

CONTENTS

- Egyptian Music E.W. Lane
- A History of the Arab Peoples Albert Hourani
- Literature Mounah A Kouri
- Philosophy & History Dr. Majid Fakihy
- Architecture & Literature Oleg Grabar
- Historia de la Musica Arabe
Medieval y su influencia
en la Espanola
trans by the author Julian Ribera
- Results of Arabs in Spain?
- Arabic Music Legacy of Islam Farmer
Mysticism P. 211
Sufism
- A History of Arabian Music Farmer
- Music in Ancient Arabia & Spain Ribera
Orientalism
- Music of Spain Gilbert Chase
- Cante jondo Term Paper Solis
- Mysticism of Mompou Solis
- Life of Isaac Albeniz Solis
Life of Manuel de Falla Solis

Define Oriental - Egypt, Mesopotamia
use for East instead of Oriental
Tunisia -

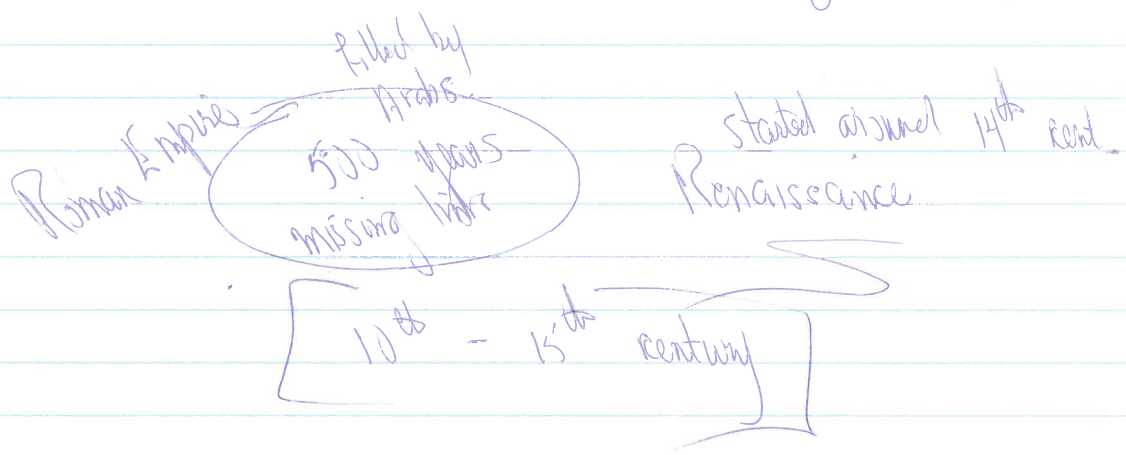
emphasis on going to Morocco - old music of Spain
in Morocco, with traditional instruments
validation for on-site to listen to this music.
centers for dance, music etc.

not available in Can. or U.S.
old Berber inf. on Sp. music & vice versa
(Arabic inf.)

75% - 80% elements

one month -

leave in Intro d - trying to find
for lecture not confirming anything.



Vicki Bennett
half page summary of lecture
Professor A. Oberd
(co-ordinator of Arabic Studies)

Confessions

Quejas o la Maja y el Ruemor

The beautiful lady loves the captain of the guard in place of Paquino, the matador.

In typical 19th century romanticism, she tells the matador of the ecstasy of love she has tasted of in the arms of the captain of the guard.

But, Paquino, the matador, finds out about the secret tryst & sets off to kill _____ in a jealous rage.

El Talele

In Spain, the custom is to fashion a man of straw - (like a scarecrow) when love has flown or one has become bored with a tiresome lover.

Depending upon the circumstances, the effigy is tossed up into the air by the friends of the lady, until nothing remains except a few bits of straw. It is felt that when the effigy is no more, so is the love the lady once had for the lover.

Ernesto Halffter - born in Madrid 1905
Jan 16.

1921 - became acquainted with Falla
Falla, after hearing his works encouraged
him to study composition & he did - with
Falla.

By 1923 - Halffter was named musical
director of the Rotas de Cámara. In 1924
Maurer & pupil continued their friendship until
Falla's death in 1946.

CANTOS de España

some of the same pieces appear in Suite
Española. It is a big work, the desigualdad
and the worth of each one.

Preludio - also known as Asturias - not justified
really because the spirit is ^{clearly} ~~in~~ Andalusian.
Its ^{gracious} ~~one~~ great enchantment ~~in contrast~~ with
in the central part in contrast to the
rapid & deliberate percussive repetition of the
notes.

Central part is a copla - develops itself
with beauty & with insistence. The piano evokes
the typical manner of the guitar

Ornaments of Bayo de Palma

^{hints of} ~~disruptive~~ Cuban & do not offer any particular comments. Their style is friendly, earthy, sensual, melodic, clean & not complex. The metre of Albergo in these little pieces is not very ambitious.

Cordoba announces to us the importance of the serenissimo of the great & final step. The intense decorous action has a recognizable taste - decorous musical reestabdo. The dance that follows is magister.

Cordoba suggests the romance of a world tragic & dynamic. It is an Andalusian dance as old as the city that inspired it. ~~A piece~~

Seguillo brilliant, sublime dynamic, colorful & picturesque. The variety of its rhythm the gracious contagioso (contagiousness) the accents of the modulations justify a grand ending to the

La Andalucía. without doubt most popular
of the 4 regions. there we think on
the strumming of the guitar, songs &
dances of the South of Spain, percussions,
strong ~~and~~ rhythms, accented accents and
all that we sosten of a strong romanticism
that is imposed until the end, where there
~~comes a reminiscence~~ ^{remains} of a memory of a
poetic ~~country side~~ passage, some one of the
~~typical~~ points of typical expression of the Spanish
~~repertorio~~ repertorio.

La Vida Buena -

- points of particularity
- rhythmic recortado
- pungente
- melioso
- accented accentuation of each phrase
- fragments of great brilliance &
intensity

Las Jardines de Los Mochos & Betica
~~are~~ without doubt comes the sword (la espada)
to the garden & sueño with the señal.
solitary, abrupt, momentary & grandiose. Most ~~often~~
while in Mochos remains the spirit & the

disputes with the perfumes of the flora
of the negritos humildes & the
ornamentals of the suntidos & the
birds - here inhabits se encuadrado Technik
& with consonances with the truth of
of their ansias

from the unangues already revolution
with the esda, he plays with scales, char
notes that choke & cross between or force
dissonances with volumes of expression.

The solo (strong) is of comparable
explicitly - the trama to the extension.

The piano already is not a solo
instrument, it is a vehicle of deep clear
feeling, passion, at times, xylophonic, and
elento has medidas of the keyboard

Danza del Miedo - describes vividly the winter spirit & forces that atmosphéris Candelas.

Recreo del Perceador

Candelas tries to exercise the spirit with ~~various~~ sortilejos magicisms. Of readers to say the better ends happily.

FURTHER NOTES on Cuatro
Piezas

Aragonesa -

~~abstract images, general sentiments of the season, the countryside, ambiente~~

our feelings are immersed from the first bar to the last in the amplified chords the ballance & the originality of the planteamiento.

the rest of the collection - from beginning to end theme of the jota. It could be said that the first impression no abunda but later in the work comes a great feeling of melancholy.

La Cubana sensual, voluptuous, sweetly languid are peculiar to the Cubana. It appears that it all wanted to extend the Spanish concept

revert to Dominican.

Also we do ~~not~~ find in the po
of stalla that trends - that will
of tender ~~and~~ walking the years -
the arabesque. The rhythms $\frac{3}{4}$ & $\frac{6}{8}$ pl
with epicurean sumo.

The quajinas aroma, reductores.

Montañeros - purely musical. in Toda can
the culmination of the delivery of the
terrace.

It can be supposed that there is a
similarity ^{between} to Asturians from 7 songs &
piece.

The song is particularly noble, sincere
& just admiration.

By contrast, the middle period is alive
with a popular theme very near to a
children's song.

The countryside that is evoked in a
peaceful climate with distant echoes of the
bells and esquilas.

It shows honesty & absolute realism as
if the eyes entomaren the eburn
and the vigilia se funcheris.

Just before the recapitulation de Falla offers a contrast of a short Andante in the modal colouring of G sharp minor.

Tres Danzas de El Sombrero de Tres Picos

Falla wrote this work for Diaghilev. With set decorations by Picasso & choreography by Massine the work was presented in the London Theatre of Alhambra.

Based on the work written by ~~him~~ in 19th century by Pedro Antonio de Alarcón, it is the story of a miller & his attractive wife that ^{upset} ~~inspired~~ the malicious plans of the Mayor (concejal) to reduce the miller's daughter.

La Dama de los Veeris - is a seguidilla. basic rhythm in 3 is utilized - form is very ~~free~~ flexible & brilliant. It celebrates the wedding of the miller, his wife & his friends over the of the Concejal.

La Dama de la Alameda - is a loggess ~~andante~~ ^{Andante} is in 3/4 time danced by the Concejal wife conscious that she is being observed by the Concejal.

La Dama del Affetto Molino -

is a fantasia

On the intimacy of ~~the~~ his wife, the
mother brings to his friends the music
of San Juan under a transparent & starry
sky.

This number begins the second part of the
Ballet.

SUITE EL AMOR de Brujo (5 pieces)

The Andalusian Ballet was presented in
the Teatro Lara in Madrid in 1915 with
the famous gypsy ballerina Pastora Imperio
in the role of Candelas, a young gypsy
to whom the soul of her immature lover
of before persecutes her each time she intends to
seek a new happiness with Carmelo.

La Pantomima - begins with an alarm
memory of the celoso fantasy described
above. Melody is happy in $\frac{7}{8}$ time the
young love begins to take place between La
& Candelas.

Cancion del trazo of amor - interpreted away
the scene by a mezzo soprano (sung in
the distance) Candelas compares (compares)
the love of Carmelo to the trazo

Cuatro Piezas Espanolas - de Falla

Piano was the instrument of de Falla. His first teacher was his mother. Later he went to Madrid to study with Tregó at the same time he was studying composition with Pedrell - a man dedicated to Spanish nationalism in new Spanish music.

Piezas were presented Oct. 1908, a year before their publication in France in concert by Ricardo Viñes who introduced as well works by Debussy & Ravel. They were dedicated to Albeniz in recognition of his music & the melodic impulsion he gave to his music.

La Aragonesa - ternary form - jota rhythm

La Cubana - is an attractive evocation of colonial Spain - typical Spanish themes & elements of Latin America.

The accented rhythm for the most part is $m \frac{3}{4} \text{ } \frac{6}{8}$

Montañesa - subtitled Paisaje - Landscape - follows Debussy more than any other of the group of pieces. Initial & final sections are in a dominant ~~meter~~ capriccio & the dominant meter is a 6/8 and a middle section very rhythmic

almost a folklike melody.

La Andalucía - finds its inspiration in the gypsy tradition in the province of Andalucía.

Rhythm of the dance at the beginning accented by the repicón of the castanets - the tempo andante imitates the flamenco style in its middle section - it has great capacity for impassioned emotion.

La Fantasia Bética - 1918, expressly composed for Rubenstein great lover of Spain & personal friend of de Falla.

Although the fantasia is a brilliant piece & exceeds its local taste is expressed in more smoothly centered harmony & texture than the piece of before.

The opening recalls the pointless of the guitars & the repicón of the castanets with melodic accents & rhythmic dance in pasajes for siesta.

Finally all activity ceases so that a gypsy singer can take a walk in an evocation of rhythmic style, free & prodigiously ornamented as in the cante jondo.

Spanish Dances

Mhamedos

The Spanish dances contribute the
part of particular in the way of
preparation of Mhamedos.

With time, dances alone become
in turn to the creations of an
artist born in Andalus, a part
with certain rules of the style
of creations a part of the cases
local recognition & growth

A great part in Mhamedos
has been found, especially & common
these elements of Spanish

They
contain beautiful melodies & harmonies

All the rich Andalusian with popular
melodies of certain regions have an
an original & particular, they have
of own old values

The songs have been &
increased character

The houses are of white the top
of the country,

Some were passed between the top
of the hill & left alone

It dedicated to in beautiful cement

Some were a large work.

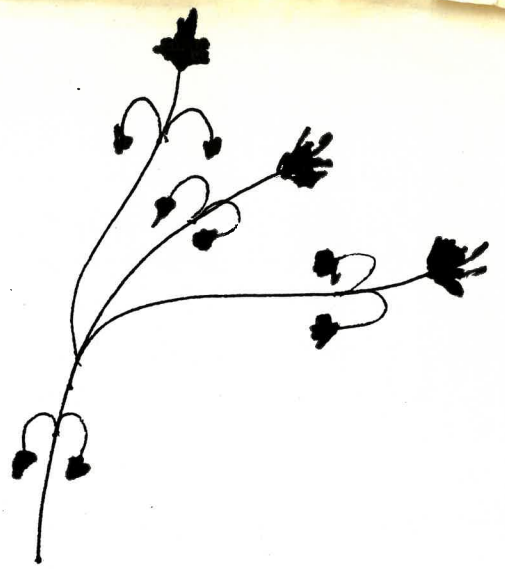
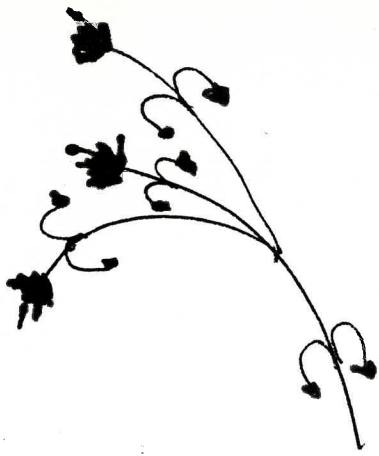
Common ornaments, figures & animals
reminded of the Troad like in Phrygia

Sometimes the question was asked
why he didn't see popular motives of
the country. He wanted the answer to
bring without mistake. I without

the necessity of questioning the exact
of reason

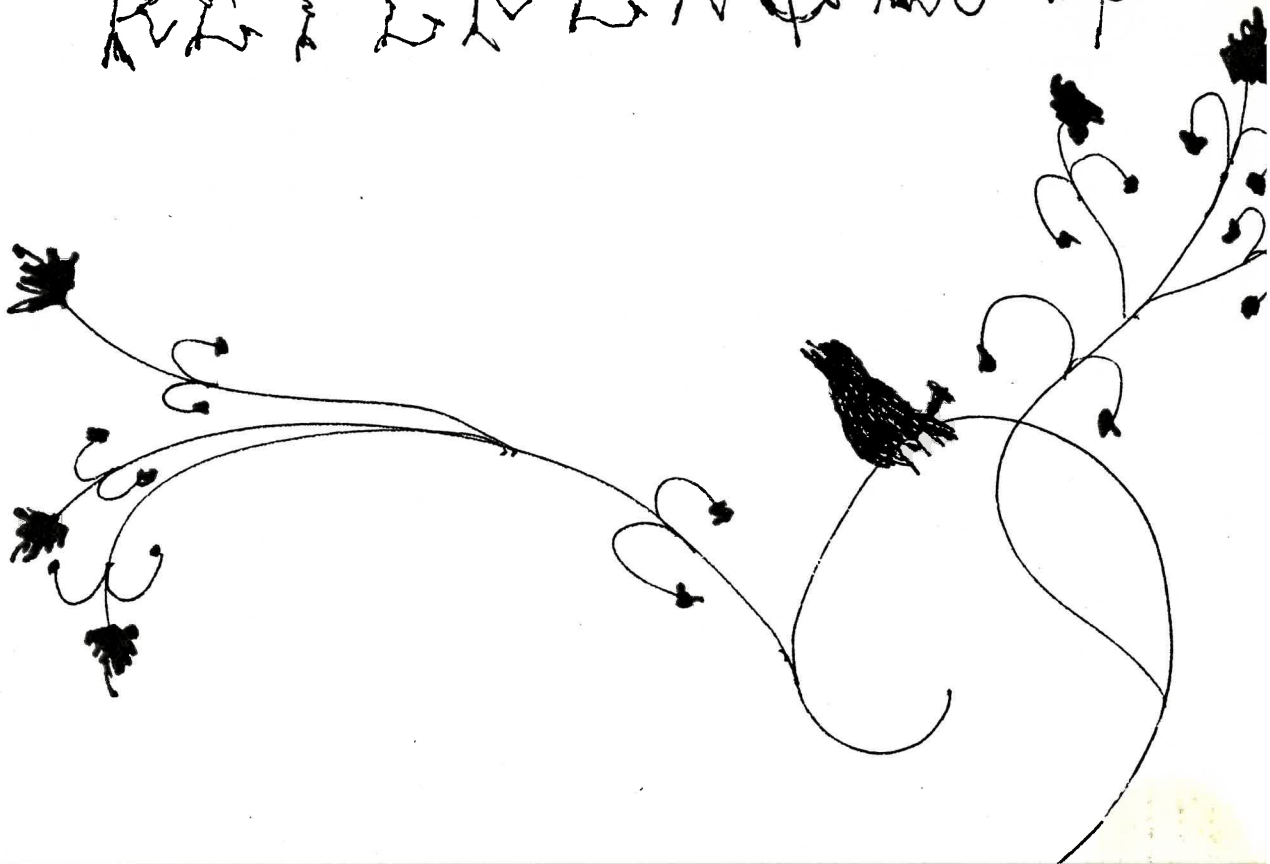
Represent the ideas in a
more varied, common passages leads
of the

Represent life in the street, the
domestic the plaza, the court of
Mond Torvaldy, original forms possess an
austere
spontaneity

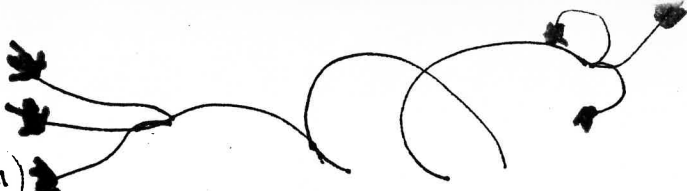


TOP

REFERENCES



Danza #1



Rising 6th (anguish)

Undulating Chromaticism

(3) (4) (5) (6) (7)

Bar 20

anguish

Andalucian Motif (Bars 12-18)

Interval of a 5th as a Resonator

(1) (2) (3) (4) (5) (6) (7)

Broken Form

Element of the guitar

(8)

(9)

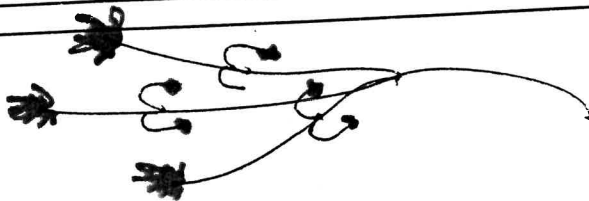
Reversed Bar 20 etc

Resonator

Makhuiri Rhythm

Rhythm of the Danza

Short long long long short long long long short long long long



Danza #2

The 3 sections with preceding Ritards and crusses.

(a) 1 (b) 15 Rit 16 17

Musical notation for section (a) in treble clef, key of D major. It consists of two staves. The first staff has a circled '1' above the first measure. The second staff has circled '15' and '16' above the first and second measures, with 'Rit' written above the second measure. The third staff has a circled '17' above the first measure.

(c) 31 Rit. 32 33

Musical notation for section (c) in treble clef, key of D major. It consists of two staves. The first staff has circled '31' above the first measure, with 'Rit.' written above the first measure. The second staff has circled '32' above the first measure. The third staff has circled '33' above the first measure.

Feudal Melody Narrow Range

Musical notation for Feudal Melody in treble clef, key of D major. It consists of two staves. The first staff has circled '1' above the first measure. The second staff has circled '2' above the first measure. The third staff has circled '3' above the first measure. The fourth staff has circled '4' above the first measure.

Variation of soprano (Bars 3+4) in alto line.

Musical notation for Variation of soprano in treble clef, key of D major. It consists of two staves. The first staff has circled '11' above the first measure. The second staff has circled '12' above the first measure. The third staff has circled '13' above the first measure. The fourth staff has circled '14' above the first measure.

Similar Rhythmic Pattern Tenor

Musical notation for Similar Rhythmic Pattern in treble clef, key of D major. It consists of two staves. The first staff has circled '1' above the first measure. The second staff has circled '2' above the first measure. The third staff has circled '3' above the first measure. The fourth staff has circled '4' above the first measure. The word 'Flattened' is written below the second measure of the first staff.

Drum Bass

Cancon # 4

Extensive Use of Interval of the 4th

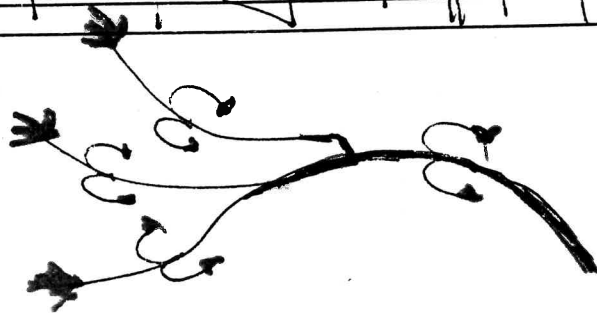
Cancon # X *languetto molto cantabile*

Base Cantiga Melody # 100

Polyphony Bar 15

Dialogue sup. + tenor Danza # X

3 voice Dialogue (Bars 9+10)



[For Ritornello - see over Additional Dialogue

Dance #X (cont)

2 voice
dialogue
similar
rhythm

Handwritten musical notation for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a melodic line with eighth and sixteenth notes, often beamed together. A double bar line is present after measure 8. A circled number '8' is written at the end of the second staff.

8 Bar Ritornello

Ritornello
Main
Idea
Bars
9-12

Handwritten musical notation for the Ritornello section, measures 9-12. It consists of two staves (treble and bass clef) with melodic lines and accompaniment. The notes are grouped with slurs. Circled numbers 9, 10, 11, and 12 are placed below the notes in the bass staff.

Ritornello
Repeated
and
Varied

Handwritten musical notation for the repeated and varied Ritornello section, measures 13-16. It consists of two staves (treble and bass clef) with melodic lines and accompaniment. The notes are grouped with slurs. Circled numbers 13, 14, 15, and 16 are placed below the notes in the bass staff.

Four empty musical staves, two in treble clef and two in bass clef, located at the bottom of the page.

Cancion #5

Lento Largo

La
soledad
sonora

Danza #3 The Sardaña

Sound
of
the Flauto

Tambourine
enters

Change
of
Time
Signature

Cancion
#2

Bells
(a) little ones
(b) longer ones
(c) 4ths

Tonality of G minor

Danza # V

Bells
more
formal

Danza # XII

Anvil
striking
the
Bell

Steel
striking
against
Anvil
opposing
forces

Los Cantos Mágicos

#1

opening chords

f

Last Bar

#2

Obscur

Nostalgic reflection

rit. *perdersse* Theme extinguished

#3

Profundo - lento

Theme

tranquillo triste

#4

pp

Ped



#5
Searching
Resonance

Handwritten musical notation for the first system. The treble clef staff contains notes with accidentals (flats and naturals) and some notes are circled. The bass clef staff contains a sequence of notes, some with accidentals. A vertical line connects the two staves, indicating a relationship between the notes in both parts.

Sorrowful
contrast

Handwritten musical notation for the second system, consisting of a single treble clef staff with notes and accidentals.

Motive
2
octaves
higher
than
original
motive

Handwritten musical notation for the third system. The treble clef staff contains notes with accidentals, some of which are circled. The bass clef staff contains a sequence of notes, some with accidentals. A vertical line connects the two staves, indicating a relationship between the notes in both parts.

Four empty musical staves, consisting of two treble clef staves and two bass clef staves, arranged in a pair.

Arabic Culture

2109

Prof. A. Ubaid

Notes

Papers etc.

Arabic
Culture
2109
Notes
Papers
Z

The Manners & Customs of the Modern Egyptians

E. W. Lane

London: J. M. Dent & Sons Ltd. Egyptian Music
1914

Egyptians excessively fond of music but regard study of it unworthy or waste of time. Music was thought to excite the passions & lead one into gaudy & dissipation & vice. Hence it was condemned by the Prophet.

① P. 359 Music is used in their religious ceremonies especially by the dervishes. Egyptians have very few books on music. Not understood by modern musicians. Love of music can be seen in their motions & labours to relieve the dullness. [Brahmins rowing, peasants carrying heavy weights etc.] Style of music difficult to learn. Qur'an is chanted to music. ①

Egyptians formed a system of music partly from Greek Persian & Indian treatises. Inward for centuries. From Greek - Arab term for music & some instruments. Technical terms came from Pers. & India. Striking resemblance bet. Egyptian & folk melodies (popular airs) of Spain. Music was much cultivated by Arabs in Spain. many treatises in El Escorial.

② P. 360 Most remarkable peculiarity in Arab system - division of tones into 3rds. Delicate gradations lend a peculiar softness to the melody which is often of plaintive character. Melody consists only of a few notes. ② In ancient times singing girls were virgins. From Phoenicia, they played a kind of harp. The Anachins sat ~~was~~ concealed behind a lattice work during a performance. Often highly paid. Excellent instrumentalists, too. ③

③ P. 361 Egyptians have a great variety of musical instruments. The kamanjah, kabanon, oud & nay ~~are~~ ^{were} used at private concerts. A curious kind of viol is called the rebab. Two types - singer's rebab & poet's rebab.

Instruments used in wedding processions were hautboy & several types of drums. The tabl baladi is also known as the Egyptian drum, table Shamae - Syrian drum, ^{former is} suspended around the neck beaten with 2 slender sticks.

Nabers - large barrel drums. Placed on a camel & beaten as person rides. Pairs of two on night.

In religious processions a begging, a little tabl called a bag is used & cymbals. Castanets of brass called saqat are used by public male & female dancers.

Two instruments found in the hareem are the tar or tambourine & the darbukkah. Boatmen of the Nile often use earthenware darbukkah & a zummarah, a double reed pipe.

Some songs -

THE UNIVERSITY OF CHICAGO
LIBRARY

1954

Summary
of
Books
Read
& other
Info

A History of the Arab Peoples

Albert Hourani

Published by The Belknap Press of
Harvard University Press 1991

Prologue

1382 - Arab Muslim scholar asked ruler of Tunis permission to leave - wanted to make a pilgrimage to Mecca - left forever.

Khaldun went from S. Arabia to Spain - settled in Sevilla.
Part of the tradition to seek ~~new~~ knowledge. well educated.
Qur'an; Hadith (traditions of what Prophet said & did)
word of God

jurisprudence - science of law & social morality
Arabic language

Went to Granada but fell under suspicion & left for
Algeria. Same thing happened again in Algeria. Wrote a book
History of Maghrib dynasties

First part the Maghribia still important today
describes rise & fall of dynasties

Ruler could found a dynasty - stable rule meant ^{of} conditions
populace cities, specialized crafts & high culture. Change, meant
decline

Arabs, Persians replaced by Arabs.
Arabs by Berbers in Spain
Maghrib by Turks

Turning fortunes affected new arrivals.

Khaldun lived in Cairo till his death. Above pattern repeated
many times. His life described his world - frailty of human endeavour.

Despite chaos & precariousness, that world was stable & had a unity that transcended time & space. Arabic language - a major influence

PART I Making of a World 7th - 10th century

early 7th century, religious movement appeared & dominated Mecca. Muhammad began to call people to moral reform & submission to will of God. Divine messages revealed to him & recorded in the Quran. Islam name of religion.

