to become the most vibrant exponents of the ^{poetry} ~~poetry~~ ^{poetry} over the next 3 centuries. ②

Soil, climate & the rich heritage of Phoenician, Greek, Carthaginian & Roman ^{cultures} ~~cultures~~ made valuable contributions to their poetry. This was in part because the conquering Arabs did not destroy what they found in Al-Andalus, rather they modified & assimilated. The Spanish natives contributed their religious order, passion & beauty of their land to the poetry of the new society.

② Hispano-Arabian ^{sometimes} ~~poetry~~ ^{poetry} ~~poetry~~ ^{poetry} It was only during the reign of Rahman I that ^{poetry} ~~poetry~~ ^{poetry} began to flourish. Affected by Arabic patterns & traditions - themes were mainly about ^{poetry} ~~poetry~~ ^{poetry} exploits praise for the rulers, ^{poetry} ~~poetry~~ ^{poetry} passions. The ^{poetry} ~~poetry~~ ^{poetry} had a certain nostalgia since the Hispano Arabian poets found Spain so fertile & greatly superior to their own lands. ③ To these new poets, Spain was a Paradise.

③ Hiway ~~poetry~~ ^{poetry} ~~poetry~~ ^{poetry} Al-Andalus over the next years began to attract many poets from Arabia & poetry with themes about

love began to be written. Despite severe efforts to curtail this type of poetry, it continued to grow. The Syrian Arabs enriched it with emotions of Persian, Arabic & Hindu love feelings. During the reigns of Mansur al Rashid & al-Ma'mun this enrichment became known as "poetic sensibility".

Great love affairs also resulted from Hispano-Arabic poetry, the most famous of all, Al Hakim's passionate love for Tawq, mother of his son Abdullah. Another famous love affair was between Rahman & Gazlari.

opening
Paragraph

The Arabic poetic implantation on Andalusian soil with the ^{coming of the Arabs} ~~Arabic and~~ ^{mix} ~~of~~ ^{to Spain} ~~of~~ ^{of} much to bring Hispano Arabian poetry to great cultural heights.

Some Hispano Arabian Poets Ibn Zaydun

was born in Cordoba in 1003 & died 1074 at Seville. His poetry represented the parent of the pure classical Arabic in Al-Andalus. He had acquired a thorough education in the literary arts & knew thousands of classical verses by memory. He soon began to ^{compose} ~~write~~ his own. Both periods of his poetry ~~showed~~ ^{showed} genius, brilliance & originality.

During his first period Zaydun was ^{deeply} attached to Wallada daughter of Malik al Mustalij. She had peculiar mores & customs (see) manners & disdained the veil. Her home was always filled with poets & literary people. (3)

(2) Zaydun's relationship with Wallada began in 1031. At the outset she appeared to be sincere. Due to court intrigues they had to be most careful about their meetings. One day Zaydun embraced one of her slaves & her order for him immediately cooled. She thought that he liked her maid who was black. This made him jealous & angry. She in turn made him jealous with a ~~by~~ ^{by} taking a rival lover.

P. 110

Alfonso: Arabian Poets.

Zaidin attempts to crush the novel through ridicule. I wrote a famous epigram, which caused the Cordoban court to laugh at the novel who happened to be the pompous vizier but did not change Wallada's attitudes.

(4)

P. 113

Her former love awarded poems to hate which she expounds in verses of ~~the court~~ & ~~which~~ reveal her inner harmonies. In her verses she accuses Zaidin of 6 of the worst crimes & vices, among them ~~theft~~ & sodomy. (4)

(5)

P. 114

The poet of course is thrown into prison for 500 days while he continues to write poetry of resistance & despair. (5) He manages to escape from prison & wanders for a long period in a mood which has since become one of his most celebrated & most frequently quoted of all his poems.

Wallada does not reply & Zaidin is obliged to hide himself amongst the Cordoban crowds for safety. (5) (5) This is the end of his love poetry period.

At age 38 his 2nd period begins as a court poet during which he composed long ~~poems~~ ~~and~~ ~~gasidas~~. Despite the fatal attraction both Wallada & Zaidin lived past 80 years. (5)

P. 115 - [Photo copy this poem]

1. The Berber Poets of Granada.

(6)

P. 194

The ~~Sinhans~~ Berbers began to act as independent rulers in 1016, when ~~Almanzor~~ ~~the~~ ~~qiri~~ declared himself independent of Cordoba. He had a ~~number~~ of poets. One of them under the Almohads Granada had many gifted poets. Abu ~~Isahag~~ ~~Al~~ ~~Thiri~~ for example was a mystic poet. He was eventually expelled from Granada because of his sharp criticism.

of the power of the Jews. He wrote poems of the *zuhd* & *sufi* type. His most famous poem, *My verses in mustaq'ab meter*, was one in which he attacked *Boadi's* (Almorilla's treacherous nephew's son; Almorilla was a one-eyed Jewish vizier, 1016) & the *Sinhaga* Berber tribe to rise against the Jews. Shortly after the massacre he died.

Al-Ihiti was most fond of antitheses & play upon words which are most appreciated in original Arabic. In one of his love poems he ~~uses~~ speaks of love in terms of being like a war, using *Bedouin* imagery. (6)

Another Berber poet was *Bani Di N' Nim*, of Berber origin he commanded the region in Spain now known as *Guena* & assumed rule of Toledo in 1035-36. Spain's beauty ^{& events of the day} inspired him to write the following poem

P. 201

(7)

Spain

Al-wala' gazl tabannam
Bi abta'i u' fathini
Wa saggat al-madānib
Riyād al-basatin (7)

The opening poem describes the sounding of the lute with its most beautiful melodies & the incense that flows gently through the flower gardens. The end of the poem describes the political events taking place in his ^{professional} ~~personal~~ life.

(8)

P. 203

"You march proudly & without saluting:
purchase you are *Al ma'mum*,
the *Tamim* of hosts,
Yahya Ibn Di n' nim, (8)

Part of *Bani's* job as ^{governor} ~~commander~~ of Toledo was to impose a heavy taxation on the Toledans who hated the demands of *Abbate*. They were required to pay King *Alfonso VI*.

Themes & Their Treatment

Arberry
1965
U. Cambridge
Arab. Poetry

As Hispano Arabian poetry Image ^{direct style}
The human ~~last~~ image of ^{the Arab poetry} ~~the~~ ^{the} ~~human~~ ^{human} ~~image~~ ^{image} ~~of~~ ^{of} ~~the~~ ^{the} ~~Arab~~ ^{Arab} ~~poetry~~ ^{poetry} ~~is~~ ^{is} ~~embellishment~~ ^{embellishment} as
the Arabian conquest spread to embrace fertile valleys
fertile plains, broad rivers, orchards, gardens, flowers &
beautiful slave girls. ⑨ gold a crimson robe of Spain

⑨ P. 14 The pleasure & pain of love making was portrayed as
a drama. Drama required specific characters, the lover,
the beloved, the confidant & the spy, the slanderer
& the Reproacher. A simple romance became a complicated
allegory.

⑩ P. 18 The lover was really the poet seeking a Prince's
favor. The other characters then fit neatly into the love
drama of court-mitigue. ⑩ Poetry underwent yet another
transformation & the lover became the mystic, the beloved
of God.

Specific Themes -

- tears of blood - conventional acceptance - lovers weep tears of blood.
- fire & flood - a double peril zone, that confronts the poet. The fire is his burning heart, the flood, his brimming tears. Sometimes the two thoughts cancel each other out.
- the lightning smile - flashing teeth of the beloved.
- the beloved's glances - are compared to arrows or swords that pierce the lover's heart
- lips - the lips of the beloved intoxicate or heal ⑪

⑪ P. 19
P. 20

Art of Badi

The Abbasid poets invented the new art of badi
or rhetorical figure.

Milroy

(19) 1. *Jinās* - two words having same root letters but with different meanings.

2. *ḵibāq* - opposite meanings of 2 words in same line (13)

P. 13 3. *muqābala* - a pair of contrasting ideas elaborated & balanced (14)

4. *muwazana* - internal rhymes, final pair do it unto rhyme

P. 25 (15) 5. *tachmīn* - quoting from the Qur'an

(16) P. With the invention of the *muḵdawiz* form, longer poems became possible. This form was the parent of the *mathnawī*, which in Persian & Turkish poetry allowed for the final development of epic poetry. The *mathnawī* was confined to the *naḡẓ naḡẓ māḡẓ* & didactic verse. (16) Poetry of *Alḥayā* by Ibn Malīk.

(17) P. 27 Poetry in Spain was subject to the same conventions ^{which governed} the traditional genres - subject matter, image & rhetorical embellishment. (17) P. or beginning of *Imāz* etc

Mr. Sawan
Music in
Arabic
Times

For Prof Abed

Some Rhythms

① All Farabi's comparison
p. 39

one bayt (line of the poem) = 2 cycles of rhythm
(2 hemistichs)

Two cycles of rhythm = one iqa'
Common denominator is the meter

all the rhythms out of a silence of 4
contained within a number of bars must occur within
the common denominator

Four Iqas

1. sari al hajaz .P .P .P

2. khali al hajaz .P y .P y .P y

3. khali thaqil al hajaz .P yy .P yy .P yy

4. thaqil al hajaz .P yyy .P yyy .P yyy ①

? 9th century Spain using Arabic metres & rhythms

Meaning of Strophic in Arabian Poetry
in music it means same music for every stanza

Rumiati

often correct reception?

PhD

Hilary

May project

Songs & Dances of Arabic Origin
Fandango
Sorrada
gwalshaka
Zambra

Rhythm is reflected in the melody relationship between the two (melody & rhythm).

① (Lute) Organs of Ud

Oriental Studies
Mainly Musical
Farran

Primitive organs - a gourd, single spherical it needed two alterations to its sound chest. To make the gourd sound it was cut in half & a piece of stone or parchment spread over the aperture. ① p. 48

Hutchinson Pre-Islamic days Arabs possessed uds.
Definition limited: Known as muzhar, kiraw & miwatten ② A London 1953 particular type of 'ud' was introduced by Al-Nadwi at Al-Hira. date unknown ③

p. 92 ② See Studies in Oriental Musical Instruments Farran

p. 93 ③ Ibid - of 6th cent.

Ud had 4 strings Tuned in 4ths to fit cosmological system of 4 four-fold things. Idea held sway in Arabia - ④

④ p. 50

An old Moorish Lute Tutor
Farran Longwood Piers
British Virgin Islands
1948

Muwashshah

Howami

Andalusian poetry mutated. Arabian models in the beginning but struck out on its own about 11th cent.

① P. 24 Andalusian zajal a muwashshah predecessors of European love & chivalry songs of medieval Europe. ①

The Andalusian poets during early centuries of Arabic rule mutated neo-classical school of Arab poets al Mutamabbih - later mutated maqamat & anthologies

Foam

Muwashshah was more courtly love poem based on a refrain & meant to be sung. The mystical love poems consist of rhymed strophes joined by a qaf line kehanjah

Ibn Hazm of Cordoba innovator. The Dove's Necklace.

Ribon. Histoire de la Musique Arabe 1924

da Musiqat
Arabe
Sulh al Makh
Bastan

METER in the Muwashshah based on the ingenious strophe system which made this poetic form very distinct. Saw the poetry elegant, brilliant & offered a contain natural spontaneity. ①

① P. 9 System of this meter can be found in the

② Cancionero del Palacio of XV-XVI centuries published P. 10 by Barbieri. ② The collection contains many poems

which are archaic & traditional with the corresponding hints to music of the epoch.

Muwashshah

The Cancionero contain the same strophe construction & the identical combination of rhymes as the love poems of the Andalusian poets. # 14 has a theme that was popular in Arabic Spain & reflects strong Arabic influences. Theme likely originated in the Far East & brought to Baghdad

Hilroy

③

P. 11 During the reign of Harun Ar-Rashid. ③

P. 12 One single fact stands out that links the Concioneros to the Muwashshah. The music & the words were symmetrical (acopladas). Each verse adjusted itself to the ~~music~~ melody. Verses with the same rhyme were identical to the musical phrase.

④

The Concioneros had an estribillo or chorus idea ^{which kept repeating} while the ^{musical phrase} ~~was~~ intended for the soloist. (TUNADILLAS El Timido) ④

The matching of the melody & words was not a coincidence. There are strong indications that words & music were of Arabic origin. Through the study of the Concioneros which is a ^{rich & splendid} collection ^{it is possible to determine the} ~~of~~ Arabians musical influences.

⑤

P. 16 The collection has largely been ^{neglected} ignored as the Spanish wish to ignore the past which includes the time of Arabic occupation & its ^{contribution} to Spain. ⑤

⑥

MELODY for Muwashshah was in a certain mode & so was rhythm. Song & played in unison at the octave. No harmony. But it had gloss & or ornamentation. The ^{tambur} was employed ^{striking} a note of the melody with its 4th, 5th or 8th.

P. 35
History of
Arabic
Poetry
1931 Oxford.

Instrumental accomp. by ^{two} ~~two~~ or ^{lute} ~~lute~~, gasaba (flute) ^{tambur} & ^{garni} ~~garni~~. Tabl ^{dull} & ^{gadib} ~~gadib~~ strengthened the rhythm. Sometimes ^{muwashshah} ~~muwashshah~~ began with an instrumental piece which was like a prelude or had an interlude, part of the song. ⑥

1 1/2 5 indent

45 mid para

rev at page edge

Foot notes
~~Hispano~~ Arabic Poetry

P. 380
P. 190
141

1. Nylid
2. Nylid
3. Nylid

Ancient Music

~~Gardens~~ Gardens of Spain

3. H.A.R. Gibb

P. 184

4 Gardens of Spain

5. Arabismy
Moorish Poetry

P. 1

6 " " P. xv

7 " " P. xv

8 " " P. xv

9 " " P. 1

10 " " P. xv

11 " " xvii

12 " " P. 5

13 " " xviii

14. Ribera Las Cantigas
Prova Gregaria

P. 134
(manuscript example)

15. Ribera Ancient Music of
Spain etc

P. 139

16 " " Musica de las Cantigas P. 93

17 " " Ancient Music Vol III P. 153

~~18 " " P. 151 153~~

~~19. Ribera Musica Vol III de las Cantigas P. 93~~

20	Ribera	Arabic	P. 119
21	"	"	P. 120
22	"	"	P. 124
23	"	"	P. 125
24	"	"	P. 127
25	Ribera Nylkel	Arabic Hispano Arabic Poetry	P. 127 P. 387
26	Ribera Nylkel	Arabic	P. 387 P. 387
27	" Nylkel	"	P. 387
28	Ribera	"	P. 128 431
29	Ribera		P. 128
30	"		128
31	Ribera		P. 131
32	"		P. 132
33	"		132
34	# Gibb		P. 191
35	# Nylkel		P. 156 273
36	" Nylkel		? P. 300
37	"		P. 228
38			357
39			367

Arabian melodic influences which may be found in El Cancionero del Palacio ^{are} a minor tonality (a predominate feature of Oriental music), the range of the melody which does not exceed 8 notes (an octave) ^{same} and the ^{for} sound of the first and last notes which is the same.⁶
Found in Al-Mosali's compositions + flows stepwise

Cancionero #159 is of particular interest since its poetic scheme follows that of the Arabic zajal - a a b b b a and its musical scheme is that of the Ancient Andalu^z melodic form - a b a a a b. ^{based on an} In addition to the above-mentioned Arabian melodic influences, the song also ends on a minor chord and it modulates to a major key. ^{flows stepwise} Its sad and bitterly melancholic theme can be found in the cante jondo (deep song) element of the soleares which belongs to the category of flamenco.⁷

The melodic periods of all the Cancionero correspond to the metric dispositions of the Arabic uatrains. The rhyme scheme for 85 out of 100 cancionero is based on a b - estribillo of two melodic phrases and x x a b, the strophe which is composed of x repeated and the repetition of the estribillo.⁸

The estribillo always indicates the theme, the meter and the rhyme which the stanzas adopt. The musical scheme for the stanza is done in two forms.

- 1.. Spanish scheme - take the first line of the refrain and repeat it 3 times then add the 2nd phrase aaab #17 is an example.
2. Arabic-Persian scheme - take the 2nd line of the refrain and repeat it once then add the first line and repeat the second line once. This was the Persian uatrain example #35. 9

The first scheme was a little more monotonous but did aid the populace in order to know when to participate.

well developed Cancioneros revealed well developed many theoretical elements which were to influence European music.

*P. 171
Ancient*

P. 88
Rasul
la Murzu
13/9/71

Other Arabian melodic characteristics include that the first & last note of the song ^{are} the same, the range of the melody does not exceed 8 notes and tonality is minor, a predominate feature of Oriental music. (6)

139 is particularly interesting since its poetic scheme is that of the Arabic *zejel* $a a b b b a$ & its musical scheme is that of the *Andalus* melodic form $a b a a b$ Arabian.

In addition to the above mentioned characteristics it ends on a minor chord, & modulates to a major key & its sad & bitterly melancholic theme can be found in the *cante jondo* element of the *soleares* (Flamenco). (7)

(7) P. 90

The melodic periods of all the *Cancioneros* correspond to the metric dispositions of the Arabic quatrains. The rhyme scheme for 85 out of 150 *Cancioneros* is based on $a b$ -estribillo (refrain) two melodic phrases $x x a b$ strophe - decomposed of x repeated and the estribillo $a b$ again (8)

(8)
P. 91

Spanish musicians had made an important change to the primitive Persian quatrain $b b a b$. They chose to repeat the first phrase (a) instead of the 2nd phrase as the primitive Persian-Arabs did. This resulted in the form of the *zejel* the Arabs found when they arrived in Spain. (9)

P. 93

Music & Poetry

Farron
A History
of
P. 16

Like the later poetry of the Pagan Arabs the *muwashshah* & *zajal* were set to music. (1)
Early Pre-Islamic poetry was not set to music, # some were in the form of recitations or chants. The ~~early~~ ^{later} forms of poetry set to melody were the *nabha*, *mashid*, *basit* & *g'itha*. (2)

Al-Musica
de las Vol III
Cont. 100
P. 22

When the Arabs came to Spain they found 6 rhythmic modes & 4 melodic modes which were somewhat similar to those of the Eastern schools of Arabia. (3)
Al-Andalus in the 8th cent.

Farron
A History
P. 14

The old forms of poetry had influenced Arabian music just as the new, numerous strophic system of the ~~Andalusian~~ ^{Andalusian} Arabs was to influence the ~~musical~~ ^{musical} forms. (4)

Ribera
P. 93
Al-Musica

Spanish music developed independently from that of Europe thanks to the numerous strophic systems ~~of the~~ which had ~~not~~ been developed by the writers of the *muwashshah* & *zajal*. Their strophic systems, as well as many Arabian & Oriental musical influences may be found in a particularly creative collection of *sonas* from the XV & XVIth centuries entitled *El Cancionero del Palacio*. The ^{highly interesting} collection contains ~~the~~ ^{whose lyrics} ~~the~~ ^{follow} ~~the~~ ^{the} form of the *zajal*. Further characteristics of the Arabian *zajal* ^{are} ~~are~~ ^{confirmed} by the use of a chorus & strophes, terminal or three part element and a common rhyme at the level of each poem. The general rhythm for the poems is a first *takel - Allargo*. (5)

The form of the music of the *Cancionero* follows & explains the form of the poetry. A typical rhyme scheme of the poems is a a a b.

Other Arabian Oriental

Characteristics of ~~Arabic~~ Andalusian music

①
P. 93
Ribeiro

Found in the collection are the new short motif & plaintive quality of some of the melodies. The favored instruments for the canciones were the vihuela, castanets & tabl baladi. It is most likely the latter instrument was brought from Egypt to Andalusia by the gypsies who had migrated from India & Pakistan. ①

~~The poetic form of the canciones is linked to the musical form like the forms of the muwashshat & gajals, the words & music of the canciones always match & tend to be symmetrical. Symmetry ~~was~~ in poetry & music was especially popular with Hakim al-Rashid as were accents & ornaments which were considered to be an important part of the ~~overall~~ construction of the poetic system. Also reflected in the canciones were rests between the notes, which in Arabian Andalusian ^{poet} poetry these were specific & detailed.~~

Part II

Music & the Love Poetry of Al-Andalus

Like the ~~Latin~~ poetry of the Pagan Arabs the ~~musicality~~ ~~of the~~ ~~Andalusian~~ ~~Love~~ ~~Poetry~~ was that the final clause of the song was metrically adorned with an Arabic mono-rhyme. ①

The ~~maenior~~ ~~strophic~~ ~~system~~ of ~~the~~ ~~Andalusian~~ ~~poets~~ brought a distinction to the ~~also~~ ~~found~~ ~~in~~ ~~the~~ ~~ancient~~ ~~Andalusian~~ ~~musical~~ ~~form~~.

Although Spanish music developed ~~independently~~ ~~the~~ ~~maenior~~ ~~system~~ used by the ~~Andalusian~~ ~~poets~~ ~~is~~ ~~found~~ ~~in~~ ~~a~~ ~~particular~~ ~~extensive~~ ~~collection~~ ~~of~~ ~~songs~~ ~~from~~ ~~the~~ ~~15th~~ ~~&~~ ~~16th~~ ~~cent~~ ~~entitled~~ ~~El~~ ~~Camaronero~~ ~~del~~ ~~Palacio~~. The collection contains

① ~~many~~ ~~archaic~~ ~~poems~~ which have been set to music of the time. Many of the songs exhibit ~~the~~ ~~strophic~~ ~~system~~ of rhyme as found in the ~~love~~ ~~poetry~~ ~~of~~ ~~the~~ ~~Arabs~~. ②

Arabs
Historia
Medieval

The rhythm ~~is~~ ~~for~~ ~~most~~ ~~of~~ ~~the~~ ~~songs~~ ~~is~~ ~~a~~ ~~first~~ ~~that~~ ~~is~~ ~~Allegro~~ ~~where~~ ~~their~~ ~~form~~ ~~follows~~ ~~that~~ ~~of~~ ~~the~~ ~~zajal~~. The songs have estribillos & stanzas & a common volume at the end. ②

Melodically the songs reflect certain Arabian musical characteristics. The first & last note of the songs are the same. The range of melodic notes does not exceed an octave, that is to say 8 notes. Their modality is minor. Each camaronero has its own ~~individual~~ ~~character~~ as compared to European music which uses one theme for many different compositions. ②

Hilroy

(U. of Louisiana)

RIBERA

Julian Ribera ^{las} La Musica de Cantigas de Santa Maria

Volume III
Publ. by Real Academia Española 1922
Madrid

P. 139- Melodic Form of the Cantigas

Primitive - Arab - Persian

a b, bb a b (pure)

131, 134, 136, 141, 205, 212, 214, 215, 230, 236, 250, 294, 149, 144, 141

Musical

152

Altered (sometimes only estribillo)
211, 226

14 16

Archaic - Ancient Pre-Arab

a a, bb, aa 28, 31, 111, 131, 137, 140, 144, 153, 154, 159, 167, 179, 183, 185, 192, 193

Andalusian -

ab, aab b 22, 74, 128, 138, 150

P. 22- Flourishing of ante-Islamic poetry does not seem to have been accompanied by musical art. Up until death of Muhammad songs thought to be recitations or chants very primitive & unartistic. of huda nasb

P. 29-

P. 85

Cancionero de Palacio

P. 85

① published by Barbieri in Madrid National Library.
 Collection is quite a interesting & contains popular Spanish songs of medieval 15th to XVI cent. Normalized in a polyphonic system ①

From the study of the collection & of the ^{Spanish} late plays Spanish music evolved completely independent of European music. It was further ahead than that of Europe. Cancioneros contained many Arabic characteristics.

P. 87

② Lyrics in form of zéjel (popular in Peninsula at the time). Most famous Three Moñillas see other book by Ribera for this poem.
 General rhythm 1st taqûd - allegro ②

Poetry
zéjel

The metric form of the Cancioneros follows Arabic (Muslim) characteristics of the Arabic zéjel. zéjel has a chorus & verses ternary form common rhyme at the end

Form of the music - the form of the music follows (→ explains) the form of the poetry.
 (a) (a) a b

③

P. 88

Final Cadence note is same as 1st note
 Range of the melody - one octave
 Tonality - minor (predominant feature of Oriental music influence)
 ↓ of cadence always a minor chord ③

P. 89

European influence put a splendid harmony to Three Moñillas became known as Andante for his 4th Symphony. ④

La Musica de las Cantigas Vol 15

Cancioneros de Palacio

Meynhaer used same theme for prelude to his opera P. Africana.

P. 90 Theme of las Tres ^{other} ~~melodias~~ in Cancioneros

(5)

159 - form aa bbba (zejel arabic) poetry

~~musical~~ musical form of 159 ab, aab (~~like~~ Andalusian form)

4 - poetry form xaa beba aa (hybrid - Spanish estribillo Italian verses)

musical form abc, acac abc

All 3 melodies begin on same note have same range

some inflections

some harmonic system (5)

some key or tonic

1 all terminate on V in the minor

P. 90

(5)

The 3 all have fast modulation to the major key although in 159 it's not as rapid. # 159 is more melancholy, sad, buter lively & its theme has been used in many medieval Spanish songs contained in the Cancioneros.

These 3 versions can be found in the centers of the scales.

(5)

Las Tres Mi la sol mi doh re mi/re do si la/ la si do re mi

159 mi fah sol la si do si la sol fah mi/mi fah, sol, la/re do re mi

4 mi fa sol la la sol la la la si do re do si sol mi/do re mi fa mi mi re mi

Q. 91 In the Cancioneros Arabes of al-Mosuli. They follow same melodic disposition as Cancionero by the order of (coloracion) of the phrases or general plan not by the melodic line or rhythm. The plan constitutes one of the principal elements that distinguishes Arabes school from non-Arabist.

The melodic periods of the Cancionero coincide with the metric disposition of the Arab (quartetas) Persian dubait & Andalusian - Muslim zajal.

System of 85 out of 100 Cancionero as follows:
a b estribillo - two melodic phrases
xx ab verso - composed of 2 things
x repeated
i the estribillo a b again.

NB the algebraic form.

If a verso begins with the 1st melodic phrase of the estribillo we have a *cuarteta española*

Example

mi la sol mi do re mi (a) } estribillo
re do si la, la si do re mi (b) }

(# 14) mi la sol mi do re mi (fa mi) } a
mi la sol mi do re mi (fa mi) } a
mi la sol mi do re mi } a
re do si la, la si do re mi (re mi) } b

(# 25) Persian Form the verso begins with the 2nd melodic phrase of estribillo.

(a) la sol fa mi do re do a b estribillo (b)
(b) do si re do si la sol fa la bba b estrofa

P. 92

Canconeros del Palacio

Oriental influences in melodic phrases & metric traditions of the Byzantine. Rhyme of verses equal. $bbab$
 Spanish musicians took the arab-Persian $cuarteta$ repeated the 1st phrases in place of the 2nd (as $bbab$ above) which resulted in a new form $aaab$

P. 93 *Nota* of Pallas - used in the *Canconero* (7) # 142

Appeared 2 centuries later in European music
 The rhythms of some of the *Canconeros* are Oriental joyful *perros* & *reunido* - named *hezlek* & *malkusi* - rhythm also helped to determine a song's emotion sad or happy.

The *Canconeros* follow the Arab tradition they are sung, many have a note per syllable of the verse

Modulation # 25 & 41

The *Canconero* strongly influenced by Arabic elements existed in Spain 3 centuries before the *Cançigos* of Santa Maria.

NB

It was through the *Canconeros* & *Cançigos* that many elements of music came to Europe - Spain - the Gateway from Arabic to Europe.

P. 94

Music of the *vihuelistas* found in the *Canconeros* did not come from European schools of music. In Europe at the time of *Canconeros* it was not unusual to use one theme for 90 different compositions for masses, motets, madrigals etc.

Make up of words & music.

Each *canconero* had its own character, very distinct *Hilary*

⑧ whereas Lit. music one notes the ^{vibrant} contrast between
94 Letra & music. ⑧

Canções & H42, H26, H54 (beautiful) words (Letra?) & music
vulgar # H34 match

Introduction?

NYK

(A)

Part I

It is ~~proposed~~ stated that the art of composing *muwashshah* & *ghazal* poetry originated in Al-Andalus around the end of the 10th century. The first two poets to compose in these forms were Ibn Bassam & Ibn Haldun. The two poetic forms were gradually perfected by subsequent poets & became extremely popular in the East & in Spain.

P. 380

Arabic
Hispanic
Poetry

The principal charm of these poems was their melody (*talhin*), the combination of words in alternate rhymes & their striking *estribillos* or refrains.

Because of ^{the influence} these forms by the Arabian-Andalusian poets, songs were ^{later} composed in their language, *romance*, in Europe by Guillaume IX of Poitiers which were similar in strophe, rhyme & rhythm ^{which were set} over a new & pleasing melody. This has been substantiated thanks to the ^{early} music of the Basques & Tunisians. (1)

Greek & Persian musicians had done the same thing using the Arabic language as a vehicle of expression. They also had developed new forms in the art of singing, playing of instruments & composing.

The problem of affinity between the Andalusian Arabian Love Poetry & the *Phrygian* poetry is an ^{extremely} elusive subject since it is so dependent on intuition & familiarity of both ^{cultures} ~~genres~~ & the music. Very few researchers have the knowledge or qualifications ^{necessary} to judge the details competently.

Origin - of Muwashshah

The ~~inventor~~ of the ~~muwashshah~~ was ~~Muqaddam~~ who was blind. The ~~muwashshah~~ was the result of ~~an~~ ^{new genre} elegance in poetry ^{which} ~~at that time~~ reached its highest ⁱⁿ ~~the~~ ^{Andalus} ~~Andalus~~. ^{At Andalus it perfected to its highest degree.} ^{The new form was arranged} ^{by} ^{simultaneously} ^{by} ^{the} ^{Arabian-Andalusian} poets were most ^{proficient} in composing in the new genre as well as in ^{creating} variations of its meters. It opens verse The muwashshah was a genre that evolved from classical Arabic & was the result of ...

①
p. 386
M. J. ...

In the early muwashshah it was obligatory to use the same rhyme & meter in the verse until the end of the poem (same for the earlier qasida). The usual number of baits was 7 & in fact could not exceed this number. Each bait had the number of verse according to the system & purpose of the poet. ① The themes were love or praise & like the qasida, the muwashshah were sung.

The Arabian-Andalusian poets became exceedingly proficient in the new genre & it charmed both the ~~elite~~ & masses, because of the ease ~~at~~ with which it could be learned & understood.

②
p. 386

The 5 Poets who began the form. The inventor of the muwashshah was ~~the~~ ^{the} Muqaddam ibn Mu'alla al Jabali. He was a blind singer from Andalusia & began the art of composing muwashshah. ② in Spain.

got poet in Arabic

③ The first poet according to Ibn Bassam to compose meters for the muwashshah in Arabia & to invent its style was Muhammad ibn Mahmud. He used half-lines of poetry but his meters were careless & therefore not approved.

Hilroy

①

Ibn Abd Rabih was the first poet of the Umayyad Period to develop the early form of the *muwashshahat* genre. & the first to expand it. was

③

P. 384

Yusuf ibn Harun an Ramiadi. This was done by combining several *maqas* (reheims) & putting a different *maqas* at each pause in the *sharh*. Most poets continued to follow this early form. ③

②

Abadla Ma'as Sama's innovation was the *tasar* or shortening. He used pauses within the *hemstich* & combined them in the same way Ar-Ramiadi had made up pause stops for each *maqas*.

(Tunadilla)
El Mayo
Timido same

It was around the *asthills* or *reheims* that the poem was composed. The meter was not an orthodox Arabic one. Ar-Ramiadi used several *reheims*, Abadla added the *tasar*. The *tasar* appeared later as an interlinear rhyme in Marcabru's song

Check this out

En abriu & Cercamon's *Sona # 11*. Both were European composers of troubadour music. ③ I include Juzman here

Technical Elements of a *Muwashshah* included a *hava* - the closing quat of a *muwashshah* must be in the *hava* style as regards its "foolishness" & in the *Juzman* style as regards its "incoherence of speech"; so said Ibn Sana al-Mulk. ④ "The speech must be rambling, ~~the~~ *shair*, compelling & connected, yet free from childish language & popular expressions." had to

P. 388

Transition in the *hava* must be abrupt. The *hava* before the *hava* must contain dialogue (Abi Rabih influence) "A said", "he said" or "A sang, she sang" etc. The *hava* itself had to be in a foreign language, the words were not to have meaning.

Technical Rules Gur. a Muwashshah

The hazaj was the essence or anima of the muwashshah - its, wit, its gusto, its ambrosia.

* Example of foreign words in a gajal muwashshah

X from Canzoneros d' Ibn Quzman

Ya mutannami Silbato
Tu n hāzin tu n benato
Taria l- wauma wasāto
Fam tadug fih gair lugaima

Oh my foolish Silbato
You are sad, you are ponado
You will see the day aristado
Nothing but a bite have you tasted during it. (4)

of strophes

The number of strophes in Ibn Quzman's muwashshah were 5-7.

Post starts name of poem end of

In pre-islamic poetry, the ode began with the name of the poet, in the Andalusian low poetry, it mentioned at the end. This same device was used in the troubadour poetry. (5)

Comparisons & Influences Interesting Analogy Between Muwashshah & Early Troubadour Songs

p. 390

1. Both had 4 strophes
2. Rhyme corresponded to the qasf, sint or gulf. Rhyme was frequently the same in all the strophes.
3. The application of the term "vers" to the whole strophe.
4. The use of a refrain.
5. Use of a device similar to the hazaj - formada (6) for ex. in troubadour poetry.

Tomadilla lino 3 of verse
El Mayo

When the rhythm changed, so did the melody
the longer lines to gush, the shorter to simt.

Early
Rhythms

These are some short refrains as found in the early
poetry of Ibn Haldun

P. 392

(7)

Badrin tamun
Samsu dikhā
Gusnu naqā
Misku šamīn.
Mā atamin!
Mā awelahā!
Mā awraqā!
Mā āsamīn!
Lā iq gariam
Man lamgham
Qad asiqā
Qad harām!

Full moon
Midday sun
Bough on a sandhill
Foggy mist
How perfect!
How resplendent
How exuberant!
How fragrant!
No doubt that
No who aspires her
Falls in love
With more but her!

(8)
P. 393

In the Basque versions the ancient refrain
'Ai zagu!' & 'Ai!' are identical to 'Marta bru's
Ezuz!' & 'Ai' (8)

Moifs:

The motifs for the early Andalusian love
poetry incorporated genuine & deep feelings. Some of those were:
praises for the beloved
her physical & moral perfection
her beauty illuminating the night
her healing presence
her death

P. 396

(9)

P. 396

In the Cancioneiro da Ajuda - the old
Portuguese lyrics reflect the spirit of the motifs
of the early Hispanic Arabic poetry & the early old
Provençal poetry. (10)

①

Thesis Paper

OPENING for MUWASHSHAH

BEGINNINGS

Development

Like all ~~most~~ beautiful Arabian poetry, the Muwashshah or Andalusian Love Poetry had its roots in the desert poems of the Ragan Arabs. But credit for its development belongs to the Andalusian Arabs for it was in Al-Andalus that the popular verse forms the Muwashshah & zajal began.

P. xiii
Hispano
Arabic
Poetry
Mykel
Baltimore 4/6

Andalusian Love Poetry was the quintessence of the intense feelings of the poet & revealed his characteristic traits which often fluctuated between good & evil & revealed at the same time particular thoughts of a particular moment in the poet's life where he was at, so to speak, at that moment in time. ①

Lincolnton

②

This duality is also a common characteristic of Spanish music. Themes are combined & combined in individual personal self identity & emotional power of the work ^{at the time} are expressed. ②

P. 7 Mykel

③

It was during the reign of ^{in Spain} Rahman III that both music & poetry were greatly cultivated. The new forms of poetry, the muwashshah & zajal were introduced. ③ The fame of Al-Andalus, particularly its beauty, began to attract many Arabian poets. New poetry with themes of love for a beautiful woman began to flourish. Themes became more passionate, tender & expressed deep love for women & children. This was known as poetic "sensibilidad." A Thousand & One Nights is an excellent example of poetic sensibilidad in Andalusian Love Poetry. Spanish music is full of examples of sensibilidad.

Mykel

HAR Gibb =

Enshroument

(4) P. 184 The new poetry evolved mainly as a result of cultural unity. Cultural unity was influenced by the assimilation of Spanish & Arabic elements & stimulated by the combined, constant struggle against the Xth's. ^{in this atmosphere} ~~the~~ ~~was~~ ~~not~~ ~~difficult~~ ~~for~~ ~~the~~ ~~Andalusis~~ ~~of~~ ~~platonic~~ ~~lore~~ ~~to~~ ~~find~~ ~~acceptance.~~ ~~ignore~~ ~~this~~ ~~line~~

The new poetry was natural & spontaneous. It was the polished work of poets & poetesses & ^{an} aristocratic climate & new poetic techniques emerged.

P. 188 Gibb

(5) Alongside the monorhyme & epigram (verses of equal length & caesura) Andalusian form Poetry began to show a preference for new stanza forms. These consisted of complex syllabic, metrical schemes & elaborate internal rhythms. ~~Meters were~~ ~~more~~ ~~syllabic.~~ ~~This~~ ~~new~~ ~~form~~ ~~was~~ ~~but~~ ~~one~~ ~~step~~ ~~from~~ ~~traditional~~ ~~poetry.~~

One of The Spanish contributions

Gibb

P. 189

strophic measure. ~~in return~~ ~~Spain~~ ~~in~~ ~~the~~ ~~10th~~ ~~century~~ ~~this~~ ~~was~~ ~~one~~ ~~of~~ ~~the~~ ~~things~~ ~~which~~ ~~so~~ ~~delicately~~ ~~they~~ ~~are~~ ~~to~~ ~~be~~ ~~remembered~~ ~~in~~ ~~the~~ ~~history~~ ~~of~~ ~~Andalusian~~ ~~poetry.~~ ~~techniques~~ ~~by~~ ~~the~~ ~~Arabs,~~ ~~according~~ ~~to~~ ~~their~~ ~~own~~ ~~laws~~ ~~of~~ ~~meter~~ ~~&~~ ~~rhyme,~~ ~~upon~~ ~~the~~ ~~strophic~~ ~~measure.~~ ~~In~~ ~~its~~ ~~literary~~ ~~form,~~ ~~the~~ ~~new~~ ~~strophe~~ ~~was~~ ~~known~~ ~~as~~ ~~the~~ ~~muwashshah.~~ ~~The~~ ~~same~~ ~~laws~~ ~~&~~ ~~techniques~~ ~~were~~ ~~imposed~~ ~~upon~~ ~~a~~ ~~popular~~ ~~Spanish~~ ~~ballad~~ ~~form~~ ~~&~~ ~~the~~ ~~connection~~ ~~between~~ ~~these~~ ~~two~~ ~~forms~~ ~~is~~ ~~illustrated~~ ~~in~~ ~~the~~ ~~zagal.~~

A Collection of 150 pieces of literature written by the Andalusian poet Ibn Quzman (which still survives) reflects the excellent techniques of his rhyme. His meters are accentual & not syllabic & his stanzas have been carefully constructed so that they may be sung.