In its name Arabia set out to conquer surrounding countries & found a new empire, called the CALIPHATE. Included a lot of the Byzantine Empire, Sassanian & extended from central Asia to Spain. Centre of power moved from Arabia to Damascus in Syria & the Umayyad caliphs then to Baghdad in Iraq under the Abbasids.

10th cent. - caliphate was breaking up - rival caliphates appeared in Egypt & Spain - social & cultural unity continued. Large part of the pop became Muslims. Other communities remained. ARABIC LANGUAGE spread & became a medium of culture. Incorporated traditions of peoples absorbed into Ar. ~~and~~ word & expressed story in law, literature, theology & spirituality.

LANGUAGE Distinctive institutions & forms developed
links between countries were established
great central trading systems via Indian Ocean.
provided basis for growth of great cities
expressed a distinctive Islamic style

~~Chs~~

Chapter 1 - New Power in an Old World

For many centuries Arab countries part of Roman Empire.
When focus of loyalty switched to emperor in Constantinople
Horizontal division of countries still in place today.

Deep change took place - empire became Christian -
provided new framework for CULTURE.
Christianity expressed in literary language
forms

strong Greek influence

main doctrinal differences - nature of Christ
Council of Chalcedon 451 - defined Christ as having 2 natures
divine & human.

Monophysite doctrine - Christ had a single nature made up
of 2 natures.

Nestorians - Word of God dwelt in Christ from his conception.

Manichaeism - single religious system

(Sasanian)

Zoroastrianism - philosophical emphasized dualism of good & evil.

area of Iraq - centre of Jewish learning
Persian language widespread
written form - Pahlavi.

Chapter 2 -

The Succession to Muhammad Conquest of an Empire

These first
4 Caliphs
known as
Rashidun
or
Rightly
guided

When Muhammad died - lots of confusion. Needed someone to succeed him. One of the group who had been with him on the hijra chosen - called Khalifa hence name caliph.

The caliph was not a prophet, had to "exercise" a lot more territory than Muhammad. On his death, alliances previous had made with tribal chiefs - some rejected his prophetic claims. Wars of the ridda - military action taken against this insurrection. Army created. By end of the reign of 4th caliph - lot of territory conquered. (Umayyad)

In space of few years political frontiers of Near East changed, political life moved from Fertile Crescent to a small town. Change so sudden it needs explaining. Prosperity & strength of Mediterranean world were in decline - tensions & other agricultural lands not looked after, due to barbarian invasions. Places weakened Byzantine & Sassanian Empires. Arabs who invaded these empires had military skills & use of camel transport gave them great advantage.

Acceptance of Arab rule in conquered countries. Why? So long as they were taxed fairly, at peace & secure, they didn't care who ruled them. Whatever the conquerors brought, if it was advantageous, nobody cared.

Expansion of conquered land meant changes. Authority exercised from the central camps, some in cities, others in new settlements. Camps attracted immigrants from Arabia & other conquered lands. Moved into cities with a palace & a mosque.

Madina - new ruling group had the power. Some of this group had been Companions to the Prophet. Some from Mecca.

Many groups came together & merged with one another. Cohesion between tribes & clans.

Cohesion eventually split apart by personal & factional differences. Clash between conversion to the Prophet & claims to nobility & ancient ancestry. Power being drawn to Syria from Medina.

Uthman ibn Affan

3rd Calif. these tensions surfaced during his reign. Offered hope for reconciliation between factions. His political appointees members from his own tribe clan caused opposition. Domination of men from Medina resented. He was murdered in 656.

First period of Civil War - horrified. Ali ibn Abi Talib claimed succession. Faced with double opposition. Kin of Uthman & those who disputed his validity against him. Struggle for power came to a camp stop. He defeated Basra but had to go against Syria (governor close kinsman of Uthman). Two forces Jemel, a follower decided to arbitrate. Ali's supporters elected him. His position open weakened & he was assassinated.

The Caliphate of Damascus

Come to power of Mu'awiya (661-80) marked end of one phase, beginning of another. Position of succession changed to one of hereditary. Power now in family known as Umayyads.

Change more than one of the rulers. Capital moved to Damascus. Important because caliph's rule was expanding still. Crossed into Africa, Morocco & Spain (7th cent.) & India.

New style of govt therefore needed. Umayyads accused of govt interested in worldly things, compared to earlier govt interested in religion. Involvement in governing a great empire led to corruption.

Then role changed from that of chieftain to King. Arab army replaced by regular paid forces. New ruling class formed from army leaders & tribal chiefs instead of hereditary families. Caused recent Arab power had changed.

Financial administration stayed the same. Language of admin switched to Arabic (bas) but methods didn't change.

New rulers established themselves firmly in cities & Syrian countryside, looked voraciously to irrigation & cultivation, palaces & houses, they built to become centers of economic control. Style of the rulers was seen in decoration & arrangement of baths, audience halls sculptured doorways & ceilings.

IMPACT

IMPACT

↓
Brought something to an already high culture where this came). It provided an idiom which expressed belief in a revelation sent by God to Prophet in the Arabic language.

P. 24

New style of coinage introduced same time as Arabic language - significant - coins represent symbols of power & identity. New cities had only words in place of human figures, thus proclaiming in Arabic oneness of God & truth of his the religion brought by his messenger.

Monuments - creation of great monumental buildings - themselves a public statement that revelation given through Muh to mankind final & complete, kingdom would last forever.

First places of communal prayer - (masjid) mosque / masjid a word also to do public business. No distinguishing marks. Holy places of Jews & Christians fascinated Arab rulers.

690's - first great building created to clearly mark that Islam was distinct & would endure. Dome of the Rock. Built on site of Jewish Temple in Jerusalem now turned into a Muslim haram. Important for pilgrims - supposed to be where Abraham was to sacrifice Isaac.

Building of Rock symbolic act - placed Islam in lineage of Abraham & disassociated it from Christianity & Judaism. Inscriptions around interior - earliest known physical embodiment of texts from the Qur'an. Proclaim greatness of God declare God & angels bless Prophet recognize Jesus as ^{any} apostle of God but not his son.

Series of mosques then built to meet needs of ritual prayer - Cordoba Arab capital of Spain. All have basic same design - open courtyard leading to covered space ^{especially shaded} so worshippers can face Mecca, niche (mihrab) on wall which they face minbar - pulpit, sermon preached at noon prayer mimbar - muezzin calls faithful to prayer.

These buildings were a sign of new power & growth of a new & distinct community. Acceptance of faith spread & where Islam went so did the Arabic language.

Growing size of Arab community didn't help Umayyads. Syria weak link (central region) Reason cities before Islam were independent of their rulers.

Strength of community was on east side of immigrants - draw on irrigated rich lands of S. Iraq. Cities here more fully Arab - landowners too. Life enriched as they became tax collectors & officials.

Non-southwest Khurasan - similar - cultivated arable lands attracted Arab settlers. Therefore from early times - there was a considerable Arab population.

The growth created tension

1. among converts to Islam - resentment against privileges given to those of Arab origin.

2. Tribal differences -

3. Very important - disputes over succession to the caliphate - a matter of authority in the Muslim community.

During first part of 7th century - attempts to deal with opposition made by Umayyads. For a time they were successful but in 740, power collapsed another civil war - different aims.

From Khurasan army moved to defeat Umayyads Marwan II pursued to Egypt & killed.

The Caliphate of Baghdad.

Several ruling families succeeded one another - Syria finally replaced as capital or centre of Muslim caliphate by Iraq. Abbasids now in control. Not much different from rule of Umayyads. Same ~~prob~~ problems new dynasty firmness limited power into something that was stable & would last

← al Mansur - made Baghdad capital / power in hands of ruler.
Harun al Rashid

Basra - strategically good - system of canals (such
country side & could produce a lot of food
& revenues for govt)
excellent routes to Iran & beyond
new city - no pressure by Arab Muslims of Kufa & Basra.
rulers kept themselves apart from people (long tradition of
this)
could spend a lot of money

Ex of Power followed tradition

During Abbasid period - canonical system of taxation
emerged from early Islamic times
two main taxes
land / produce
poll

Khurasan / Army divided - hard for caliphs to keep their loyalty.
entry of Turkish soldiers brought a distinct shape
to political life of Islam world

833-42 capital moved from Basra to Samarra
to keep soldiers away from people. Same period
rulers of outlying provinces became independent

rebellion of Zanj 868-83 (black slaves
in sugar plantations & salt marshes revolted)

892 Caliph returned to Basra.

The more remote & powerful a Caliph was, it
was equally important for him to give his power roots in

the moral sentiments of those he ruled.

For eg

Abassids used religious symbols
rule by divine authority
governed according to Qur'an
(qadi) office of judge given great importance

Sunnism: mode of thought different to Shi'ism.

quality of Arabic, richness & content, propensity for meter & rhymes all place an imprint on scholarly productions & minds & give a flavor of the Islamic intellectual world.

CLOSING

The unique character of medieval Muslim ^{culture} ~~character~~ is partly due to the fact that it did its work in Arabic. Like Islam, the penetrating influences of the Arabic language ensured the Arabization of the medieval world far beyond the period of Arab political rule.

LITERATURE

Mounah A. Kpuri

P. 17

Arabic literature by most Western authorities tend to identify it with the general history of Arabic thought & culture. Thus the belles lettres & their artistic prose & poetry have remained unknown & unappreciated.

P. 17

P. 17

Literature is "verbal art" language & has universal contributions.

THE LANGUAGE

P. 17

Gives literature its unique quality. Although leading literary figures had a diversity of cultural backgrounds, non-Arabs lost their national tongues & adopted Arabic as their medium of expansion. Their literary art was shaped by the genius of Arabic.

As an artistic medium, Arabic is known for its regularity. Built on a system of triconsonantal roots. For example the root KTB - conveys idea of "writing". Such words kataba - to write kitchah - script etc are formed by the kitab - book

chief addition of vowels. Variations created from the fundamental root KTB. Regularity comes from the fact that the same or nearly same pattern of variations is applied to large groups of triconsonantal roots. Process of applying the pattern to create new words from the existing triconsonantal roots is known as analogical derivation. Historically been most important way to develop the language.

(6)
P. 18
Khome

Because of the high degree of regularity the language lends itself to harmonious patterns a rich elaboration of rhyme. (5) Rhythm is of course an essential part of the Arabic style & literary tradition. (6)

(7)
P. 18

Arabic permits rhetorical effects not possible in any European language. It's clean, concise & eloquent - a perfect instrument for the Qur'an & pre-Islamic poetry. Belief that Arabic is a divine medium supported by classical literary & philological tradition (3) has inspired most of the great masterpieces of Arabic literature. Formal perfection is mark of aesthetic authenticity & creative achievement. Musical as well.

(8)
P. 19

Arabic literature has some similarities to Western. But origins & details of composition are unique. Birthplace is sandy plains of central & NE Arabia. Except in a few cases land couldn't be settled: inhabitants nomads who moved about lived austere monotonous lives. The physical setting shaped modes of thought & expression. It also restricted ideas & religious speculations. (8)

The Arabian poet - chief spokesman of tribe. Didn't compose poetry for poetry's sake. He had culturally important & represented his people & embodiment of ideals of the community.

Q. 19
P. 19

(Homer of ancient Greeks, Beowulf - Anglo-Saxons). He defended rights & honour of tribe immortalizing glorious deeds, elegiac verse. Performed locally & in poetic tournaments. ①

Q. 20
P. 19

Onom of pre-Islamic poetry obscure. Earliest forms - may have been fountain songs, war chants, hymns to idols. ② 500 A.D. These emerged in N. Arabia poets who recited long pieces (odes) qasidas or short ones githams. Long poem - 70-80 pairs of half lines - each half line = line of European poetry. Epic style, sometimes based on poet's own life. The whole poem is narrative & mode is lyric/elegy. Contained epic, satire, elegy, description.

Pre-Islamic poetry composed & transmitted mostly orally. End of 7th cent. began to get written down. 8th century it was collected & collected by Arab scholars - these produced primary sources of ancient poetry.

Q. 20
P. 20

MUSIC

All met of the rhythmical patterns of pre-Islamic poetry - are 3 beats ① [da / da da / da da da.] Swapped & transposed to form 8 basic rhythmic units. By repeating a definite number of identical rhythmic units [AAA / BBB / CCC] or alternating different ones [AB AB] lines of verse divided into half lines are formed within the meters or patterns

There are 16 metrical schemes & rhythmical patterns are remembered by the mono-rhyme which occurs at the last syllable of each pair of half lines.

The Arabic language has changed very little over the past 1400 years. Arabic literary history is generally divided into 6 periods. Jahiliyyah or Pre-Islamic 500-622

Early Islamic / Umayyad 622-750

Abbasid - 750-1258

* Hispano-Arabic (Muslim Spain) 750-1492 →

Post Abbasid - 1258 - 1800
Renaissance - 1800 -

Pre-Islamic Period

Outstanding poets of this period known as Mu'allaqat.

Include:

Imru al Qays - wandering King

Tarajah - a playboy

Zuhayr - moralist

Antarah - the Black Knight

al Harith ben Hillizah - the Lopen

al Khansa - poetess etc.

(13)

P. 20

Pre-Islamic poetry like a string of beads (13) on which images are juxtaposed & accumulated. Both psychological & poetic common experiences by both poet & listener shared. ~~Reflections~~ ^{Reflections} medieval selection art in that its up to poet to give it fresh treatment since its so fixed & stereotyped a subject matter. (14) important not what but how a thing was said!

(14)
P. 20

The qasidah has 3 main ~~sub~~ thematic divisions.

the qasidah

(a) love prelude - ~~designed~~ to touch men's souls & take hold of their hearts.

Theme - poet goes to deserted encampment to search for his beloved & laments her departure

(b) journey theme - poet's horse or camel gets praised for sharing burden of the search.

other themes - sand storms, flora & fauna of desert.

(c) main section - extols his own virtues, or the tribe's - Honor, loyalty generosity, justice etc. themes - collective values

(P. 21)

developed rapidly.

The impact of Arab conquest then, was that it tended to determine the cultural development and shape the framework of the civilization that eventually emerged.

CONTRIBUTIONS TO THE CREATIVE PROCESS Imperial Culture of the M A Culture

Another factor which made a contribution to the process of creation in culture was the emergence of an imperial culture. The first force that had an impact on this emergence was the Empire itself. The early desert raiders were not interested in just plundering & then vanishing. Their explanation was simple. The conquests had been "made" in the path of God "fi sabil Allah". Conquest was a tool & the creation of the tool was to be a new social & cultural order. Separate histories & traditions were placed under one rule with a new, unified character which ultimately resulted in the emergence of an imperial culture.

The second force, perhaps a more decisive factor, to also contribute to ~~and~~ the process of cultural creation was the Faith of Islam.

Because the Arabic conquest was Islamic as well as military, a certain cultural formlessness was prevented. Unopposed by a literate culture deeply rooted in history & confronted by rich sophisticated civilizations, the Arabs might easily have been absorbed by the peoples they overran. However, once a territory had been subdued it became the Abode of Islam. In time the Islamic way was the accepted institution of state & society. Through the Faith of Islam, the Arabs made an enduring contribution to both Islamic & world culture.

11) Ibid P. 10

The Arabic Language

A final factor which has contributed to the phenomenal Arabic culture is the Arabic language. As a result of both conquest & religion Arabic became a very important part of the new culture.

The Arabs had a tradition of oral poetry & one book the Qur'an. Their vocabulary reflected their simple, limited experiences & overcame major handicaps. Arabic dominated the language of culture & scholarship in the Muslim world. It was the language of conquest & faith.

Islam was the vehicle for Arabic. The Qur'an was in Arabic & could not be translated. Arabic also had a remarkable potential for sophisticated & complex communication. New words could be created out of the existing verbal forms. It had the elements to make it a vivid & exact language & therefore a superb tool for thought & scholarship.

P. 12 The effects impact on ^{the MA} culture of Arabic ^{was} as follows:

1. Arabic had a profound & enduring effect on ^{the MA} culture.
2. provided a means of communication that resulted in a commonly shared culture.
3. Arabic created a new & universal intellectual realm.
4. Formed a cultural frontier which demarcated Muslim world, from other civilizations & gave their own culture a singular identity.
5. influenced growth of Islamic culture. Form of a language is able to shape ideas expressed within it.

2
P. 24

Early Islamic Period

Heath environment gave ^{coll} Arabic poetry a simplicity & purity of feeling. Conquests that followed in this period brought major changes to Arabic literature. Emergence of political & religious poems whose conflicts were based on Succession to the caliphate / growth of wealth & luxury / development of Islamic oratory & prose poetry.

Majorly political poetry & love lyrics that expressed this period. Decline under Prophet but restored later. 3 major poets of the period - shifted affiliations & loyalties to direction of highest reward.

Al-Akhtal - Christian Arab from Ta'hib - fervently supported Umayyads.

Al-Farazdaq - Tamim tribe
Jarir - at court of chieftain al-Hajjaj

CONTENT of POETRY mainly

exchanged poetical invectives against one another na'iq'id
biting attacks against enemies
politics - religious poetry (15)

(15)
P. 25

During this period - way of life changed from Nomad to city. Life became more refined & sophisticated. Mecca & Medina became cities of important cultural centres. Attracted wealth & aristocratic leisure class of people. Indulgence & sensual pursuits resulted. Affected poetry. Accompanied by women who recited & sang the music - (according to Arab & Persian practices of then).

MUSIC affects

Form of poetry - simplified.
highly refined meters changed to short, free ones, more adaptable to music.
Language of poem simplified (love poetry thrived).

Two Schools of Ghazal Poetry

Hijaz - Mijaz - sensuous love poetry
Udhri - sublime, melancholic pure etc.

P. 31

Virtuoso prose writers -

Badi az Zaman I - invented "maza'mat"
al-Hayiri - carried this ^{genre} even further
formalistic extreme - like Daoism almost

(note 400)
elaborate form of prose
dramatic anecdotes

Conclusion -

2 major trends under Abbasids
modernist
neo-classical } groups of poets

P. 31

modernists -

non Arabs or 1/2 Arab poets

influenced by outlook & method of
a diverse cultural atmosphere

universal character of their time

reverted devotion to pre-Islamic & Umayyad
poetic traditions

turned from hard, archaic conventional styles
to simple, spontaneous immediate modes of expression
addressed to masses.

inspired by their own unique circumstances
& experiences
pre-occupied with expression of individual attitudes

Bashar - love lyrics

Ibn ar Rumi - introspective analytical verse

Abu al Atahiyah - religious, didactic poetry

(wine poetry)

Abu Nawas - satirical, cynical wine songs.

(greatest one of all poets)

P. 32

Neo-classical Poets - tradition oriented

tried to revive sonority of ancient Arabic poetry
& reinforce it with artistic ornamentation

Abu Tammam - historian to Caliph

wrote several panegyrics to him

Ahmed al-Mutanabbi - style - simple & contrived

another great Arab poet

Andalusian poets during early cent. of Muslim rule imitated
mesclassical school of Arab poets. (al Mutanabbi)

Later- imitations of the meqamat & anthologies

Zajal (popular) & muwashshah (courtly) rose from fusion
of Arabic & Provençal cultures.

Both based on a refrain for the chorus
& meant to be sung.

Muwashshah - mystical love poem

consists of rhymed Arabic strophes joined by a
& line kharjah in Romance or colloquial Arabic.

al Tutili (d. 1126)

Ibn Baji (d. 1145)

Ibn Sahl (1251)

Ibn-al-Khatti Khatib (1374)

Innovator in this field & original Ibn Hazm of Cordoba
(died 1064) Dove's Necklace. Pioneer work on chivalric love
parallels The Art of Courtly Love by
Andreas Capellanus - recognized as one of the
great classics of medieval literature.

Muslim courts of Spain also had centers for translation.
(Arabic to Latin.) In pursuit of knowledge, scholars came from other
European countries & this came into contact with Arabic culture thru
language. Spain important because it served as a bridge between
Orient & West.

The Folkloric Tradition

Standardization of written Arabic (which resulted from
adopting Quran as the linguistic criterion) along with vast
expansion of Islamic Empire led to diglossa. Separation of
Arabic into written & spoken language.

Poetry
for
singing

Pursuit of
LANGUAGES
Arabic
Culture

cultural history of Arabs begins in 7th cent. Islam, the new religion literally thrust them on the cultural stage of ancient Near East. Gave them dazzling treasures of old civilizations. Suddenly they possessed monuments of ancient learning.

Greek philosophy & science
 Persian literature & knowledge (wisdom)
 Indian medicine & mathematics

complex & rich cultural legacy presented a ^{major} challenge. To reconcile Islam with secular knowledge of the dominated peoples. They wanted some intellectual resilience that Judaism & Christianity had even after centuries of strife.

Transmission of Greek Philosophy & Science to Arabs.
 the relentless search for truth - philosophy - distinguished product of Greek culture.

Alexandria captured by Arabs in 641 ushered in period of Arabic cultural domination. With Alex, other centers of Greek learning became major channels for transmission of learning to the Arabs.

Unmanned caliphs didn't do much to advance cultural assimilation. Some evidence that ^{1st} medical, astronomical & alchemical translations were made during their rule.

Succession of Abbassids 750 - move of capital to Baghdad, a determined & systematic attempt to acquire & translate chief monuments of philosophy & science made under al Ma'mun. Made at House of Wisdom (830)

translation
 Done by great scholar Hunayn

Architecture & Art

Oleg Grabar

P. 74
Arabs have always been able to express spiritual values & practical needs through A + A. Because of the symbolism & aestheticism. Qualities.

Early northern kingdoms had many sculptures & architectural monuments. Aesthetic qualities Hellenistic, Roman or rich heritage of Iran.

Art of Yemen more original. Early knowledge sketchy

Knowledge improves with formation of universal Muslim culture in 7th cent. Islam caused artisans to develop new techniques, new types of monuments, new forms, new mood of visual expression.

Old motifs & motifs kept & adopted by Islam. Provided faithful with something new & majestic

P. 79
4 Periods of Development in Arabic Art after Islam

1 - up to 10th cent
characterized by Arab rule
hard to distinguish between Arabic & Islamic

2 - 10 - 13th cent.
some separation of components possible

3 13 - 16th - main centers Egypt & Mamluk provinces on Syria - boundaries of Arab world considerably less

4 - 16th - 18th artistic development became very

private.

But always show history its architectural & artistic

P. 80

*

P. 84

Functional or tastes - but ^{needs of people} ^{of new contexts} ^{elaborate} ^{elaborate} early ones became elaborate. What developed was an organized land, flexible design with sunlight & shade areas & a small ^{of precise symbols} brought from the fertile Crescent & spread to all parts of the Muslim world. This architectural form has survived as most common type of mosque until today. Associated with Islam.

P. 86. First mosques of India & Anatolia, like this. Turkey created alternative ones.

The Ribat - religious type of institution constructed on the frontier of Islamic lands. A military & missionary establishment, it defended the dar-ul-Islam & converted non-Muslims.
Eg. Sousse, Tunisia.

Form Andalus, square, large mosque inside & high minaret.

Masjid - a small mosque, sponsored by an individual or ^{quarters of a community, or profession.} Prohibit from 1st rank. (Bab Mahmud) as elaborate facades, fountains, & fountains. Varieties of taste mosque more personal. ^{interesting because they feature innovative ideas such}

P. 87 Funeral Architecture - norms in Islamic culture, complex, Islam cherishes funeral monuments to the dead. Restriction modified by series of factors.

- exhibited Shiism
1. growth of Shiism - ^{not to rule thru Prophet's descendants}
 2. formation of mystical & other movements (Sufi)
 3. human variety.

Private mausoleums esp. of noteworthy funeral architecture
Royal mausoleums found in Rabat & Marrakech.
Shiite sanctuaries of Kerbala & Meid

(NB)

Arabs would give a monumental character to its economic activity centuries before same phenomenon in Italy or other parts of Europe.

Architectural Monuments for Royal & Imperial Functions
(last group)

only well preserved ^{royal} monument is the Alhambra in Granada. Built in 14th century, it consists of 2 main complexes of buildings located around courts & surrounded by gardens. Walls endowed with poetic decorations & complex symbolism.

Only descriptions are left of great palaces of the Abbasid caliphs in Baghdad & Fatimids in Cairo.

Syria - excavations have uncovered desert palaces of the Umayyads. Date from 1st half of 8th cent. Derived from Roman & Sassanian times in 2nd half are palaces of Khirbat-al-Mafjar, Qasr-al-Hair West, Mshatta etc.

Two important features - lavishly decoration of paintings, sculpture, mosaics ^{testifies to} ~~imagines~~ wealth of early Arab rulers) only existing ex. of private memorial ~~monument~~ architecture between villas of Rome & country palaces of Renaissance.

CONSTRUCTION & DECORATION

Two distinguishing characteristics of Islamic architecture

1. interior ornament - shifting effects of light & shade - fullness & void - joy of simultaneous impressions

Most ead borrowed from such repertoire of Near East & Mediterranean Roman art. Dams & canals reflect Arabian impact.

peace & quietness

P. 92

Mugarnas - stalactite - a ubiquitous feature of Arabic arch. These cover entire cupola in Alhambra. None of them not known. Basic character - small 3 dimensional unit with a curved section assembled & seen as part of the vault section. Depending on assembly, it gives idea of overhanging, full or complex void penetrating into the masonry. It is simple, symmetrical & logical yet totally arbitrary. Its precise logic is captivating.

Break-up of Arches - great mosque of Cordoba - the mihrab. Alternation of stones of different colours & geometric subtlety of Spanish tilework. Fascination - so characteristic of Islamic architecture, Mysticism & sensuality both evident.

2. ornamental calligraphy - & decorative design
two themes dominate architectural design.
- (a) writing - small inscriptions are woven into the ornament
boldly stated proclamations surrounding a whole monument
inscriptions are usually religious quotations from Quran or lists of princely titles.
- (b) designs - emphasize a specific architectural element or are arbitrary.
incorporate vegetal motifs but strongest feature is their geometric design. The vegetal motifs are very readily copied from nature.

Ideas behind the writing & geometry

- (a) leads to God or appreciation of princely power
(b) is invisible but basic skeleton of reality.

a cease to be an exemplary path for others to follow.

Pgs

Muslim iconoclasm is result of historical circumstances not theological doctrine. ☺

Representation of living forms are limited in Arabic-Islamic art with 3 exceptions: ☺

P. 96

i. art of papyrus - constant foreign influence
lifelike representations used
eg. Spanish vines with beautiful carvings
of the papyrus life found in woodwork of Egypt
palaces of Samarra. ☺

central feature of the art - emphasis on royal
pastime: hunting, feasting, listening to music. a difference between
ruler & ruled.

2. almost all techniques reflected images in 12th - 13th cent.
extended to official architectural monuments - Aleppo citadel,
gate in Baghdad.

P. 96

Arabic art book - illustrated lavishly ☺
scientific manuals - all had miniature illustrations
Reason - broad cultural contact

☺

P. 97

3. in folk art & traditions - beliefs mixed with ancient
magic
- cults
found on some ceramics ☺

P. 97

Calligraphy - the art of beautiful writing.
best preserved in manuscripts of the Qur'an
centuries. Pre-occupation with aesthetic values in the writing.