A comparison of the stanzas & metrical systems of

Thesis (3)

Gibbs
 (7) Ibn Quzman with the first Provençal poets show remarkable analogies. The meters, for eg., of William of Poitiers are identical to those of Ibn Quzman. (8)
 P. 191 The rhyme scheme of the Andalusian love Poetry was a a a b

FORM

The ~~distinct~~ ^{innumerable} form of the new love poetry was as a result of the innumerable strophic systems invented by the Hispano Arabs. In addition to being natural & spontaneous it brought elegance & brilliance to the style of the poetry. The form was no accident.

~~Put in other form no accident.~~

The majority of his muwashshah consisted of 5-7 strophes with the use of an estribillo or refrain which consisted of 1-4 lines.

The rhyme scheme for his zagal's was
 A A A d d d a

Ex. of zagal # XLIX

Compare with cancioneros of Juan Ruiz.

Spanish contribution of strophe

Arberry 1933
p. 93

One of ~~the~~ major reasons the strophic form lent itself so well to the new poetry was that its arrangement of 4-b lines could be varied in their construction & rhyme. A typical rhyme scheme was a a b b b a (a), the last line constituted a sort of envoi or refrain (8)

Manuscripts of Las Cantigas

The ~~melodic~~ form of primitive Arab-~~Perisian~~ music was a b b b a b (6 lines) for ancient pre-Arab a a b b a a

Ancient Andalusian form of melody was a b a a a b (9)

* Example in La Alfonsa de las Cantigas, see manuscripts.

P. 120 of Arberry-munwashshah photocopy

Arberry 1933

so delighted them. Its arrangement consisted of 4-b lines which easily be varied in their construction & rhyme. A typical Spanish strophic rhyme scheme was a a b b b a (a) the last (a) constituted a kind refrain or envoi, (8) or

Ribera Cantigas (Manuscripts)

a b a a a b which the form of Ancient Andalusian melody. (9) The form for ancient pre-islamic melody was a a b b a a for ~~ancient~~ primitive Arab-~~Perisian~~ primitive Arab-~~Perisian~~ music was a b b b a b. All are based on 6 lines or verses. INCLUDE ex. of Cantigas

In return the Arabs made technical refinements according to their own laws of meter & rhyme upon the Spanish strophic measure. The result of the new indigenous strophic system was the Andalusian Love Poetry, known in its literary form as the munwashshah. See next sentence. Form was no accident.

Enrichment of the Muwashshah

The second major ^{Spanish} contribution of Spain to the new poetry was the country itself. These Arabs who had come to Spain in the 8th century were so overwhelmed by its beauty that combined with their own genius the new poetry could not help but flower. It was almost fortunate that when the Arabs did come to Spain they saw its rich history & its beauty & did not demolish anything. Rather Spain's history was enriched by the Arabic contributions.

IMAGES & SCENES Arabs Found in Spain - Their Influence on the new Poetry.

Q. 30

In Southern Spain or Al-Andalus as it was named by the Arabs, there is a beautiful flowering tree that grows called the box tree. The tree is a species of the myrica that is very tall & erect. Its wood is not hard, its branches are strong & tender.

P. xv
Arabic
Poetry

A common simile used by the 6th century poet 'Amr ibn 'Alais was "a tender girl of tall & beautiful stature." This may be compared to King of Seville's 1068-1091 night by the River. READ Poem

Q. 31

The theme is about a beautiful concubine. She is compared to the box tree. However, the King develops the image of the tree by comparing the concubine's neck to a competing her charms to the flower on the tree. The calyx which slowly opens at night is represented as her soft clinging gown which is first unveiled then possessed for the King.

Q. 32

Spain abounds with rivers, some deep & wide. In Pre-Islamic poetry a woman was often compared to a lady's gleaming wrist as it emerges from her elegant sleeve. ^{sparkling in the sunlight} ^{with its waters} ^{flowing} ^{down the banks} ^{of the river} ^{which are reflected}

P. 21
12
King al-Mu'tamid enacts his scene on the banks of a winding river & in his poem observes that the lady his beloved is wearing a bracelet. The basic image used in Pre-Islamic poetry is refined by showing a gleaming wrist adorned with a bracelet as well as the river. 12

Heat Clouds

Often on a hot summer's day in Andalusia the sky is a cerulean blue with no hint of a cloud & only the brilliant sun in its panorama, without any warning a heat cloud will appear which is slightly off white in its colour. Just as suddenly as this white cloud appears, it disappears leaving the blue sky once more cloudless.

In Pre-Islamic poetry the comparison of a beautiful face & the moonday sun is well known. In another poem by King al-Mu'tamid, *The Handsome Knight*, the metaphor of the sun is applied to the knight. The hero who is gay & reckless is facing mortal danger on a battlefield shrouded in darkness & veiled in dust. The knight is compared to the laughing sun.

Through the genius of improvisation, the King enhances his image of the knight by likening his helmet which he is wearing to a heat cloud. The cloud is covering the sun. It is described as ambervan which is off white. The ~~shining~~ steel helmet is now compared to the light, off white heat cloud which covers the head of the reckless knight. 13

WINE & GRAPE VINEYARDS

Spain & France wine is almost synonymous. The two are interchangeable. Wine has been an interminably repeated comparison in earlier poem poetry to "blushing cheeks." An Arabian-Andalusian poet who was also a vizier of Sevilla, Habib, wrote a poem called "The Wine Brewer." Habib brings freshness to the image of his sake's "blushing cheeks" by observing that the sake is young & shy

Al-Burayji
13
P. XXI

is blushing rather because of the admiring gazes of
amorous drinkers than because of too much wine. The poet
magnanimously concludes that it is their eyes which have expunged
the (blush) of the wine upon the saki's cheeks whereas the
wine in the flask is really the pushter of men's feet
trampling the grapes (many poets in Spain for this) from the
vineyards. (13)

Saffron

One of the most beautiful images of Spain is the
saffron which grows in the countryside. It is found on the
wild narcissus. When the crabs eat the flowers the saffron
colours their lips of the e-bronze. It is a spectacular
sight at first glance.

The language of Abul Hasan's poem Golden Glow
compares the saffron on the lips of the crabs to the
reflection of the golden wine on the saki's fingers. The
comparison again reflects the genius of the poet simply
because it is so appealing & so unexpected.

Gentle breeze

14
P. XVII

The Arabs who first came to Spain ^{at Pindar} highly considered
it to be a Paradise when they felt its gentle breeze,
In spite of a burning sun the breezes are most
refreshing. Abul Ghalim ^{at Pindar} introduces his listeners to a
river that is being rippled by a soft ^{gentle} handkerchief breeze.
In his poem (Cock of Mark?) he likens the river
to a ^{cock} of mail. ^{Since more} it is a most
magnificent ^{delightful surprise} comparison ^{particular} since this simile has known several
extremely fine variations.

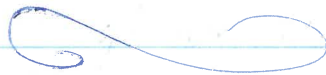
The poet describes the ^{at Pindar} the arrow & its invulnerability.
It is like a lover who is dead to all reproaches. In the
final stanza the poet ^{at Pindar} shows that the cock of mail
the warrior is wearing has nothing whatsoever to do
with the river to which he had longingly likened it. (14)

Hilroy

Descriptions of Scenes were not a new impulse
in the new love poetry. The old desert poets had done
this centuries before. They recognized that even minute
differences to the outside environment could result in great beauty.
Such examples are a walnut, anberry, thimble, radish, ant or
an unripe orange. Desert life sometimes had to be expressed
in cruel or biting satire or gentle railing due to the environment
in which poems were composed.

The Andalusian poets used the same humor, brevity &
elegance as the desert poets but they were able to enjoy
the beauty of the land to which they came. This was the major
difference & allowed them to treat scenes & sensations in a
manner that had never been done before. (15)

Q. W. III



FORM

Arabian P. 37
 In the beginning Andalusian poetry ~~imitated~~ ^{mutated} the early Arabian poetry but ~~struck out on its own~~ ^{about the 11th century}. During the early centuries of Andalusian love poetry it ~~imitated~~ ^{partially} ~~the~~ ^{models from the} ~~classical~~ school (1) ignore me

Arabian P. 33
 The form of the ~~Muwashshah~~ ^{early Andalusian poetry} was that of a courtly love poem based on a heftam & was meant to be sung. (1) The mystical love poems consisted of rhymed strophes & were joined by a two-lined *ishariyah*.

Arabian P. 34
 Its form was also ~~governed~~ ^{inspired} by the same conventions as the traditional genres with respect to subject matter, image & ^{metaphorical} embellishment. (2) Photocopy P. 120 (3)

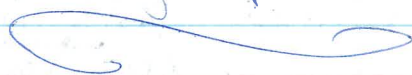
Based on ^{Spanish} strophic verse the ~~muwashshah~~ ^{love poetry} was an arrangement of 4-6 lines ^{with refrain} that could be varied in construction & rhyme. A typical scheme was a a bbb, a, a with the last (a) line constituting a kind of heftam or amwal. It is not known exactly how this construction of strophic verse originated in Spain. Causes which led to its development remain obscure. (4)

Arabic Historia de la Poesia Araba P. 9
 With the coming of the Andalusian Arab poets an ingenious strophic system began to emerge which resulted in a distinct form of love poetry known as the *Muwashshah*. The style was brilliant, elegant, natural & spontaneous. Popular throughout the Iberian Peninsula, the form was to later influence European troubadours & German *Meistersingers*. (5)

keep in

The zajal was another ancient Andalusian form which the Arab poets found in coming to Spain. Its form was based on two hemistichs & one rhyme, various ~~metres~~ ^{metres} consisted of stanza & refrain. Lines of the stanza were short always & a refrain had 2 lines, lengths of rhymes & rhythms varied. As with the Muwashshah the Arabic contribution led to an exceedingly polished form which became the pattern for music & dance in ~~Spain~~ ^{Spain} the rhythms of the stanzas alternated with those of the refrain which remained constant. In the songs the stanza alternated with the chorus. A soloist sang the stanza while dancers or guitarist took up the refrain. Spanish music has of later centuries continued to follow this pattern of the poetic form. These 2 poetic forms later developed into the ^{Spanish} Villancico which was used for all kinds of An poetry & carols.

The Ballade form in European music was thought to have evolved from the zajal poetic form.



Ibn Quzman

The poetic forms of the Muwashshah zajal were first used by Ibn Quzman. ^{consisted of the rhyme scheme} aaab. The componets of his muwashshah consisted of 5-7 strophes or stanzas with estribillos which consisted of 1-4 lines. The rhyme scheme for his zajal was AAA ddd a. (6)

Gibbs P. 191

His use of the estribillo corresponded later to the formula of Photocopy XIX the troubadours. (7)

Nyel P. 944

Following is a comparison between Ibn Quzman & a concensus by Juan Ruiz

Nyel Hispano Arabica

Quzman's Zajal -

qā'ā matih	ad-dunyā qūl :	#
Alā's ent nā	bnī matih?	#
ky anās indak waqih (d)	(d)	
Mat mā'ā'ā hūmū' wa fih (d)	(d)	
Tuhma f'ahlā mā'ā'ā fā'ih (d)	(d)	
Tanjā amasak wasūb!	#	(8)

(273)

(8)

Spanish concensus by Juan Ruiz de Baena

Mis oys non orenan luy;	#
pues pendido he a chuy.	#
Chuy, curiada, pamadera;	d
toina, por batendera;	d (9)
toñe, sonda por darrera	d
cimo fey el landral;	#

(272)

(9)

Ibn Quzman's zajals were not intended for the masses or the ordinary man on the street. They were meant for highly sophisticated intellectuals, to be sung in the mājalis al-jams. He had a predilection for diminutives. I preferred composing his zajals in the Arabic dialect, especially after he had consumed a good

Hilroy

quantity of old, pure, expensive Spanish wine

Some of the preferred diminutives were
mursalima šufayfat
guzayjal zujadjal

in Andalusian

allamillo
acechito
kechito
zechito
trabajito

pequeno

TO HERE

ⓐ
P. 213

HISTORY

SOME OF THE ANDALUSIAN POETS & THEIR MUWASHAS

①
Nyk
The Almoravid & Almohad periods saw the greatest flourishing of the muwashshat & zajals. The muwashshat conformed to the requirements of the 'rab & evolved from the zajal which removed these requirements. 132 ^{Andalusian} poets living in Spain wrote muwashshat ②

②
340
③
P. 342
The first muwashshat found in manuscript form were those of Ibn al-ʿArabī ibn Mā as-Samā ① Other poets were Ibn Ḥazm of Murcia who believed that the muwashshat must not be tateeluf (laborious). He was credited with inventing a variant on the HABAB meter. ③
Poem

ʾā hāqiri hal itā l-wisāli
Minka sabīl?

Aw hal tarāʾ an hawakea salī
ʾalab al-ʾatī? ③

Ibn al-Jayyā - born at Aljira near Valencia known as the Gardener of Al-Andalus, he was often asked to court but preferred his island retreat. All his

SOME Poets & their Rhyme Schemes

poetry was permeated with the Andalusian sensibility.

v6 I watched her emerge from her embroidered robe
like a white swordblade being unsheathed:
Soft was the touch of her straight, pure form,
Her shoulders trembled in their pure unadornedness:

Najib

10

p. 228

(4)

My palms caressing her, slid along her body,
At times her waist they touched, at times her breasts;

"One of my hands slid down along her hip, and
The other slowly moved up toward her bosom!" (4)

Al-Muhir ibn al-Faras of Granada ^{living}
expresses the quality of Spring in Al-Andalus ^{luxuriously}
with the excerpt

O God! what a splendid day
Did we spend on the meadows of Guadalquivir!
Then we turned round to the mouth of the Urral
and broke the dark seals of the jars of golden-coloured wine
while the cloak of evening was being folded
by the hand of darkness (5)

(5)

p. 373

The Granada Period 1248-1492 was of great
importance for the muwashshah & particularly the zajal since
intensive contacts between Al-Andalus & Al-Andalus were
being opened up. Outstanding poets of muwashshah which
were to influence Provençal poetry were Ibn al-Nafis &
his pupil Ibn Zamrak. Notable contributions to Provençal
poetry were their rhyme, structure & number of strophes
they composed. (6)

(6)

p. 357

Following is one of his strophes with the rhyme scheme Jaa hbb a a

(7)
P. 363

Rubba lailin zajantu bi' l-badri a
 wa muja'ma' s: saba' i lam tadri a
 halaga' ilahu lailama wa ra' a b
 Eyya' samliu min al-hawā' āma' ā b
 Gafala' d-dabru w'an raqi bu ma' ā b
 fuyta nahira' n-nahdri lam ya'ri a
 Hakama' ilaha ti ala' l' fadri! (7) a

Ibn Zamrak was known as the "Poet of the Alhambra" & grew up in the Alhambra of Granada, Born June 29 - 1333 (my birthdate June 29 - 1931!) light in spirit, eager to learn, quick at repartee & of brilliant intelligence, he knew the Q'uran by heart. He wrote poetry that was called halā'i in its character & was distinguished by its great artistry of words & polished expressions. Most of the verses that adorn the walls of the great Alhambra in Granada are those of Ibn Zamrak. He was a careful observer of grammatical rules & strictly adhered to the rules of versification. He did not compose zajals. The two rhyme schemes of his muwashshah were as follows:

(8)
P. 364

(a) AA AA bc bc bc AA AA

(b) ABAB cd cd cd AB AB (8)

The following poem which bears a strong resemblance to the famous morisco "Abenoman, Abenoman" has been translated into elegant Spanish for the reader's pleasure.

1.1 Detente en la explanada de la Sabika y mira a tu alrededor:

la ciudad es una dama cuyo marido es el monte.

2. Está ceñido por el cinturón de río, y las flores sonríen como arboledas en su garganta.

P.347 3. Mira, las arboledas rodeadas por los arroyos: son como invitadas a quienes escancian las acequias...

4. La Sabika es una corona sobre la frente de Granada, en la que querían ~~la~~ incrustarse los astros,

5. y la Alhambra (Dios vele por ella!) es un rubí en lo alto de esa corona.

Rough Translation

1. Sabika explanade + look at you

the city is like a grand lady whose husband is the

2. This of the river + the flowers smile like in the throat or mouth

3. look at the surrounding by the arroyos they are like invitations to whom

4. The Sabika: is a crown over the front of Granada encrusted with

And the Alhambra (God for her!) she is a ruby at the top of that crown.

History of

The TRANSMISSION of MUSIC & Poetry to EUROPE of Spain

Poetry in Spain as Arabs found it

A strong link between music & poetry of Arabs who came to Spain was the Basque countries. Just as in pre-Roman days the Basque countries provided when Iberia reached as far as present day Bordeaux while the Mediterranean coast was under the Phoenicians & Greeks, the ~~link was the Pyrenees~~ Basque countries provided the link between the two sides of the Pyrenees. Popular poetry would have been shared, the Celts of the north would have enjoyed songs & melodies.

P. 372

A form of ancient poetry used by the cave dwellers of Altamira ~~Altamira~~ still lingers in the Basque countries today. Influences of Rome & later, Xth century involvement of new forms of poetry. It is therefore ludicrous for Europeans to claim that the poetry of Aquitania was original & what the Arabs found.

How Poetry got to Europe

Old Provençal poetry was not formed until 1100 A.D. ~~was~~ from elements that were autochthonous & in part imitations of the neighbouring Arabic world in Spain.

MUSIC

On the beginning verses of poetry were set to a pleasing melody. Later the words & music were composed by the same person.

(11)

P. 379

A second link in which music & poetry were transmitted to Europe was through the death of the King ^{Sanchez} of Aragon in 1094 at the siege of Huesca. His 82 year old wife, Phill Philippa accepted the proposal of King Guillaume & married him soon afterwards. In her suite were some singers who knew the Andalusian way of composing poetry & music. The transmission of poetry & music to Europe from Spain ~~was~~ to imitation & adaptation but was not an independent invention.

Muwashshah News

Arberry 1905
opening

Andalusian Love Poetry.