Qur'an
starting from
5-9th

2
P. 94

Early Islamic Period

Harsh environment gave ^{early} Arabic poetry a simplicity & purity of feeling. Conquests that followed in this period brought major changes to Arabic literature. Emergence of political & religious parties whose conflicts were based on Succession to the caliphate / growth of wealth & luxury / development of Islamic oratory & prose poetry.

Majorly political poetry & love lyrics that expressed this period. Decline under Prophet but restored later. 3 major poets of the period - shifted affiliations & loyalties to direction of highest reward.

Al-Akhtal - Christian Arab from Tashlib - fervently supported Umayyads.

Al-Farazdaq - Tamim tribe
Jarir - at court of Chaddad al-Hajaj

CONTENT of POETRY mainly

exchanged poetical invectives against one another na'qa'id
biting attacks against enemies
political-religious poetry (15)

(15)
P. 95

During this period - way of life changed from Nomad to city. Life became more refined & sophisticated. Mecca & Medina became cities of important cultural centres. Attracted wealth & aristocratic leisure class of people. Indulgence & sensual pursuits resulted. Affected poetry. Accompanied by women who recited & sang the music - (according to Arab & Persian practices of then).

MUSIC affects

Form of poetry - simplified.
Highly refined meters changed to short, free ones, more adaptable to music.
Language of poem simplified (love poetry thrived).

Two Schools of Ghazal Poetry

Hijaz - Hijaaz - sensuous love poetry
Udhri - sublime, melancholic pure etc.

P. 95. Both have origins in chazal of Pre-Islamic times.
Ghazal poetry of this period became an independent genre devoted
entirely to love & romance.

P. 96. The Abbasid Period (gold & silver ages). Baghdad built in 762 became
great cultural & commercial centre of medieval Islam. Largely thru'
support of Persians (influence dominated rule of Umayyads).

Golden Age reached its zenith under Harun al Rashid
Islamic Society. saw full development
universal character

immense economic resources
sophisticated intellectual life enriched
by Hellenistic, Iranian & Indian civilizations.

P. 97. Arabic literature changed significantly during this time.
sources of inspiration
themes
modes of expression
nature of audience changes in their
taste, sensibility, expectation

P. 98. Arabic prose literature up until this period consisted of Qur'an.
Ibn al Mufaffa. greatest representative of this style. Became more
functional & flexible
connected to Islam
famous for Pahlavi (classical Persian language).

Abu Uthman brought Arabic prose to height of clarity &
concision - works helped & elegant.

Book of Songs Abu al Faraz al Asfahani Asfahani
24 volumes, anthology of songs & poems
clear, simple style

P. 31

Virtuoso prose writers -

Badi az-Zaman & al-Hayiri - invented "maja'mal"
formalistic extreme - like Daoism almost

(write 400)
elaborate form of prose
dramatic anecdotes

Conclusion - 2 major trends under Abbasids
modernist & neo-classical groups of poets

P. 31

modernists - non Arabs or 1/2 Arab poets

influenced by outlook & method of a diverse cultural atmosphere

universal character of their time

rejected devotion to pre-Islamic & Umayyad poetic traditions

turned from hard, archaic conventional styles to simple, spontaneous immediate modes of expression addressed to masses.

inspired by their own unique circumstances & experiences pre-occupied with expression of individual attitudes

Bashar - love lyrics

Ibn ar-Rumi - introspective analytical verse

Abu al-Atahiyah - religious, didactic poetry

(wine poetry) Abu Nawas - satirical, cynical wine songs.
(greatest one of all poets)

P. 32

Neo-classical Poets - tradition oriented

tried to revive sonority of ancient Arabic poetry & reinforce it with artistic ornamentation

Abu Tammam - historian to Caliph

wrote several panegyrics to him

Ahmed al-Mutanabbi - style - simple & contrived

another great Arab poet

P. 34 - Last great poet of Abbasid period
at Ma'arri (973-1037)
reflected pessimism & skepticism of amichy age
major figure in Arabic literature.

3 collections

- P. 35
1. poems of his youth
 2. coats of mail (dir)
 3. pre-occupation with death (most striking aspect in his writing)

Poems derived relations attempt to shield mankind from
mortal truth

exuded contempt for man's contempt
boring compassion for mortal suffering

Mystic Arab Poets -

mystical literature (Sufi) can be traced back to
early Islamic & Umayyad periods. During late & post Abbasid
periods flourished greatly. al Hallaj

Ibn al Farid

Ibn al Arabi

P. 36 Hispano Arabic Poetry

Muslim rule in Spain 711-1492.

Islamic culture & Arabic language spread across

P. 37 Andalusia. Developed slowly due to internal conflicts &
distance from eastern cultural centre (Iraq?)

Had a special significance because it replaced byzantine rule.

Important Andalusian poetry imitated eastern models in the beginning
but struck out on its own in 11th cent. Unique form
because of merging Andalusian & European literatures. Although
it still requires more investigation Andalusian zajal & muwashshah
predecessors of love & chivalry songs of medieval Europe.

Andalusian poets during early cent. of Muslim rule imitated
neoclassical school of Arab poets. (al Mutanabbi)

Later- imitations of the magamat & anthologies

Zajal (popular) & muwashshah (courtly) rose from fusion
of Arabic & Provençal cultures.

Both based on a refrain for the chorus
& meant to be sung.

Muwashshah - mystical love poem

consists of rhymed Arabic strophes joined by a

2 line kharijah in Romance or colloquial Arabic.

al Tutili (d. 1126)

Ibn Baji (d. 1145)

Ibn Sahl (1251)

Ibn al-Khatti Khatib (1374)

Innovator in this field & original Ibn Hazm of Cordoba
(died 1064) Dove's Necklace. Pioneer work on chivalric love

parallels The Art of Courtly Love by

Andreas Capellanus - recognized as one of the
great classics of medieval literature.

Muslim courts of Spain also had centers for translation.

(Arabic to Latin.) In pursuit of knowledge, scholars came from other
European countries & this came into contact with Arabic culture thru
language. Spain important because it served as a bridge between
East & West.

The Folkloric Tradition

standardization of written Arabic (which resulted from
adopting Qur'an as the linguistic criterion) along with vast
expansion of Islamic Empire led to diglossa. Separation of
Arabic into written & spoken language.

Poetry
for
singing

Pursuit of
Knowledge
Arabic
Culture

p.39 Early days of Islam. written was inaccessible to masses but there was oral narratives.

Most popular form of folklore tradition Sirah. But like medieval romance themes recounts adventures, achievements of heroes.

Sirat Baybars - life of ^{a ruler} Baybars I (Egypt & Syria) 13th cent.
" Antah - most famous (8th cent) chivalric ideals of Arabic nomads in desert

The Thousand & One Nights - best known / most read

15th century

3 strains
elements

Persian stories with Indian

Baghdad stories (10th - 13th cent.)
Egyptian " (13th & 14th ")

Based on frame tale - Scheherazade

Post Abbasid

SUMMARY - Arabic literature from the Islamic to present crowning achievement, artistic & intellectual & an enduring monument of Arab-Islamic culture. It literature had a deep impact on medieval & renaissance age.

cultural history of Arabs begins in 7th cent. Islam, the new religion literally thrust them on the cultural stage of ancient Near East. Gave them dazzling treasures of old civilizations. Suddenly they possessed monuments of ancient learning.

Greek philosophy & science
 Persian literature & knowledge (wisdom)
 Indian medicine & mathematics

complex & rich cultural legacy presented a ^{major} challenge. To reconcile Islam with secular knowledge of the dominated peoples. They wanted some intellectual resilience that Judaism & Christianity had even after centuries of strife.

Transmission of Greek Philosophy & Science to Arabs.
 the relentless search for truth - philosophy - distinguished product of Greek culture.

Alexandria captured by Arabs in 641 ushered in period of Arabic cultural domination. With Alex, other centers of Greek learning became major channels for transmission of learning to the Arabs.

Unmanned caliphs didn't do much to advance cultural assimilation. Some evidence that ^{1st} medical, astronomical & alchemical translations were made during their rule.

Succession of Abbassids 750 - move of capital to Baghdad, a determined & systematic attempt to acquire & translate chief monuments of philosophy & science made under al Ma'mun. House of Wisdom (830)

translation
 Done by equal scholars Harun -

Impact

Architecture & Art

Olga Grabar

P. 77
Arabs have always been able to express spiritual values & practical needs through Art & A. Because of the symbolism & aestheticism. Qualities.

Early northern kingdoms had many sculptures & architectural monuments. Aesthetic qualities Hellenistic, Roman or rich heritage of Iran.

Art of Yemen more original. Early knowledge sketchy

Knowledge improves with formation of universal Muslim culture in 7th cent. Islam caused artisans to develop new techniques, new types of monuments, new forms, new mood of visual expression.

Old motifs & motifs kept & adopted by Islam. Provided Faithful with something new & noble

P. 79 4 Periods of Development in Arabic Art after Islam

1 - up to 10th cent

characterized by Arab rule
hard to distinguish between Arabic & Islamic

2 - 10 - 13th cent.

some separation of components possible

3 13 - 16th - main centers Egypt & Mamluk provinces on Syria - boundaries of Arab world considerably less

4 - 16th - 18th - new artistic development became very

private.

But always show history its architectural & artistic

P. 80

*

influence on traditions of occupied lands massive
A unadaptable. Arabic culture was always source of
great inspiration on them.

IMPACT

Impact of Arab-Islamic culture on other Artistic Traditions

reflected a personal character, especially in Medieval age.
Fascination with ~~the~~ exotic quality of their art.

Imitation & duplication by other traditions.

use of Muslim motifs - ornamental

imitation Arabic writing (seen in many
medieval cathedrals) decorates Virgin's robes in Renaissance
representations.

arabesque - means intricate design. Associated
with splendour, wealth, luxury.

P. 82

Another impact of Arab art & architecture - visiting
Arabic lands

Architectural Functions - (The Mosque)

Islam didn't require special place to worship but eventually
Muslims wanted a "community place" to pray, organize, pay
taxes etc. Every conquered city had land set aside for this
centre or place.

P. 84

This functional need, ^{the Mosque} was the single most original
creation of Arab Islam. In hypostyle form, it didn't have
a formal model. Earliest in Iraq, later became a major
architectural work.

Plan - open space - a court

(P. 83)

Example - Mihrab of the Sultan Hassan Madrasah
in Cairo: outstanding use of interlocking arabesques of different
columns in Islamic decorative design.

P. 84

Functional or tastes - but ^{needs of people} ^{of new contexts} austere early ones became elaborate. What developed was an organized, large, flexible design with subtle & shade areas & a small # of precise symbols brought from the fertile Crescent & spread to all parts of the Muslim world. This architectural form has survived as most common type of mosque until today. Associated with Islam.

P. 86. First mosques of India & Anatolia, like this. Turkey created alternative ones.

The Ribat - religious type of institution constructed on the frontier of Islamic lands. A military & missionary establishment, it defended the dar-ul-Islam & converted non-Muslims.
Eg. Sousse, Tunisia.

Form Andalus, square, large mosque inside & high minaret.

Masjid - a small mosque, sponsored by an individual or quarter of a community, or profession. Proliferate from 1st cent. (Bab Mandub) as elaborate facades, paved minarets, & fountains. Varieties of taste mosque more personal.

P. 87 Funeral Architecture - norms in Islamic culture, complex, Islam cherishes funeral monuments to the dead. Restriction modified by series of factors.

1. growth of Shiism - not to rub their Prophet's ^{descendants}
2. formation of mystical & other movements (Sunni)
3. human variety.

Private mausoleums esp. of noteworthy funeral architecture
Royal mausoleums found in Rabat & Marrakech.
Shiite sanctuaries of Kerbala & Najaf

Unique ex of Islamic architecture - Dome of the Rock - earliest major work (691). Originally it was created as a monument to Muslim presence in holy city of Jerusalem & acquired a succession of holy & mystical associations connected with glorious Journey of the Prophet. Area surrounding Dome dedicated to recollections of ancient prophets.

P.89

Institutions For Social Purposes

madrasah - trained spiritual & local leaders according to Sunni traditions. Exact origins still debated. Syria & Egypt. Most often privately funded, tomb of founder sometimes adjoins it.

Unique blend of socially useful yet conspicuously personal monument. Most important feature - portals & minarets.

~~new~~ medieval monuments - primary use religious but were designed to serve unusual variety of purposes.

(N/3)

Religious monuments of Arab world reflect one of the most characteristic aspects of Islam - emphasize "public works" designed to foster successful operation of society.

secular monuments - not so well preserved. Consisted of city walls, gates & citadels. Purpose - to defend medieval towns. Citadel of Aleppo - splendid example of military Arab architecture.

trade buildings - caravan serai - like a modern motel, crisscrossed major roads of Arab world. Also found inside cities & were connected with warehouses & bazaars. Had lots of tracks.

(NB) Arabs would give a monumental character to its economic activity centuries before same phenomenon in Italy or other parts of Europe.

Architectural Monuments for Royal & Imperial Functions
(last group)

only well preserved ^{royal} monument is the Alhambra in Granada. Built in 14th century, it consists of 2 main complexes of buildings located around courts & surrounded by gardens. Walls enclosed with poetic decorations & complex symbolism.

Only descriptions are left of great palaces of the Abbasid caliphs in Baghdad & Fatimids in Cairo.

Syria - excavations have uncovered desert palaces of the Umayyads. Date from 1st half of 8th cent. Derived from Roman & Sassanian times in 2nd half are palaces of Khirbat-al-Mafjar, Qasr-al-Hair West, Mshatta etc.

Two important features - lavishly decoration of paintings, sculpture, mosaics (testifies to ^{imagined} wealth of early Arab rulers) only existing eg. of private memorial ~~monuments~~ architecture between villas of Rome & country palaces of Renaissance.

CONSTRUCTION & DECORATION

Two distinguishing characteristics of Islamic architecture

- interior splendor - shifting effects of light & shade - fullness & void - joy of simultaneous impressions

Most ead borrowed from such repertoire of Near East & Mediterranean Roman art. Dams & canals reflect Arabian impact.

Basic forms - very few & used for both secular & religious purposes.

Courtyard - generally porticoed. Main supports consisted of walls & columns & piers supported by arches. Walls made of stone except in Iraq & early Islamic Egypt - brick preferred. Ceilings wooden but vaults & domes took over from 12th cent. (usually reserved for military & commercial architecture).

Roofs - tiled.

Q.91 Gates & Portals - a few - increased in # & quality with passing centuries, elaborated decorated half domes.

Main Techniques of Decoration
stone & wood sculpture

painting
mosaics

Mediterranean ~~at~~ stucco sculpture adopted - previously characteristic of lower Iraq & Iran - technique from Hellenized times.

Glazed & lustred ceramic plaques - original technique, first known decoration of mihrabs used in the Kairouan Mosque. Tiles later became integral part of Spanish & N. African monuments.

Stucco & occasional use of colour - Arabic original decoration, composition & construction not yet Arabic architecture is clearly distinguishable.

Distinguishing Characteristics of Arabic Arch.

1. tendency toward interior refinement
 - shifting light & shade
 - fullness & void
 - org. of impressions simultaneously

piece a quarter

P. 92

Mugarnas - stalactite - a ubiquitous feature of Arabic arch. They cover entire cupola in Alhambra. Some of them not known. Basic character - small 3 dimensional unit with a curved section assembled a near 90° part of the vault section. Depending on assembly, it gives idea of overhanging, full or complex void penetrating into the masonry. It is simple, symmetrical & logical yet totally arbitrary. Its precise logic is captivating.

Break-up of Archos - great mosque of Cordoba - the mihrab. Alternation of stones of different colours & geometric subtlety of Spanish tilework. Fascination - so characteristic of Islamic architecture, Mysticism & sensuality both evident.

2. ornamental calligraphy & decorative design

two themes dominate architectural design.

(a) writing - small inscriptions are woven into the ornament

boldly stated proclamations surrounding a whole monument

inscriptions are usually religious quotations from Quran or lists of pined titles.

(b) designs - emphasize a specific architectural element or are arbitrary.

incorporate vegetal motifs but strongest feature is their geometric design. The vegetal motifs are very rarely copied from nature.

Ideas behind the writing & geometry

- (a) leads to God or appreciation of primed power
- (b) is invisible but basic skeleton of reality.

Islamic architecture therefore produces a curious paradox. On one hand its practical - performative functions for which it was created. On other its arbitrary, unworkable by its decorative expressiveness. This dissolves if she focuses on central idea of Islam (behind architecture)

do good deeds on earth & know that no reality really exists outside of God.

obligation
& awareness

Painting & Decorative Arts

Two impressions when one reflects on Islamic art.

- (a) no representation of living forms
- (b) predominance of useful & ~~profane~~ luxurious objects
 - textiles
 - metalwork
 - glass
 - ceramics

Qur'an doesn't mediate existence ^{on representation} of living forms. Images were in Arabia. A few idols but these were rejected as idols & not as representations.

Change of attitude with conquests. Rich history of painting & sculpture represented even subject in different styles. 7th century - a unique period in history of the arts. Complex iconography of power.

Arabs tempted & fascinated with these things, especially evident in Umayyad private retreats.

Important They rejected use of images as symbols of faith & state. Based rejection on Islamic theology. Abandonment would have cost the new culture its integrity.

a cease to be an exemplary path for others to follow.

P. 95

Muslim iconoclasm is result of historical circumstances not theological doctrine. ☉

Representation of living forms are limited in Arabic-Islamic art with 3 exceptions: ☉

P. 96

1. art of provinces - constant foreign influence
like representations used
eg. Spanish inspired with beautiful carvings
of the profane life found in woodwork of Egypt
palaces of Samarra. ☉

central feature of the art - emphasis on royal pastime: hunting, feasting, listening to music. a difference between ruler & ruled.

2. almost all techniques reflected images in 12th & 13th cent. extended to official architectural monuments - Aleppo citadel, gate in Baghdad.

P. 96

Arab art book - illustrated lavishly
scientific manuals - all had miniature illustrations
Reason - broad cultural contact

☉

P. 97

3. in folk art & traditions - beliefs mixed with ancient
magic
- cults
found on some ceramics ☉

P. 97

Calligraphy - the art of beautiful writing -
best preserved in manuscripts of the Qur'an
centuries. Pre-occupation with aesthetic values in the writing.

Qur'an
status
5-9th

Writing not limited to aestheticism - script served an iconographic function as well.

Specific passages were selected in order to communicate the kind of information that images & representations provided in other artistic traditions. For eg. Good wishes expressions indicate social purpose of objects involved.

An architecture chosen of passages from Qur'an has a precise purpose.

P. 98

(113)

Besides iconographic & literary functions, calligraphy has a 3rd purpose. The endless repetitions of formulas such as "There is no victor but God" which cover the walls of the Alhambra, evoke the key Muslim ideas that all creations & acts of creation occur only by will of God.

The Arabesque - another way ideas were expressed in Arab-Islamic art without resorting to representations. Consists of 2 main & interdependent features,
(a) dematerialization of material world
no accurate reproductions of visible elements
persons/animals rarely repeated in spatial volume
qualities

few characteristic details are chosen & reproduced in flat 2 dimensional design - colored arbitrarily. Plants may have animal heads, for eg.

(b) all Arabesque designs can be analyzed & described in abstract terms.
dark/light
full/void
symmetrical/repetitive

P. 100

Through rationalization & substitution Muslim art became contemporary art. Showed that anything could be made beautiful & any # of transformations given to any one motif. Another ex. of Proclamation of God as only Creator. ☺

ART of the OBJECT

Islamic art objects display great technical variety & inventiveness. Ceramicists developed lustre, glazes, colour design, imitated expensive qualities of gold & silver.

P. 100

Islamic culture combined egalitarian ideals & urban ~~culture~~ values. led to extensive development of beautiful objects which served formal purposes in relationships between men & needs of daily life. ☺

P. 100

Textiles - object used in both social & personal relationships, strictly controlled. Robes cloth given as gifts & stored. Also explain Arab-Islamic styles & motifs in remote areas - (moved) ☺

Music in
Ancient Arabia

↓

Spain



MUSIC
in
Ancient
Arabia
↓
Spain

La musique arabe
Salah el Mahdi
Éditions Musicales, Paris
1972

Source

Historia
de la Música Árabe
Mecheril
y su influencia
en la Española

Julian Ribera Vol. I. - Serie G
Editorial Voluntad S.A. - 1977
Madrid

Introduction

~~The meter of the lyrical poetry of the Spanish Moors~~
~~was an ingenious system which made Arabian poetry form very~~
~~distinct. Many compositions based on the new system were elegant~~
~~brilliant & natural. The style offered a certain spontaneity that~~
~~was greeted with applause. Prior to the new system the Arabic countries~~
~~imitated the style of the troubadours of ^{German} ~~the~~ ~~meistersingers~~ & other European~~
~~poets.~~
P. 9.

This system of meter was ^{found to be} in the Cancioneros of the
Spanish Christians & one set which particularly excited the author was the
Cancionero de Palencia from the XV & XVI centuries published by Barberi. P. 10
It contains many poems archaic & traditional with the corresponding
music of the epoch. They contain the same strophic construction
the the identical combination of rhymes (rimas) as those of the
Andalusian Moors. One of the canciones, # 14 has a ~~popular~~
theme that is popular in Arabic Spain (Moslem Spain) & reflects
strong Oriental influence, thus proving that it had been popular
in the Orient especially in Baghdad the capital of the caliphate
in the time of Harun Ar-Rashid. P. 11

One single fact stands out. The music & the ^{(words were} ~~words were~~ ~~tetra) (acrophelas)~~
symmetrical. Each verse adjusted itself to the melody. Verses of the
same rhyme were identical or similar to the musical phrase. It had
an estribillo or chorus & verses (estrofas) for the soloist. This
relationship of music & words is not a coincidence, there are strong
P. 12

indications that words & music were of Arabic origin.

Arabic music up until recently has for the most part been ignored & given up for lost. Through the study of the Cancioneros del Palacio a rich & splendid collection of Arabic music has been discovered. It exceeds everything that one could imagine or desire.

P. 15

One of the reasons for this neglect is that the Spanish wish to ignore their past which includes the time of the Arab occupation & its contribution to Spain. Instead they are trying to convince everyone that the music from the pueblo has continued uninterrupted for centuries.

of the XII & XIII cent.

Manuscripts have not been able to be interpreted

P. 16

Penetrating almost all the pueblos during the Middle Ages was a mysterious fantasy whose origin has not been (descifrado) even by the (doctos). (Calificación de ficta.)

Various historians of music have ~~not~~ affirmed that Arabic music was incapable of creating an aesthetic impression apart in the melodies of the Cancioneros musical (intelligible) but archaic notation is found.

P. 17

musical art of the Arabs in the pueblos (musulmanes) is derived from the Persian & Byzantine systems. Perceived in the Arabic art were ancient Arabic melodies as well.

Chapter 1 - Arabic Oriental Music

origin & development

social & religious prohibitions against the music

Byzantine & Persian influences

Primitive school of Arabic Song

P. 19
The (metrics) preserved by the Arabic schools of music & song ^{in the mid 19th cent.} are in great abundance. (transmitted) by people who knew the art of music. The historical documentation doesn't contain anything from the European nations of the time. One work only, el libro de las Canciones by Espahani is like a grand library, it is so large. Thanks to this work one is able to investigate Arab music. P. 19

P. 21
The (flourishing) ^{pre} Islamic poetry considered by the Muslims to be the most classical of Arabic poetry does not appear to have been accompanied by musical art. Until the death of Mahoma songs of the Arab people were ~~so~~ ^{declared to be} primitive & unartistic by historians of music. because they didn't possess the element of rhythm. They were simple recitations. The monotone was what the camel drivers used to get their camels across the desert. They had no tonality & no rhythm. They were known as the hida & the nasab.

The hida according to los Hermanos de la pureza is what the camel drivers sang to the camels in the darkness of the night so that the animals would not feel the heavy cargo they carried. Monotonously the phrase is repeated: ye hehida, ye hehida, ye yeda, ye yeda.

The ~~nasab~~ had 3 classes of ~~so~~ ^{the} nasab: el rochani, el sened and el the hezech aladjo.

Music

Source: History of the Arab Peoples (my own text)
Albert Hourani

P. 197-98

399-40
398 In most cases & places, music has been an adornment of the life of the powerful & wealthy. And an accompaniment to ^{entertain} poetry.

P. 197

The muwashshah of Andalus - written to be sung & prolonged a tradition which began in early Islamic times

By Umayyad times the musician was a person of the court, he or she played for the ruler & was concealed behind a curtain - to make "distance" in station.

P. 198

When this art was learned from the court of the Abbasids to that of the Umayyads in Cordoba, an Andalusian tradition was established that differed from Arabian tradition in earlier courts

Music handed on orally & directly. No records of what was sung & played. But something was learned of musical theory by its writers

According to Arabic thinkers: Muslim philosophers looked on music as one of the sciences, sounds ordered & explained according to mathematical principles. Details of style of composition, performance & instruments found in the works of Ibn Sina.

Court music - vocal. Poems sung to accompaniment of instruments. (Stringed instruments plucked, bowed) flutes / percussion.

Sounds organized according to harmonized modes. But there was also room for improvisation, variation & ornamentation.

Music also used to accompany the dance performed by professional females in palaces & private homes.

Music for important occasions - each nation had its own tradition - accomp. or unaccomp. songs, some occasions there were dances.

P. 198

Traditions ~~has~~ moved towards uniformity with spread of Arabic language but differences remained.

Court music associated with court life, often of rebellion condemned it but since it soon became part of prayer had to accept it.

Call to prayer had its own rhythm - Qur'an chanted in formal words. Dikhr - solemn ritual of repetition name of God. accomp. by music & body movements, in some Sufi brotherhoods.

P. 199

Conditions had to be defined as to performing & listening to music - pilgrimage, warfare, sorrow, love permitted. But dancing was not permitted, playing blasphemous music that would lead to lust not permitted. Certain instruments were forbidden - pipes & stringed instruments. (assoc. with drunkards or effeminate).

Form of Poetry Pre-Islamic

P.19 origins obscure - earliest forms fountain songs, war chants, hymn to idols

500 A.D. there emerged poetry - short pieces qit'as or qasidas longer. Not written down before end of 7th cent.

Rhythmical Pattern used in Pre-Islamic odes
3 strokes or beats ~~of~~, daí, da daí, da da daí.
transposed to form 8 basic rhythmic units. By repeating a definite number of identical feet
AAA
BBB
CCC

or alternating ABAB, lines of verse are formed within a given meter. These lines were equally divided into hemistichs (half lines).

P.20 There are 16 metrical schemes. Rhythmic patterns they produce are reinforced by monorhyme that occurs as the last syllable of each pair of half lines throughout the poem. Most of the ancient poems were sung.

Themes of this period limited & conventional. Not important what but how a thing was said.

P.21 Qasida has 3 main divisions.
love prelude - real or imagined
journey theme - horse or camel praises
sandstorms, flora fauna of desert
main theme - extolling of self
glorifying the tribe
tribal solidarity. contain honour, loyalty, generosity, justice, hospitality.

P.22

Early Islamic & Umayyad Period

Poetry shaped by harsh environment.