P. 93

The credit for the development of the Muwashshah belongs to the Andalusian Arab. Based on strophic verse the muwashshah was an arrangement of 4-6 lines that could be varied in their construction & in their rhyme. A typical scheme was

a a b b a a (1)
c c a a etc

The last strophe constituted a sort of envoi causes which led to the development of strophic verse in Spain and obscure but it is thought that these Arabs who went to Spain & saw its beauty etc [SEE lecture notes for exact wording]

Form

The form for the muwashshah was governed by the same conventions as traditional poems with respect to subject matter, image & rhetorical embellishment. (2)

P. 120 (Photocopy Muwashshah) a full muwashshah & explanation

P. 124-135 same.

Arberry 1926 - Moors & Arabs of Andalusian Poets - same as in music (lecture notes) (3)

When Arabs came to Spain & its rich history they contributed to its history greatly. Spain's history was ^{enriched} without anything being demolished with the contribution of Andalusian poets - same as in music (lecture notes) (3)

P. xiv

For ex - SIMILES The Arabs found in Spain comparisons in poetry.

containing poem by Ibn al Qais - common simile in Arabic poetry "tender girl of tall & beautiful stature." (4)
Compare with King of Seville at Mu'ammad's Night

Hilroy

There is a beautiful elsewhere.

(5) ~~by the River (1068-1091). King develops the image~~
P. XIV ~~Arbony XL~~ ~~→ gives it new life but~~ She is compared to a bam
tree which is a species of monkey that grows tall
& crook. Its wood is not hard, its branches are long & tender. (5)

Spain
Pam tree King develops the image by picturing the concubine's naked
a compared her charms to the flower on the bam tree.
(6) P. XV Its calyx ^{which is slowly opens} is represented as her soft clinging gown which
is first revealed then loosened for the King. (6)

(6) P. XV In Pre-Islamic poetry a woman was often compared
to a lady's ^{gleaming} ~~ornament~~. as it emerges from her green cloak,
King enacts his scene on the banks of a winding
river in his poem & observes that his beloved is wearing
a bracelet. The same image is refined by showing
the gleaming must & the river (the comparison) adorned
with ~~to~~ a bracelet. (6)

Another poem The Handsome Knight is constructed
around a well worn comparison of the "beautiful face &
the arduous sun". The image is applied to the knight
in battle on a field of combat that is dark &
shrouded in a veil of dust. The hero is gay &
reckless & facing mortal danger is compared to the laughing
sun.

Through brilliant personification King al Mu'tamid
depicts his handsome knight's helmet which he is wearing
to a cloud covering the sun. The cloud is said to be of
ambergris which is an off white colour. The gleaming
steel helmet is compared to a light, white heat-cloud. (6)

Another Arabian-Andalusian poet was the vizier
Abulhas of Sevilla. ^{who} wrote a poem called The Wind
Reason. The theme is based on an interminably repeated

Muwashshah

repeated comparison of carver poetry blushing ~~red~~ cheeks to ~~blushing~~ red wine. Alchib breaks ~~function~~ to the image of the saki's blushing cheeks by observing that

P. vii the saki is shy & young & blushes at the admiring gaze of amorous drinkers. The poet concludes that it is

(7) Influence of wine grape in Spain (7) their eyes which have expressed the wine in the saki's cheeks whereas the wine in the flask was really the produce of men's feet trampling grapes - [SAW grape vineyards in Spain]

In Golden Glow Abul Hasan the reflection of golden wine is pictured on the saki's fingers. This language compares the golden wine to the sun ~~as of the~~ to the saffron which is found on the wild narcissus in the countryside of Andalusia & colours the lips of the cattle ~~brave~~ when they eat it. The comparison in this muwashshah is so appealing because it is original & unexpected. (7)

gentle breeze Spanish Another Andalusian love poet Ghulam introduces us to a ~~rippling~~ river that is ~~rippled~~ by the ^{soft} gentle Andalusian breeze. He likens the river to a coat of mail. Again the simile is most ~~amazing~~ ingenious & comes as a surprise since this particular simile theme has several extremely fine variations. (8)

The poet describes the invulnerability of the armour & likens it to a lover who is deaf to all reproaches. In the final stanza the poet now shows ~~the~~ us that the rock of ~~minerals~~ that the warrior is wearing has nothing whatsoever to do with the water to which he had originally likened it.

There are but a few examples of how the Arabian poets who came to Spain brought a new & fresh vitality to the images in their works inspired by beauty of Spain.

P. XIII

(9)

2. Description of Scenes & Sensations was not a new impulse. The old desert poets had done the same thing. They recognized that even minute differences made to their audience could result in beauty. Some examples - a walnut, aubergine, thimble, radish, ant on unripe orange. (9) The consistent repertoire of desert life sometimes had to be expressed in cruel & biting satire or gentle railing.

Able to enjoy the beauty of the land to which they had come, the Andalusian poets felt predisposed to use the same humour & beauty of Bedouin eloquence while treating the description of scenes & sensations in a manner that had never been done before.

P. XIII

10

For eg. Ibn Hanyun's Inverted Eyelids. A unique & unflinching subject it is treated with delicacy & humour. The phenomenon is not uncommon in south of Spain. Many are still scourged by this & other painful & disabling diseases of the eyes. (10)

Genius of Arab Poets in Mawshahat

(11)
P. XII

The old poets often compared tears to a flooding ocean. A pupil was often described as the "man" of the eye - looking at a man with this affliction the poet noted that the exposed membrane of the eye was shaped like a curved staff. The discerning evidence of his genius, enabled him to construct the poem. The poem is compassively charming. The poet delights the reader by adding one arresting image after another & has painted for us a humorous, yet strangely beautiful picture. (11)

Poems have been written at end of article

The Spanish Contribution (5)

When the Arabian poets came to Spain they found two things which ^{greatly} influenced the evolution & development of their own lyric love poetry & eventually resulted in ~~the~~ the emergence of a new poetic technique, particularly ^{with respect to} its form ~~to the new poetry~~ ~~the Arabs found~~

One of the ^{second} Spanish contributions was the strophic measure. A typical Spanish strophe rhyme scheme was a a b b a (a). The last (a) can substitute a line of ^{the Arabs found} ~~an~~ ~~end~~ or ~~error~~. A second strophe rhyme scheme was a b, c a a b. This last ~~for~~ scheme was also the form of Ancient Andalusian melody which has been ~~found~~ ^{reconstructed} in a collection of songs written by King Alfonso the Wise in the 12th century called Libro de Cantigas de Santa Maria.

It is interesting to note that the ~~melodic~~ form for pre-Islamic melody was a a b b a a & for primitive Arabic Persian melody - a a b b a b. All as you may have observed are based on 6 notes or lines.

The Spanish ^{strophic} rhyme scheme delighted the Arabs. Its ~~arrangement~~ ^{construction} of 4-6 lines could ~~more~~ ^{more} easily be varied in ~~construction~~ ^{construction} & rhyme & therefore lent it self more easily to the new love poetry forms.

On return, the Arabs made technical refinements according to their own laws of meter & rhyme upon the Spanish strophic measure. The result was a new magnificent strophic system out of which evolved the literary forms of Andalusian Love Poetry known as the Muwashshah & zajal.

Arst

#2 The ~~second~~ major contribution to the new poetry was Spain itself. Those Arabs who had ~~come~~ ^{come} to Spain in the 8th century were ~~so~~ overwhelmed by its beauty. The combination of their own region & the Paradise to which they had come could ~~do nothing~~ not help but produce a new & consensus kind of poetry. It was most fortunate & greatly to their credit that the early Arabs did not demolish anything they found in Spain. Because of this, Spain's history was ~~decidedly~~ ^{decidedly} enlarged by the Arabic contribution.

The IMAGES ^{left an impact on the beauty images of which they wrote} upon their ~~arrival~~ ^{which influenced their poetry} were GENE which the Arabs found

~~For those of you who are not so familiar with Spain it like to take~~ ^{There is an eq. of a poem} ~~there~~ ^{by King al-Mu'tamid of Seville}

For eg. in Al-Andalus is a beautiful flowering tree called the ban tree which is a species of the merungia. The ban tree is very tall & erect. Its wood is not hard & its branches are long & tender. It has a beautiful perfumed flower whose calyx slowly opens as evening falls.

The simile "a tender girl of tall & beautiful stature was used by the 11th cent. pre-Islamic poet Amru l'Qais. The King of Seville al Mu'tamid 1040-1065 ~~also~~ ^{also} uses ~~the~~ ^{the} image in his ~~poem~~ ^{poem} by the River. ^{Lesson as in trees about} The ~~poem~~ ^{poem} is a beautiful concubine ^{who} is compared to the ~~ban tree~~ ^{ban tree} which grows in Spain. ^{however} ~~the~~ ^{the} image ^{is} developed by picturing the concubine without her ~~clothes~~ ^{clothes} & comparing her ~~attributes~~ ^{attributes} to the flower on the ban tree. The flower represents her soft changing gown which is first ~~washed~~ ^{washed} for the King, then ~~loosened~~ ^{loosened} for him. in the last 2 lines of the poem.

Spain abounds with rivers, some deep & wide sparkling in the sunlight, gently flowing through the pastoral

Oh my foolish Silbato
you are sad, you are ~~poor~~ ^{poor} Foreign words
you will see this day ~~crastak~~
Nothing but a bite have you tasted during it

P. 388
(23) The *harqa* is the *ansam*, wit, sugar, ~~ambing~~ *ambingris*
of the *muwashshah*. (23)

(24)
P. 389
bat - stanza or strophe
qulf - vers of a poem (24)

(25)
P. 391
No theory as far as learning a mu. Would have
been imitated by European Travels

When rhythm & rhymes changed, so did the
melody. ~~longer~~ lines to *qush*, shorter to *simt*. (25)

Here are some short refrains as found in
zajal form by Ibn Khaldun

P. 392
(26)
Badri tamin Full moon
Samsu duktā Midday sun
Ma atamin! How perfect
Ma audatā " resplendent (26)
Bad haram With none but her

P. 393
(27)

An Basque ~~means~~ refrains were
i'di'i zajal!
di (27)

Muwashshah Songs had 7 strophes + a refrain
Mardochu's 2 Estornel songs - 7 strophes + a *torrada*
rhymes & play things similar to those of Al-Nisyan
Refer to the *datz phombatz* gives them a strong
Oriental Flavour (27)

Hebrew

Melodies of Janke Rudel's songs III, IV, VI, VII
strongly Arabic in character - striking similarity of form to MW
7 strophes & a refrain

Canciones de Ajuda - old Portuguese lyrics ^{resemble} motifs found in Hispano-Arabic love poems.

(28)
p. 396

Some motifs -
praise for the beloved
her physical & moral perfection
her beauty illuminating the night
her healing presence
her death

Motifs revealed deep & genuine feelings. (28)

NYKL

~~Notes on Early Spanish Music
Juan F. Ponce
Da Cap. Types NY/71~~

Hispano-Arabic Poetry
A.P. Nykl
Baltimore 1946

Form of Andalusian Love Poetry
(a) (a) (a) (b)

Andalusian Love Poetry revealed was a glimpse of the intense feelings of the poet & revealed his characteristic traits which often

fluctuated bet. good & evil & revealed at the same time particular thoughts of a particular moment in the poet's life when he was at, at that point in time.

(1)
xiii
Forward

During reign of Rahman III, music & poetry greatly cultivated. new forms of poetry were introduced ^{in Spain} ~~arabistishah~~ & ~~gejab~~.

(2)
P. 2

Forms of Al-Andalus, began to attract many Arabian poets. Poetry with ~~that~~ ^{the} ~~flavor~~ ^{flavor} of love, joy & beauty began to flourish. ~~despite some efforts to check its growth~~, ^{despite some efforts to} ~~it revealed a tender passion & love for women & children & became known as poetic "sensibilidad"~~. ^{Thousand & One Nights} example of Andalusian Love Poetry.

(3)
P. 16

As a result of Andalusian Love Poetry - great love affairs blossomed. Al-Hakem's love for ~~Tahira~~ ^{Tahira}, mother of his son, Abdullah most famous of all.

CLOSING
Heroic

Andalusian poetry marked culminating point of the cultural development in Spain but at the same time ~~the~~ its aesthetic

(21)
P. 14

refinement led to its decline. (14)

According to Arab historians Spain's first Arabic poet was Tawfiq ibn Zayd, his 3 poems reflect Berber characteristics such as rudeness & greed. No doubt Arabic poetic implantation on Andalusian soil req. of 711 did much to foster poetry. (21)

Xth Century 1st Half Poets of the Muwashshah

Ibn Wakil composed an 8 strophe muwashshah.
Phallego Scheme of 1st strophe.

The call for departure ordered me to go; deep sorrow
Nearby brings death to me but for my will to bear it.

The sea of love chokes him who swims in it with all his ^{nights}
And its fire burns him who insists being enticed by it;
It often causes pain to him who goes to bed with it.

(5)
P. 151

It changed the books & caused the days to be
Black; with you, however, my nights were white. (5)

Ibn Zuhri - born at Sevilla 110 - among his large collection of poems are some muwashshah which reflect his fine perception of beauty & the fleetingness of Time & worldly things. (6)

1. The daughter of Heaven shot her arrow & hit my heart: how well she aims & never misses!
2. Her legs are mumble: when she wakes, her body swims & shows the beauty of her neck:
3. With her I enjoyed We Juhl! The day we had to part: thus Time takes from us what it has given!

Nyhal-1946

classing
(7)
P. 250

The muwashshah were the cream, of the essence, substance, the pure extract of poetry. (7)

Arabic- Andalusian Law Poetry can only be truly appreciated if one has experienced both the Arabic & Spanish musical celebration. It is the same for the music & dance of both cultures.

P. 274

The Muwashshah of Ibn Juzayyan
Rhyme scheme a a, a, b
majority consist of 5-7 strophes
one of an estribillo 1-4 lines (8)

Zajal - his zajals were not intended for men on the street but for highly sophisticated intellectuals,
Form of Rhyme AA ddd (a)

Zajal # XCIX

Ala melik ad-dunya aul A
Ala's ent ya bri matilmelil A
Ey ama' ndak waih (b)
Ughimaaqaa minnu waih (b)
Kumma uf dahlā nā (tatih) (c)
Tanaha amasak wasih (a)

compare with Spanish canciones of Juan Ruiz

Hispano Arabian
Poetry
N.Y. 12/1

The Murashshah Poets

N.Y. 12/1

① Ibn Zuhir - born at Scullay, 1110. Armenia. His poems some murashshah which show a fine perception of beauty & the fleetingness of worldly things.

1. The daughter of heaven shot her arrow & hit my heart: how well she aims, she never misses!

2. Her legs are nimble: when she walks, her body sways & stokes: shows the beauty of her neck:

②
3. With her I enjoyed life until the day we had to part, this time takes from us what it has given! (2)

Almoravid Period 1095 - 1149

SENSIBILIDAD

Ibn Habash - born at Alricia near Valencia. Frequently used by party rulers to come to court throughout Al-Andalus. He prepared his island retreat which is still, today, a pleasant refuge among the orange groves. Fused pleasure & women & the poetic charmously describes flowers, rivers & gardens. Known as The Gardener of Al-Andalus.

Q. 928

③ Towards end of his life his style turned towards zuhd in true Spanish fashion. All his poems were permeated with the Andalusian sensibilidad & could never have been written by an Eastern poet. (3)

v6. "I watched her emerge from her embroidered robe like a white swordblade being whistled

v10. Soft was the touch of her ^{strength} ~~shoulders~~ pure form, straight,

Her shoulders tumbled in their pure nakedness.

Hilroy

v 10 My palms caressing her, slid along her body,
At times her waist, they touched, at times her breasts,

v 11 One of my hands slid down along her hip, and
The other slowly moved up towards her bosom.

(14) Ibn Baji - famous author of *Muwashshat* (14)

P. 211

(15) *Muwashshat* of pains of love, my tears then answered the call:
Oh folks, my heart is filled with love,
Yet my love treats me unjustly,
How much do I grieve him, while I weep.

P. 212

Oh little fawn, who taught you, pray, the way
To kill fierce lions with the arrows of your eyes? (16)

Ibn Quzman's *Muwashshat*

(17)
P. 211

1. rhyme of his *Muwashshat* a a a b
repeated in each strophe (17)

2. ^{his} popularity of *Muwashshat* consisted of 5-7 strophes
which corresponds to that of oldest troubadours in
Aquitania. The *leys d'amors* have 5-7 strophes
for the *canço* & 5-10 strophes with one or two
tornadas for the vers.

3. The use of an *estribillo* consisting of 1-4 lines.
In 2 of his *gayals*, the *estribillo* is identical to the
last strophe. This corresponds to the *tornada* of troubadours

4. Both *Muwashshat* & troubadour songs contain typical
personages

Muwashshah Niyah Hispano-Arabian Poetry

(6)
P. 271

qandalar	ragib
lawzangon	wasi
qilos	hasid
erwejas	qan
vezi	

5. Fictitious names

Ban Vazi	amali
Bal Esphen	mumyati
Mam Desir	buqyat
	qand
	Sayyidi

6 commonplaces

beautifying look of beloved	CAUSES	origin of love
tyranny		weeping
actuality		irshama
Asclan		lovelorn
unfounded suspicion		mental confusion
repression		emaciation
suffering	means	burning flames, illness, death

(7) 7. the conflict - using a ring between the lovers as identification (7)

8. Duty of a lover to the beloved - attitude of slave to master

9. Spring-like Atmosphere - gardens, patios filled with flowers - celebrating fragrance of the dew that covers flowers in the morning
- nightingales singing in green foliage
- clear waters covered with water lilies
- mossy paths, glittering stars, shadows of the trees, curtains

Structure of a Zajal AA dda a

Spanish Cancionero by Juan Ruiz de Baeza

Mis ojos non venían luz AA
pues perdido he a Cruz dd
Cruz, cruzada, parradora d
tomé por entendadera d
tomé senda por carrera d
como fez al andaluz AA

⑧ Jugman Zajal = XIX
P. 213

Ma melih ad-dunyā qūb: AA
Allā's ent nā, bīn malūb? AA
Es anās' indak wajih wajih d
Tumma f'ahlā nā tatih d
Tanā'a amasak wasūb! AA
Yathhāggāq minnu wajih d

P. 300 Jugman zajals also show predilection for diminutives

pequeñito
pequeño
cosita
zilitos

muñeco
sufreño
quecena
zujarjal ⑨

Allybb

History of the Muwashshah

The Almoravid Period 1149-1248

⑨
P. 327

During the period philosophy flourished at court of Granada which became a vibrant poetic center similar to that of Cordoba a century a half earlier. ⑨

⑩
P. 339

The Almoravid & Almohad periods saw the greatest flourishing of both the muwashshah & zajal. The muwashshah conformed to the requirements of the 1. tab, the zajal did not. Muwashshah developed from the zajal. ⑩

⑪
P. 340

Hispano-
Of the 132 Arabian Andalusian poets 63 were Andalusian who wrote muw. ⑪

⑫
P. 342

The first muwashshahs found in manuscript form were those of Ibad al-Maw as-Sami. ⑫

Ibn al-Qayyim of Murcia claimed that a true muwashshah had to be free of laboriousness (falakallil)

Yā hāqīqī hal ilā' l- wisāli

Minkā Usabīb sabīl?

Aw hal tarā an hawākā salī

Qalb al- alīl?