Mk 189
F 31-14
1940

Historical Facts
for the Arabian Musical Influence
H.G. Farmer
Publisher Geo Olms
New York 1940

Arabic Proverb - "Ma'an yatal ahailuku yata' fih"

①
Foreword
small v

"One of the most explorative things in history is the systematic way in which European writers have contrived to put out of sight the scientific obligations to the Arabs," Dr. J.W. ~~major~~ author of The Intellectual Development of Europe.^①
~~that recently no one~~ Had it not been for the Arabs the 3 great sciences would have been much slower in their evolution.^② (Farmer) ~~that recently nothing~~ has been done to define the position of music as an Arabian science & art in the cultural development of Europe.^③

②
v
③
v

The Arabian Influence

④
P. 2

Roman conquered civilizations had an immense ~~and~~ influence on Arab culture - these were peculiarly adaptable to Arab requirements because they were of Semitic origin.^④

⑤
P. 3
⑥
P. 3

Arabian influence in Music can be traced in 2 directions
political contact
literary & intellectual contact^⑤

⑦
P. 4

political contact began with lands that fell to sword of Islam. ⑥ In 632 Khilafate confined to Arabian Peninsula. Following year, conquests began. Of greater importance to the subject was the conquest of Spain. ⑦ Conquest of Spain still very thorough. whole Peninsula as far as Pyrenees, Cantabrian Range, Marlshome & Balearic Isles were seized. A Christian advance was begun in 801 by 1260 - they only had Granada. In 1492, Final Struggle, 1492 Granada surrendered to IF & Q Isabella. ⑧

⑧
P. 5

9
P. 6

After a century the Khedivate began to crumble & while this was ruinous to the political aspect it was helpful to general culture & prosperity. 9

The incursions that Arabs made on Spain through political contact were made in vocabulary pertaining to wots & crafts of Muslims saffron, tuffets, manners, customs, muslim

Muslim sailors brought compass
gimbal Arabic hamala = to bear
alidake = ali high
admiral
caravan
tariff

sports, pastimes - rish
baccaras
zandanda - influence of Arabs
hawking

customs of chivalry & tournament

10
P. 12

Music with Arabs was part of their normal day. Courts had many virtuosi. King gentlemen of social standing had his lady musician. She was to the Golden Age of Muslim civilization what the piano was to the Victorian Era. 10

11
P. 12

It was also considered a needful thing at the household feasts, public festivals fixed by Islam, marriages, births etc. Music & dance were indispensable. 11

Music in all its branches can be found in the famous Book of Songs written by Abi'l Faraj al-Asfahani or the Dore Medlaza by the Spanish Arab, Ibn 'Abd Rabbihi

Formos is a collection of poems from pre-Islamic times, set to music, to 9th cent.

During political contact, music influence of Arabs on Europe was that which could be transmitted by hand or learned by rote. Spain was the first to feel the political contact.

In the Cantigas a debt is owed to the Arabs (La Musica de las Cantigas - Ribera) P. 83

Arabian melodies & many instruments were favorites with Catalan people. The Arabian tune Calat el orabi is identical to one by Salinas whose words are "calvi va calvi reali orabi" Arabic. (Salinas "De musica libri VII," p. 339.)

~~Another tune Gazpich Habbes~~

Arabic influence not so much a type of construction but rather a scheme of decoration. Identical to Moslem style of architecture.

Conclusion: Arabic influence on Spanish music far deeper than what has been imagined.

Literary & Intellectual Contact

While political contact brought fresh ideas & customs to Spain, much came from the literary & intellectual contact the Muslims on Spanish soil between 8th & 15th cent.

Spain had a great passion for literary, artistic & scientific culture & in time opened the Eastern Gateway "The marvel of the Middle Ages" (Poole, S.H., "Moors in Spain," p. 43.) when all of Europe was plunged into the darkness of ignorance & strife,

held aloft the torch of learning,

(19)
p. 23

The literary & intellectual contact of Arabs with Spain started in 8th century. Final clauses of songs were ^{metrically affected} by Arabic mono rhyme revealing the fact that Arabic influence was being expounded through music rather than that of another culture (their own). ("España sagrada", xi, p. 274.) (19)
It continued into the 10th cent. with the great translators & their successors of whom many had written ^{works} on music. (20)

(20)
p. 26

Alphabetic Notation

CLUES to Arabian influence in Music of Spain.

(21)
p. 31

The theory of 8 Tones - first introduced by Arabians of Réôme (mid 9th cent.). 1st of musical theorists since barbaric invasion of Spain in 6th cent. Claims theory of 8 is Moab. But no Moab source was open to him nor his masters & no known Moab source today has the innovation he uses. (21) He gives another clue to the 8 tones.

(22)
p. 31

However Ods of Cluny. The chords bear names which have a decidedly Semitic physiognomy (22) & several are unmistakably Arabic.

bug, ne, schombs, caeman, meth, kaphe
usel, successa, nar

(23)
p. 35

In the 12th cent. Latin translators made it possible to know the ideas of Arabian musical theorists. Clues for the infiltration of Arabian musical ideas can be found in the Arabic terminology & we have such words as elmuahym, elmuahifa & alant rade appearing in music. (23) The word moab has been identified in the Arabian iqā'at.

Historical Perspective

"During the early medieval centuries, after they had been conquered by the Arabs, the busy streets of Cordoba, Baghdad & Persia flourished actively in the art of music" taken from A History of Music & Experimental Science p. 762
Prof Lynn Thorndike

(Assignment)

The ideals, principles & practice of the ancient Greece survived in Europe & travelled westward by many channels. These principles were propagated & preserved, if not understood, in the scriptorium of the monastery. ①

① As European musical theory inherited from the Arabs?
P. 4 Schenker

This statement not quite satisfactory. Prior to Arabian contact there was only one channel by which the practice but not necessarily the ideals & principles of Greek music travelled westward. Via Rome.

Ideals could not have survived during this period because "the intention & value of Greek composition was purely artistic" ② (Prof. Washburne) Oxford History of Music, i p. 33.

Principles didn't survive because the knowledge of music was preserved by oral tradition.

③ P. 42

In the 5th & 6th cent. Greek musical theory was revived by Boethius but with fall of the Roman Empire catastrophe swept away the last vestiges of the ancient world, including the classical theory of music. ③

(Foot note) type out Isidore of Seville 570-636 his musical knowledge fell within this period but his "Etymologia" reveals the fact that he was simply a copyist & didn't understand the theory of the ancients.

SUMMARY - 1. The principles of music of ancient Greece didn't survive in Europe. Works of Ptolemy clearly reveals that

(4)
P. 46

musical art of ancient Greece was no more (4)

(b) Boethius can't be said to represent principles since his work was a scholastic compilation (5)

(5)

Woolbridge op. cit., i, p. 22.

2. After the fall of Rome, there wasn't a solitary original Greek work known to musical theorists of W. Europe

until centuries after the Arabian contact. (6)

(b) ~~know of no authority~~

3. From the end of 6th cent to mid 9th no work on musical theory in Western Europe known.

(7)
P. 46

No evidence of that there was any investigation into music theory of said period (7)

(8)

P. 47

Although it has been argued that "the theory of music was always within the grasp of Western men before the Arabian contact" (8) the fact remains that during the fall of Rome when W. Europe was mired in barbarianism, the torch of culture & civilization was being held high by the Arabs. (9)

(9)

P. 47

MUSIC
IN
ANCIENT
ARABIA
&
SPAIN

ARABIC MUSIC INFO

P. 2

Results of Arabs (Islam) in Spain

711 conquest.
1st result - Iberian sprang back to life. Along the mountain chains which cross N. Spain from Atlantic to mediterr. penins. of resistance arose ^{to Muslim invaders} in time, became home doms of Asturians & Mozarabs. Their ~~isolation~~ ^{isolation for 9 cent.} led to different dialects & traditions almost vital new kingdom of Castilla.

Created spirit of tolerance - rare in Europe during Middle Ages. Until Spain sacrificed spirit of liberty & greatness that it had achieved under Islam to Catholicism.

Ferdinand & Isabella felt victim first. Allowed themselves to be overruled by ideas & sentiments of an ecclesiastical minority & tried to convert national unity of their kingdoms which was pure religion more than political.

P. 5 Philip II continued with intolerance & absurdity & succeeding Philip ruined in a few generations the magnificent flower of Hispanic thought - the legacy which Islam had bequeathed.

P. 5 The Arabs created a splendid civilization & magnificent economy in Spain. Spain had a decisive role in development of art, science, philosophy & poetry, & was truly the " Torch of Europe." (2)

Who were the torch bearers? First Tariq, not an Arab but a Berber who led 1st successful expedition into Spain.

712 - Musa ibn Nusair brought a mixed force of Syrians, Copts & Berbers into Spain. Ancient records & modern place names attest to tribal dispersion. Lots of inter marriage. Son of above married into last family of Visigoth kings (Wittigo).

During Arabic domination, 4 languages were in use in Spain

- (a) classical Arabic - men of letters
- (b) "colloquial" - admin + civt
- (c) ecclesiastical Latin - assoc. with in particular form of worship
- (d) Romance dialect (from low Latin) destined to become castellano or Spanish - one of the great international languages.

Introduction of paper allowed books to be cheaply produced in Arabic.

Córdoba in 10th century - the most civilized city in Europe, wonder of the world. ~70 libraries, ^{900 books} Queen Tota of Navarre brought her son to Cord. Sancho the Fat to be cured of his corpulence. Not only did Jewish doctor cure her son, but an important treaty was negotiated with the Queen.

Summer palace at Madinat al-Zahira 3 m. west of Cord. Renowned of its splendor & beauty like a dream palace out of 1001 Nights. Destroyed within 50 yrs. of its completion

Sevilla under Abbassid dynasty no less brilliant than Córdoba. Now more open to Christians in north, cultural influence of Arabs spread as their political power declined.

Expansion of Arabic culture to N Spain further encouraged their emigration of Mozarabs during persecution by Berbers the Almoravides & Almohades (1146-1146), for the 1st time in Spanish history intolerance appeared. Introduced by Berber fanatics in south & Chinese monks in north. Mozarabs unable to live in Valencia under Almoravides so they went to Castille. Attraction no better. Interesting note that during

P. 10 years of protest names in Hialeah. Spanish culture case.

Arabic Music

H.G. Farmer

Legacy of Islam edited by Sir Thomas Arnold & Alfred Guillaume

Oxford University Press
London, 1931

Arabic music is conceived horizontally, not vertically as it is in the West. Their ideas of a tonic, rhythm & ornamenting a melody different to ours. However, as we now know it - unknown. Outstanding difference - Arabs possessed a system of mensural music & the gloss or ornamentation of the melody

① Both later influenced Western music. ①
p. 346

② Source of Arabian music - Semitic theory & practice of an earlier date & new foundations & influences of Greek theory & practice. ② Prior to Islam Persian & Byzantine influences found in foundations of al-Hira & Ghazni. Both had Pythagorean scale - presumably came from Semites.
p. 356

Early days of Islam - al-Hira adopted a mensural music called 'iqas' or rhythm. At same time Arabs adopted a new theory of modes of Ibn Misjah (285-14). This theory contained both Persian & Byzantine elements. However these ③ "importations did not supersede the national music" ③ Rather they were overlaid upon the Arabic part & took on an individual character. ④ This system stayed until fall of Baghdad. ④ was based on Pythagorean scale within the scale
p. 357

Several changes took place over time & they became so important that the theory was recast by Ishag al-Mawsili from its Pythagorean mould. ⑤ Then during the time of al-Isfahani the new scales asserted themselves, the Zalzalian & Khurasani scales. The older system was maintained largely through acquisition of Greek theory through translations of Aristotle, Euclid, Aristoxenus. In spite of the
p. 357

"Borrowings" Arabian, Persian & Byzantine systems of music were merged. It contains adaptation of Persian & Khurdsaniam ideas noticeable in the modes. A theorist Safi-al-Din introduced & systemized a new theory called the Systematist Theory. Just before close of Middle Ages the Quarter Tone System was founded. It still exists. Arabian music was influenced by Persian & Byzantine practices in turn these 2 cultures borrowed from Arabian cul.

Music had great importance in life of Arab people. It accompanied them from cradle to grave. Every moment of life had its particular music - sorrow, joy, work, play, battle etc. And almost every Arab of substance had his singing girl. Ancient taste for poetry meant more appreciation of vocal over instrumental music. Verse forms preferred were

gasidas
qit'as (fragment)
ghazal - love song
muwashshah most popular

Later forms such as the zajal & muwashshah were introduced. The melody for these were forms was in a certain mode or scale, sometimes mansural (ref to a rhythm). Performers sang & played in unison at the octave. No harmony used - unison. In its place was the gloss or ornamentation of the melody. This included striking the note of the melody with its 4th, 5th or octave. This was known as the

7) 8) 359 taqrib or compound. 9)

Instrumental accomp. furnished by lute (al-tub), gascha (flute), pandore (tambur), psalter (qanin), while drum (tabl), tambourine (duff) or wand (qadib) strengthened rhythm. Instrumental pieces few, but these were usually preludes or interludes to the songs.

Most important musical form was the mausha, vocal &

from
(Legacy of Islam)

Arabic Music

P. 359 a instrumental suite of several movements. Served for small chamber-like groups.

Military music very important - especially open air variety - for processions or military displays. Military band played an essential part in military tactics - ^{was} recognized as special. Such instruments used - pipe (zurna) horn or Jellabon (bug) trumpet (nafir), drum (tabl) kettle drum (nagagara, gosa) & cymbal (kassas) were used. Senior officers always had their own band. Size of mt & number of movements in the military maqama indicated their rank.

Even though music & instruments were condemned as sinful, spiritual effects of music could not be ignored. The Sufi saw music as a means of revelation attained through ecstasy. Dervish & merchant-cults regulated their rituals by music. To quote al-Ghazali "Ecstasy means the state that comes from listening to music". The idea of music as a healing force came out of belief in the principles of the ethos, harmony of the spheres & theory of numbers. Idea widely accepted.

Quote

P. 359

P. 360

Women loved the tambourine & could be found playing it on festive occasions. The minstrel too, had his place. He played a tabl (drum) & shahin while on his head ~~was~~ was a cap of little bells which he shook at appropriate moments.

Contribution to West - there is no doubt!, especially in the technical nomenclature.

Musical Instruments

① Arabs carried their manufacture into a fine art. Wrote treatises on the subject. Seville, famous for its production of musical instruments.

Lute family - all kinds of species & sizes. Pre-Islamic lute with its stem belly (misḥar) classical lute ūd qadīm & the perfect lute, larger one, ūd kāmil. The archlute, the shāhrūd.

Pandora group - tambūr turkī largest, smallest tambūr biḥilma qutan (mirabbā) a flat chested, rectangular instrument, later known as the gītār.

Bowed instruments very important - (rabāb) came in all shapes & sizes. Kamānjā & ghishak. Open stringed ones janj, sanj (harp) qāmīn (psaltery) muzba & shintir (dulcimer).

Woodwinds - ^{had} flutes in many sizes - some 3' in length to small ones called shabḥāba & ijwāg, 1 ft long. Saffār was a flute à bec. Reed blown instruments were zannār, summār, gulāmi & ghaita. Also the hūg made of metal.

Duff was a tambourine, square instrument. Round one known as a tānḥir dā'irā.

Drums - tabl, maqqāra, qas'a.
Cymbal - kāsa - bowl shaped casket also called a kāsa.
Flat form of casket - sinj.

Pneumatic organ & hydraulis both known to Arabs. One called organistrum (dūlāb) resembled a hurdy-gurdy well known in medieval Europe. Al-Shaḡīra, another kind

P. 361 Arabs both invented & improved musical instruments.

- Al-Fārābī is thought to have improved the rabāb & qanūn.
- Al-Zunārī (early 9th cent) discovered a wooden instrument called the nāy zunārī or zulāhī.
- Zuhayr (d. 791) introduced the 'ūd al-shabbūt.
- Al-Makrūmī II (d. 926) improved the reed blown bag.
- Ziryāq (early 9th cent) added to range of the lute.
- Al-Bawqārī & Abū'l-Majīd (11th cent) invented a square psaltery called the mizhār & mughnī.

(9)

P. 362

Musical notation existed from early 9th cent, but most performers learned music by ear. Some composers believed their compositions inspired by the genie. Dressed & general appearance of Arabic minstrel well worth notice. Long hair, painted face & hands, bright coloured clothing. Reflected the effeminate mukhanathūn of early Islamic days. Many singers were eunuchs, some as punishment, others because boy soprano voice highly favoured. Singer greatly patronized at court for his art & political usefulness. (10)

off-filled
Musicians visited many homes. Wine cups told many secrets
Opinions were better revealed through a song than spoken out
right

WRITERS ON MUSIC

enormous amount of Arabic literature written on & about music - histories, collections of songs, books on musical instruments, the legal aspect of music, aesthetics & lives of musicians. (11)

(12)
P. 362

Most of all writers - al-Masūdī (d. 932) & al-Isfahānī (d. 950). In Meadows of Gold by al-Masūdī he writes about early practice of Arabian music. Other books dealt with foreign lands.

History

More valuable still - work by al-Isfahānī - the Great Book of Songs

21 volumes. Ibn Khaldūn called it the "diwan of the Arabs." He wrote 4 other books on music: border great Book etc. A mine of info he writes on theory; science of music is The Index of Muhammad ibn Isḥāq al-Warrāq (d. 995-6)? (4)

(4)
P. 362

The Dīwān al-Nadwā contains lives of celebrated musicians & a spirited defence of music against the Puritans by Ibn Ḥabīb Rabbīhī (940).

Yahyā al-Khushj al-Mīrī (12th cent.) wrote a Book of Songs. It imitates al-Isfahānī's work.

(5)
P. 363

Ibn al-ʿArabī (d. 1161) wrote works on the "permissibility of music" & ^{details on} musical instruments. (5)

(6)
P. 363

After the fall of Baghdad (1258) few writers ceased to exist. There arose a host of theorists who argued for permissibility of music. Those who continued to write in the old way included music as part of a larger work. (6)

THE THEORISTS

First writer on theory of music - Yunus al-Kātibī (d. 765).
Next al-Khalīl (790) systemized Arabian prosody & was first Arabic lexicographer. His Book of Notes & Book of Rhythms are catalogued in The Index (late 12th cent.).

Ibn Fīrās introduced al-Khalīl's theories to Spain & was first to teach science of music in al-Andalus.

(7)
P. 363

Isḥāq al-Mawsilī (850) nearest "Old Arabian System" & his theories were put in a Book of Notes & Rhythms. (7)

P. 363 Between 8th & 15th centuries Greek treatises were translated into Arabic. A work attributed to Pythagoras was well known in Arabic & so was Plato's Timaeus. Aristotle's writings included Problemata & De anima, (Hunain ibn Isḥāq translated all) also De Voce by Galen. From these works of above ^{through} of Arabs derived their more scientific ideas on sound. (1)

Aristoxenus was known in 2 works in Arabic. The Principles of Harmony, & On Rhythm. Euclid had 2 books translated "The Introduction to Harmony" & "The Section of the Canon", Ptolemy's Book in Music

(2) P. 364 Other treatises on the hydraulic organ attributed to Archimedes & Appollonius Perogeus translated into Arabic. (d. 874) Al-Kindi's 7 treatises ~~st~~ on theory of music show Greek influence. 3 or possibly 4 have survived. (2)

Greatest of all music theorists - al-Fārābī. Besides his Grand Book on Music, Styles in Music & On the Classification of Rhythm, he dealt with music in the sciences in his Classification of the Sciences & The Origin of the Sciences. His Grand Book was primarily written because of certain obscurities he found in what Greeks had written on music.

(3) P. 365 After al-Fārābī, another great Arabic ^{mathematical} writer al-Būjārī composed a Compendium on the Science of Rhythm. (3)

(4) P. 365 of Particular fame Avicenna or Ibn Sīnā (d. 1037) who, after al-Fārābī, made important large contribution on theory of music works in Arabic. 2nd to al-F. Now he found in the Shifā' & the Najāt. (4)

Also wrote Introduction to the Art of Music,
Theorists who crown 12th century as well were
Ibn al-Nagğāsh, al-Bāhili & Abū'l-Majid.

In Spain, a great writer on theory of music - Averroes
(d 1198), the 'al-Far' of the West as he was called.
Averroes, (d 1198) dealt with theory of sound in his
Commentary on Aristotle's De anima.

(h) P.366 In the 13th century, a new Systematist School was
founded by Sajjā Sajjī-al-Dīn (d 1294). His theories were
expounded in his famous Sharaḥiyya & Book of Musical Modes. (5)

(i) P.367 The most important treatise on ^{is} the anonymous
Muḥammad ibn Muḥād Treatise now in British Museum. (5)

Value of the Theorists

Most Arabic theorists also excelled in mathematics
& physics. Much speculation on ~~the~~ theory & sound led
them to make their own experiments. Most times they found
the Greek theories "wanting" when put to the test.

Arabic theorists have therefore added to Greek ideas.
And in some cases have converted them. Al-Fārābī's
Introduction to his Grand Book on Music is equal if
not superior to anything Greeks wrote. (5)

(7) Under the Arabic theorists, the physical bases of
sound, in theory at least, advanced; especially in the question
of the spherical propagation of sound. (7)

The careful descriptions of musical instruments
included measurements & precise scales. Families of instruments
were described long before any attempt to do same in Europe.

P. 368

Arabian Music

P. 368

(8) That Arabs were not content with Greek tuning is evident from their experiments with the neutral third of $\frac{27}{22}$ & Persian third $\frac{81}{68}$. (8)

P. 368

(9) The Systematist School produced the most perfect scale ever devised. Their major 4th of the scale acted as a leading note to the tonic & marked a new conception of the tonal domain of the scale within the domain of homophonic music. (9)

The Legacy of Arabian Music

The legacy left to the world of music by the Arabs was a substantial gift. The influence of Arabian practical is everywhere on the East. Persian, Turkish & other theorists all benefitted. There is ample ^{written} evidence to support this.

P. 368

(10) In Persia the Madmen of the Soul (Abdal-Ma'mun 12th cent) Assembly of the Sciences by Fakhr al-Din al-Razi d. 1209, Phoenix Sciences by al-Farabi (14th cent) & Assembly of the Melodies by Abd al-Qadir ibn Ghazali (d. 1135) reveal the Arabian legacy. (10)

In Turkey, the treatises of al-Farabi, Safi al-Din & Abd al-Qadir were translated into Turkish. Even in India Arabic treatises could be found.

Western Europe benefited enormously from contact with Arabian culture. It received the legacy in two ~~one~~ ways:

(1) political contact - legacy of practical art was brought by hand & ^{word of} mouth

(2) literary & intellectual contact - theoretical art brought through translations from Arabic & viva voce

P. 369

through scholars who studied at Muslim schools
(11) in Spain & elsewhere (11)

Now 1446 Arabic literature on theory of music came down in Hebrew or Latin translations - Ptolemy's Section of the Canon - Arabic to Hebrew & Commentary on the Canon by Isaac ben Isaac were translated

Transmission of Arabian legacy by means of literary contact can be seen in Constantine the African (12) (d. 1087) who translated Arabic works into Latin. Also P. 370 introduces Arabian theories & their influences on the planets & healing effects of music. De humana natura (12)

Of far greater importance was transmission of Greek theory *viva voce*. During Umayyad rule in Spain (8-11th cent) students from all over the world flocked to Cordoba. Music, a part of the quadrivium, was studied. Since Arabic would have been spoken it would not have been necessary to go through faulty Latin translations to learn the theories.

Most important - legacy of Arabian musical instruments.

(13) Distinctly novel instruments were introduced & these had considerable impact on European music. The whole family of stringed instruments - lute, pandero & guitar arrived. Next came the various bowed instruments. (13)

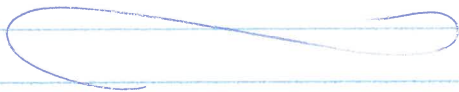
European minstrels also benefited. Before Arabian contact they only had the cithara & harp & their cases with which to tune. Arabs brought them strings, with places of the notes fixed on the finger-board by means of frets which had been determined by measurement. Not only was this a noteworthy advancement & fretting was responsible for the use of the major mode in Europe. (14)

P. 374

The acquisition of mensural music was another important benefit accrued from the Arabian legacy. The class or adammak of the melody also made a contribution. The class known as a tankib or compass, consisted of striking a note simultaneously with its 4th, 5th or octave. This prompted Europe towards use of harmony.

P. 374 (14) A medieval form of composition "conductus" is identical to the Arabian majra. The Arabian lute perfected by the Spanish masters led to musica freta (14)

P. 374 (15) With the fall of Baghdad to the Mongols in 1258 & Granada to the Catholic Kings in 1492, the surrender of Egypt to the Turks in 1517, the political & cultural superiority of Arabic speaking peoples ceased. (15) Since then attempts have been made to introduce Arabian & Muslim melodies & oriental effects into Western music. These endeavours are of considerable interest particularly the Spanish composers.



Mysticism

(1) The Egyptian poet & saint Ibnu 'l-Farid (1250-1330) describes his mystical experiences as an experience in which all the senses are unified & exercised simultaneously. (1)

My eye compassed whilst my tongue gazed; my
 ear spoke & my hand listened;
 And whilst my ear was an eye to behold everything
 visible, my eye was an ear listening to song.

* Mysticism was the common ground where medieval Xty & Islam touched each other most closely. It explains why the ideas, methods & systems produced by the mystics (Rom Cath) RC & mysticism are so alike.

At the end of the 2nd cent. of the Hijra, the name Sufi surfaced in Mesopotamia & was what Arabian mystics were called. The name Sufi is derived from "suf" a coarse, unbleached woolen garment worn by Christian ascetics. (It confirms * point above.)

Sufism is essentially Islamic. Claim to have inherited their doctrine from the Prophet. Record of I's personality indicates aesthetic & mystical elements, Sufi's venerated aesthetic & gave these qualities deep & significant meanings. And though the I left no system of mystical theology or drama, the Qur'an contains new materials of both. A spirit of transcendence embodied in Sufi's creed combined with immanence. For the early Sufis the Qur'an was a means of drawing near to Allah. Done thru fervent prayer, profound meditation on a text & the mysterious passages (2) concerning the Night Journey & Ascension. By doing these things they try to reproduce the Prophet's mystical experience within themselves. (3)

After 1000 A.D. Sufism began to absorb & assimilate Hellenistic philosophy. Its ^{early} origin & development suggest therefore were influenced by Christian asceticism & Hellenistic mysticism.

(4)
P. 213
Fearful visions of wrath to come, worshipping Allah to be saved from Hell & reward in Paradise ^{was} ~~were~~ foreign-house for mysticism. The Sufi's mystical language centered on "union with God through love" (4) & inspires all religions & ethical Sufism.

In the following verses the mystic's goal is depicted in ecstatic contemplation of the Beloved

(5)
P. 98
"Two ways I love Thee, selfishly
And next as worthy is of Thee.
'Tis selfish love that I do crave
Save think on Thee with every thought."
~~'Tis purest~~

First Muslim to give an experimental analysis of the inner life was Nāwāz al-Mukāsibī of Basra (857) His treatise Ri'āya li-buqūq Allāh shows both delicacy & originality. Sources of ^{it} draw on both Jewish & Christian faiths.