He is credited with inventing variant on the habak meter. ⑫

P. 346

⑬

Both muwashshah & zajal were assiduously cultivated in days of Ibn Sa'id's father. ⑬

Mysticism in Poetry Ibn al-Arabi - Sufi
The existences of essences appeared in things created to the observers

(14)
P. 363 Ibn Al-Hatib descended of a Syrian family born at Loja 1313. His muwashshat are of interest because of his rhyme & strophe schemes
aa bbb a a (14)

P. 365 (15)
Another rhyme scheme ABAB cd cd cd AB AB (15)

(16)
P. 371 Ibn Zamrak - Poet of Alhambra - born & grew up in the Albaicín of Granada June 29 - 1333!
Rhyme schemes

(a) AA AA bc bc bc AA AA

(b) ABAB cd cd cd AB AB (16)

MUSIC & THE MUWASHSHAT

(17)
P. 372 Songs were expressions of poetry through melody. (17)
Basque country in the north of Spain provided the link between the 2 sides of the Pyrenees as it does today
Poetry & songs had to have been shared.

(18)
P. 373 Verses were composed to a melody which sounded pleasing. (18) Imitation & ~~new~~ adaptation of ~~poetry~~ melodies & rhythms bet. Arabs & Spanish so nothing really a new

(19)
P. 379 invention. Both music & poetry were really a fusion which, when blended produced the "new offshoot." (19)

Musik
Syrian translators made music accessible to Damascus
& Baghdad Persian Muslims did same with Hindu music. Córdoba became reflection of East on the Iberian Peninsula.

Al-Khalil
P. 380

History

OPENING

7

Art of composing muwashshah & zajal forms originated in Al-Andalus; began around end of 9th cent. Gradually perfected by subsequent poets & became extremely popular.

(20)
P. 380

History

Principal charm of these poems was the melody (falhin) & the combination of the words in alternate rhymes with striking refrains. Songs later composed by Guillaume in the *kanak* *romance* show similarities in strophe, rhyme & rhythm w/ to pleasing melodies. Some heard in *Banjo* music & music of Tunisians. (21)

Inventor

Inventor of Muwashshah - blind *Muhammad* - as a result when the elegance of poetry had reached its apogee a new form was developed called the *muwashshah*. Poets arranged the *rowai simt* by *simt* & *qush* by *qush*. Very prolific in composing in the new genre & in a variety of meters.

Form

(21)
P. 386

In the *qush* it is obligatory to use same meter & rhyme until end of poem. Highest # of *baits* 7. Each *baith* has number of *qush* according to purpose & system of poet. *Mus* were sung.

Andalusians ^{poets} became ^{exceedingly} ~~not~~ fond in this genre. Both elite & masses found form charming (21) because of care both which it could be learned & understood.

ADD
About

Inventor in Andalus was *Muhammad* ibn *Mu'alla* al *Abiri*. He was a blind singer from Andalus. Began the art of composing *muw*. (22)

(22)
P. 387

History

First to compose meters for the *muw* - *Muhammad* ibn *Muhammad* al *Ansari* *Adhari* in Arabia. Used half lines of poetry. Most of the meters were carelessly applied.

a not approved.

Ibn Abd Rabbih, first to expand the genre. Used Ibn Harūn or Ramādī. Combined several manzūras together & put a different manzūra refrain at each pause in the recitation. Most poets cont with this method.

Abada Ma'as Sāmā - innovation was "the shortening" (tasjir). Used pauses within the hemstich & combined them in same way that Ar. Ramādī had made up pause stops for each manzūra. A manzūra was a REFRAIN. The poem was composed around the refrain or estribillo, in a meter which was not an orthodox Arabic one. Abada added the tasjir.

Mus evolved from Classical Arabic genre. (22)

Technical Terms of a Muwashshah

hazā - closing part of a mu must be in hazā style as regards its foolishness & in Quzman style as regards its incorrectness of speech.

Speech must be rambling, smug, compelling, concerted
- must include childish expressions language & popular expressions.

Transition in the hazā must be abrupt. The line before the hazā must contain "A said, he said" or "A sang, he sang" etc

Hazā must be in a foreign lang, words do not need to have meaning. The hazā is the aroma or essence of the mu.

Muwashshah

RIBERA

Historia de la Musica Arabe

Ribera 1984 Serie G Vol 1

Spain

Andalusian Muslims had invented an ingenious strophic system peculiar into themselves which resulted in a distinct form of Arabic poetry known as the Muwashshah

①
p.9

The style was brilliant, elegant, natural & spontaneous. Popular throughout MENA, PUNJAB, N. Africa. Influenced European troubadours & poets & German master songs

MUSIC

Investigation of this special poetry has meant also to investigate some of the Spanish Xth centuries. Since many Arabic traditions have been preserved in them. Most extreme is the Cancionero del Palacio by Bartholomew XI - XVI century. Contains a fountain of poems which are traditional with music & notation of the era.

②
p.11

It has been found that some of these cancioneros had the same strophic construction & identical combination of rhyme as that of the Andalusian Arabs.

17 for eg - poetic theme of a Spanish muslim & reflects strong Oriental influences. popular in Harun Al-Raxid's time. ②

p.12
③

It was also found that the music & words were symmetrically linked. Each verse or line of poetry was adjusted to fit the melodic phrase (same as in Pre-Islamic poetry). ③

Verses with the same rhyme were found to be matched to the same musical phrase. When the verse changed, so did the music. ③

Hilary

This was also an estroilla or refrain.

There appeared to be some kind of artistic form between the words & music.

The form was no accident.

P. 12 (3) Also strong indications that both music & forms of the poetry were originally Arabic. (3)

The Cancionero del Palacio of XV-XVI is a rich collection of Arabic influenced music. Origin & development of Spanish music has largely been ignored & it is perhaps possible to recover this through the work.
(Two conclusions by Ribera) (3)

Rhema - Music in Poetry - Form, Rhyme

Form of music for a poem also became important at this time. Earliest form of a song was a verse (line) consisting of two musical phrases (a b). This later developed into the quatrain which was pairs of verses ^{here} set but there could be one repetition of a melodic phrase. Some songs were preceded by a recitative. The quatrain became the common form.

A characteristic of folk music which grew out of the quatrain was the repetition of short phrases.

Two Persian forms beloved & adopted by most of the famous poets were the rubai (2 verses) & the rubaiyi (quatrain) (a b c d).

Rhyming forms were brought to an apogee of perfection & were to have a great influence on European music of later centuries. Rhymes too which became a a b a were to influence form of later European music.

The classification of Arab melodies was based on the elements of a song form, rhythm etc & these were set down by Al-Farabi & still followed in Europe today. Velocity, beat & meter were also described making his classifications even more complete.

European translation of above
as Andante in key of E^b + in 3/4 time.
velocity key meter

ask II

Thesis ① RRLTA

Music & the Muwashshah

①
P. 93
Ribera
Historia
Archeologica
etc.
Madrid 1997

As mentioned literary contact ^{of} with the Arabs with Spain ~~has~~ started in the 8th century. It was in Al-Andalus that the popular verse forms, the muwashshah & ghal were developed & perfected to their highest degree. Like the later poetry of the Roman Arabs, these forms were also set to music. Most notable ^{musically} the early Andalusian love poetry was that the final clauses of the songs began to be metrically adorned with Arabic mono-rhyme. ①

②
P. 93
Ribera
Geografía
Vol. III
El
Mayo
Jiménez

The ingenious strophic system of the Hispano-Arabs made the Andalusian love Poetry very distinct. It influenced ancient Andalusian musical form which was based on ~~the~~ ^{his} hemistichs, ~~one~~ rhyme & met. lines of various lengths & rhythms & a refrain which was always very strict in its rhythm & rhyme. The basis of the new style was its meter which produced a clean form that always finished with a kind of mathematical so as to appear spontaneous. ②

El Cancionero del Palacio XVth century

②
P. 11
Ribera
Historia

Although Spanish music developed independently, the system used by the Hispano-Arabs for their music & poetry can be found in a particularly exciting set of songs from the XVth & XVIth centuries entitled El Cancionero del Palacio. The ~~set~~ ^{collection} contains many ancient poems ^{or} ~~with~~ music of the time. Many of the songs follow exactly the same strophic systems of rhymes as found in the poetry of the Andalusian Arabs. # 17, in particular reflects strong Arabian-oriental influences & was based on a popular melody that had been brought to Bagdad from the Orient during the time of Harun al-Rashid. ②

Hilroy

The rhythms of the songs are most a first thought Alkara & then form follows that of the zaid. They have Jastribillos & stanzas & a common rhyme at the end.

The first & last note of the songs are the same. The range of melodic notes does not exceed an octave, that is to say 8 notes. The ~~tonality~~ ^{modality} is minor. These are all strong characteristics of Arabian melody.

12 Spanish dances
Granada

Each concionero has its own individual character as compared to European music which used one theme for many different compositions. The 12 Spanish dances by Enrique Granados written in the 19th cent. also reflect this individuality of character. The form of each concionero is

(3)
P. 93
Phara

rhym a b
verse xx a b

Other characteristics of ancient Andalusian music found in the collection are the very short motif & plaintive quality - both ~~influence~~ reflect Arabian-Oriental melodic influences. The instruments for the concioneros were the vilhula, castanets & tabl balad. The latter was most likely brought from Egypt to Andalusia by the gypsies who had emigrated from India. (3)

~~FORM~~ Andalusian love poetry & music forms were largely influenced by a group of the ancient artistic forms. The ancient form consisted of two hemistichs. Each pair of hemistichs had the same rhyme & the same meter. The primitive form was

tristich

estribillo a a
stanza bbb a or ecc a

The poetic form was linked to the musical form.

Music Poetry Thesis

Crossing of Rhymes & Pauses

One of the early poets who introduced the crossing of rhymes at the pauses in the strophic form was Al-Ramadi court physician to Al-Mansur & on intimate terms with the Abbas. He always made the sign of the Cross before taking leave.

Chapter XI

Variety in Rhyme schemes

The Andalusian poet who brought form to its highest apogee was Ibn Ma- al- Sama. His perfection consisted of introducing greater variety into the rhyme schemes. The Muwashshah refrain & stanza for ex. were extended to 11 syllables. fg, fg, fg, abc, dc & would have varied rhythms.

Here is an ex. of a 10 syllable stanza form
refrain ab ab ab cd
stanza cd cd cd ab ab

An 11 syllable

Another variation of form was to use the same rhyme for both refrain & stanza.

By the beginning of the 11th century forms for the muwashshah & gazal involved every complexity from the quatrain a a a b to the 11 syllable stanza as mentioned above.

Since the gazal followed a perfect classical form it was more readily accepted into Spanish musical patterns. During the time of the Almoravids both the muwashshah & gazal forms became very popular.

Vulgate Form

Abn Jughman is believed to be one of the earliest Andalusian poets & most famous. When he found Secretary to the King of Badajoz he found he could not compete with other famous poets of the day & began to specialize in gazals in Andalusian vulgate form.

Hebrew

Vulgate form tended to be ^a crude & popular form in words & subjects, not careful in the structure, mostly enjoyed by uneducated people. The courtly form was elegant & beautiful but tended to be pedantic in subject matter & language since Andalusian was not used for the poetry, which Ibn Juzman did was to fuse the two currents, extracting the best qualities from each. He did this by using the favored speech of the day ~~but~~ ^{after} corrected & refined it over classical Arabic with all its refinements. What resulted was an elegant ^{form} & structure, veiled with naturalness so as to appear spontaneous & effortless.

Although Juzman was praised for his sweetness of style, elegance of expression & beauty of composition some of his works revealed the shamelessness of the tavern & vulgar language found in the worst quarter of Cordoba. Fortunately the consonance of his poetry did not affect the metrical patterns of his music & were so exquisite & marvellously complex that they were without precedent.

As the new musical forms continued to flower Oriental influences which had been brought to Spain in the 9th century by Ziryab began to be felt, whereas the old form had been monodic (songs for solo voice), the new forms were for chorus & voice based on the estribillo, which was sung by the chorus. The new form modified the structure of songs so that it now alternated between soloist & chorus. This also reflected itself in dance patterns.

The early zagal form a a a b was subdivided into complicated cross rhythms with stanzas of 11, 12 or 15 lines in which various distinct rhythms were used ~~all of which~~ ^{followed} ~~the~~ ^{form} of the poetry. The melodic phrases

El Cancionero del Palacio (cont)

17

The Three Maidens

Tres morillas me enamoran en Jaen a
Axa y Fatima y Manon. a

Tres morillas son amables b
iban a cozer sillas b
y hallaban las caidas b
en Jaen shortened a
Axa, Fatima y Manon. a

y hallaban las caidas
y tornaban desmaidas
y las colores perdidas
en Jaen
Axa, Fatima y Manon.

Poem based on an episode which took place at Baghdad at the palace of Harun al Rashid - 3 palace girls. The Swerman created an unexpected incident - composed the song. The music for this zagal was an algaris in the 1st thaqil rhythm. Song has also been interpreted as one of mystical love.

- Symbolism - Asha: Muhammad's wife
- Fatima - refers to Venus, Pagan woman
- Manon - Maná, the An Virgin

Although women were his slaves, Harun al Rashid recognizes the sovereignty of the kind of love each lady represents to which even monarchs bow.

Hilroy

The song has undergone many changes. Its final

Form was found in a little town called Parada in Portugal. It is over 1000 years old. It is considered to be important because of its Arabian-Oriental influences the refrain a stanza that carry the 3 part element a common rhyme as Juan, Ana, Fatima y Maria.

Melodic theme - see manuscript discuss elements rhythm - meter etc.

Ribera Chapter XIII

Ar. melodic characteristics

Las Cantigas de Santa Maria by King Alfonso el Sabio

Another collection of songs which have reflected strong Arabian-Oriental influences are Las Cantigas de Santa Maria written by King Alfonso.

In the collection one notes that the refrain has been written first, stanza then refrain ~~around~~ a ~~kind of ternary form~~. The stanza consists of a 3 lined mono rhyme. The 4th line is in a common rhyme. Rhythms are based on Arabian-Oriental modes as are the melodies. Meter # of the songs follow the zagal form.

Listribillas are not divided a stanzas are not divided except at rhymes.

Mixed phrases follow those of Cancionero the zagal & quatrain a b x x a b King Alfonso gathered together words of poetry had brought to Spain a whole Cantigas in Andalusian tradition.

17/20

Barbara Solis

The Masib

The Masib was a love prelude which was part of the first of the 3 main divisions of the gasida in the Pre-Islamic period.

The Masib was linked to the opening couplet called a baith & could be a real or imagined experience.

In this exotic prelude, love was the theme. The poet described the beauty of a woman bewailed the violence of his love, anguish & separation from his beloved & his desire & passion for her.

The masib was also a remembrance of the deserted campsite where the beloved had lived & where the poet had visited her 3-4 times a year. It was full of nostalgia & remembering.

The purpose of the masib was to alert & win the hearts of the poet's listeners since it was generally accepted that a Song of love always touched hearts.

The love prelude was followed by the main subject of the gasida which was a description of the poet's horse or camel. The Masib, in the Pre-Islamic period was not independent of the ode or fragment. The Masib was generally short & consisted of 6 to 26 lines.

One of the greatest Pre-Islamic poets of the gasida was Amr al-Qays. In fact, one of the oldest & most famous suspended odes was Hilwa

written by this esteemed poet.

His poetry, especially his love preludes were known for their exquisite diction, splendid images & sweet flow of verse, all of which found their way into the short lyric love poetry of the Umayyad Period.

"Once on the hill, she mocked me and swore
This hour I leave thee, to return no more"
reveals the quality of sensitivity which was to evolve into the lyric poetry or ghazal of the Umayyad Period, which is found in al-Jay's poetry.

Eroticism was another quality ^{in al-Jay's poetry} that carried over & was developed by the ~~the~~ poets of the Umayyad Period.

"Many a fine day I have dabbled with the
white ladies" ----- etc

The poetry ^(love preludes) of Imru al-Qays was tender and delicate & greatly influenced poetry of the Umayyad period. The ghazal prelude also remained a part of the gasida until the Umayyad Period.

Love Poetry in the Umayyad Period

As poetry migrated from the desert to town, the love prelude changed. It became more assertive & the delicacy as seen in al-Jay's love preludes replaced the frank hedonism of the harem waste. Luxurious living also assisted greatly in the development of the new poetry, which was now more sentimental & amatory.

The short, lyric poem was full of fun, love, laughter & merriment. It then became stylized & conventional. At court it was looked upon as a "sentimental trifle," although the gasida was still held in high esteem for more serious occasions.

Serious music was added as the Princess sponsored song & dance. The simple diction of the new poetry matched the gentle evidences of the new music. The short lyric form began to take on a "Romance" form & was perfect for the love-crazed swain whose life was consumed by pure devotion to an unattainable & idealized lady (as seen in the distance).

A most noteworthy feature of the new short lyric poem was that the lyrics changed with the life of the poet & there began to be an emergence of a definite scheme of platonic love. Combined with social & ethical theories of love, the new form made a distinct contribution to Arabic poetry & became an independent form.

The ideal of platonic love found acceptance in Spain where lyric love poetry, through assimilation of both Spanish & Arabic elements developed into the muwashshah & zajal forms.

A most celebrated poet of the Umayyad Period ~~was~~ who was a master of the amateur, lyric poetry was Omar bin Abi Rabi'ah. He was handsome, youthful, married & delighted in playing on women. His days love poetry created a kind of dialogue which Abi Rabi'ah was able to bring to his poetry.

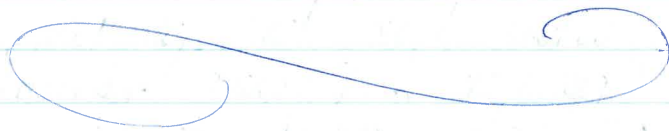
#36 | "When the star of the night's last watch had set
and the straggling field was following down,
she pointed: 'Soon the tents would awake -'"

"Advise me ~~now~~ tell me now!" she said
"I will face them squarely & either escape
or the sword will find its man & be quiet" (poet)

Ghazal Ex. of challenge between poet & lady by hm Rabiak

| Another form of the short lyric poetry was
that of the mystical genre which portrayed exalted
a spiritual love. Magams Umayyad poets were
influenced by the images of al-Jawani since they
were able to develop them so that this genre
served as an allegory of the soul's devotion
to the Beloved.

2 | As mentioned the short lyric love poem
became independent in the Umayyad Period &
was to play an enormous part with European
literature.

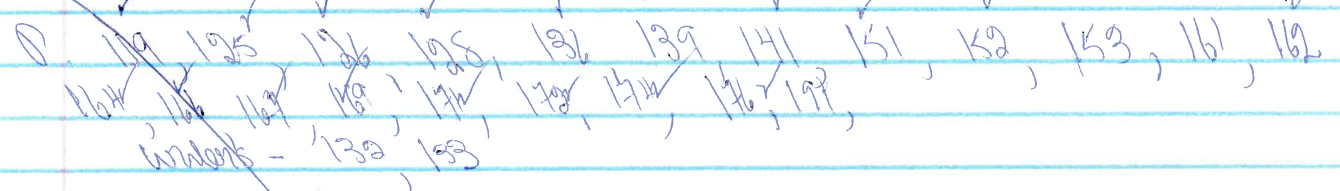


summary
of
the

Phonics

The Zejel

Ancient Music



P. 119

① Lyric ~~pattern~~ invented by Arabs - more Oriental influence brought to Spain ① by 11th cent it had been developed into 2 lyric systems which encompassed simple quatrain arab to complex (fg fg fg abcde) (1a)

Old Arabic classical form of poetry each verse or line had 2 hemistichs each pair of verses (2) used same rhyme throughout some metrical patterns throughout

(1a) P. 128

New classic lyric form a a a b no hemistichs

P. 125

② P. 136 Rhymes & rhythms (stanzas could have 15 lines in rhymes that distributed was foundation of the poem essence of the system estribillo set the ^{strict} pattern which stanzas had to fit (2a)

Early form of Zejel

Early pattern a a refrain pair of lines of Zejel Abba stanza (Macadern) (2)

First poet to credit P. 126 in form (3)

First to distinguish himself in Zejel form Ibn Kuzman (see U as a direct work) (3)

Songs of Granada - Tunisian confirmation of early form of Zejel. & muwashshah.