(6)
P. 214
"The Path" described by later writers consisted of acquired virtues & mystical states. First stage is repentance or conversion then comes renunciation, poverty, patience & trust in God. Each stage is a preparation for the next. Details vary between the writers but general features are the same. (6) All are expressions or symbols of a deeper truth.

P. 215 Mysticism-

- Foundations of mystical religion were laid by the
Swiss in 3rd cent. AD, Gnosticism introduced into Islam
by Dhru' l-Nūn of Egypt - ecstatic knowledge as opposed
to intellectual & traditional. Asked how he knew God he
P. 215 replied "I know Him through Himself." (7) Symbolism &
different terminology were introduced more & more as it was felt
(8) that high mysteries were not for profane ears. (8)
P. 215.

- Added to the mystical religion were 2 doctrines by
the Persian Abū Yazīd, influenced by Indian monism he
introduced the fāna & baqqā passing away of self & united
life in God. His endeavour to reach this Pure state
resulted in extreme asceticism of the self & ended sadly, in
disillusionment. However, he remained a hero to the Persian
(9) Sufis who never tired of quoting his ecstatic exclamations
P. 215 such as Subhānī ("Glory to me") (9)

Hallaj was a new famous mystic who taught
God who is in essence, form, created man after his image
to the end that in knowing God, man alone may be
spiritually transformed, finding the Divine image within himself
& thus attain union with the Divine Will & Nature. His
doctrine is the closest to Christian thought of incarnation, although
Hallaj did not give it this term. He of all the Muslim
mystics was closest to spirit of Christ. This extraordinary
teaching led to his arrest & imprisonment & eventual crucifixion
in Baghdad in 992 on charges of heresy.

When he was brought to be executed he looked at
the cross & the nails & uttered this prayer

"And those thy servants who are ordered to slay me,
in zeal for Thy religion & in desire to win Thy favour,
forgive them, O Lord and have mercy upon them,"

For would if Thou hadst revealed to them
that which Thou hast revealed to me
They would not have done what they have done
And if Thou hadst hidden from me that which
Thou hast hidden from them,
I should not have suffered this tribulation
'Subbani' Subbani Subbani Subbani.

The crime of Hallaj was not that he divulged
the mystery of divine lordship but in obedience to the
inner call, he proclaimed and actively asserted that Truth,

(10) P. 219 The century following death of Hallaj barren of
mysticism except for the production of the first works
on Sufi doctrine. At noon to drift more & more from
Islam & favoured Greek philosophy, especially emanation. (10)
Well illustrated in another Persian mystic's sayings, Abū
Sa'īd who believed that the true saint opens up a ^{single} soul
amongst the people, takes part in social affairs & never
forgets God for a moment. (11)
(11) P. 220

A History of Arabian Music

By Henry George Farmer

London: Huzar & Co., W.C.

1929

coll # Mh 189 F3H5

Introduction - anything written on subject of music of Arabs has gone to Greek or Persian origins since nothing was known of pre-Islamic Arabia until recently. Greek temptation to look to Greece & Persia because of the position of Arabia & the outside civilizations with which it came into culture-contact. (1)

Arabian culture did not originate in so called "Days of Idolatry" (2) but dates back to a period long anterior to them. (3)

The earliest reference to Arabia reaches at present to the 3rd millennium B.C. from ~~even~~ ^{an} cuneiform inscriptions that identify "lands" as being situated in Arabia. (4) Although the precise location of these lands has been a subject of controversy, there is general agreement that they were situated in Arabia. (5) Magan & Sabu have been identified with S. Arabia, Kishsh - Central Arabia & Khaldan & Alalukhka - W. Arabia.

1st millennium B.C.
Arabian monuments reveal 2 important kingdoms Ma'in & Sabu. Both extended their power to the Gulf of Aden to Arab territory known as Musram. (6)

6th cent B.C. Musram fell to Arab hhyamids who made their capital at Al-Hijr. (7)

4th cent - Arab Nabataeans had the political power their capital was at Petra.

Continued their domination until 106 A.D. Further south other Arabic kingdoms sprang up. All of these kingdoms possessed civilizations as important as those of Babylonia, Assyria. S. Arabian civilization had gods, immense details, inscriptions, forts & castles & had been flourishing since 1st millennium B.C. (7) The greatness of these civilizations is evident not only by monuments but by the Babylonian-Assyrian cuneiform inscriptions, Old Testament & classical authors. (8)

(7) (viii)
sub footnote
Encyclopedia
of Islam
(i) p. 380

IMPACT on Early Civilizations

The great importance of the Arabs for the ancient East lay in the domain of civilization & religion. The two words incense & moon worship are examples of the Arabic influence on Hebrew & Greeks (9)

(9) (xiii)
sub footnote
Encyclopedia
of Islam
(i) p. 379

In spite of all this research & information there is scarcely anything concerning the music of the ancient Arabs. (10) An inscription of Ashurbanipal in the 7th cent. B.C. indicates that their music was appreciated. Arab prisoners taking for their Assyrian masters sang & it so delighted the Assyrians they begged for more (11) yet there must have been some kind of musical culture in the ancient Arabic kingdoms simply because in all the Semitic groups, music was closely associated to religion. (12)

(10) (xiii)

(11) (xiii)

(12) (xiii)

The eminent Assyriologist, Professor Stephen Langdon, has demonstrated the close connection between music & Hebrew & Assyrian cults (13) & can be extended to the Arabs. The shammā or (precentor) in Assyria can be traced to the shā'ik or poet southwayer of Arabia. The shirw or Assyrian hymn is recognizable in the Hebrew shir (song) & the Arabic shi'r (verse). The zammān or Assyrian psalm equates the Hebrew zimrah (song) Arabic mizmār (psalm). The penitential psalm; the Assyrian shirw is identical to the Hebrew shir'atōn & the oration of the Arabic shā'iq. Likewise the Assyrian wail, allā,

(13) (xiv)

Introduction

(13) (xiv) can be linked to the Hebrew & Arabic elad or milwad. The Assyrian shidru or recitation finds its cognate in the Arabic inshad. (13)

Musical Terms

(14) (xiv) Assyrian term for music is ninuutu (to sound)
Hebrew nagan (to play a stringed instrument)
Assyria- "an" means song,
Arabic ahina "
Assyrian nagu (to lament) (14)
Arabic nauhi lamentary song

Musical Instruments

	Babylonian- Assyrian	Aramaic- Hebrew	Arabic
(drum)	tabbalu	tabbalu tibela	tabl
(tambourine)	adapsu	taph	duff
(horn)	qarnu	zemen	zimir
(pipe)	ibbuwu	qaren aribba	qarn unsiya (15)

All of the above are of great importance only because of the close cultural connection between these 3 major Semitic tribes

IMPACT

(16) (xiv) With the coming of the Christian era powerful forces came into operation & changed the political & economic life of the peninsula. (16)

1. decay of Babylonian & Assyrian kingdoms - controlled the great trade routes - affected Arabic kingdoms now with this gone
2. decline of the Phoenician markets
3. opening up of a sea-trade route by Romans 1 A.D. ruined overland caravan trade which had been mainstay of Arabic kingdoms
4. Nabataeans put to sword by Rome 106 A.D.

Result - economic & political stress caused migrations (17)

Chapter 1 - Days of Idolatry 1st to 6th century

"Be content to listen to the singing-girl who delights us on a cloudy day." Abd al-Masih ibn Asala (6th cent.)⁽¹⁾

This is the period Muslims call Days of Ignorance. ^{meanwhile ignorance of the revelations of Prophet Muhammad.}⁽²⁾ So called because political, economic & cultural decay had set in & all knowledge of the old Arab civilizations which had flourished for 2 millenniums was practically lost.⁽³⁾

Of the antique kingdoms, Arabs of Days of Idolatry know very little. An occasional line in a proverb or a song or a story warned them of the destruction of their proud & pleasure loving ancestors.⁽⁴⁾

First emigrations - north 2nd cent.⁽⁵⁾ Went to Mesopotamia & Syria & found a culture that once had been of immense value to civilization.⁽⁶⁾ It had been preserved by Arab Chaldeans, Nabataeans & Palmyrenes who with Aramaeans, Jews & Syrians formed the bulk of population. The preserved culture was given to the new settlers & began to blossom luxuriously in days of Islam.

S. Arabia still retained some of the old culture.⁽⁷⁾ Music & poetry flourished. Two kinds of music were practiced in Al-Yaman, the hinyari & the hamali. Instruments included the mi'gal & the k'is (a large kettledrum)⁽⁸⁾ Although the tumbur isih mentioned, it also was in existence. Al-Farabi says that the tumbur was played in accordance with the pre-Islamic scale which was altered by dividing a string into 40 parts.⁽⁹⁾ The lute was very common. The earliest lute was a stem-barked contrivance¹⁰ known as the nighar. The kiran was another kind of lute derived through Syrian-Hebrew sources.⁽¹¹⁾ The ius was the Persian lute made of wood.

(1) P. 1
(2) P. 1

(3) P. 1

(4) P. 1

(5) Interview of the Arabs cf. Nicholson pp 15-14

(6) P. 2

(7) P. 2

(8) P. 3

(9) P. 15

AL-FARABI

(10) P. 15

(11) P. 16

(12) P. 16 a. adopted by the Arabs. The lute was played with the thumb. Other instruments included the harp & a flat chested quadrangular guitar known as the murabba. (13)

(14) P. 16 Wind instruments were few. Two mentioned were the *magmān* (any wood-wind type) used for a reed-pipe & the *qussaba* - a vertical flute. (14) The Qur'an mentions the *sūr* & *ḥaḡūr* as the instruments upon which the "last trump" will sound. (15)

Instruments for keeping the beat were the *ṭabl*, *duff* & *ḡarīb* (wand). Metal castanets were sometimes used. Cymbals in battle & *jālaḡīl* were part of a dancer's *naḡalla*. drum tambourine

(16) P. 17 During Days of Ignorance music was found in private public & religious life of the Arabs. They sang under their Assyrian *ṭankimbastars*, they sang as they prepared for to defend themselves & they had their "Well Song" like the *Asraḡites*. (16) Just as the ancients went into battle with music so did the Arabs of the *jāhiliyya*. (17) Their temples & shrines resounded to music, music was part of their *ḡangraḡ* scenes. It was with them from the *ṭawāḡ* to the *ḡasf* at the *ḡien*. (18)

(19) P. 18 **MUSICIANS** - Few names have been recorded. There were lots of singers whose names were contained within the *Kitāb al-ḡahāḡ al-ḡawāḡ*. Poems of the *jāhiliyya* were chanted to a simple musical accompaniment, recorded in *Ency. of Islam*. (19)

(20) P. 18 The most primitive chanting was done by the *shāḡir* - it was pure & simple. The *ḡalḡ* was a survival of this & a verse called the *shī'r* was set to it. Both words mean "intelligence" and "knowledge." 20

(21) P. 18

In the days of J. of a poet had a good voice to was immediately ranked out as superior to others. One such poet was Adi ibn al-Rabi' (d. 495) (21). In addition to being a poet, Algama ibn Abda (6th cent) was also a singer. He was included in the 'Ilu' allagat. A Ghassanid king refused to grant him an audience until he had pledged his verse & sung it to the King, stated Al-Farabi (22)

(22) P. 18

(23) P. 18

Another famous musician who travelled with "his harp in his hand" was Al-A'sha 'Alamun ibn Qais (d. 629) (23)

(24) P. 18

He sang beautiful verses & was called "the songist of the Arabs". (24) A poet-musician of the jahiliyya was Al-Nadr ibn al-Harith, a cousin of the Prophet Muhammad & descendant of the famous Qusayy. At the court of Al-Hira, Al-Nadr had learned to play the new type of lute, the 'ud, as well as to sing the more artistic ~~ghana~~ ghina. These were innovations he personally introduced to Mecca. (25)

(25) P. 19

(26) P. 19

Songstresses included the famous parādatān of Banu 'Ad, Ju'ād & Thamād. Hazila & Afira were some girls of the Banu Jadhī tribe which was later destroyed. (26) Al-Khamsā was an "exquisite elegiacist" who sang her laments to music. Hind bint 'Utba, the matron who represents the Arabs of the jahiliyya was both a poet & musician.

CHAPTER II Islam & Music

Muhammad died in 632 but had witnessed the triumph of his mission in Arabia. His influence at Mecca had been so commanding that the Umayyad proscribed him. His followers included some of the most influential men of the Quraysh. He had given the city to which he had gone for refuge the name Al-Medina.

~~In the Days of Ignorance - if a poet had a quarrel with the armed forces of Al-Medina behind him, he had unsheathed the sword of Islam against unbelievers.~~

Al-Hijaz was now centre of attraction for the peninsula. The ancient fame of Al-Yaman, culture of Al-Iraq & puissance of Ghassan were displaced. Within a century Al-Hijaz was to gather & hold the great minds of peoples from China, India, Morocco & Pyrenees.

Islam's attitude towards music presents a most perplexing point, that is to say "is it lawful to listen to music or not." There is nothing in the Qur'an to condemn this. Music had been an important part of the Arabic social life so how did this argument or attitude arise? Where did the "authority" come from to oppose music?

Orientalists also divided on the issue. One group says Prophet observed it, others - manufactured idea of Abbassid theologians. Apealows of attention given to music & musicians.

①
p. 28
In Surah xxxi, 5-6 the Prophet denounces poets & was humiliated & worthy of his cousin Al-Nadr because the people were more eager to listen to his Pagan songs & stories than Muhammad's Revelations. ②

Muhammad further condemns poets in Surah xxvi, 224-26 yet it would seem more probable that the condemnation was not so much against the poet as the poet. Little doubt that M feared minstrels & poets & stopped at nothing to discredit them & even destroy them - e.g. Ka'ab ibn al-Ashraf & Al-Nadr.

②
p. 241
Singing girls & instruments were signs of the end of the world & both owned by M according to the Sahih of Al-Tirmidhi. Truth of this Hadith is open to question. ②

Chapter 2 - (cont)

Musical instruments declared to be powerful tool of the devil with which he seduces mankind. Worse is the mu'athabin call to prayer - definitely named devil & part of devil's worship.

③
P. 95

Companions of Prophet was also said to be against listening of music. One day a pilgrim was rebuked for singing a total "stendo" "I do not hear Allah from you." ③ Hearing a muzaman being played, this same rebuker stopped his ears. Those companions who did listen to music were severely flogged.

Traditions in favour of listening to music were not so numerous but carried almost as much weight as those against.

Two sayings attributed to M are:

1. Allah has not sent a Prophet except with a Beautiful Voice

2. Allah listens more intently to a man with a Beautiful Voice reciting the Qur'an than does a master of a singing-girl to her singing. ④

④
P. 95

M, when he travelled used to have Anas ibn Malik sing the kudā or Karawem Song. Since it was poetry with considerable sounds the custom was not ceased.
x measured melodies

As for the singing-girls there appears to be overwhelming evidence that M "abused" them. First there is the Hadith as the Prophet who hears the voice of a singing girl while he is passing a certain house. Asked by the poet if it is a sin to sing - M replies "Certainly not!"

Another tradition says that during certain festival days 2 girls were playing tambourines. They were rebuked by Abu Bakr who covered her face but M said "let them alone,

for it is the time of the festivals."

A 3rd tradition speaks of the time a reed pipe is played in the presence of M while a group of singing girls sing a ghina. M is accused of listening to the pipe of the Devil but he turns to all & says "let them alone"

The view that there was equal condemnation of poets & music was altered slightly by the idea that if poetry was allowable then so must be the song that issued from the poetry. The origin of the ghina is poetry & M encouraged his companions to teach the children & use it against the unbelievers. M did not place any blame on music or singing only asked that those who resorted to it open Qur'an before doing so, & finish with Qur'an after.

(5) P. 28
One of the stories in the great Kitab al-akhbari (10th cent) seems to indicate that there wasn't a ban on music with the dawn of Islam. It did not appear to be one of the "unlawful things" according to the poet-musical Al-A'sha Maimun ibn Qais who was intercepted on his way to meet the Prophet to be "dissuaded from his project (6)"

(6) P. 28
Tradition is fairly persistent that M tolerated instrumental music. At a marriage he said "Publish the marriage & beat the dholak" (round tambourine). His own nuptials & those of his daughter Fatima were celebrated with music and he seems to have had friends & supporters who were musicians. (7)

(8) P. 28
(9) P. 28
From all of these traditions & testimonies, Islam attempted to establish some kind of laws on "listening to music" (10). The M arabic law schools decided that it was illegal to listen to music. The ghina was regarded

P. 29

as a sm^{but} musical instruments were lawful. Slave-girls were to be returned to their owners if it was discovered that they could sing. So although the views of the 4 great sects differed, all were opposed to music.

(11)
P. 29

The *muḍā* or caravan song, the *ghī'a* (prelude used by itself of the *qasīda*) were permitted. But these alone were ~~not~~ if not accompanied by musical instruments as well as certain instruments, such as the *ūd*, *ṣāy*, *nāw*, *ḥarḥab*, *rabāb*, etc., could be banned if they tended to "excite unlawful desires." (11) Since these instruments were associated with drinking & illicit pleasure, they were condemned (12) On the other hand the *ṭabl*, *shāḥmīr*, *qandī*, & *chirbāl* were permissible because they were the instruments of the pilgrims.

(12)
P. 30

(13)
P. 30

Unlawful instruments according to the general reading of the *Shāfi'i* law, could be broken or destroyed under certain conditions (13). The question of whether they were "property or not" had to be taken into consideration but should the instruments be unlawful, they could not be owned by a Muslim, & therefore were not property.

(14)
P. 32

With all the views & penalties directed against music, it is in truth, a miracle that the art survived at all under Islam. Like the dance in Spain, a way was found to preserve it. M seems to have been indirectly responsible for opposition to music: His physiological structure may have accounted for his attitudes in part. Extremely sensitive to sounds, even the jingling of caravan bells upset him. (14) It has been said (15) that indeed rhythmic instinct & this could have been a reason he opposed music. It has been shown by Dr. Hartmut Hirschfeld that this lack of r i) was really an attempt by M to ignore (prosodical) forms but to be taken for a mere soothsayer or

(15)
P. 32

musician (15)

The kind of music that accompanied the poetry which was glorified in Paganism was exactly that which he had to avoid. (16) While he favoured one with "a Beautiful Voice" he disliked ~~another~~ chanting. Yet chanting would have to be a part of the Qur'an if he was to keep thoughts of Paganism out of his followers' minds. Cantillation of the

(16)
P. 33

Qur'an became a mere modulation of the voice easily grasped by learned & unlearned. Introduced by the governor of Sijistan (appointed 697) it had an earlier existence. (17)

(17)
P. 33

(18)
P. 33

The callāh or call to prayer was instituted by M himself, during the 1st or 2nd year of the Hijra Hijrah. Bilāl, the Abyssinian, was the first mu'adhdhin (caller to prayer). (18)

The singing of the Qur'an was no different than those of ordinary artistic songs, the adhān al-ahinā & the kudā. But if the melodies were unlawful then they were to be dispensed with.

(19)
P. 34

In addition to allowing these musical customs, there were those of Pagan Arabia that Islam was "insistent in restricting" (19) Unable to surmount the social resistance, M eventually moulded himself to it & it was in this way that Pagan Festivals came into being even with their forbidden pleasures. (20)

20
P. 34

(21)
P. 34

The old Pagan chantings of the pilgrimage, the takhīl & talbiyya along with the tabl (drum) & shakīn (fife) as accompaniment became lawful, (21) ^{considered to be} Music for the pilgrimage was ^{necessary}.

The song of war became lawful. It helped to instil war against the infidel & acted as a summons to warfare by instilling courage & wrath against the 'infidel'.

Chapter 2
P. 34

The battle song found in the rāgāz verses was also allowed for the same reasons.

(22) P. 34 The rauf or dāf was permitted. It was simple too valuable to Islam to set aside, in spite of its pagan character. (23) The wilwāl or wāwāl was forbidden but for all the penalties imposed through all the centuries, it still remains. (23)

(23) P. 34 First music abounded in Pagan Arabia & eventually this too, found a place in the public festivals connected with Islam. (24) Private festivals could have music so long as they were joyful. And last but not least, the love song was no longer banned.

(25) P. 35 One point that all the leagists overlooked was the spiritual effect music had on its listeners. The mysterious power of music was part of everyday Arabic life. The camel changed his pace when the rhythm or beat was altered. The deer became docile at the sound of a melody. Snakes were charmed & bees made to climb. (25) There did not seem to be a logical explanation between these happenings & the accusations of the leagists who accused their music was the "procureur of drunkenness & fornication." (26)

(27) P. 35 Music was finally called upon to be the handmaid to Islam & is recognized as such in every Islamic land in spite of Islam. (27)

IMPACT ON CULTURE

Through music - fresh culture contacts through the expansion of music with new types of songs & styles of singing. Prisoners captured in the Persian wars sold as slaves on the public works of Al-Medina. Their national melodies attracted considerable attention & began to be imitated.

ARABIAN THEORY POINT

But there is NO QUESTION of ANY musical system being borrowed from Persians. It was merely a case of one nationality borrowing a particular type of song or style of singing & imitating it. Persians were often taken by singers captured in the Arabian type of song or style of singing to meet demands of the patrons of theory

Chapter 3

IMPACT ON CULTURE

Death of Prophet - Abu Bakr successor. Known as Khali'fa Arabia torn asunder on M's death. False prophets arose, open revolt yet within a year - dissidents back in Islamic fold. To gain this huge armies & spirit of warfare against infidel set in motion! Babylon, Mesopotamia, Syria, Egypt were invaded & conquered (633-643). Great CULTURAL SIGNIFICANCE

Days of the 4 Khalfas were strict ones of Islam. Law as laid down by M rigidly enforced. MUSIC WAS BANNED! Song & pantomime forbidden.

First & second Khalfas had little love & no interest in music. Too busy with sword & consolidation. They fixed very simple laws & expected this from others. Art was indulgence & ostentations.

Culture dependent on social & political regimen.

The First Khali'f - Abu Bakr - (632-34)

1) P. 40

music - forbidden under him. Singing girls who were slaves in wealthy homes left alone. But those in taverns & public places dared not follow their vocation. Kley singing tolerated. Al-Tabari records that 2 singing girls had hands cut off & teeth pulled out so that they could neither play nor sing. Punishment wanted because they were musicians but because they had satirized Muslims to accompaniment of a reed pipe. (11)

2) P. 41

Q. 41 - Farmer. A History of

Despite austere norms, there were those who continued to indulge in the malaki.

1st Khalif - Umar (634-44)

(3) Sur'ah in M's household, he allowed them. Also let Qur'an be recited in melodious tones (3) His son Asim loved music & devoted to it. In the other hand he upbraided & castrated some slave girls for singing the song "life is made for pleasure." (4) Another time he heard a tambourine & asked who it was told it was part of circumcison festivities, he held his peace. Quite often toured Al-Medina at night to make sure no infractions of the law.

2nd Khalif - Uthman (644-56)

great change in social & political life under Uth. Rich display & wealth not content to sit on steps of mosque eating barley bread & dates like #2. Vast treasures, crowds of captives from conquered lands helped Arabs to build up a home for themselves & to become envy of other Arabian lands as well as Persian & Byzantine empires. Gorgeous palaces, sumptuous living become order of day (5) & in all noble houses, there was music & musicians.

(6) Ali Uthman was himself a poet. First Khalif to extend protection to the arts & letters by authorizing study of sciences, poetry & music (6) From this point on, ^{future of} music was assured, passed on to other Khalifs.

Position General Conditions of Music under the 4 Khalifs

First two - not propitious at all. Central thought battle. Squabbles were over precise way of reading Qur'an. However propagation of Islam by the sword brought its own reverence - (7)

Results of
conquering of Persia, Byzantium, Syria, Babylonia & Mesop.

1. It linked up the 2 extremes of Arab social life - nomads of desert & cultured citizens of Al-Hira, Al-Yaman & Ghassan.
2. Brought them (above) in touch with civilizations which were more cultured & refined than anything that Al-Hijaz had experienced ever before.

Result - Al-Medina became centre not only to hosts of Arabia but engineers from abroad.

Influence of the outsiders can't be ignored. At some time Arabs were very jealous of encroachments upon sacred ^{↑ superior of thing} called Arab nationality. Wouldn't permit foreign ways & customs to any great degree.

⑧
P. 15

During 3rd Khilafate - new figure appears in music. Professional male musician common in Persia & Al-Hira, Byzantium & Syria. First of these belonged to class known as mukhannath - unknown in Pagan times. Effeminate, dyed their hands & affected habits of women. ⑧ Tuwais in days of Islam - first male prof. musician

This new figure didn't exactly augur well for music. Strict Muslims already looked upon music as a "Forbidden pleasure" & linked it to "wine-bibbing, gaming & fornication". Female musicians were already considered to be in the class of courtesans & adulteresses, now was added insult of the ~~mukhannath~~ mukhannathian. Yet music flourished in spite of these anathemas hurled against it.

⑨
P. 15

Mainly flourished because 1. interest of upper classes
2. old musical traditions of ⑨
Al-Medina (always been been lovers of the song as M. even had stated).

Q. 15. History of Farming.

In beginning all prof. musicians came from servile classes or were slaves or free-folk, maulā. Since arts were considered beneath those in military & government service their study & cultivation was left to the Jmāwālīs who were for most part Persian. This did not mean that music was entirely encouraged by imitations of aliens nor that Arabs seemed to be interested in it. They had their own particular dispositions & had to be satisfied in a way that no alien music could do. Their musical system WAS DIFFERENT to some extent to that of Persia & Byzantium.

Dyloak
MUSICAL
SYSTEM

Turcis - an Arab. Schooled in the national music.
Always accomp. himself with the duff.

ARABIC Music of the Period

can be conjectured from names of the musical instruments & various technical expressions.

(13)
P. 47

Stringed

mi'zaf - psalter
mi'zaf - harp
mighan - lute - skin belly
ūd - lute - "wooden"
kumbūr
jamk - harp

Winds

gasaba - vertical flute
mizmar - reed pipe
hūq - horn (not martial yet)

Percussion

qadib - wand
duff - square tambourine
(kept time)
sunnij - metal cymbals
tabl - corbel drum

(14)
P. 47

Chamber music - no records of combination of instruments

IMPACT OF MUSIC ON CULTURE

(11)
P. 48

1. new ideas through fresh cultural contacts
2. rise of prof. female music
3. passion for music in high circles

(11)

(12)
P. 48

Patronage of the art their finally gave more
respectability & "allowableness".

Al-Sha-fa'wate wife of M & Al-Hasan, grandson
of Khalid Ali were among 1st patrons.

Old
ARABIAN
Music
Theory
P. 48 (13)

Close of Orthodox Period (4 Khalifs)
"abnā" al-mutgan introduced. more artistic genre
of music. Special feature iqā rhythm applied to the melody,
which was independent of the beat. Not borrowed from Persians
but was offshoot of metric principles. Persians didn't know
about metre let alone iqā, as attributed to them. (13)

China had 3 styles

nasb - music of the rulers & singing-girls

sinād - heavy refrain, full of notes (naqhamāt)

(3) hazaj - high song - stirs the heart
& excites

eg. of (3) "fore has so enraptured me,
That through it I am almost melted away."
from the Subst note (Al-hānī, II, 170)

hazaj was 1st to introduce or employ
iqā.

Intervals known as nahraw - no names for specific
intervals. Fingr places on late known as

mutlaq - open string
sabbābas - 1st finger
wustā - 2nd
bimsir - 3rd
khimsir - 4th

(14)

P. 52

Tonic - sa'āt (14)
octave - siyyāh.

Melody known as lahn - composed in certain melodic
modal formulas, called āsabi. There were at first only
2 modes bimsir & wustā.

Chapter 4

The Umayyads 661-750

①
P. 59

The Khalifate fell to house of Umayyad on death of Ali (661). Ruled for nearly a century - strict Muslims regarded U's as usurpers because they came out of Persian aristocracy & were worldly in their ways. ①

IMPACT

Capital moved from Al-Madina to Damascus. Stayed for almost all of U period. Cultural IMPACT. Wider influence - 1. brought intellectual life into even closer contact with Persia & Byzantium

②
P. 59

2. lifted people beyond confines of Islam & insularities of Arabia. ②

3. Arabs eventually became pioneers of a regeneration of culture which led to Renaissance. ③

Farmer ③ sub-foot
Arabic Influence on Music
Theory 1936

1st Khalif - Mu'awiyah I (661-80)

literary & artistic tastes

court had distinguished scientific arguments

poets

conquered Muscovy

sciences of Greece began under him to influence

Arabs. ④

somewhat swayed by ban on music.

musicians had to be introduced as poets since Khalif pretended he had no idea of music. One such "poet" was Sa'ib Khathir who sang before K.

④
P. 60

P. 61

⑤

Yazid I 1st (680-83) poet & had taste for poetry & music to introduce musical inst. & songs into court. strict Muslims - scandalized by this "un-Islamic" court ⑤

Mu'awiyah II (683-84)
Marwan 84-85 no appreciable influence on culture reign too short. Letter banished Tuwā'is.

Abd al-Malik (685-705) encouraged music & letters
composer patronized Ibn Misjah & Budā'ih al-Maliki
best known music of time
in order to display some "orthodoxy" he pretended at times to be ignorant of music.
certainly knew diff. between a kudā' ahnā & al-rubbān.
his brother Bishr ibn Marwan - staunch patron of the arts.

Al-Walid I (705-15)
reigned during most eventful period.
Islam had reached China, shores of Atlantic in the West & Spain. Culture & arts flourished & progressed by "leaps & bounds"

Sulaimān (715-17) man of pleasure. Music for him not an art to be sought for itself alone but to accompany or be part of the feast of harīm. Singing-girls certainly had his full attention. Offered prizes for competitions among musicians of Mecca (during a pilgrimage year) Ibn Surajj won it & shared it with other competitors.

Umar II 719-20 brought change to Khalifate.
Poets, but of a high order. Poets, etc. soon found no place at court for themselves. Before he came to throne he was fond of music & was actually a composer.
In Kitāb al-akhbār he was 1st Khā'if to compose songs (words & modes he used are mentioned in this book)

P. 62-

Even listening to music forbidden.

(720-24)

Yazid II brought music back to court. Cultivated music & song. Musicians treated generously. Favour bestowed on singing girls, two of whom played important political roles. No religious prohibitions.

(724-43)

P. 63

Hisham - prosperous reign - musicians at court but not much other info on this. (9)

Al Walid (743-44)

House of Umayyad began to wane - as he cared little for political life. Absorbed himself in pleasure & the wine cups & loved music especially the ghina. Supported foreign musicians (1st to do so) & welcomed them.

P. 64

Cultivation of music spread singing girls became rage. Khalif a born artist excelled in poetry & music. Singer, he also played ud & tabl & composed. Excesses of life alienated him from "better classes" (10)

P. 64

The same Abbasid faction - enemy of House of U opportunity to propagandize against "unethical usurpers" (11). Short reign but lots done for music.

Yazid III 744 reigned only 6 months. Also favoured music but was rather rigid on listening to it.

P. 65

Marwan II 744-50 - last of U's in East. Whole reign taken up with (interminable) strife - enabled Abbasids whose real base was in Khurasan to raise flag of revolt. Jan 25 - 750 - famous battle of Zab fought (12) sealed fate of U's ended in M's death.

IMPORTANT

And too of purely Arabian period in national music which in spite of Persian & Byzantium influences held its own

OPERNING for Ziryab's Paper. for continuation of the old ~~art~~ we go to Al-Andalus

13

P. 65

whose a scion of the House of Umayyad was to name a sultanate & Khalifate. (13)

II

preference of U's showed well for music. Few khans represented old Persian ideas of Arabs & seemed to be Unitarians (religion). With exceptions of 3 Khalif courts were thronged with poets musicians & instrumentalists & period of U reign could be equated to Golden Age of Abbasids.

IMPACT

Political change attitude

P. 66

Political Reasons for U's to do this - singers who by setting the panegyrics & satires of court poets to music reached ears of the populace. Poets & singers like journalists - gave out the news. Singers going from town to town took their news with them - helped to consolidate the body politic as well as the art. (14)

Greek musical advantage gained during U Period - Theoretical side. During reign of Yazid I (680-723) music began to be seriously cultivated in Mecca & Al Medina. Mecca better in its musical record than Al Medina (strict orthodoxy) & began to produce excellent musicians. Ibn Misjah

Old Arabian Theory

P. 69

When we last saw musicians of Al Medina they were captivated by Persian melodies of slaves. Brought to Mecca to work on buildings & singing attracted attention. First to take advantage of this exotic air. Ibn Misjah. Claimed to be 1st to sing an Arabian song copied from Persians (15) Also transferred the Persian song - the ghina into Arabian song

Old Arabian Theory paper

P. 69

Other innovations of the Old Theory by Ibn Misjah highly probably Arabs of Al-Hira & Ghassim possessed Pythagorean scale & Arabs of Al-Hijaz still retained old Arabian al-miqat (Pre-Islamic scale). (16)

OLD ARABIAN THEORY

P. 69

Arabic Theory

Intro
of
Arabic

(17)

P. 69

Old
Arabic
Theory

When lute was introduced around 6th century from Al-Hira Py scale also introduced. Arabs of Al-Hijaz had their own system of music & it was different to that of Byz. & Persia. What Ibn Miskah did was to graft foreign musical ideas to the Arabic system. (17)

He took their songs - china & their most advantageous modes (maqam) & he rejected the intervals (maharabat) & modes (maqam) which he found in their song (china) which were disagreeable because these were alien to Arabian song. His pupil followed suit. Ibn Mubriz went to Persia & Syria & learned their melodies ghina' & alham. Rejected what he didn't consider good in their modes & with a careful melange he composed a new song form called sahrani, set to Arabian poetry.

Borrowings from Persia & Byzantium

Benefits on instrumental side. Dastan meaning fret borrowed by Arabs for finger pieces on finger board of tut & tambur.

(18)

P. 70

Old Accordatura altered to Persian method. Old Arabian accordatura was C D G - a - new " " = A D G - c. Accounts probably for Persian names given to 1st & 4th strings while 2nd & 3rd strings which had been touched (see above) retained their Arabic names mathna & mathlath (18)

(19)

P. 71

Theory - ^{not} scarcely borrowed. Al Kindi treatise (Berlin MSS., 5530 fol. 30) tells us that ^{Kindi} system different from that of Arabs. Owing to B influence the Pythagorean system was probably more rigidly fixed. The two courses also were of same origin & belonged to ^{ancient} Semitic teachings (19)

F.H.S

(20)

71

Period of strong national feelings - time of glorifying old Persian ideals. Persian & Byzant. "importations did not supersede national music but were engrafted upon an Arabic root with a character of its own." (20)

MODE NEWS

Rhythmic & Melodic Modes appear in U Period in
more definite form. There are 6 mentioned

Rhythmic

thaqil annual

" b. thānī

khafī thaqil

hazīj hazīj

ramal

ramal tumbūri

(21)

P. 71

two of these 6 invented during U period. (21)
since ramal was introduced by Ibn Muhaz, pupil of Ibn
Mūsich

Melodic Modes. (asābi)

classified according to their course. Courses got their
names from the tones that occurred on the different
strings. For eg. on the open string tone's name was mutlag
hence mutlag mode. There were 8 of these
or open string mode.
or open string in the "course" of the 1st finger

Metre - While the Kitāb al-ashānī contains innumerable
verses that had been set to music during U period not a
single note of that music has come down to us. Three
things are known metre of verse
melodic mode
rhythmic mode

(22)

P. 72

As to whether the virtuosi knew art of notation
or tablature. Could be they regarded their compositions as secret
or couldn't be bothered. There were tricks schools & cliques
passed on from master to pupil (rote system). (22)

Gloss

All music - homophonic or melodic. Whether 1 or 50
musicians only melody was performed. In department
ḡā'ida or gloss. Some of decorating or fastening
melodic outlines by graceful figurations - (Western music - appogg.)
& included another note struck simultaneously shake, trill
as in Greek music (23)

(23)

P. 72

Harmony

modern art of chords not orderly succession of intervals which Arabs did know & recognized as pair of their old theory. Replaced by rhythm. A good musician was expected to enrich melody by means of the glass, give proportion to the measure, establish correct & grammatical intonation, full duration to the notes, ^{make} definite cut-offs to short notes, hit the marks rhythmically & grasp the placement of the intervals while all the time complete the accompaniment (nawid).

Instrumental in Old Theory.

LUTE

accompanied only change (already noted). The Persian lute was brought Arabia during the construction of the Ka'ba. Continued to be in favour until 1st half-century of Abbassids when a lute called the ud-al-shabbuk was invented by Zalzal. The ud & tambur the lute favoured in Al-Iraq were both string & tuned the same way. Tambur ^{most} popular in Al-Hijaz.

A two-stringed lute was existed in the time of Basir ibn Marwan (d 694). Strings called zir & bamm. Those who still enjoyed old Persian songs from Days of Idolatry indulged in curious pre-Islamic scales with its unusual tones. Tanbur or harp also in use.

Woodwinds became more acceptable. The mizmar was used to help sustain the melody while ud was used for accompaniment. Both drum & tambour were used for accompaniment. Kettledrums were heard in martial music. The wand was for untutored musicians to keep time or accentuate certain beats. (24)

MYSTICISM in MUSIC

In Days of Idolatry there was the idea or notion that rocks had elemental powers. Even when Islam had banished idolatry superstitions continued. Charms, phylacteries & magic all had a place in these superstitions.

(25)
P. 76

The ^{1st} Imam taught the theory of magical numbers which was closely connected to music. Poetry & song considered "lawful magic" - ~~initially~~ ^{initially} ~~reveals~~ ^{reveals} ~~the~~ ^{the} ~~past~~ ^{past}. Music used to excite religious devotion. When Arabs came into contact with writings of ancient Greeks during Abbasid period the doctrine of the "influence" of music confirmed old claims.

SUMMATION

With removal of capital to Damascus the North-Greek-Somero culture helped to mould a new musical theory. Influence of Persia felt on instruments. But remember the ~~old~~ ^{old} ~~tambur~~ ^{tambur}, ~~mizaf~~ ^{mizaf} ~~muzmar~~ ^{muzmar} already had by Arabs in Days of Idolatry. Arabs adapted Pers. & B. melodies but did not replace them.

All earlier musicians born or educated in Arabia, Conservatory of music at [exception Nashit al-Fārisi Al-Hijaz Al-Hijaz once ^{musical} ~~cultural~~ ~~center~~ ^{center} lagged behind ~~emerge~~ ^{emerge} by purists of Islam.

Old
HARBI

(26)
P. 77

Ibn Misik - 1st & greatest musician of U period. Born at ~~Mecca~~ ^{Mecca}, freeman of Banu Tamim. During reign of Mu'awiya I (661-80) ~~master~~ ^{master} ~~heard~~ ^{heard} ~~him~~ ^{him} ~~sing~~ ^{sing} ~~Arabic~~ ^{Arabic} ~~melodies~~ ^{melodies} ~~verses~~ ^{verses} to Persian melodies. led to his emancipation. ⁽²⁶⁾ Decided to go abroad & see what else he could learn. On his return from Syria & Persia to Al-Hijaz he superimposed new methods on old Arabian music. Fome spread. & ~~gained~~ ^{gained} ~~indignation~~ ^{indignation} of strict Muslims - Accused of seducing the Faithful he ~~was~~ ^{was} ~~sent~~ ^{sent} ~~to~~ ^{to} ~~Damascus~~ ^{Damascus}. ⁽²⁷⁾ Khalif ordered him he sent to Damascus. ⁽²⁸⁾ ~~few~~ ^{few} ~~heard~~ ^{heard} ~~him~~ ^{him} ~~sing~~ ^{sing} & ~~praised~~ ^{praised} ~~him~~ ^{him} & ~~gave~~ ^{gave} ~~him~~ ^{him} a ~~fine~~ ^{fine} ~~present~~ ^{present}. Returned to Mecca & remained until his death. (date uncertain) He's been designated "1st" in art of music. ⁽²⁸⁾

(27)
P. 78

(28)
P. 78

Chapter 5

The Abbasids Golden Age (750 - 847)

When House of Abbas rose from ruins of U dynasty new era dawned for Arabs, foundations of great intellectual life laid, of subsequent centuries.

(1)
P. 90

Reason: more liberal inter relations with By & people of Persia & Khurasan. Persia had been thoroughly subdued every trace of their national life effaced by Arabs & Islamic penetration. But here was still the Aryan whose mind played such an important role in development of scientific, artistic & philosophic ideas of Islamic civilization.

almost

U's had a military & administrative aristocracy. Under As it was "tethered down" from conquests. Persian slaves took over administrative positions. Retrogression of Arabian arts & literature. Poetry saw a number of Persian poets & others. Arts affected. Pers - costume & decoration encouraged at court. P. Scholars & philosophers welcome. An ^{arab} ^{muslim} ^{reason} ^{musicians} ^a distinct & special class of society. Merely all musicians of G.A Arabs by birth or race, most from Al-Hijaz, home of Arabian art.

(2)
P. 90

(3)
P. 90

(4)
P. 91

Abbasid Period falls into 3 cycles of culture epochs.
Golden Age 750-847
The Decline 847-945 (Persian music comes into ^{here} favour)
The Fall 945-1258

[NB - Khalifs will be used to illustrate degrading political factors in cultural conditions.]

Abul-Abbas surnamed Al-Saffah (750-54) 1st A Khalif. Didn't want Syria for capital, had been U home & was perilously close to Byzan. border. & too far away from

(6) P. 91 Persia & Khurasan. Al-Kufa in Al-Iraq became a capital. Khalif built his 1st palace the Hashimiyya at Al-Anbar. Brilliant courts soon became famous in Medieval world. (7) Despot & tyrant, but patron of arts. Banquet in Persia & Khurasan didn't create conflict for him ^{nor did music} Islam he was a good patron. No musician ever left his court without a gift of money.

(7) P. 92 Al-Mansur (754-75) his brother. Greatest A ruler. His son & grandsons played significant role in cultivation of arts, especially music. In 762 he founded city of Baghdad - became capital of Arab Empire & center of Eastern world. Home of art, literature, sciences had two gorgeous palaces which attracted intellectuals from all over. Also poets & musicians who were soon to add lustre to ^{fabulous} court. Al-Mansur "completely insensible to music" (8) but didn't impose his personal dislikes or preferences on this matter. (9)

(8) P. 93 Al-Mahdi (775-85) loved music. His court in the new Qasr al-Mahdi palace was always crowded with musicians. (Ibrahim al-Mawsili) But wouldn't let his two sons meddle with music (8) Time of great refinement in literature, music & philosophy.

(9) P. 93 Musā al-Hadi (785-86) short reign. Reinstated 2 musicians his dad had punished & installed as court musicians. They were Ibrahim al-Mawsili & Ibn Jamil. Along with the older Habam al-Hadi were K's favorites. K had a son accomplished singer & performer on lute. (9)

(10) P. 94 Harun al-Rashid (786-809) magnificent palaces at Baghdad Al-Anbar & Al-Ragha very famous Khalif. Court a center to where all "the wise & learned flocked." (10) Sciences, medicine, music & arts all received ^{with} in general cordiality. Musical talent had millions dispersed among them. (11) His fav. son - good musician. Took part in many court festivities.

P. 94

(89-13)

(12)
P. 94

Al-Amin & Al-Ma'mun joint Khalyfs. Fought till 813 then declared war on each other. Struggle culminated in war bet. Persian & Arab factions & defeat of Al-Amin. Al-Amin - man of pleasure. Loved musicians & beautiful girls - ornaments from all parts of Empire. Sumptuous festivities. Real patron of arts in spite of his faults.

Al-Ma'mun assumed control of Khalyfate in 813 & remained in power till 833. During this time both Syria & Al-Iraq rebelled & in Basrah Prince Ibrahim ibn al-Mahdi made to Al-Amin became ruler. Shocked strict Muslims. From 819-23 Al-Ma'mun refused to listen to music nor permit a musician to be near him - result of his husband's attempt to seize Khalyfate. First to break silence was Ma'mun's favorite son, Abu 'Isa

(13)
P. 96

Of great importance to musical culture was Al-Ma'mun's patronage of Greek sciences. Guided to Rationalism he made Mu'tazali doctrine the state religion which allowed more independent thought. At Basrah he founded a college called House of Wisdom installed learned men who devoted their lives to translation of Greek sciences & their study. This included study of music - which had already begun ~~with~~ under earlier Khalyfs.

(14)
P. 96

Al-Mu'tasim (833-42) esp. equally favoured arts & sciences & especially encouraged translators from Greek & Syria.

(15)
P. 96

Offered friendship to Al-Kindi Arab philosopher & music theorist - writings became "the text-books" for several centuries.

(16)
P. 96

Built a new palace in the Mukharrim quarter of Baghdad stayed there till 836 when he went to Samarra & built another costly palace. Palace sheltered all musical virtuosi of the day.

(17)
P. 97

Al-Wahidi 842-47 - 1st of his who was a real musician - excellent singer & skilled performer on the ~~lute~~.

His songs are mentioned in the Aghāni. His court was more like a Conservatory of Music with Ishaq al-Mawsili as Principal. His death in 847 brought Gibran Ige to a close.

SPAIN

As early as 710, Muslim armies invaded Spain. By 719 much of Spain had fallen to them. Under the U's a governor appointed & continued till early Ab's. In 755 a refugee landed in Al-Andalus who changed fortunes of the country. Abd al-Rahman, sole survivor of House of Umayyad. He had managed to escape sword of Ab's. Thousands flocked to his banner & in 756 he triumphantly entered Cordoba, made it his capital & proclaimed himself sultan.

Abd al-Rahman (756-88) laid foundation for future operations of Al-Andalus. Arab tribal factions were checked, Art & politics flourished.

(18)
p. 94

Ishaq I 788-96 was ^{extremely} pious. Still surrounded himself with men of science, poets & sages. (18) Music seems to have been preserved too.

Al-Hakam I (796-822) refused to be governed by theologians, his attitude prompted a rebellion. He was a true son of House of Umayyad - "gay, sociable, enjoyed life without slightest leaning to asceticism" (19) Banned doctors of theology objected to him. During his reign music began to assume a high importance.

(19)
p. 98

(20)
p. 98

Abd al-Rahman II (822-52) didn't have father's predecessor's strength - theologians retained power. But miraculously, they didn't interfere with artistic & intellectual tastes of court. (20) General culture reached new high pinnacle during his reign. Music & musicians well retained - Ziriyids become court musicians.

CULTURAL IMPACT of WEALTH from CONQUEST

P. 99

Abassid Empire extended in all directions during Golden Age. Provided populace a magnificent Khalifa a nobility wealthy, fabulous, sumptuous, splendour. IMPACT on MUSIC - Cultural progress is dependent on economic & political forces. Hence the material luxury walks the intellectual (weal) & aesthetic splendour. This GA known as "The Augustan Age of Arabian Literature" because all the sciences & arts patronized zealously. Colleges were opened, libraries founded, observatories, hospitals & laboratories built.

(21)
P. 100

Art of music flourished new well in these conditions. The attitude of generosity towards musicians & singing girls was in part due to Persian example. Abassids wished to emulate glories of Sāsānids & old hence the abundant showering of gifts upon them.

Despite There were 3 classes of musicians
virtuosi
instrumentalists alati
singing girl qasāma.

(22)
P. 101

As in days of Umayyads, singing girls were trained by virtuosi at schools of music. High offices looked for them highly accomplished in other depts. of culture as well as music.

Custom continued for virtuosi to hidden from Khalifa.

During GA Arabian music made greater progress than during any other period. Two reasons

1. influence of Shi'a
2. " " Mu'tazili on Islamic thought

(23)
P. 101

These ideas 2. dominance of Moslem scientific culture in secular life. 1. brought a much more tolerant attitude towards music in so far as Islam was concerned. The Shiites were followers of Ali.

(24)
P. 104.

They were always more tolerant & open-minded on question of music than the Sunnites or Orthodox Muslims. The Persians are Shi'ites. The *mu' tazilites* were the Rationalists of the day. (24)

THEORY
OF
MUSIC

(25)
P. 105
(26)
P. 105
27
P. 105

Theologians had a lot of power at court. Umayyads kept them in private, Abbassids brought them into public life. Later was a better policy enabled Khawls to get things on their terms. Worked so far as music was concerned.

Proficiency in the theory of music had long been established but continued to progress (25) Persian influence on music was less than in general culture. What Arabs got from Byzantium were the ANCIENT TREATISES on the Greek theory of MUSIC which were practically unknown to the Byzantines save by name. (26) The Arabs borrowed from those sources but this didn't assume much import until the GA had passed. (27)

JED
THEORY

Ishaq al-Mausili was chief musician of the day. He laid down a fixed ~~definite~~ theory which had fallen into neglect during the time of Yunus al-Katib in days of Umayyads.

(28)
P. 105

Al-Mausili first established methodically the genres *ajinas* of the melodic modes, the different kinds of rhythmic modes *iqa'at* which in the works of Yunus al-Katib had not been sufficiently indicated. (28) Al-Khatib ibn Ahmad a famous scholar of the time, contributed the first really scientific treatises on musical theory in his *Kitab al-nazham*

(29)
P. 106

(Book of Notes) & *Kitab al-Iqa'* (Book of Rhythm). Among important still-treatises of Al-Kindi. From his 4 writings we get a closer insight into theory & practice of the *virtuosi*, as well as theories of Ancient Modes. (29)

OLD THEORY

P. 106

In the collections of songs we see how the ^{Arabic} traditions were preserved.

(30)
P. 106

The rhythmic modes changed very little from ^{Musayyad} times. Only ^{difference} substitution of a ~~khafif~~ khafif al-khafif in place of a normal tumbūrī. Persians adopted rhythmic modes of Arabs but it wasn't until time of Harun (786-809) that they took normal mode, which had been introduced by musician called Salma. (30)

In the melodic modes the old principles still remained. Technical nomenclature already known were the iqā', ashā' & majrā'. Rusūf were divisions of the rhythmic modes iqā'āt. Word for proportionate dividing of melody or rhythm has its root in ~~qasā~~ qasā. niqā'āt (parts) are detailed in rhythmic modes given by Al-Kindi.

(31)
P. 107

The ^(compound modes) ashā' were made up of the first tetrachord of one melodic mode (ashā') & the 2nd tetrachord of another. Transposition scales called tahajjāt were practised. There were so many of these that Al-Ma'isili says it took him 10 yrs. to learn. The tahajjāt were like bow signatures. (31)

(32)
P. 107

Another interesting fact reveals that the Arabs employed genres similar to the Ancient Greeks. (32)

(33)
P. 107

The Greeks called their variations of the tetrachord genres of which there were 3 diatonic, chromatic & enharmonic. In the 10th century these were known to the Arabs as qawī, khunthawī & rāsīm. (33)

(34)
P. 108

Discussions on the theory of music in front of the Khalifs both by the virtuosi & scientific musicians were not uncommon. For eg. a phonetic notation was known in the C.A. Earliest ^{document} we see by Al-Kindi in his Risāla fi khawā'iq al-^{al-}al-ham. (34)

LUTE of ZIRYAB

(35)
P. 108

LUTE

(36)
P. 109

Considerable changes had taken place on the instrumental side & during 2nd half of 8th cent. One of the court musicians Zalyal introduced a new type of ud (lute) which was soon adopted in place of the Persian lute. This "perfect lute" was called the ud-al-shabbih. Still mounted with 4 strings, the neck & fingerboard gradually broadened out to the body. (35) A 5th string had been added by Ziryab while he was at court of Harun (786-809). He had introduced some novel improvements to the lute. While his instrument was equal in size & made of the same wood as the lute in general use, it was heavier by one-third. His silk strings were also made differently from those of general lute. 2nd, 3rd & 4th strings made from entrails of a young lion which he claimed to be "far superior to those of any other animal in point of strength, depth of tone & clearness of sound." (36)

Lutes were used as special accompaniment instruments of accompaniment. Wood wind instruments magamir, tabl (drum) & the duff (tambourine) & sumay reed pipe were also used.

The wavel or qa dib was not used for conducting but for keeping or beating the rhythm. Ibrahīm al-Mawsiti 1st to use it. (37) ^{as has been conjectured} Much older than Ibrahīm.

ETHOS

(37)
P. 109

(38)
P. 110

Doctrine of ethos was now linked to music. This was an old Sumeric idea & had been strengthened by the doctrines of the Sābia of Harun & theories of ancient Greeks & Byzantines. (37) The doctrine - almost everything Terrestrial was "influenced" by something celestial. 7 notes of scale corresponded to planets. 12 signs of zodiac associated with the 4 pegs, 4 frets & 4 strings of the ud. 4 strings were affiliated with the primordial elements, winds, seasons, humours, mental faculties, colours, perfumes, quarters of the zodiac, moon & world. (38)

A History of Arabian Music

Henny Farmer

Mh 199

F 345

London: Fuzer & Co.
1929

Ziryab

P. 109
①

Ziryab while at the court of Harun (786-809) introduced some more improvements to the lute. His own lute was "equal in size & made of the same wood" ① as the lutes of the ~~time~~ but was one-third heavier.

P. 109
②

The strings made of silk were also different. The 2^w, 3rd, & 4th strings were made from the entrails of a ^{young} lion which he claimed gave strength to the string better than any other animal, as well as a depth of tone & clarity of sound unsurpassed. He also felt that the life of ~~the~~ ^{his} strings was longer & not so sensitive to changes of temperature ②.

P. 110
③

Almost everything about the lute was influenced by something celestial. ③ The 7 notes of the scale = the planets as they were known

the 4 pegs, 4 frets & 4 strings corresponded to the 12 signs of the Zodiac.

P. 110
④

the 4 strings themselves were associated to the 4 elements, winds, seasons, the humours of the body, the mental faculties, colours, perfumes, quarters of the zodiac moon & the world. ④

The Music School in Al-Andalus founded by Ziryab

Before Ziryab came to Al-Andalus to found his School of

Music, teaching was a problem in that ~~there~~ it consisted of one method only. The pupils learned to sing by practical example. Ziryab introduced his curriculum whereby it was divided into 3 parts:

1. Rhythm, notes & words of the song were taught to the accompaniment of a musical instrument

2. The melody was mastered in its simple state

3. The "class" (Zajidat) was introduced. learned (4)

(4)

P. 110

His life

Ziryab was the nickname of Abū-l-Hasan 'Alī ibn 'Izzāq. It was given to him on account of his dark complexion & eloquent speech. (5) He was the most famous musician among the Western Arabs of Al-Andalus.