Hilroy

In ancient Portuguese song books there are some pure traditional Spanish Zejels. # 190, 1017, 1048 & 1080.

MISC

Ancient
Primitive Music

Jewish & Arabic
influence

Like poetry ancient music of Spain & Arabia was orally transmitted. The ^{most} chants & melodies have been lost & origins forgotten but ^{many} some have been preserved in the course of oral transmission.

First music - chants of worship ^{ancient} which had some form of rhyme - learned practical rhyme & construction from Arabs who came to Spain these allowed into the Sephardic liturgy

Ancient Melodies (de Sela)

① P.4.

Hebrew Spanish School. The exile of these poets attributed to domination of Arabs in Spain. Jews held favorable positions later suffered dreadful persecutions & expulsions under Xth King & Q

Three great Hebrew Poets

1. Gabriel born at Malaga died at Oran

Poets who write before him like the wind empty. None could equal him. Murdered by a jealous Arab who buried him under a fig tree. Bore fruit prematurely & of uncommon size & superior flavor. Caliph questioned owner of tree who in his fright confessed. Caliph had him hung from same tree. ①

P.12

②

2. B. Jehuda Ha-Levi born at Toledo 1135 approx Holy Land - favourite aspiration for his poetry

3. Moses aben Ezra born at Granada

Hebrew Ancient Music in Spain adapted from Arabic songs. very melodic, touched the heart ②

Melodies to the lyrics of the 3 poets are
very Arabic or ancient Spanish style of music.
~~had ornamentation~~ simple

(3)
P. 16 # 12 melody is same of very remote origin,
could be same Minam 2 her companions sung. (3)
according to a very ancient ~~printed~~ Spanish work
belongs to period before Jews settled in Spain.

(4)
P. 16 (# 12 + 44)

these composed in Spain # 1 2 3 etc. (4)

24 - bears unmistakable traces of Spanish origin

49 - Arabic style of music

65 - Arabic probably

70 - derived from hymn called El Martaya - The Shroud
or Arabic

Manuscripts available

A Short History of Spanish Music

Ann Amernore
Duckworth & Company, 1972
London.

P.2 Shortest form of song practiced in Spain called
① Alcazas - 5 to 10 syllables per line, these alternate 5, 10, 5, 10 etc. ①

P.3 ②

Prehistoric Spain - early entry - Phoenicians.

Phoenicians at Cadiz 1100 B.C.

Celts crossed Pyrenees settled in Ebro.

intermingled with Iberians - known as Celtiberians
was skilled man

P.4

Phoenician influence followed by Rome which block
Strait of Gibraltar for long period

③

Greeks came next - Oropusians

evidence of Celtic music - Osuna - relics of
open blowing trumpets - trumpets found at Numantia
9th cent. B.C. ③

Primitive Galician music

→ → →
↓ ↓ ↓ ↓ ↓ ↓
P b. b. P / P
Pah pah soh soh Pah —

melancholy accompanied by a goat catch

P.5

④

Caribbean music - monody. psalmody & chanting
alcazas, melisma & anans ④

1st
cent.

Visigoths - Byzantine influences ④

P. 26
5

"Book about Music" by Ibn al-Munajjim (d. 912)
Arabic classical scale identical to Greek Pythagorean
except intervals read upward from bass & not downward
as in the Greek scale.

In Andalusia many folk songs use downward
chromatic scale with chromatic adornment!

8 modes (asabi) correspond to Greek & church
modes. 6

P. 27
28 6

All 8 modes (asabi) by Farabi were introduced to Spain
by Farabi were introduced to Spain (7 groups)

5/8 .p .p y y y | .p .p y y y :||

5/8 .p .p y .p y | .p .p y .p y :||

5/8 .p .p y y y | .p .p y y y | .p y y y y :||

5/8 .p y .p .p | .p y .p .p :||

3/4 .p y .p .p | .p .p .p .p | .p y .p .p | .p y .p .p :||

3/4 .p y .p .p | .p .p .p .p | .p y .p .p :||

3/4 .p y .p .p | .p .p .p .p | .p y .p .p :|| 6

The 8 Basic Rhythmic Schemes Plus Maqam

hazy - .p y | .p y | .p y
normal .p | .p y .p | .p y .p
1st Phasal .p .p | .p y .p .p | .p y .p .p |
2nd " .p .p | .p y .p .p | .p y .p .p |

P. 28 mabkuri - P P P / P y P P P / P y P P P / (6)

(7) Al Kanabi & Ibn Sina extended these 3 basic schemes to more complex patterns of 7, 10 & 11 in combinations of 3 + 4. Rhythms were strongly accented & used in their own modal melodies which were ornately & floridly embellished. (7)

(8) P. 29 King Al Mutamid of Sevilla sang & played ud as well as composed poems. (8)

P. 30 (9) Muwashshah & zejel News - In Andalusia these were forms which were developed & became vehicles for songs. First appearance of the forms by blind poet Muqaddam of Cadix - Andalusian town in S. of Andalus. His poems had an estribillo in the popular instance before of the day & his zejels evoked response from poets throughout Spain. His poetry was expressing the needs of a changing population & when his zejels were set to music even we sang them. (9)

P. 33 (10) Work composed in 1343 in Spain called Libro de buen amor - poet used the strophic zejel form for his songs & same metric system as Muqaddam of Cadix had, in 10th cent. Form & metric system found in Cancioneros (10) Cristóbal's zejel in Don Quixote is in a a a b form.

(11) P. 34 For 700 years mixed populations lived together in Spain. Muwashshah & zejel provided vital link communication & means of exchange in the Arabic Spanish & Jewish traditions. KHARJ in 1948 Cairo (11) song record

Khayya of Andalusia

Khayya was 2-4 lines & were added to the *muwashshah* & *zajal*. Served as a conclusion or a principal motif. Pursuits theme of the khayya - woman's love - lament for her beloved in his absence, pain caused by his forgetfulness, her own fears & jealousies.

The *cantigas de amigo* found in Galicia & Portugal thematically resemble the khayyas of Andalusia.

P. 34
Song of Songs written by Gregorius of Ilberis
show Arabic influences of the khayya
"fome ^{complain} rano de sol" ^{island} one has departed
Ya, Rab, si se me tornard?

Verse text of these songs adapted by poets in (11) mystical terms which church was quick to condemn.

P. 35
Instruments - ~~not~~ came from Arabic *ūd*
tuned to Pythagorean scale
rabec - from Arabic *rabāb*

Sevilla chief centre for instrument making (12)

P. 40
Cantigas de Santa Maria compiled
by Alfonso X
(1252-1284)

contains two kinds of songs
narrative - describes Virgin's miracles
hymns - " her husband appear at

10th century song like a vessel between the miracles.
gentle Galician-Portuguese language used
lyrical triple rhythm.

structure generally strophe with *estribillo* which
opens & closes the song. (13)

Arrenmicio

5

mehdy range - octave
intervals - 2nd & 3rd
modos D, G & F

Cancionero del Palacio

collection of 438 songs XV - XVI centuries
mostly composed by musicians of Ferdinand
& Isabel's court

important collection not only because it strongly
reflects Arabic-Oriental influences but also because
it renewed national interest in Spain's musical past

Songs echo the past.

The 16th romances show primitive influences.
Consist of a short phrase, no repetition of words
or music - same music for all the strophes.

16th century - last line is repeated - expansion of
the form with an introduction.

Followed by use of the estribillo (11)

P. 148 16th shortly after expulsion of Arabs.

(15)

goya - Ribera claims it was found in 15th
cent music book in Avila identifies it to Arabic
word Xatha (bailan - to dance) (15)

consistent use of flattened B' (B^b)

P. 149

(16)

occurs in some melasunas & roudanas

flamenco connection

variation form - improvisation (Arabs)

(alternating tonic & dom chords melas influor
possible.)

P. 167

(17)

Hilroy

Gypsy songs - rich in ornamentation -
more like amplified vocal reflections (17)

Vandango Cordoba - series
about spiritual aspect

John Jones

Short History of Spanish Music

Wrenmore
1979

P. 125

Miguel Alberg - d. 1831

①

form of sonata continued & created by
D. Scarlatti. ①

P. 199

Joaquín Turina born Sevilla 1882

②

Son of painter, Italian descent
studied piano, harmony followed Danseque
tradition (Miserere, Las Coplas de la Pasión.)

Went to Madrid met Falla - friendship lasted
all their lives. Studied with Traugott Niecks to
perfect technique

1905 went to Paris. Sala Cantorum offered
him solid training he knew he lacked. Wrote Poema de las
estaciones. met Alberg 3 of them Falla, Alberg Turina
made a pact. Sonata española uncertain of his direction
Suite Sevillana clearly showed it

Mysticism in Poetry

Ibn al Arabi born 1165 at Murcia, studied in Cordoba & Sevilla. Finally settled in Damascus where he died in 1240. A voluminous writer on Sufism his poetry particularly *muwashshahat* dealt with Sufi mental attitudes.

1) Nyl
P. 30/3

Sufism in Poetry

The ~~mystical~~ mysteries of existence appeared in things created to (the) onlookers

and the ~~of~~ jealous lover feels restless & sighs because of that;

he says when love has made him ill, and his being far away from the Beloved throws him into confusion:

When avoidance approached I did not know who changed it, so that the slave (man) became passionately loving and the One & Only chose him. ①

Ribera - Music in Spain
Ancient Arab

Music in the Abbasid Period

By this period music had penetrated to all the Arabian provinces & all social levels. Some of the classical writers reached far & wide, some no longer to stand alone. However the course to whose quiet results & fast need to fame & fortune triggered decadence. Various decadent schools sprang up & pupils were no longer interested in

9th & 10th cent

During Abbasid Period music was entirely rhythmic. Melodies were classified by rhythm & were specific modes which had to be followed in entirely determine the classification. At first there were modes. The rhythm was closely connected to

Hilroy

The subject matter of the words guided the aspect of the rhythm, lively for joy, slow for solemn or sorrow.

Expression in music ~~was~~ corresponded to the motions of voice just as his gestures & declamations. There were specific instructions for how to set verses to melody.

verses of-epic nature - sad melody

- love of country
experiences of lost youth
first love
death of a loved one

drinking
eating
happy reunions
feared parties

joyous melody

trees
flowers
the hunt
delightful scenes

tranquil melody

laudatory poems
exaltation of majesty
courage

generous melody

military subjects
battles

incursions into enemy country
budding the soul

valorous melody

Pute was an accompanying instrument because of its smooth & mysterious vibrations. It permitted straddles because it could be plucked with a plectrum played. Also enabled singer to easily keep the rhythm.

Musical

FARMER

Music in Pre-Islamic Times 1-6 cent.

History of
Arabic Music
Farmer
London: 1929

Like poetry, music flourished in this period
two kinds practiced *himyarī* & *hamalī*.
main instruments *mi'gaj* & *kuṣ* (large kettle drum)
(i) *kuṣ* later very common (1) known as a *mizhar* (2)
Played with the thumb.
Other instruments: harp & *murabba* (3)

(2) Wind instruments *mizmār* & *gussāba* - a vertical flute.

(3) Tabl, duff, *qadīb* metal castanets & cymbals used to keep the beat. Cymbals were often used in battle. The *ṣalālīl* were part of a dancer's costume.

(4) During Days of Ignorance music formed very important part of public & private life. Temples, shrines resounded with music, part of the banquet scene, went into battle with it & like Israelites they too had their "West Song." (4)

(5) Most primitive type of song - chant called the *shā'ir*. The *lath* was a survivor of the *shā'ir*. Both meant intelligence & knowledge. (5)

(5) A poet was regarded only as "superior" if he was found to also have a good voice. One such poet *Adī ibn al-Rabi'a*, (d. 495). Another excellent poet singer *Alqama ibn Abda* (d. 6th) he was included in the *mu'allagat*. (5)

(6) Some girls *Ḥazila* & *Afiya* belonged to the *Banū Jadhī* tribe which was utterly devoted to the

(9) (p. 25) Called the sonnet of his the Arabs Ibn Qais (d. 629) traveled with his harp in his hand & sang beautiful verses. Al-Nada ibn al-Harith, a cousin of the Prophet M learned to play the ~~new~~ ud a new type of lute & to sing the ~~same~~ artistic type of al-hija which was based on improvisation (Check Notes) and personally introduced these innovations to Mecca. (7)

Music in Poetry during Time of Islam

There was equal condemnation of music & poetry during this time but view was slightly altered if the poetry was allowed. ~~Al-hija~~ Since some verses from poetry it too was allowed. (7)

(9) (p. 29) The dhira was regarded as sinful music but certain musical instruments were lawful. Slave girls had to be returned to their owners if it was discovered that they could sing. (8)

(9) (p. 30) The huda or caravan song & the q'ita were found in the gasida were permitted. But if these were not accompanied by certain musical instruments, they were banned. Particular instruments could also be banned if it was found they were associated with unlawful devices such as drinking & illicit pleasure.

(10) (p. 32) These were the ud, sanj, rāy, barbar & rebab. The tabl, qadib, shakm & chirkāl were permitted since they were considered to be instruments of the pilgrims.

Unlawful instruments upon discovery were broken or destroyed. Despite all the operations directed against music it did survive. Like the dance in Spain, was found to preserve it. (10)

Musical

P. 34

Musical under Islam

History of Arabian Music
Farmer London 1989

Eventually the music which had accompanied poetry during pre-Islamic times became lawful. The old Pagan chants for the pilgrimages were accepted since the pilgrimages was considered to be necessary. (11)

The Song of War became lawful since it helped create war against the infidel & acted as a summons to battle by instilling courage & wrath against the enemy.

The Ritha Song which used Raga ^{rather} ~~meter~~ for its verses was also allowed. In spite of its pagan character the ~~music~~ or ~~chorus~~ was permitted.

(11)

P. 35

Wailing was forbidden but in spite of all the penalties imposed throughout the centuries it still exists in some Arabic countries. (12)

The best music of Pagan Arabia was returned & eventually found a place in the public festivals of Islam. Pagan festivals could have music provided it was lawful & the love song was no longer banned. Music finally became the handmaid to Islam.

Fresh cultural contacts through the expansion of music meant new types of songs & styles of singing.

P. 48

CLOSE of ORTHODOX Period (4 Khalifs)

(13)

At the close of this period a special ~~system~~ was applied to the ~~music~~ to make it a artistic genre. Rhythm was applied to its ~~music~~. The rhythm was independent of its ~~music~~.

Hilroy

The ghina had 3 styles
sonab - music of the rulers + some girls
shād - heavy melody
hajiy - a lighter song that stirred the heart
& excited the senses (13)

For eg of last
"fore has so enamored me
That through it, I am almost 'melting away.'
(sub footnote Aghāni II, 172)

(14)
p. 592
The hajiy style of the ghina was the first
to employ rhythm. (13)

Lahn was melody composed in certain
modal formulas called āsabi. (14) At first there
were only two modes in which to compose lahn,
bāsiq + wustā.

The Umayyads 661-750

p. 91
(15)
During Umayyad Period rhythmic + melodic
modes began to be adopted + used in poetry. 3 things
are known about poetry of this period
verses had metre
melodic mode
rhythmic mode (15)

Poetry + music began to be associated with
laural music + it was the 6th Imam who taught the
theory of musical numbers being closely connected to
music. This theory based on Pagan past.

~~Part II~~

Phara
A History
①

P. 16

literary contact of the Arabs with Spain started in the 8th cent. it was in Al Andalus that the popular verse forms the muwashshah & ghal were developed & perfected to their highest degree. Like the later poetry of the Pagan Arabs, these forms were also set to music.

Phara
Ar Music
P. 22 Vol III
②

The forms of early Pre-Islamic poetry were not set to music. The forms of ~~melod~~ used for the old poetry ~~forms~~ were the qasba, mashid & hast & g'ita. ②

③

P. 14

Phara
Form

In Al Andalus, 6 melodic modes were popular & were similar to those of the Eastern schools in Arabia. ③

The form of poetry influenced ancient Arabian music. It forms were based on two hemistichs, one rhyme & a metrical pattern.

Phara

P. 93

④

The new system of poetry in Spain also influenced musical form & was based on two hemistichs of various lengths & rhythms a melism or estribillo which was always in a very strict rhythm & rhyme.

El Mas
Tirada

The elegant form always finished with a kind of naturalness so as to appear spontaneous. ④

El Conclavero del Palacio

Spanish music developed independently of Europe & contained many Arabian & orient songs. El Conclavero del Palacio a collection of songs written in the 11th century shows

Hilroy

influence of Arabic elements. ^{gagal}
Firstly, the songs follow the form of the ~~song~~
The rhythm is mostly a 1st Haqil-Alkaro.
Other characteristics are the presence of estribillo & ~~rehearsal~~
or stanzas, binary form & a common rhyme at the
end - short refrain

P. 93

The first & last note are the same. The range
of melody is contained within one octave or 8 notes
& its tonality is minor - a predominant feature of
Arabian-oriental music.

Each ~~cancionero~~ had its own distinct character
of ~~Grandes~~ while as compared to European music which used one
theme for many different compositions. The form of
the ~~cancionero~~ was
refrain a b
verse xx a b

Characteristics of ancient Andalusian music
found in ~~cancioneros~~ are the new short motif
few notes only & its plaintiveness, while favoured instruments
were the ~~interior~~ ~~contornis~~ & tabl. ballads possibly brought
from Egypt by the gypsies.

Basis of the meter of the ~~cancioneros del~~ Palacio reflects the
some ingenious strophic system used by the Andalusian
Arabs in the ~~Munashshah~~ & ~~gajals~~. The words & music
of these forms always matched one another & were
symmetrical. This construction was especially popular with
the ~~al-Rasid~~ ~~Acants~~ & ~~musicians~~ who were ~~Arabs~~ ~~Andalusian~~
took so part of the construction of the ~~Arabic~~ ~~Andalusian~~
poets were included & were specific & detailed.
(m/a) is an excellent example of strong Arabian
influences.

FORM

Classic Arabic music & poetry grew out of ancient artistic forms, which influenced new forms.

The old system consisted of two hemistichs each pair had one rhyme & the same meter. New system had no hemistichs, The lines were short & had various rhymes & rhythms. Form of poetry had an atribilla which had to fit a strict pattern.

Primitive form

atribilla - ~~aa~~ a, a
stanga bbb a
ccc a

The poetic form was linked to the musical form.

Some early Andalusian poets -

Abu Abdi Rabih - was patronage of Alhamar I, wrote Arabic in his writing & followed classic traditions.