(5)
P. 129

At Basra he was a pupil of Al-Mahdī (775-85) & a pupil of Ishāq al-Mawsili although he didn't really make his first court appearance until the time of Harūn. There, his remarkable personality & musical talents so impressed the Khalīf that he predicted him to be the "coming master". (6)

(6)
P. 129

At his 1st audition he refused to play on the lute of his master & used his own which he pointed out was of a different structure. (7) Quickly capturing Harūn's fancy, he aroused the jealousy of Ishāq & insisted he leave Basra immediately since he absolutely not tolerate a rival. It would have been folly for Ziryab to defy such an eminent person so the young musician emigrated to N. Africa where he soon rose to fame. (8)

(7)
P. 129

(8)
P. 129

During his service of the Aghlabid sultan near Tunis he made the mistake of singing a song of Antara one day. It begins "If my mother were as black as a crow". The sultan was so furious at this verse that he had him soundly whipped & banished him. (9)

(9)
P. 129

The musician then entered the Mediterranean into Al-Andalus where the sultan Abd al-Rahman II (822-52) took him into his service. (10) So anxious was the sultan to have him that during the journey to Cordoba, he rode out to meet as Ziryab was enroute to Cordoba. Great respect was paid to him & he stayed for months at the palace. Eventually he was given a splendid mansion & about 40,000 pieces of gold annually. (11)

21
P. 130

Ziryab soon eclipsed all other musicians in Al-Andalus. He was deeply versed in every branch of art connected with music & had such a prodigious memory that he knew by memory around 1,000 songs. Ziryab like many other musicians believed that the jinn taught him his songs at night. (12) Inspired thus, he then called his two favourite singers Ghazalwan & Alinda & they would commit the songs to memory. (13)

22
P. 130

23
P. 130

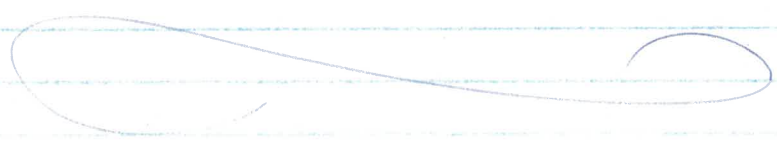
Ziryab's accomplishments included literature, astronomy & geography. He introduced plectra made from eagles' talons instead of wood!

NOTE
NEWS

He added a 5th string to the lute.

His greatest fame was made through his Music School at Cordoba, which became the Conservatorio de la Musica Andaluza.

It is not known when he died because the date of his death was not recorded.



Other Famous Andalusian Musicians

(D. 131)

- ① Al-Hun + Ziryab were the first musicians to go to Al Andalus from Eastern Arabia in the days of Al-Hakam I (792-822) & were maintained by him at his court. They were both the outstanding virtuosi until Ziryab came to Spain.

The chief musician of Al-Hakam's court was Abbas ibn Nasir. He sang the Sultan's songs for him.

Al-Mansur was an eminent Jewish musician & it was this musician who had been sent to conduct Ziryab safely to Cordoba.

Zunayr was a famous performer on the mizmar - also invented a reed pipe known as the nay zunayri.

The Simege Girls of the Golden Age were even more famous than those of the Umayyad days.

- ② P. 132 Basbas: half caste. She so charmed Khalid Al-Mansur with her voice that he learned them by heart. She was also very beautiful & her beauty was praised by poets.

③ Ushab - most extraordinary career - poetess, writer & musician exceedingly beautiful she had a tremendous reputation. Surpassed all the singers of Al-Hijaz & was particularly skillful in the ma'ham (art & science of notes) & awtan (stringed instruments) Gracia & artistic lady. Knew 21,000 melodies by memory. Her first lover was a Captain of Harun's Palaces but she fled to Baghdad with a lover. She was found singing in the public gardens & compelled to return to the Captain. Al-Hun brought her back when he died she had to go back to the Captain. She was finally acquired by Al-Mu'tasim & continued to captivate & enchant everyone with her beauty & accomplishments. She was poisoned by a jealous rival & died in 841.

(39)

P. 111

As music was elevated more & more, the old classical standards fell into disrepute. The old *qasida* which had "breathed of the desert" was a thing of the past, litterateurs mostly Persian but had little interest in stern ideals of Arab life which formed background of Arabic poetry.

(39)

(40)

P. 111

Glance a NEW SCHOOL arose which was gay & shamefully frivolous. Strains of lofty meditation mingled with Persianism delicate sentiment & glowing rhetoric. but seldom the wild invigorating freedom & pathos of the *hadawi* song.

(40)

(41)

P. 111

Song more favoured than instrumental music performance. In the days of Ibn Surayj the lighter rhythmic mode was preferred in place of the more serious *kamil tamim*.

(42)

P. 111

Once again it was in demand the most popular modes being the *hazaj hazaj* & *makhmūl* rhythms.

(42)

Virtuosi of GA won great fame. First great musician of Abbāsid era *Hakam al-Wadi*. Freedman of *Al-Walid* (705-15) born at *Wadi al-Qura*. Father Persian. Liked music & took lessons & was presented at court of *Al-Walid II* (743-44) where his performance netted him a reward of 1,000 pieces of gold. Stayed at court until death of *Khalyf. Langushah* in obscurity until *Al-Mansur* (754-75) when he set out for *Basrah*. Fame came to him when he was over 50 yrs of age but he was recognized as leading musician in the capital. *Hakam* was considered to be among the great singers of the Arabs & an expert in the *hazaj* rhythm.

(43)

P. 113.

(43)

Ibrahim al-Mausili was born at *Al-Kufa* 749. Came of noble Persian family but was brought up by an illustrious Arab of *Basrah* *Jannin*. Ripped away from his protector he went to *Al-Mausil* & took his first music lessons. Later he went to *Al-Ray* in N. Persia & acquired a comprehensive knowledge of both Persian & Arabian music (*ghina*). Here he met a representative of *Khalyf Al-Mansur* who enabled him to go to *Basra* to further his musical studies.

Finally he went to Baghdad to study under Sufyat. Under Harun he was elevated to foremost position among the court musicians, & became companion to Khalif. He became extremely rich from his pension at court, income from his land & his Music School. His ^{mansion} ~~house~~ was the talk of Baghdad. (44)
P. 117

(45)
P. 117 A singer & instrumentalist he was without peer. As a composer he was unrivalled. (900 compositions) Introduced several new modes. Name made famous in West & East by 1001 Nights. (45)

Al-Rundi born at Al-Basra about 790 & rose in favour in days of Al-Ma'mun (813-33) & Al-Mu'tasim (833-42). Voluminous writer

Chapter VI - The Decline of The Abbasids (847-945)

The Khalifate began to show signs of decay in 847.

- (1) One reason - rise of Turkish soldiery who played a part in the history of the Khalifate similar to that of Praetorian guards in Roman decline. (2) Turkish soldiers had been brought to Baghdad by Al-Ma'mun (813-33) to counterbalance influence of Khurasani mercenaries. By 833 entire standing army of Khalif composed. These soldiers Arab officers & more having been displaced. (3) Turks soon became masters of Khalifate. Little doubt that their domination contributed seriously to decline of Khalifate.
- P. 137
P. 137

Side by side with the military tyranny & political decadence there was a revival of the bigoted orthodoxy in Islam that brought a corresponding intellectual & artistic retrogression. Under Al-Mutawakkil (847-61) all forms of heresy were suppressed with utmost rigor & cruelty. A regular inquisition was in full swing, while religious men without intelligence were being pampered, intellectual men without religion were being persecuted. The finest civilization of the Middle Ages

P. 138

③ was shipping away. ③

SPAIN

Al-Andalus had claimed its own suzerainty on Umayyad since 755. Disintegration of Empire followed swiftly. First was Idris great grandson of Khalif Ali who moved Idrisids of Morocco (788-986) to independence. Next Aghlabids (800-909) set up a kingdom near Tunis. Succeeded by Fatimids (909-972) in Egypt & Syria - the Tulunids (868-905) took control, were succeeded by the Ikshidids (935-969). ④

④ P. 138

Al-Mutawakkil opened his reign with return to orthodoxy (1st Khalif of Decline). Al-Kindi had his library confiscated & it's not surprising that there were very few muslim writers & scholars during the Al-Mutawakkil's time. Practice of music not interfered with. Khalif great lover of the art. ⑤ & publicly encouraged it. His son composed some 300 songs.

⑤ P. 139

Khalif built a gorgeous palace in new capital Ja'farriyya named after himself. It was always crowded music & song. Virtuosi encouraged. Ash'af al-Mausili among them, Uraib the songstress & his favourite Mahbibah. Generous to all of them. But didn't make amends for bigotry, cruelty & tyranny of his reign.

Al-Muntasir (861-2) short reign. Poet & musician. Words of his songs preserved in the great Kitab al-ghani. Had 2 favourite minstrels & singing-girls.

Al-Musta'in (862-66) no record of his musical tastes.

⑥ P. 140

Al-Mutazz (866-69) musician & poet. Son an accomplished musician & wrote a book on the songstress Shariyya & a Kitab al-hadi Bab at Poetics, 1st of its kind. ⑥ He was called to the throne in 908 & murdered the same day.

⑦
P. 139

Al-Mu'tadid (899-904) son of the artistic Al-Wathiq but inherited neither his father's culture or toleration. He took the pious Umar al-Qasbi Khalif Umar II as his role model & the court was transformed. Placed an interdiction on music. Singing girls banished, musicians expelled, feasts in the palace menagerie slaughtered, hounds turned against wine & games forbidden & instituted a frugal household. He too was murdered in spite of his pious attitudes.

⑧
P. 139

Al-Mu'tamid (870-92) tried to stem Turkish tyranny. Removed court back to Baghdad this helped a little. As a musician he reinstated musicians & singing girls. Fored musical instruments. The geographer Ibn Khurda'ibih his favorite - to whom is owed knowledge of early musical history of Arabs & Persians - songsters - game a description of dances & dance rhythms at court. Commanded collection of songs of Umayyad mode. One of his own songs in tahafif ^{thafif} rhythm is in the Musical Book of Songs.

Al-Mu'tadid (892-902) another night who fortunately favoured music & culture. Had a marvellous voice.

Al-Mu'tasim Muktafi (902-08) son of. Empire became more secure under him than it had been in a long time.

⑨
P. 142

Al-Mu'tadid (908-32) weak voluptuary in hands of women of the court. Turkish soldiers held him at their mercy - yet he maintained a brilliant & pompous court at his own palace & possessed no fewer than 11,000 eunuchs. Spending his nights with the musicians & singing girls, he failed to check expenses of Turkish soldiers & intendant theologians.

Last Khalif Al-Radi - last one to have poetry preserved. In spite of all the tribulations - music flourished in the Decline.

P. 143

①
P. 143

In spite of trials & tribulations music survived at the courts. Al-Jāfir made a show of orthodoxy - forbade wine, made musicians, songstresses & instrumentalists ① They were arrested & sent to Al-Basra & Al-Rifa. But at same time he indulged himself in music & had a lot of songstresses.

A independent dynasties had great influence on music. Often fasci of learning & literature, they also discovered & encouraged local talent. In Syria philosopher & musician Al-Farabi, Al-Isa' Isfahāni & Al-Masudi

SPAIN

P. 144

In Al-Andalus the influence of culture even more important. ② Rulers anxious to patronize music, literature & sciences. During reigns of Muhammad I (852-66), Al-Mundhir (886-88) & Abdallah (888-912) arts flourished. Abdallah was however, against music ③

③
P. 144

④

P. 144

Independent dynasties also springing up in Al-Andalus (like East) vied for each other for artistic & cultural superiority ④

⑤
P. 145

Ibrahim ibn al-Hajjaj (d. 900) ruled at Sevilla - Jenny of the land on account of his poets & musicians. Brought scholars from Arabia & singing girls from Baghdad including the famous Zannar ⑤

⑥

P. 145

Next sultan of Cordoba Abd al-Rahman II (912-61) put an end to petty chiefs independence. His reign cited as most brilliant & illustrious in history of Al-Andalus ⑥
A he was the 1st of its rulers to adopt title Khalifa

⑦

P. 145

Except for Byzantium no city compared to Cordoba in beauty of her buildings, luxury & refinement of life & learning, accomplishments of her inhabitants. ⑦

OTHER INFLUENCES in ARABIC music began to reveal themselves with the accession of the Abbassids (750), especially those of Khurasan. Rise of Samanids further east favoured Iranian influences. From opening of Decline (844) Turkish ideas were slightly acceptable.

Important too was the translation of ^{ancient} Greek music writers. How all of these things changed course of Arabian music we shall see. It must be remembered Arabs may have borrowed from Persians, but Persians owed Arabs not only for Islam but sciences, philosophy & belles lettres.

(8)

P. 146

During opening of this period - phase of intolerance also swept over Al Andalus. Shorter but equal destruction. More alone escaped, primarily because theologians didn't dare to interfere with pleasures at the court.

(9)

P.

146

In days of Harun (786-809) court musicians were divided into 2 hostile camps, led by Ibrahim al-Mausili & Abu Jarrah. In their deaths, continued by Ishag al-Mausili & Prince Ibrahim ibn al-Mahdi Mahdi. Both movements had origin in jealousy aroused by unique position of Mausili family at court. Later this feud developed into an epic struggle between classical & romantic music.

(10)

P. 147

Spited, petted & indulged the Prince would not conform to proper interpretation of ancient music. He would suppress notes & alter passages to fit his whims & when reproached answered "I am a Prince & the son of a king. I sing just as the whim of my fancy takes me." He was first musician to INTRODUCE artistic licence into ancient SONG.

(11)

P. 148

(12)

P. 148

Result - crowd of dilettanti even on watch for the new & novel seek out to defy all classical traditions.

P. 144

ROMANTIC SCHOOL (Innovations)

(13)
P. 144

Struggle ensued bet. Clas. & Romantists with great vigor but after death of Ishag - principles of the new school gained their day. (13)

(14)
P. 144

The new art suited the social & political drift of the times (14). While its not exactly ~~clear~~ ^{distinguishable} what the ^{new} innovations were it is clear ~~that~~ from the great Kitāb al-ashānī that alteration took place in the rhythmic modes. These had been carefully classified by Ishag al-Mawsili but were challenged in the Prince's Ishag's traditions or classifications could be traced back to days of phyllypa.

(15)
P. 148

More serious - interference with the ^{old} -melodic modes. This may have been due to introduction of the Khurasānī scale of 2 limmas & a comma & exhibited in the funbān al-khurasānī. Scale of Persian mentioned in 9th century. (15)

(16)
P. 148

The innovation concerns the Persian middle finger note which had been adopted on the ūd ^{being} placed between the Pythagorean & Zogelian third. (16)

(17)
P. 148

The old music had Persian notes & modes introduced into it by ^(new Rom school) Mukhāng (d. 845) & Allūwah. Ishag considered it a crime to alter the old music. The new school led by Mukhāng, Shāmyya & Raig subjected the old music to many caprices. According to the author of the Iqd al-fa'id those who composed the old music were:

family of Hamdūn

ibn Ismā'il

Mukhāng (his teacher)

pupils of Zaynār

sons of Al-Wadhīg

female slaves of Shāmyya & Zīg (17)

The Classicists included Uraib a her circle of singing arts, Al Qasim ibn Zayn, Badhl the songsters to name a few.

18)
p. 149

Although Romantic movement was responsible for loss of much of the older music of Arabia, it can claim intro of new ideas from Persia which were to lend additional colour to the music - influence still seen today (18)

Most noticeable - NEW MODAL IDEAS due to a NEW SCALE that had been introduced. The new Persian scale did not supersede the Arabian & Pythagorean scales rather it found acceptance along with them. East of Tigris & Euphrates the *tunbur al-khurasani* already favoured.

Melodic modes of 9 ~~or~~ 10 notes were of secondary importance to rhythmic modes. With intro of Persian & Khurasani ideas this changed Arabian music. Same thing in poetry - metre more important than rhyme.

19)

p. 151

Influence of GREEK THEORISTS only began to make their impression during Decline. Sound, intervals, genres, systems, species, modes, tones, mutation & composition dealt with following Greek theories. (19)

20)

p. 151

The Arabian system of music as evidenced by Al-Kindi was not merely Persian or Byzantine methods as some writers have assumed. (20) Differences are not only between the modes elaborated Persian

eg 8 Byzantine

& rhythmic of Arabs

21)

p. 151

but in metres, intellects, opinions & customs all of which are special to each of the nations & reflected in their individual art of music (21)

P. 152

What counteracted Persian influence in Arabian music was awareness of Greek scholars. Scholars at Baghdad had been busy translating Greek treatises on music into Arabic. Some translated - Euclid, Ptolemy, Aristoxenus. With their appearance music then became one of the courses for scientific study (Ibn al-Farabi)

WHAT
ARABS
BORROWED
FROM
GREEKS

What Arabs borrowed directly from Greeks was technical nomenclature. Ghinā' stands for song & music in general borrowed nomenclature changed this so that ghinā' was applied to a practical art while the theoretical art was represented by the word musiqā'

① new Musical instruments: gītāra, qānūn

P. 153 Intervals - general term of interval was called a būd specific intervals were now given names

Tones, etc. tone - tanīn
semitones - baḡiyya
quarter tone - irḡhā

Greek devices of genus
species
also adopted

Vocal music from Kitāb al-ashhānī we can appreciate
customary vocal music

NAWAHA

ḡhāṭṭān gīṭā
qāsāid

nawha - 1st musical performance started ②

P. 153

arabians originated because musicians performed at different periods of the day → took turns performing, (like the Flamenco)

5th string - 3 - 9th cent.

Word transferred with annals of time from performers to performance. Khalif's personal military band would play during the 5 hours of prayer.

MILITARY BAND - became important ^{emblem} in the Decline in ^{early} days of Islam - shrill trumpet, bag & spirit-stirring drum unknown. Duff & mizmar supplied. (tamb. reed-pipe)

3
P. 154
But when stern Muslims of Al-Hijaz came into contact with Arabs of Al-Hira, Ghassan, pomp & circumstance of war - order of day - bands came into being - addition of large metal trumpets karkadrum & cymbals. (3)

INSTRUMENTAL MUSIC - considered developed during this period - careful descriptions by Al-Farabi important & valuable.

P. 154
41
ud late - most generally used instrument
- still strung with 4 strings
- although in Al-Andalus it had 5
INNOVATION BY ZIRYAB - 9th cent.
- a 5th string sometimes used but only as a theoretical makeshift

and-lute or shakrūd - invented by Hakeim ibn Ahwas
Compass of 3 octaves

tumbūr - special favourite with virtuosi in competition with ud as instrument par excellence for accompan. common to Persia
has a peculiar timbre - due to drum-like structure of its sound chest
skin belly gave it a hoarse tone & it was more acceptable for solo performance

There were 2 types according to Al-Farabi
(a) old *qanun* *tunburj* al *baḥdāsi*
(b) *tunburj* al-*khwasānī* fretted with scale of 2 *limmas* + a comma.
both instruments found in Syria but (a) more common to Baghdad.

Harp, psalteries + *qanun*
prior that stringed instruments were played with a bow.

(5)
P. 154

Wind instruments -
pneumatic organ
hydraulis
all known to Arabs. (6)

all carefully described by Al-Farabi

Period of Decline despite *Qur'ān* a style was a glorious era for music, almost as much as Golden Age. It was said of Al-Mutanabbī who opened this epoch (847-61)

(6) P. 156 that music + dance reached a higher degree of excellence than before. Ideals of music were eloquently disclosed. Purpose of music was to sharpen the intellect, soften the disposition + aerate the soul. (6)
(7) P. 156 with some wine it creates freshness + vivacity against the grief + care which afflict the body. (7)

ARABIC SPAIN

(8) P. 156 In Al-Andalus the work of Ibn Abd Rabbihī *Maḥṣūn* singing praises of music. (8) In the *Ṭarḥ* al-*ḥarīd* we have this quotation "attentive, man only appreciates the pleasures of this world + the next through beautiful music, for it induces to generosity of character. In the performance of kindness + observance ties of kinship, depending of one's honour + the overcoming of faults." (9)
(9) P. 156

to
p. 157

Virtuosi still thrived courts but now needed to have more than just talent. It was necessary to be a good poet, story teller, chess player & in general a "boon companion." (10)

CLOSING

The Ziryab family in Al-Andalus carried on the musical tradition of its founder, the illustrious Amir Hasan Ali ibn Nafi. Ziryab had 6 sons & 2 daughters all of whom, save 1, practiced the art of music. His eldest son inherited the music school but displaced the custom by the more familiarity which he assumed. Extremely vain, with a view to his surname, he asserted that he had no equal. (11)

(11)
A History
Farrukh
p. 160

Ali al-Isfahani (897-969) born at Isfahan - although he was an Arab, claimed descent from Marwan the last Umayyad Khalifa. Educated at Baghdad he settled in Aleppo under patronage of Hamdanids. Led life of an ordinary literary man. Pansyria collector of songs & poetry. At Aleppo he compiled his famous Book of Songs. Kitab al-Isfahani - work is of first rank among literary productions of Arabs. Took his lifetime to compile. Besides being a History of Arabian Music from Days of Jahiliyya to 10th cent, its a storehouse of information on almost every phase of social life of the Arabs. Both the Hamdanid Sultan & Arabician Sultan Hakim II, each gave him 1,000 pieces of gold for the work.

Life
of
Isfahani

(12)
p. 164

Book

Text of monumental work published by Bulag Press in 20 volumes in 1868. 21st vol published at London 1888 by Rieuwman. (12)

Other books - Book of Singing-Girls
Female Slave Poets

(13)
P. 115

Choice Songs
Slave Songs
Book of Stories of Jahza al-Barmaki
Book of Taverns (13)

Al-Māsūdī

came of family of Al-Hajj Hijāz, one of the creators "boon companion" of Prophet. Born at Basrah in last years of 3rd century of the Hijra. From earliest years had passion for travel. In he goes to Multān, 3 years later to Fārs & Kirmān. India, Madagascar, Ceylon & coast of Roman.

(14)
P. 115

Great work Akhbār al-zamān - universal history from "Creation of the World to the year 947". Completed in 30 vols. solitary vol preserved & is in Vienna.

Two other important works. Murāj al-dhahab & Kitāb al-awṣāf. Its in Murāj (Meadows of Gold) we find a section devoted to early history of Arabian music.

P. 116
(15)

Māsūdī particularly interested in music. In his books he deals with various kinds of dances, rhythms, musical instruments & notes as well as kinds of instruments used by Arabs, Byzantines, Syrians, Nabataeans, India, Persia etc. In his Kitāb al-zuhāj - deals with interval ratios & influence of music on the soul. Kitāb al-awṣāf & al-zamān speaks about courts & musical instruments. Rankes with greatest of Arab historians, sometimes known as the Imam of the Historians (15)

Ibn Abd Rabbih (860-940) was an Andalusian Arab known for his anthology *Idg al-farid* (The Unique Necklace). Contains 95 sections each named after a precious stone. One section is devoted to "The Science of Melodies & the Discomfitment of People About them". Deals with some interesting topics including how to listen to music, origin of the song, biographies of musicians, etc. (16) Several editions printed at Bulaq & Cairo but no translations are present.

(17) P. 169 Ibn Khundajirih of Persian origin. Grandfather a Muslim converted to Islam. Father governor of Tabaristan but he was educated at Baghdad instructed in music & belles lettres by Ishaq al-Mawsili. He was Director of Posts at Al-Jabal & was at Samarra between 844-848 when he wrote his famous *Kitab al-masalik wa'l-mamalik*. Book of Routes & Kingdoms. Later became a boon companion of Al-Mu'tamid & was "intimate with him" (17) Before this Khalif he delivered his famous oration which gave details of earliest musical traditions of Arabs. (18)

SPAIN NEWS

First to teach SCIENCE of MUSIC in Al-Andalus. Abul Qasim - man of arts, sciences & letters. literature also first to introduce science of prosody as laid down by Al-Khalil.

P. 148

Chapter VII

The Fall of the Abbasids 945 - 1258

①
P. 148

Breakup of Baghdad Khalifate continued along with the culture that made it famous. Intellectual & artist decline only felt in Al-Iraq (its capital). Other independent kingdoms made up for inactivity in Baghdad. With the coming of The Protectors (3 of them) some improvement resulted. Their coming simply meant wider patronage to culture. ①

P. 149

②

By 10th century situation in Al-Iraq desperate. Conquest of the land by Buwaihids, timely in some respects. Conquerors themselves were Iranians from Al-Dailam. Since 933 they had been gradually advancing westward wresting provinces from the Khalif-Iraq, Ajami, Kirman, Fars & Khuzistan. Occupation of Baghdad at least checked temporarily the invaders domination of Turkish soldiers which had been menacing the state for a century. ②

Khalifs of the Buwaihid Period

Al-Muti' (946-74)

Al-Ta'i' (974-91)

Al-Qadir (991-1031)

Al-Qa'im (1031-75)

③

P. 149

None had much authority due to power of Turkish soldiers. Yet during this poor period palaces "attained their utmost extent & splendour" ③ Some musical extravaganzas carried on as in days of great Khalifs. Groups of philosophers & music theorists all lived under these Khalifs. Not only in palaces of Khalifs but in palaces of Buwaihids music was patronized & flourished ④

④

P. 180

P. 180 P. 181 P. 182 P. 183 P. 184 P. 185 P. 186 P. 187 P. 188 P. 189 P. 190 P. 191 P. 192 P. 193 P. 194 P. 195 P. 196 P. 197 P. 198 P. 199 P. 200 P. 201 P. 202 P. 203 P. 204 P. 205 P. 206 P. 207 P. 208 P. 209 P. 210 P. 211 P. 212 P. 213 P. 214 P. 215 P. 216 P. 217 P. 218 P. 219 P. 220 P. 221 P. 222 P. 223 P. 224 P. 225 P. 226 P. 227 P. 228 P. 229 P. 230 P. 231 P. 232 P. 233 P. 234 P. 235 P. 236 P. 237 P. 238 P. 239 P. 240 P. 241 P. 242 P. 243 P. 244 P. 245 P. 246 P. 247 P. 248 P. 249 P. 250 P. 251 P. 252 P. 253 P. 254 P. 255 P. 256 P. 257 P. 258 P. 259 P. 260 P. 261 P. 262 P. 263 P. 264 P. 265 P. 266 P. 267 P. 268 P. 269 P. 270 P. 271 P. 272 P. 273 P. 274 P. 275 P. 276 P. 277 P. 278 P. 279 P. 280 P. 281 P. 282 P. 283 P. 284 P. 285 P. 286 P. 287 P. 288 P. 289 P. 290 P. 291 P. 292 P. 293 P. 294 P. 295 P. 296 P. 297 P. 298 P. 299 P. 300 P. 301 P. 302 P. 303 P. 304 P. 305 P. 306 P. 307 P. 308 P. 309 P. 310 P. 311 P. 312 P. 313 P. 314 P. 315 P. 316 P. 317 P. 318 P. 319 P. 320 P. 321 P. 322 P. 323 P. 324 P. 325 P. 326 P. 327 P. 328 P. 329 P. 330 P. 331 P. 332 P. 333 P. 334 P. 335 P. 336 P. 337 P. 338 P. 339 P. 340 P. 341 P. 342 P. 343 P. 344 P. 345 P. 346 P. 347 P. 348 P. 349 P. 350 P. 351 P. 352 P. 353 P. 354 P. 355 P. 356 P. 357 P. 358 P. 359 P. 360 P. 361 P. 362 P. 363 P. 364 P. 365 P. 366 P. 367 P. 368 P. 369 P. 370 P. 371 P. 372 P. 373 P. 374 P. 375 P. 376 P. 377 P. 378 P. 379 P. 380 P. 381 P. 382 P. 383 P. 384 P. 385 P. 386 P. 387 P. 388 P. 389 P. 390 P. 391 P. 392 P. 393 P. 394 P. 395 P. 396 P. 397 P. 398 P. 399 P. 400 P. 401 P. 402 P. 403 P. 404 P. 405 P. 406 P. 407 P. 408 P. 409 P. 410 P. 411 P. 412 P. 413 P. 414 P. 415 P. 416 P. 417 P. 418 P. 419 P. 420 P. 421 P. 422 P. 423 P. 424 P. 425 P. 426 P. 427 P. 428 P. 429 P. 430 P. 431 P. 432 P. 433 P. 434 P. 435 P. 436 P. 437 P. 438 P. 439 P. 440 P. 441 P. 442 P. 443 P. 444 P. 445 P. 446 P. 447 P. 448 P. 449 P. 450 P. 451 P. 452 P. 453 P. 454 P. 455 P. 456 P. 457 P. 458 P. 459 P. 460 P. 461 P. 462 P. 463 P. 464 P. 465 P. 466 P. 467 P. 468 P. 469 P. 470 P. 471 P. 472 P. 473 P. 474 P. 475 P. 476 P. 477 P. 478 P. 479 P. 480 P. 481 P. 482 P. 483 P. 484 P. 485 P. 486 P. 487 P. 488 P. 489 P. 490 P. 491 P. 492 P. 493 P. 494 P. 495 P. 496 P. 497 P. 498 P. 499 P. 500

While Buwaihids ~~ruled~~ ruled at Basrah, the Hamdanids were established at Al-Mawsil (921-91) & Aleppo (944-1003). At Aleppo an important literary & artistic movement of the century took place. The ruling families which succeeded those at Al-Mawsil & Aleppo were mainly responsible for a restoration of arts & literatures. (3) It was Hamdanids who expelled Al-Farisi, Al-Isfahani & Al-Mas'udi, on the peninsula - the Arabs had swept undisputed.