Abu Simon Sarr - d 953 - physician & poet, ruler court poet

Al-Ramadi - court poet to Al-Mansur intimate with Andalus, made oath of cross before taking wine - accused of heresy. wrote in classic & popular style d 1020. Introduced multiplying the crossing of rhymes at the pause in the strophe.

Poet who brought form to its highest Al-Andalus Ma-ab-Sama. Perfection by introducing greater variety into rhyme patterns.

In the Murashshah remain &

extended to 11 syllables.

A 10 syllable stanza & refrain

10 syllables - Refrain a b a b c d
Stanza c d, c d, c d, a b, a b

11 syllable refrain a b c d e - would have
varied rhythms.

fg, fg, fg, // a b c d e

each stanza would have its own individual
rhyme.

Other form - rhyme same in refrain & stanza
(stanza).

By the beginning of 11th century, a lyric system
of *zejels* & *muwashshahs* had been developed which
involved even complexity from the quatrain a, a, a, b
to fg, fg, fg, a b c d e

In the time of Almoravids who succeeded Al
Mansur attempts were made to introduce more
popular forms into Spain from the Far East.

Zejel followed perfect classic form & was accepted
into native Spanish patterns. Became very popular
early stage during time of Almoravids. *Zejel* &
muwashshah forms became models.

Ion Quzman - believed to be earliest & most
of Andalusian poets. Specialized in *zejels* when
and he could not compete with other famous poets.

Rhythm in Arabian Poetry & its Link or Influence on Spanish Music

La Musica de las Cantigas
Melodic Form Primitive Arab - Persian
a b bbaab

Ancient Pre-Arab
a a b b a a

Andalus
a b, a a a b

①
P. 22
Flowering of pre-Islamic poetry was not
accompanied by music. Songs were recitations
or chants such as the *huda* & *nasb*. ①
Ribera La Musica de las Cantigas Vol. III
La Real Academia Española Madrid 1922

②
P. 83
Spanish music developed independently of Europe ②
Cancionero del Palacio contained many Arabic characteristics.
Followed form of *zajal* (Arabic) poetry
Rhythm 1st *taqil* - Allegro
Other Arabic characteristics (poetry)
chorus & verses

③
P. 84
ternary
common rhyme at end
music follows form of the poetry ③

P. 93
④
1st & last note same
Range of melody one octave
tonality minor - predominant feature

Milroy influence

It was from concision that many musical

Each concionero had its own character
new distinct whole in Europe it was not unusual
to find one theme for 20 different compositions - *marcas*
metras *medieval*, etc. (4) Form of concionero *refrain* a b
verse x x a b

~~Metre~~ - Ancient Andalusian Music

similar to Egyptian music
plaintive in character
very short motif

~~metre~~ instruments - *guitar*
castanets
tabl baladi (drum)
invented by ^{Spanish} Moors?

metre - ingenious strophic system which made
Arabic poetry new distinct **SABIS SYSTEM** was used
in the *Concionero del Palacio*.

Arabic system strophic construction.
especially popular with *Hamm al-Rashid* in
Baghdad.

Both words & music were symmetrical
> always matched

Rhythm Accents, stresses important

Form Arab. Poetry influenced forms of ancient Arab.
poetry. Based on the old system of two
hemistichs, one rhyme & metrical patterns

new system of Poetry influenced form
no hemistichs

lines short of various lengths & rhythms
refrain or *estribillo* always in a
strict rhyme

form elegant, finished with a kind of
metaword so as to appear spontaneous.

Muwashshah



MUSIC & Muwashshah

Former
A History

It was in Al-Andalus that the popular verse forms like ~~muwashshah~~ & ~~zajal~~ were developed by the Spanish Arabs. As early as the pre-Islamic days these forms were not to music & became new popular. The old forms of melody used for poetry were the *manba*, *nasheed* & *basit* & *qita* which were set to one of the *thaqal* rhythms. (16)

On Al-Andalus, 6 ^{rhythmic} modes were used & were similar to those of the Eastern School in Arabia & it principle melodic modes according to a medieval manuscript (17) *Nasheed* exhibited both rhythmic & non-rhythmic features.

MUSIC of Ancient Arabia

& Spain

Ritona

Legg of Islam

① P. 197 the Andalusian poet Ibn Juyman which still survives reflects the excellent technique of his rhyme. His meters are accentual & not syllabic. Stanzas have all been carefully constructed so that they may be sung. Most of the poems in the collection are dramatic episodes intended to be sung by street minstrels.

A comparison of the stanza & metrical systems of Ibn Juyman with first Provençal poets shows remarkable analogies (William of Paternis - notes identical to Juyman. ①)

MUSIC & the MUWASHSHAH

② P. 190 The musical & rhythmical elements of Andalusian love poetry are so unmistakable that they can be distinguished in the poems of King Alfonso the Wise 13th cent. & later Spanish poets. ①

③ P. 191 That European poetry owes its Romance to Arabia is a justifiable claim. ①

History of Arabian Music

Lodge & Co. London/73

RHYTHM

Days of Idolatry

(1) rhythm added to melody

P. 51

first in Medina to sing music with RHYTHM. True's meter in verse independent of rhythm

close of Orphic Period

first song form to lose rhythm - ghina al mutgan
Thaqil - first rhythm

ghina al-ma'wi - another song form which used a rhythm called thaqil awwal.

Rhythmical modes were a special feature of Melody (1)

Unmeasured Period 661-750

rhythmical modes now defined.
melodic " " " "

(2)

P. 72

6 rhythmical modes

Thaqil awwal
" thari
bhal
hajj
rahhal
"

tumburi (2)

(3)

P. 73

irregularly proportioned measures (keeping a beat) (3)
different duration lengths . ' s . " etc long short, values

(4)

P. 75

(3)
P. 76

music in poetry still reflected the Pagan

ancient Pagan Arabic music however

Influence of Syria on these instruments
" " Persia " instruments

The Abbasids Abbasids 750-847 Golden Age

Spain invaded 710. By 713 most of it had fallen to invaders up to the Pyrenees. In 755 a refugee landed at Al-Andalus that who was to change the country. Abd al Rahman sole survivor of House of Umayyad P.98 who had managed to escape the sword of the Abbasids

By 756 he made a triumphal entry into Cordoba capital of Al-Andalus. proclaimed sultan. Did much for the arts & music which reached high pinnacle during his reign.

Spain's outside poets during this period who were aroused to jealousy

New - division of rhythmic modes. Division of rhythm & melody known as jaza'a. Contained Rests (now) these were very detailed & specific

Compound Modes - two ~~modes~~ ^{different} parts of 2 modes
Transposition scales

(7)

P.106

Tetrachord - kind made of the Arab contained within stretches of the hand on ud
3 tetrachords (7)

Favourite Rhythm

TRY to find:

P.11

(8)

Mazy

haraj

malakuni

lighter, rhythmic mode favourite

also in great demand (8)

ROMANTIC PERIOD

Some influences revealed in Arabian music

Some Ibrahim - first to take license with

written - suppressed notes introduced Persian mode &

altered passages

" old modes (9)

Kharasani scale

Rhythm cont

(10) New ideas - new modes because of the new scale
 tumbar al-kharasami
 rhythmic modes expanded from 9 & 10 notes
 meter expanded
 rhythm became more important than melody (10)

P. 177
 150
 151
 P. 150

(11) Types of Vocal Music
 qita
 qasā'id
 mauba (11)

During the Decline music & dance reached a high degree of excellence.

The Fall of the Abbasids 945 - 1258 MUWASHSHAH

(12)
 P. 187

new khakhs carried on with music
 showed great passion for literature

In Al Andalus music & poetry belonged to the people.
 Unlike the East where it belonged to certain class. (12)

(13)
 P. 189

1130 a new power arose the Muwahhids. These were Berber who favored culture. During their reign the some of the greatest names of Arabian culture became famous.
 Al-Farabi
 Al-Andalusi
 Ibn Sab'in (13)

1230 - Muwahhids driven back to Africa

Music under various Sultans of this music & arts flourished. Patrons included Al-Aziz & Musa ibn Marmar.
 New - from Spain verses of the Muwahh

Hilary

popular & used in music.

(14)
p. 198

Some of the melodies had rhythm called dastanet, some did not. Rhythmic modes were used. (14)

p. 199

Arabic rhythmic modes were very similar to

(15)

Songs not set to rhythmic mode called rawisin. The *ghazal* (love song) was one of these. (15)

I include

Zajal news & Form of Strophe

Strophe
in
Music

strong Oriental influences had strong Oriental
in strophe form gave a polished finish to the composition

Zajal - an Ancient Andalusian form of song which alternated between soloist who sang the couplets or stanza & chorus - dancers or guitarist who did the refrains or estribillo.

Patterns of dance & their rhythms alternated with the refrains which remained the same, followed poetry. Andalusian for poetry greatly influenced zajal - its form was based on 2 hemistichs

are rhyme form - stanza & refrain
& various meters in the stanza - lines were short always 4 lengths of rhymes & rhythms varied refrain 2

Music followed the poetic form & dance

The Ballade form in European music grew out of the zajal form

MUSIC

Muhammad Shah News

Historia Arabie. Mediceo a sec. in Hispania. Ribera Madrid 1924

The literary contact of Arabs with Spain started in 8th cent. notable in music where final clauses of songs began to be metrically adorned with Arabic mono-rhyme. Arabic influence was also being expounded through music. (1)

The ingenious strophic system of Hispano-Arabs made Andalusi Poetry very interesting. distinct compositions based on the strophic ballad, elegant & natural. style offered a certain spontaneity. Basis of the style was its METER. (2)

System of this meter can be found in El Cancionero del Palacio especially exciting set from XV & XVI siglos. Contains many arabic poems with music of the time. They contain exactly same strophic system of rhymes as those found in poetry of Andalusi Arab. # 4 reflects strong Arabian/Oriental influence. It appears to have been popular in the Court was brought to Baghdad during time of Hakim Ar-Razi. (3)

One single fact stands out. Both music & words were symmetrically matched. Verses with same rhyme endings were matched to a particular musical phrase - El Mayo trunco. Heel estribillo. This matching of music & word endings is not a coincidence. (4)

RIBERA

Ribera
 P. 119, 125, 126, 128, 129, 130, 133, 134, 137, 139, 141

Early Muraqshah News - Origin & early Establishment

① P. 119 The Arabian-Andalusian poets were not mere imitators of Oriental or other poets but transformed it. Proof of this was the invention of the lyric patterns the gajal & muraqshah which were peculiar to Al-Andalus.

Oriental Music refinement palace

Evolution of Oriental (music) in the Iberian Peninsula ^{was slow} reached Spain through the Palace artists & reflected all the refinements of palace life. In the process of assimilation it was restored to a former simplicity thus bringing it from palace to populace. This moulded & preserved its form & prevented decadence from destroying it. Ziryak one of first to bring classic music of Arabia to Spain during time of Abd ul Rahman II. ①

Poetry

② P. 120

Blind poet of Corda Muhammad bin Mufala began to sing romances which reflected national characteristics. Used the Romance language current at that time among Andalusians. Very little known about him yet he was to make a frank contribution to later literature of both Arabic & European peoples. His "romances" poetry was considered vulgar since it was classified as Romance literature & was beneath the classic Arab forms. ②

③ P. 121

Reason for development of muraqshah & gajal Arabic verses could only be effective on a people who understood them - hence Muhammad's use of Romance

Hilary

Muhammad's poetry was so popular because Romance language in which it was written metrical system was based on the romance

Q. 125

familiar to the populace & which they could sing. (4)

Music

Classic Arab music & poetry had both grown out of ancient artistic forms. ~~These~~ naturally influenced the new

Poetry

Forms immediately & especially their later development. The new system differed from the classic Arabic form in that ^{the} Arab form

old Arab form

each were consisted of two hemistichs, every pair had the same rhyme & all the verses had the same metrical pattern. (4)

new form

The new system had no hemistichs but short lines of various lengths that rhymed & had various rhythms. However the estribillo fit a strict pattern. The estribillo was the foundation & essence of the system. (4)

It was said that Al-Mansur's metrical form was not perfect & that he did not use various interlacings of rhymes which did appear in later muwashshah & gajals.

Poetry
early form of
Muwashshah.

The primitive form was simple, a pair of lines for the estribillo a, a and a quatrain for the stanza bbb a, ccc a, etc. (4)

(5)

Q. 126

Ibn Sidan in his Al-Mukhasis interprets the word muwashshah as a "necklace of varicoloured pearls". (3)

of Al-Mansur

Another court poet to make use of the new early poetic form was of the muwashshah was Al-Ramadi. ^{intimate} terms with the Xns of Cordoba. He was accused of heterodoxy since before drinking he made sign of Cross as cup popular among muslims & magicians he wrote in the new style. (D. 1022) (6)

He introduced certain novelties into the ^{early} muwashshah

Alman

Early Ma News

popular form begun by Ma'adim by multiple the crossing of rhymes (at the pauses ~~is essential~~ ^{is essential} ~~in the strophe~~ ^{in the strophe} (No single poem seems to have numbered) of either of those parts for example purposes.)

The poet who is said to have brought the Andalusian ^{the} ~~the~~ ^{poetry} ~~poetry~~ system to its greatest perfection. Ubad al-Ban Ma-As-Sama. His perfection consisted of connecting the best habits of the Arabian poets who were using the muwashshah form & by introducing greater variety into the existing rhyme schemes. Forms may be found in works of Ibn Shalir. (2)

req. of elegance

Some of these forms were muwashshahs with ~~more~~ ^{more} stanzas that extended to 10 & 11 syllables. That is to say a long poem with varied rhythms & a stanza that ~~was~~ ^{had} subdivided into a ternary element & independent rhymes in each stanza as well as a part which contained rhymes which were the same throughout strophe & asribilla. This ~~poetry~~ ^{form} was held in high esteem because of the elegant & artistic combinations Ma-As-Sama had introduced. (2) Thus by the beginning of the 11th cent. the lyric system for the muwashshah & gazal had been developed which involved ~~every~~ ^{every} ~~variety~~ ^{variety} of rhyme scheme from the simple quatrain to the more complex patterns. (2)

8 P. 129

As the muwashshah form continued to be its popularity increased. Its value increased during the period when national & regional on the increase & was the chosen medium in

Hilroy

During the time of the Almohades

Shore in its greatest splendor. A famous muwashshah competition was held at which Abu Jelan Ahmed bin Harassia was proclaimed to be the winner & most excellent poet in all of Spain. Al-Hadrami became known

9
P.130

for his subtlety and poetic skill & composed many notable zajals. The zajals & muwashshah of the physician Abu Rabea was considered to be so perfect that they were used as a reference & model for other authors. By this model of the 10th century there were 2 variants of muwashshah, ^{pro popular circle & circles, my. this structure - this structure - a requirement for patients}

During the Almoravid Period on poet's work stood out & because his work remained in its entirety he was believed to be the earliest & most famous of muwashshah writers. Ibn Juzjani, secretary to King Al-Mutamir of Badajoz began early to devote himself to making verses in the classic form of using the collections of the grammarians. His poetry ~~was~~ ^{was} considered by the common people to be inspired & lacking in "orajoso" & not spontaneous. Since he could also not compete with Ibn Khafaja de Almeria a poet of great inspiration, profundity & imagination, Ibn Juzjani determined to excel on the level in Andalusian vulgate & in this class to achieve undisputed leadership.

10
P.131

Following the model of the poet Akhtal bin Namarah Ibn Juzjani ^{reason to mold interest} a poetic form that could be sung by many people & ~~was~~ ^{was} to incorporate a language that was intelligible to all. He therefore favored used the language of the day but refined & corrected it. Effort he realized that the interest of the public was necessary so he chose subjects such as piquant scenes, gay & smiling akin to those of the street musicians. Thusly he maintained an old form & structure but veiled them with a new form which made the poems appear to have ~~more~~ ^{more} & effortless.

Change to Mu by Juzjani

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Like Ibn Juzjani's poems did express sweetness, elegance

Alfonso Ma'nús

P. 132
 (11) a beauty they were also saturated with the vice of shamelessness of the tavern & contained indecencies of language belonging to the worst quarter of Cordoba. One must understand that if so much rudeness & coarseness appeared in his regards it is only because the common Andalusian songs were far far from his purifying efforts.

The Quzman's metrical schemes were exquisite, marvelously complex & without precedent. His poems were constructed on a refrain or little stanza that was thematic & consisted of 6 stanzas that had 4 to 12 verses (11)

Here is an example of a zagal by ^{the poet} ~~the poet~~ ^{Abu'l-Hasan bin Salam} ~~Abu'l-Hasan bin Salam~~.
 Friend of Ibn Quzman. ^{which describes the Malaga}
 The ~~end~~ scheme ^{is the same as Quzman's} follows
 a b c c c a b d d d a b

Quzman's metrical system

Braquel Raya } refrain 2 lines
 Ajala olan atasa

P. 133
 (12)
 Ama tarak malqa
 Milla-schab almalqa
 Bir-rud ad machla
 Sara raya
 Min safir ma-s^hhab etc. (12)
 1st stanza 5 lines

P. 135
 (13) Although these songs spread to all corners of Spain in Granada especially during a time when other kingdoms still alone & remained the independent of Islamism in Spain. (13) Even the learned examinations through writing in the Hilary The musical shal & zagal evolved a new culture

into a form called *zejeli* which used classic meters, song form & the substitute for language. (Found by Ibn Khaldun in 14th cent. when he visited Granada) (13)

Music
the
Mu

There is absolutely no doubt that the *muwashshah* & *zejal* were sung. The question is, to which music, indigenous Spanish music or modified Arabian/Oriental music which had been brought to Spain in the 9th cent. by *Ziryab*.

(14)
p. 136

At the beginning of the 11th cent. when the new poetry began to develop the Arabian/Oriental musical influences had already reached Al-Andalus in the form of melodic songs, that is songs for solo voice. The new form which evolved was choral with the refrain portion sung by the chorus. The new disposition of melodic phrases modified the structure of the songs in order to more easily accompany the alternations between soloist & chorus. (14)

p. 137
(15)

Various composers have been said to have been the originators of the *Muwashshah* Song but the most prolific & renowned song writer seems to have been Ibn Bajja. His inspiration was largely drawn from old Spanish melodies (15)

contribution
of
before the coming

The *zejal* was a Spanish invention & was accepted & imitated by the Arab poets who came to Spain. The *Andalusian* poetic form had already penetrated into Persia, the Orient & India. The 4-line stanzas were known as *muqammat*. (16) The charm of the song form lay in the music which accompanied the words since the speech would not have been understood by the foreign countries. Tunisia in 909 was already a tributary for Spanish cultural life to a former Sevilian *Abdul Aziz bin*

Ribera

P. 140 (16) who Satt who was living there & had set to Tunisian words to music. Today they are called the Songs of Granada. (16)

(17) P. 141 CLOSING Influence of the Murashshah & Zajal exerted a great influence. 14th century this type of Spanish music went to N. Africa. It may be concluded that many poets & musicians flourished in Al-Andalus some of whom reached great fame through the magnanimity of their inspiration. Thus a lyric ~~style~~ type of poetry developed that was genuinely Spanish because of the invention of its own types of songs the murashshah & zajal.

During the Middle Ages these spread to many ~~the~~ Arabic countries to N. Africa & to Asia as far as India. & have lasted until present day. It is of importance to note that whenever the literary forms of the murashshah & zajal have gone, so has the music to which they were sung. (17)

Music was harnessed to the metrical forms of Mus^c the murashshah & zajal since it was the music which had ^{been} ~~been~~ ^{accommodated} to fit the words. The music followed ^{the} ~~the~~ ^{metric} system invented by Mozardom of Calera in 10th cent. Continued until 17th cent. still exists in somewhat weakened form.

P. 152 & 153 The peculiar old strophes forms do survive in a particular existing set of Spanish song books called El Canon Palacio & in the ancient Portuguese song books (18) & 19 (1817, 1848 & 1850)

Ribera

El Cononorio

contains many lyric compositions in the gajal form
many strophic poems in archaic language, some have only
one stanza left but follow the form of Ibn Juzman.
(egs # 12, 13, 17, 18, 121, 220, 370, 407, 409 etc.)
Most probably collection is not available, as to music.

Two poems to show form:

85 Quiéreme vos habia de llevar
Ojalá
Ay Fatima, Fatima,

①
162

Who would you take with you
Would to God!
Ah! Fatima, Fatima.

164 Harada morca acunida
sus amores dan pena a mi vida.

That pretty Moorish maiden
strikes pain into my heart with her love

①

② The Evolution of # 14
P. 167

In the Alamun al Rashid version, the 3 girls
are his slaves but he does not name them or describe
them. He expresses his love & marriage, the sovereignty
love to which monarchs bow. Al-Mustain of Córdoba
bravely expressing this obedience of Kings & their
mardens, as lovely but does not name them.
names them & two versions appear in the
the version. Final form Parada Portugal at
Hilroy Manuel Song has lived for more than 1000

Barbados, brought to Spain & found in Portugal.
Contains the 3 part element & the common rhyme,
the *zajal* of the Arabs.

The music holds the secret of the poetic form

Characteristics - range one octave (Al-Musuli compositions)
A - characteristic of Oriental music

R (3)
168

(all phrase cadences are on V of the minor key (mi) Phrase characteristic of Andalusian music influence of Arabic music.

final cadence on the V also found in *plangias*, *soleares*, *mozas*, *seguidillas* (3)

245 - shows coarse words
common strophic pattern

R. 170

(4)

162 - clear rhythm
lots of ~~gloss~~ plucking like lute
modulation into D-

193 - gloss 3 (4)

169 - similar to # 14
no leaps - melody flows stepwise
Full of melancholy, loneliness, bitterness
Theme used for many medieval Spanish songs
& the very sad *soleares* (6)

159

Poetic plan
melodic

a a b b b a - Arab zayal
a b a a a b

4- Plan of Poem

X a a
b c b c c
a a

(5)
P. 141

music a b c a c a c a b c (5)
melodic but not a classic structure.

Scheme of Consonance 85%

a b X X a b
refrain made up of stanza composed of 2 ideas
2 phrases X which is repeated
one refrain a b

The refrain always indicates the theme, the meter & the rhyme, which the stanzas adopt.

The ^{musical} scheme for the stanza can be done in 2 ways.

Spanish

(1) take 1st line of refrain & repeat 3 x
Spanish quatrain then add 2nd phrase (b)
14

Arabic
Persian

2. take the 2nd line of the refrain
repeat b b then add 1st line
a b b a b - Persian quatrain

(6)
P. 142

1. is a little more monotonous but
the populace to know when to participate

Hilary

The 2 basic phrases were as a rule set in upper & lower range of the octave (total compass of song). Chorus song lower part.

Most of the songs are unornamented single note per syllable. Music was grave or gay, rhythms purely or passively. Rhythms fit the words.

(7)
p. 144

lots of songs just for ladies, some dialogues some moderate tenor songs. (7)

Songs reveal well developed major & minor scales rapid unprepared modulations altered tones.

Centigas

Three centuries earlier there existed in Spain music with exactly same qualities of that just discussed in the 16th cent, the Centigas del Rey Sabio.

Cantigas de Santa Maria

① P. 189 Archaic type of songs out of which the Canções were derived. Arab melodies preserved within them. Arabic music contained tempo & character, vocal instrumental, gloss & shades of expression.

② P. 190 Cantigas lyric system of Andalusian Arabs. Most are in the ^{capitan} zagal form of And. Arabs created toward end of 9th, beg. of 10th cent. A little strophe thematic in character heads each cantiga. This is the 'refrain' - & is to be sung by the chorus. ① The estribillo is followed by a strophe of 3 mono rhymed lines. A 4th line with a common rhyme for the soloist follows.

Points to consider

- the rhyme is absolutely essential to the verse
 - where there is no rhyme, indicated line is not full possibly a 'corruco'.
- ③ P. 191
- the estribillo is never divided
 - stanzas are only divided at the rhymes.

Music was written first

(a) use of lyric strophe - since complex than narrative or epic form

(b) choral form - theme is continuously interrupted by chorus

Peculiarity - While subject & poetic form are always homogeneous, poetry & music are a FORM

P. 192

Musical phrases for both Cantigas & Canções they follow zagal for ab xx ab. a has Arabic Persian pattern with ^{Arabic} the Andalusian Arabic.

P. 192

Since 54 of the cantigas are of primitive Arabic Persian type & 116 of later date shows us that the Arabic Persian form was introduced to Spain by the early Andalusian Arab poets. (H)

Rhythm

The musical structure bet. Cancionero + Cantigas is identical

One note per beat
or Beat is subdivided (2 notes or more)

5 main rhythms of Arab Songs

10ccantas for the lute (149)
3/4 or 4/4 $\text{p} \cdot \text{y} \mid \text{p} \cdot \text{y} \mid \text{p} \cdot \text{y} \parallel$ = $\text{p} \cdot \mid \text{p} \cdot \mid \text{p} \cdot \mid \text{p} \cdot$

(83) Rameel $\text{p} \mid \text{p} \cdot \text{y} \mid \text{p} \cdot \text{y} \mid \text{p} \cdot \text{y} \parallel$ = $\text{p} \cdot \text{p}$ or $\text{p} \cdot \text{p}$

Danceable
(2/4) 1st tabal (means serious) $\text{p} \cdot \text{p} \mid \text{p} \cdot \text{y} \mid \text{p} \cdot \text{p} \mid \text{p} \cdot \text{y} \mid \text{p} \cdot \text{p} \mid \text{p} \cdot \text{y}$ Suave & Tardado (12 cantigas)
(22) 2nd tabal $\text{p} \cdot \text{p} \mid \text{p} \cdot \text{y} \mid \text{p} \cdot \text{p} \mid \text{p} \cdot \text{y} \mid \text{p} \cdot \text{p} \mid \text{p} \cdot \text{y}$ very popular with Arabs - many Cancionero used for cante jinto in this rhythm

Maldhur (9 only) $\text{p} \cdot \text{p} \cdot \text{p} \mid \text{p} \cdot \text{y} \mid \text{p} \cdot \text{p} \cdot \text{p} \mid \text{p} \cdot \text{y}$ (6) used in the low taverns

Ribera - Cantigas

P. 203 Oriental Harmonic System - Influence on the Cantigas

The European Theorists claimed that first traces of harmony began in the 9th cent. with the medieval writers & remained in a rudimentary state until the 14th century. Up until 16th cent only consonant chords were used except for odd dissonance from a prolonged chord. Connections between the different chords were not understood. Rameau was credited with the formation of the tone major & minor chords which he used as a treatise on harmony publ. in 1722. The treatise became the starting point for harmonic study. ①

The Concursos written in 14th cent. had a completely & clearly defined harmonic system with both + & - modes clearly defined consonant & dissonant chords, & a bold modulation (supposed to have been discovered in Europe in the 18th cent). Cantigas possessed same. ②

P. 206 While Rameau was said to be the first man in Europe to observe the pervasiveness of 8^{va} 5^{ta} & 3rd it must be noted that the Arabs had constructed the ud & other stringed instruments & had orchestras of up to 100 instruments. It is highly likely that the phenomenon of sympathetic vibration could have passed unnoticed by these skilled musicians. ③

Tonality in the Cantigas is clearly defined since 80% of opening notes on I III or V as do the cadential ones. usually by last note. of opening notes str. fall

Evidence - Alternation of Phrases - but I governed by rules (the up to scheme of alternate phrases?) An songs of the a a a phrases and on I or V, b on IV or b. Modulation - very short usually to IV or V. ④

P. 208 Hilroy's G. 215

Forms of the Cantigas

P. 217
Early Arab poetic form

followed form of the Persian dubait
a b a a b a

its enrichment of Andalusian Arab poets (6)

In Al-Andalus 9th cent - new metric form
created a a b. Some cantigas in this form.
used bet. 9-13th cent.

(7)
P. 221

Persian-Spanish form c c a b composed in Spain. (7)

Influence on European music - Persian quatrains still used
a a b a.

P. 226

(8)

Influences on Europe - Troubadours made use of Spanish music. Their earliest strophic form (consist of positions) followed that of "Mocadem" of Calva, (10th cent Andalusian poet) (8)

4 songs

influence of Al-Farabi - elegant part of Andalusian-Arabic metrical system. No 1 modelled after the Andalusian qumilla a a a b, e e e b, Al monorhymed verses, 3rd the common rhyme. Dirai vos sonos doptansa.

Rhythms of his songs I, II, III, IV - named
I, II, III, IV - named
I, II, III, IV - named
I, II, III, IV - named

contain some themes, alternations of harmony
modulations as do Cantigas. (9)

Flamenco & Andalusian Folk Poetry

Flamenco was thought to have originated in Spain around the beginning of the 15th century when the Catholic monarchs decided to rid the country of all the minority groups. Expulsion was enforced by the Inquisition. As a result, these persecuted people, the Arabs, Jews & Gypsies found themselves alienated even though their individual cultures had very little in common. A 4th 10th dissenters added a 4th element to the blend.

Originating at a most primitive level & rooted in an atmosphere of underground caves from the ~~st~~ elements of the ~~st~~ outcast societies, Flamenco was to evolve into a highly, sophisticated musical form.

The main form of Flamenco in the 15th cent. was cante jondo or deep song. Cante jondo was the result of the Arabian contribution to the ^{new} musical form which had begun to evolve. The Andalusian ^{Arabic} poetic influence may be seen in some of the verses of the cante jondo. Here is an example ^{of a ballad from the 16th century} from the ^{Platería}, a form of Flamenco which is sung, danced & played. The ^{Platería} was originally a lament which was sung only on the occasion ^{of the} ^{graveyard} ^{or} ^{the} ^{grave site}.

Detras del canto
Moraba mi madre
no Moraba agüita
que Moraba sangre

Behind the funeral part
sobbed my mother
she didn't weep tears
she wept blood.

Closing Remarks

As we conclude this session, I want to express my sincere appreciation for your participation and the insights you have shared. Your contributions have been invaluable in helping us explore these topics in depth. We hope that the information presented here will be useful to you in your ongoing work and studies. Thank you for your time and attention.

We look forward to continuing our collaboration and to future sessions where we can further our understanding of these subjects. Please do not hesitate to reach out if you have any questions or need further resources. Your feedback is always welcome and helps us improve our programs.

Thank you once again for your active involvement. We are confident that the skills and knowledge you have gained today will serve you well in the future. We wish you all the best in your endeavors and hope to see you again soon. Your commitment to learning and growth is truly inspiring.

With warm regards,
[Name]
[Title]

Legacy of Islam
Oxford U Press
1931

Thomas Walter Arnold
London

MUWASH SHAH

Legacy of Islam (Continued)

Cambridge de Santa Maria - a collection of 40 medieval poems with musical notation. Written in Galician Galgo & N. Hispano dialects. These were 13th cent court poetry of the time, especially composed for singing. Predominant style in collection was of Arabic origin.

P. 35

①

Poetic stanzas in FORM of MUWASH SHAH & ZAJAL.
1st used Ibn Quzman.

These 2 forms of poetry later developed into the VILLANCOS used for all kinds of Xth poetry & Xmas carols. ①

Literature M.H.R. Gibb
From Legacy of Islam

Evolution of Muwashshah

②
P. 166

For mystics the short lyric poem which took the place of the ode became the perfect form in which the poet was able to express rhapsody, the self & portrayals of exalted & spiritual love. At heart an allegory of the soul's increasing devotion to the Beloved. Bold & sensuous, the earthly image of love dominated the mystical poetry of Arabs & Persians. The short love-lyric form of poetry was to eventually play an enormous part of in European literature. ②

The most noteworthy feature of the short lyric poetry was the emergence of a platonic idealism & some of platonic love. Combined with social & cultured the short lyric poem made a distinctive form. ②

Hilary

Poetry in Spain

P. 187
In Spain poetry developed as a result of cultural unity. It was also influenced because of the assimilation of Spanish & Arabic elements & stimulus of their combined, constant struggle against the Xth. In Spain the ideal of platonic love found acceptance. ③

The Andalusian Love Poetry was natural & spontaneous. It was the polished work of poets & poetesses & in this aristocratic atmosphere, a new poetic technique emerged.

P. 188
④ Alongside the epigram & monorhyme (verses or lines of equal length & rhyme) the Andalusian Love poetry began to show a preference for new stanza forms. These consisted of ~~elaborate~~ ^{complex} metrical systems schemes & ~~simple~~ ^{elaborate} internal rhythms. Meters were more syllabic. This form was but a step from troubadour poetry. Many of the early troubadours did speak Arabic & the Arabs of Andalusian understood the Romance language so a big question has been "who did the transmitting?" ④

P. 189
⑤ The Spanish Contribution to Andalusian Love Poetry was the strophic measure. In return there were refinements of technique by the Arabs according to their laws of meter & rhyme upon the strophic measure. In its literary form the strophic measure was known as the MUWASHSHAH. ⑤

The laws & techniques were reproduced in the popular bilingual ballad known as the ZAJAL. Interaction between strophic & Arabic laws & techniques of meter & rhyme were not confined only to these 2 forms of poetry. They can also be found in romance poetry. ⑤
A collection of 150 pieces of literature written by the

The Love Poetry of Andalusia

Introduction:

Andalusian Love Poetry was a particular genre that evolved during the Umayyad & Abassid Periods from the classical ARABIC lyric poetry. The genre was the result of an elegance in poetry that had been reached & perfected to its highest degree in Al-Andalus by the Arabian poets who had come to Spain. ~~in the 8th century.~~

The two important literary forms which evolved from the genre were the muwashshah and zajal. The Arabian-Andalusian poets, through their genius, were able to exceedingly refine the new forms, so that they charmed both the masses and the elite simply because they were easy to learn & easy to understand.

The principle charm of the new poetry was its melody, its combination of words, its alternate rhyme scheme and its striking estribillo or refrain.

The influence of the muwashshah and zajal was enormous. Songs later composed in Europe by King Guillaume IX of Poitiers, proved to be very similar in stanza, rhyme scheme & rhythm, to the muwashshah. The form of the zajal was to become the basis of the form for the European Ballade.

While these & other facts have been substantiated the affinity between Arabian - Andalusian & Old Provençal poetry is still an elusive subject, since the study of both poetry and music is so very dependent on familiarity of all aspects of both cultures and the jinn.

The development of the ingenious Andalusian
Arabian strophic systems led to a very distinct
style and exerted a strong influence over Ancient
Andalusian musical form which, in later centuries
was to lead to the revival of interest in the
national music of Spain.

The strophic systems used by the Arabs
has been found in a particularly exciting set of
Spanish songs written in the 15th & 16th centuries
called El Cancionero del Palacio.

Some of the Arabian influences found in
the songs include the Arabian rhythm, the 1st thaqil
which was one of 7 codified by Al-Farabi & brought
to Spain, the symmetrical balance between the words
and music, something which Harun al Rashid was
fond of and the shortened rhyme or tasqir,
a contribution by one of the early Muwashshat
poets, Ubāda Ma'ās Samā.

I'm closing I'd like to tell you a little
 about one Cancionero which ^{reflects} shows many Arabian
 poetic & musical influences ^{and} demonstrates the cross currents
 of both Arabian & Spanish poetry and music. And then ^{put} ^{it} ^{for} ^{you}
 try to sing it for you

EXPLANATION of the POEM Cancionero # 17

Tres Morillas - 3 young women

The ^{original} poem was based on an episode that took place ~~at~~ the palace of Harun-al Rashid between the Caliph and 3 Palace girls. The Caliph created an unrepeatable incidents and as a result of his behaviour, ~~composed~~ the original poem. was composed.

The melody to which the original poem was set had been brought from the Orient to Baghdad during the time of Harun al-Rashid & is considered to be over 1,000 years old. It travelled to Al-Andalus and eventually ended up in a little town in Portugal called Panacia.

In the 15th century this melody and the poetic idea became one of the 418 songs in the collection El Cancionero del Palacio. The Spanish version talks about 3 ^{Palace} girls going out to get some shoes and returning greatly dismayed & with pale cheeks.

Symbolism - the ^{original} poem has been interpreted as one of mystical love.

Axa - representing Asha - Muhammed's wife

Fatima refers to Venus, a Pagan woman

and Mariam - " to the Virgin Mary.

Although the 3 women were his slaves, the Caliph was wise enough to recognize the sovereignty of the kind of love, each lady represented, to which even monarchs bow.



ARABIAN INFLUENCES - Poetic

1. Poem itself - content
2. Melody - from the Orient
3. Symmetry between words & ^{music} important at court of Harun al-Rashid (loved it)
4. the taswir - shortened refrain

ARABIAN Melodic Musical Influences

1. 1st thaqil rhythm . P Y . P P
2. meter . 1 . 1 . 1 . 1 to each phrase
3. begins & ends on same note
4. Range - within an octave (8 notes)
5. Movement - by step with an occasional leap
6. Overall sound - minor predominant characteristic of Oriental music

ANCIENT ANDALUCIAN Poetic Influences

1. Spanish strophic system
a a bbb a (a)
2. one rhyme for the stanzas "as"
3. common refrain

ANCIENT Andalusian Musical Influences

1. very short motif
2. plaintive character
3. same music for both the strophes & refrain has its own melody
4. Refrain begins on same note that ends last phrase.

The Love Poetry of Andalucia

Introduction:

Andalusian Love Poetry was a particular genre that evolved during the Umayyad & Abbasid Periods from the classical ARABIC lyric poetry. The genre was the result of an elegance in poetry that had been reached & perfected to its highest degree in Al-Andalus by the Arabian poets who had come to Spain. ~~in the 9th century.~~

The two important literary forms which evolved from the genre were the muwashshah and zajal. The Arabian-Andalusian poets, through their genius, were able to exceedingly refine the new forms, so that they charmed both the masses and the elite simply because they were easy to learn & easy to understand.

The principle charm of the new poetry was its melody, its combination of words, its alternate rhyme scheme and its striking estribillo or refrain.

The influence of the muwashshah and zajal was enormous. Songs later composed in Europe by King Guillaume IX of Poitiers, proved to be very similar in stanza, rhyme scheme & rhythm, to the muwashshah. The form of the zajal was to become the basis of the form for the European Ballade.

While these & other facts have been substantiated the affinity between Arabian-Andalusian & Old Provençal poetry is still an elusive subject, since the study of both poetry and music is so very dependent on familiarity of all aspects of both cultures and the genm.

The development of the ingenious Andalusian
Arabian strophic systems led to a very distinct
style and exerted a strong influence over Ancient
Andalusian musical form which, in later centuries
was to lead to the revival of interest in the
national music of Spain.

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