(4) P. 181 After a century of beneficent rule by the Buwaihid amirā the Turks became masters of the land. They came from Bulgharia & had been pushing westward since 1037 when they drove the Ghaznavids from Khurasan & Tabaristan. In 1055 they conquered Iraq, Armenia & entered Basrah. They finally subjugated Syria & Asia Minor & claimed dominion from Caucasus mountains to borders of Afghanistan. (6)

There were 8 Khalifs during the Turkish Seljuqid conquest, little difference between their reigns (1031-1180). Some tried to gain independence, without success, others preferred to be mere figure-heads & spent their treasure on courtly upkeep. But all of them appeared to have exercised their right to distribute patents of authority.

(7) P. 182 The Seljuqids divided their dominions among their family. The Great Seljuqids ruled Khurasan (1037-1457) controlling Al-Dirag. The others ruled Rumian, Asia Minor & Syria. The court of the Most S' resided at Basrah as well as at Nisabun & it can be overlooked that the protection they to the arts & letters was even greater than that of the Khalifs. (9)

(8) P. 183 The last of the Great S's was deeply attached to music - his court minister was Kamal al-Zaman - far-famed. (5)

The provincial governors soon became independent rulers & this decentralization helped general culture. Towns which had been provinces ^{only} now flourished as centers of govt where courts were maintained with pomp & ceremony. Music theorists were patronized.

(8) P. 182
Everywhere in Arabia "foreigners" could now be found. The Ghazna wids (962-1186) became cultural leaders just as the Sāmānids had been. In the mid 12th century, the Ghurids superseded the Ghazna wids & were not lagging in their patronage of culture. (9)

(10) P. 183
In 1180 the Khalfate fell to Al-Nāsir (1187-1225) His purpose was to restore the Khalfate to its ancient role among nations. (10) Four years later not having been successful, he invited the Shah of Khwarizm to rid him of the irrevocable sultan. The Shah complied & entering Al-Nāsir in 1184, he exterminated the Saljūqs. (11)

(12) P. 184
The next two khalfs were son & grandson of Al-Nāsir. Period of quiet. Under Al-Nāsir, learning flourished, schools & libraries patronized, the famous Mustansiriyya college at Bagdad had a library of 80,000 books (built by Nāsir's son). But the sons of the Khalfate were running low. (12)

(13) P. 184
Al-Mustasim (1242-58) was the last Khalf of Bagdad. During his reign much of the ancient pomp & ceremony ^{and dignity} was restored. Not only a patron of culture, he was a literary man & a bibliophile. Spent many of his leisure hours listening to music. One of the most celebrated ~~musicians~~ ^{musicians} of Arabian history Salji al-Din' Abd al-Mu'min was his chief minstrel. (13)

In the year 1219 Chingiz Khan & his mongol hordes conquered Eastern lands of the Khwarizman Empire.

P. 184 cont.

His son Nadai completed the conquest in 1231 which resulted in the death of the Shah of Khwarizm. An 1256 Hulakū, grandson of Chingiz crossed the Oxus to chastise the Ismā'ili. Having done so he marched on Baahdal & in 1258 the City of Peace (Baahdal) stormed & taken. The weeks of pillage & massacre that followed make the fall of Baahdal the most awful & frightful episodes in history. Out of over 2 million inhabitants, 1 million 600,000 were put to the sword or otherwise. Every member of the Khalif's family & himself were destroyed. Palaces, mosques, colleges, houses & destroyed. Learned men, professors, Imams ruthlessly slaughtered, the libraries, treasures of centuries were committed to the flames or the Tigris. "The loss suffered by Muslim learning" says late Prof. J.E.G. Browne, defies description & surpasses imagination. Not only were thousands of precious books utterly annihilated, but the very tradition of accurate scholarship & original research was almost destroyed. So ended the Khilafate of Baahdal (14)

(14)
P. 184-185

SPAIN
NEWS

Meanwhile in Al-Andalus, the arts, sciences & literature were all flourishing with such brilliance that their light was reflected not only to world of Islam but to Western Europe. At the opening of this period the torch of science shone brighter than ever in Al-Andalus. The Greek sciences were especially studied. The fame of the Andalusian people was expressed in the (panegyric) of Ibn Qatib who likened them to Andrians "in their love of learning as well as their assiduous cultivation of sciences" & also likens them to the Greeks "in their knowledge of the physical & natural sciences." (15) He also attributed their superiority to planetary influence. Musical gifts due to Venus love of learning & science due to Mercury.

(15)
P. 185

Al-Muham II (961-76) succeeded the great Abd al-Rahman III, like his predecessor he was a liberal patron of culture. A bibliophile, he dispatched emissaries to Cairo, Baahdal & Damascus to

(16)
P. 185

possessive some 600,000 books, etc too, and 1,000 gold pieces to author of the great Kitāb al-akhbari so as to (16) be one of the first to obtain a copy of this "magnum opus."

(17)
P. 186

The next Khalīf al-Hakam II (976-1009) was a weakling ruled by his minister Al-Mansur & his theologians. While he was it led his victorious armies against the Christians in the North, the theologians made a war on heresy in Islam. Special aversion to them - Greek science & works on natural philosophy & astronomy seized & destroyed. Sciences fell into desuetude for a time on this account (17)

(18)
P. 186

After the death of Al-Mansur in 1009, Proctorian guards became masters of situation. There were Slavs & Berbers & precisely the same thing that had happened to the Proctorial Khalīfate now came to Cordoba. In less than 30 years, 9 Khalīfs occupied same throne, some of them twice (18)

(19)
P. 186

First of these puppet Khalīfs was Muhammad II al-Mahdi (1009-10). Offended the orthodox by his mania for music & wine. His palace resounded to 100 lutes & ^{or more} reed pipes. His daughter was a famous poetess & musician. Last of the puppets was Hisham III (1024-31) & on his fall, the House of Umayyads ceased in Al-Andalus. A year or 2 later, Cordoba became a republic (19)

(20)
P. 186

The land was then split up under "Party Kings" who set up courts at Melilla, Algeciras, Sevilla, Marmela, Toledo, Zarcossa & Palencia. Interestingly the cause of science & literature continued & carried considerably by the break-up of Al-Andalus into states. These rulers devoted to honour learning & the belles lettres made their courts the homes of poets & musicians (20)

(21) P. 184 The Abbāsid^s of Sevilla who, for a time ruled Cordoba, were the most important of these kings. They displayed an even greater passion for literature than was shown by the Hamdanids at Aleppo & Sevilla became famous for its cultivation of the arts & sciences. (21)

(22) P. 184 Al Muf'tamid (1068-91) was the last Abbāsid ruler & made his court the "meeting place of the learned, the resort of poets & literary men." (22) This monarch was a singer & played the ud. His son played both the ud & mizmar & was a cultured musician & poet. However his inordinate passion for music offended his subjects. The songs of the court poet, Abd al-Jabbār ibn Hamdīs, a Sicilian Arab, were the basis of Sevillian musicians. Sevilla was also famous for its manufacture of musical instruments which were exported. (It was centre of this industry.) (23)

(24) P. 187 Al Toleto, the splendour & extravagance of the entertainments gave rise to the proverb "like a Dhir' - Nimid banquet." (24) It was Toleto who had the celebrated musician Abū Husain ibn Abī Ja'far al-Wagshī. Mathematical sciences were fostered & through the portals of Toleto ^{went} ~~came~~ many Latin translations (from the Arabic) of the sciences to Christian Europe. (25)

(26) P. 188 Other petty rulers exhibited some ban interest & patronage of music. Al Cid the gallant one was himself censured for "dabbling in too much wine, women & song." (26)

A certain Ahmad ibn Muhammad al-Yamani Testifies to the ^{inordinate} taste for music by the inhabitants of MALAGA. Sounds of the ud, tambur, mizmar & other instruments could be heard on every side. People near Jaen were very fond of music & dancing & indeed Jaen became famous for its dancing.

Zaragossa had the great mathematician & music theorist,

(27)

P. 188

Abul Fadl Hasday (27)

In Al-Andalus music & poetry belonged to the people in general not to a special class. In Portugal almost everyone had an interest in literature even ploughmen could improvise a verse. (27)

(28)

P. 188

In 2nd half of 11th cent. Christians began to harassly threaten Muslims. Toledo fell in 1085. The Andalusians there petitioned help of Murravids in N. Africa to help them. They did & in 1086 entered Al-Andalus & defeated Christian army at Zaliguera near Badajoz. As with all "protectors" the Murravids had a price for their help - Al-Andalus itself. The petty kingdoms were all broken up & all became part of the new empire of Morocco. (28)

(29)

P. 188

The new masters were fanatics. With them the theologians had an enormous influence. Free thought became impossible & science & culture faded away. (29) Poets & musicians were no longer looked upon with favour. But one philosopher & music teacher stood out. His name Averroes or Ibn Bajja. His life shows that the Murravids were not so averse after all to the fine arts. At any rate they kept their singing girls. (30)

(30)

P. 189

In 1130 a new power arose in N. Africa, the Murravids. Attacking the Murravids in Morocco & Al-Andalus (1144-45) they nearly exterminated them. Murravids ruled Al-Andalus & N. Africa for almost a century. They were far more enlightened & favourable to culture than the Murravids had been.

(31)

P. 189

During their regimes some of the greatest names of Arabian culture became world-famous among them - Ibn Rushd (Averroes) Musa ibn Mammun (Maimonides) & Ibn Sab'in - all philosophers persecuted for their opinions. (31)

P. 189

The Muwahhids eventually suffered same fate of their predecessors. In 1228, the Habsids of Tunis claimed their independence & by 1230 Christians had driven the Muwahhids back from Al-Andalus into N. Africa. Final blow to them came in 1269 when Marinids of Morocco ousted them from their stronghold. The disastrous rout of the Muwahhids was not end of Arabs in Al-Andalus. Granada gave shelter to the surviving Arab population & here, the Nasrid dynasty (1272-1492) held the banner of Islam aloft against the Christians of the peninsula. (32)

(32)
P. 189

Egypt at opening of this period was ruled by Ikhshidids (938-69) but in 969 they were ousted by Fatimid Khalifs from the West. New comers moved capital to Al-Qahira (Cairo) & soon became centre of Arabian culture for Near East.

The Fatimids claiming descent from Fatima, daughter of Prophet Muhammad assumed title of Khalif & were recognized as such by the Shia world of Islam. A magnificent court was maintained at Cairo where every effort was made to outdo Baghdad. Arts, sciences, letters, music & musicians all received promotion under their aegis. (33)

(33)
P. 190

The EGYPTIAN KHALIFES

Al Mu'izz (953-75) 1st Fatimid Khalif to rule in Egypt. An accomplished scholar, he was well versed in science & philosophy & a magnificent patron of arts & learning. Tawhmid his son, accomplished poet like dad & a devotee to music. During this reign Fatimids extended their power to Syria, Al-Hijaz & completed conquest of Sicily & broke power of Carthaginians. (34)

(34)
P. 190

Al-Hajjaj (975-96) finished conquest of Syria & part of Mesopotamia. Empire now extended to from Euphrates to Atlantic. Court splendid & luxurious. Founder College of Al-Azhar which had been already built by Al Mu'izz.

Al-Hakim (996-1021) ascended throne as a child under tutelage of his Slav ustād, Barjauzān. This tutor lavished too much attention on musicians & neglected his work. He was assassinated - if only Khalif turned out to be a real beast & barbarian. Forbade all public amusements & musicians were threatened with banishment if they dared to follow their vocation. Yet at same time he encouraged the historian & some collector, Al-Musabihī & patronized the physicist & music theorist Ibn al-Haytham. Literature & science ^{of music} were not placed in same category as "listening to music" & were allowed. He built colleges & observatories in Egypt & Syria - famous Dār al-Hikma (Hall of Science) erected in 1006. (35)

(36) Al-Zahir (1021-36) unlike his father had a taste for the ma'lāhī or forbidden pleasures. Accomplished amateur in music & spent enormous sums of money on female singers. Became completely engrossed in the "sybaritic life" in which his love of music & dancers was combined with a savage cruelty. (36)

Al-Mustansir (1036-94) had similar passion for musicians & singing-girls. Gave an estate near the Nile to one of his singing-girls. Ignored precepts of Islam (most of them) & had pictures painted of his singing girls. He had a pond of wine constructed in one of his pavilions - meant to be an imitation of the Zamzam well & well at Mecca & spent hours drinking & feasting to music of stringed instruments & singers. For him it was far more pleasant than staring at the sacred black stone built into the wall of the Ka'ba at Mecca with the Zamzam well opposite it. During his reign the Persian Nāsir-i Khusrāw visited him & wrote about the court splendor & the military music. This Khalif was the richest & his reign the most splendid in spite of anarchy, famine & pestilence. (37)

(35)
p. 190
191

(36)
p. 191

(37)
p. 191

(Home-Book)
A History
of Egypt in
the
Middle
Ages
try to
get

Al-Musta'li (1094-1101) & Al-Amir (1101-31) next 2 Khalifs. Fatima devoted to pleasure & music. During his reign, decline of Fatimid Khalifate asserted itself. Loss of Syria & Palestine to Crusaders a real blow to its prestige. (38)

(38) P. 192

METAPHYSICAL

Al-Hajib (1131-49) deeply interested in astrology. For him a cosmic physician made a special drum whose notes or sounds were supposed to cure a malady from which he suffered. It was constructed of 7 different metals labeled "exactly when the southern of each of the 7 planets promised fortunate results".³⁹ The instrument was kept in the palace until it was accidentally broken by one of Salah al-Din's soldiers. The maker of the drum was prompted by astro-musical theories of the day which had a place in therapeutics.

(39) P. 192

Al-Fatih (1149-54) gave far more attention to music than politics & arms. Copy of the Greek Kitab al-Usharhi made for this monarch. Still preserved.

Under next 2 Khalifs Al-Fatih (1154-60) & Al-Adid (1160-71) Fatimid dynasty came to a close. The event came when 2 Zangid generals Shirkuh & Salah al-Din entered the capital in 1169. In 1171 the last of the F Khalifs died & Salah al-Din better known as Saladin the 1st of the Ayyubids became ruler of Egypt. (40)

(40) P. 192

The Fatimid period was one of the most brilliant for intellectual culture in Arabian history. In science alone, this can be more fully appreciated. Yet in the fine arts - the greatest patronage & fruitfulness took place. Architecture too was encouraged as were the industrial arts. With all these, the Fatimids left a glorious record.

The Ayyubids (1171-1250)

(41)
P. 143

Egypt returned to the Sunni or Orthodox faith & the Shia sect was tabooed. Name of the Abbasid Khalif of Baghdad was re-inserted in the khutba (the Friday oration delivered in the mosque during which Allah is praised & a blessing on Prophet, his descendants & prayer for Khalif is given) in place of the Fatimid Khalif & in return the new Khalif made Saladin a sultan. (41) The Ayyubids extended their dominions to Mesopotamia, Syria, Palestine, Tripoli & Al-Yaman. Dynasties were set up in Mesopotamia, Damascus, Aleppo, Hama, Hims & Al-Yaman.

P. 143
(42)

Under the sultans of these various dynasties music & arts flourished. Some were patrons of scholars. The famous Nūsa ibn Maimūn (Injāmīlīk) was employed by them & scientists & music theorists were favoured. The rule of the Ayyubids ended with Tūmānshāh (1249-50) whom Turkish Bahri Injāmīlīk took over reins of govt. (42)

With the Ayyubids a new phase of culture developed, due to Turkish ideas.

So in spite of political adversity arts, science & philosophy still had their own. No serious changes occurred during this period of The Fall. Music was considered "needful" & was fully appreciated as it had ever been. By the same token strict Muslims continued to condemn it. The "sin of listening" was muted by the introspective state of mind which was a result of political events & was used as their strongest argument against music. Curiously, after Al-Ghazali (d. III) music became an important part of the clerical & mendicant sects.

The opposition to music became so acute that a legal position was re-instituted. The *hikāya* of the Hanafi

P. 194-195

ETHOS

Al-Mawhūbī became most widely read compend of Muslim law. Opinions were to a great extent controlled by teachings of great philosopher Al-Ghazālī. As Principal of the Nizāmiyya colleges at Baghdad & Nisāpūr he exercised an enormous influence & his defence of music in his monumental Ihyā' ulum al-dīn (Revivification of the Religious Sciences) was so widely read. His brother who succeeded him as Principal of the college at Baghdad continued to be a strong champion of music. (43)

(43)
P. 195

By the close of the 11th cent. the fanatical Murāwids were masters of the land & all defenses for music were crushed among whose works were those of Al-Ghazālī.

By the 12th century we have Abū Bakr ibn al-Arabi, a celebrated guru of Seville defending music against the strictures of the extremists.

The 'Wamā' (leists) could make as they pleased. In the end it made little difference. The military band still cheered on the sidings, the professional musician still found unlimited patronage in public & private festivities, the sinner still was still the adornment of the harim & now the dervish was bound to regulate his ~~the~~ ritual by means of music. (44)
Even though the musicians did not hold quite the same social position as in earlier days, they were still people of importance. Eminent scientists & men of letters all performed on the lute & this showed that the art of music was indeed "respectable." (45)

(44)
P. 196

(45)
P. 196

DOCTRINES

Ethos & Harmony
The influence of music was given a push lease of life by contact with the Greek nations of ethos. As for the Harmonic of the spheres - the movement of the spheres & stars were notes & melodies. The "first cause" for all music was in this doctrine given

ETHOS
ASOTRICAL

TUNING & the MODES

That all the world was a cesspool of corruption. Harmony taught that "the temperaments of the body are of many varieties & the animal natures^{are} of many kinds. To every temperament & every nature, there is a note which resembles it & fits it." (46)

(46)
p. 197

For that reason music was used in hospitals to lighten the pain of illness & affliction. Every genre & tone in music as well as every melodic & rhythmic mode had a particular ethical value. (from the Majalis al-ulum p. 313-4)

MODES
↓
TUNING
↓
ESTHETIC

Ibn Sina says certain modes should be allocated to particular periods of day & night. Musicians should do their tuning in time with the false dawn with the mode Rikawā'ī & in time with the true dawn with the Husnā. When sunrise is done with sunrise - use the Rāst mode, at forenoon, the Būsalik, midday - Zankilā noon itself - Ushshāg. Between prayers tune to the Hijāz afternoon, use the Irāg mode, sunset the Isfahān twilight - the Nawā, after evening prayer the Bugurk & during the night or time of sleep - the Mufkhalīf.

The disciple of Ibn Sina also devotes considerable attention to the spiritual or ~~esthetic~~ aspect of the modes. Safi al-Din Abd al-Mu'min says that the ~~every~~ mode has an influence on the soul. Some modes influence courage & simplicity. The 3 modes that do influence courage & simplicity are the Ushshāg, the Abū Salik & the Nawā. (47)

(47)
p. 197

Those that pacify the soul & delight it are the Rāst, Nawā, Irāg & Isfahān. (48)

P. 153-154
154
198-199
200, 205

The Nauba

(1) In the Kitāb al-ashhānī compiled by Al-Isfahānī one finds the word *nauba* referring to a group of musicians. It probably originated since the performance of these musicians was given at specific times during the day or the musicians took turns performing. (1)

(2) Over time, the word was applied to performance from performers & became part of the periodic playing during the 5 hours of prayer by the Khalīf's military band. (2)

(3) The *nauba* was an old vocal form. Melody could be either set to rhythm or not set. The more technical terms for this procedure were arrangement of the notes (*naẓm al-naḥamāt*) or disposition of the notes (*naṣṣ al-naḥamāt*). (3)

The *nauba* was the most important class of composition. Like a suite, it had several movements that were played in succession. It was chamber music & not like the *nauba* of the military band. The entire *nauba* or a part of it could be performed.

(4) According to the virtuoso & theorist Abd al-Qādir ibn Ghālibī (d. 1435) the *nauba* was of ancient origin & composed of 4 movements: the *qawl*, *chazal*, *tanāna* & *fuṣṣā* *dashī*. (4) In 1379 a 5th movement was introduced called *mustazād*. (5)

(6) In Al-Andalus, the *nauba* received special attention (6) & became known as the Andalusian *nauba*. It consisted of 5 distinct movements apart from the prelude which could be vocal or instrumental, or the overture. Each of the 5 movements was preceded by an introductory *Rasīd*; names of the movements are *masḥar*, *batānī*, *darī*, *insīrāf* & *mukhlās*. The *nauba* was a type of classical

(F)

P. 20

Andalusian music (4)

ESTHETIC - SPIRITUAL IMPLICATIONS of the MODES

(48)
p. 198

The ~~Rumak~~, ~~Ras~~ Rahawī, Zīrafkand, Zambūla, Husāmī & ~~Idiyāzi~~ influence grey + lassitude. SEE H.G. Farmer's [The Influence of Music: From Book to GET Arabic Sources]

After the period covered by the great Kitāb al-aghānī, (takes us to beginning of 10th century) there is little info re type of verse used in the vocal music-works of writers. Names of 4 important 11th - 13th century poets, whose verses were set to music have been preserved. They are Al-Bawāḍī (d. 1076) Sevilla, Ibn' Maḥdīs (d. 1132) of Sevilla, Abū 'Abdallāh al-Abī ~~Baḥdāi~~ (d. 1138) of ~~Sevilla~~

a Taqī al-Dīn al-Sarūqī (d. 1294) of Cairo

(49)
p. 198

In the British Museum there is a MS. dating from the 13th cent., which contains the words of songs & the mode they were sung ^(c. 136, Fols. 40-55 v) (49)

SPAIN NEWS

It was in Al-Andalus that the popular verse forms the zajal & the muwashshah came. From Al-Andalus, N Africa came the words of the ḥāmbak although music for this is under question. The z & m become the general vehicles for songs. And popular verse when set to music always got the public's attention.

(50)
p. 198

In older days, the harmonized vocal forms were the maḥba, nashid & ḥāsīt. ḥāsīt. The last was a qīṭā which had to be set to one of the thaqīl rhythms (50)

And as in older days, melodies were set to rhythm or not. Technical terms for these 2 ~~arrangements~~ features were arrangement of the notes (maḥm al- naḥmāt) & nashr al- naḥmāt or dispersion of the notes.

199 Among the melodies that were set to rhythmic modes were those known as the dastānāt - one of which has been ascribed to Bārbād, the minstrel of the Sāsānian monarch Khusrāw Parwīz (d. 628).

151 Eight rhythmic modes are given by Ibn Sīnā & Al- Ḥusain ibn Zaylā & are quoted not only on the authority of Al- Rūdī & Al- Fārābī but also by contemporary practitioners. Agreement between them is lacking & it is somewhat difficult to make the modes conform to the rules of the Maḥatib al- ulūm & the Ikhwān al- Safā (books) 61

On the days of Saḥī al- Dīn (Abd) al- Mu' min, only 6 of those rhythmic modes were current. This author says that the Persians had several modes unknown to the Arabs & vice versa.

In Al- Andalus the modes were similar - at least in name - to the Eastern School.

As for the songs & instrumental pieces NOT SET to rhythm, they were known as RĀWĪSĪN. The ghazal or love song of the 13th century is an ex. of this.

The mashīd exhibited both rhythmic &

Irregular features.

NAWBA
NEWS

The most important class of composition was the nauba. There is reference to it as EARLY as the 9th century, although not much is known of its character. Like a suite, it had a number of movements that were played in succession. It was intended to be chamber music & must not be confused with the nauba of the military band.

In the Alf laila wa laila, we need of an entire nauba being performed & also a portion of the nauba. But dates should be confirmed.

It is not until the time of Abd al-Qādir ibn Ghāibī (d 1435) that particulars concerning the nauba come to light.

According to this 15th cent. virtuoso & theorist, the nauba was of ANCIENT ORIGIN & in his day comprised of 4 movements called the gaul, ahzal, tarāna, & fiwā dāsh.

(52)

P. 199

In 1379, Ibn Ghāibī while at the court of the Jalāyrid sultan of Al-Irāq, a 5th movement was introduced by Jalāl al-Dīn al-Mūsāwī called the mustazād. That the ancient nauba ONLY contained FOUR movements was specifically mentioned. (52)

SPAIN

In Al-Andalus, the nauba received special attention. Evidence of its 24 modes was used by composers. These were known as the 24 naubat. The Andalusian nauba had

5 distinct movements irrespective or apart from the vocal or instrumental preludes, or overture.

Each of the 5 movements was preceded by an introductory *kaṣṣī*. The names of the movements were

masdan,
batāik,
darī,
insirā,
khakās

(53)

P. 200

The *maṣba* was the classical type of Andalusian music. (53)

The *maṣba sika* & *maṣba jūbka* are not earlier than the 16th century & are NOT ANDALUSIAN.

In the science of music, save for 2 Persian documents, all the works are in Arabic. This was still the language of sciences & so whatever musical theories there were - they also had to be read in Arabic.

(54)

P. 201

The scientific/mathematical side of Arabian theory was derived from ancient Greeks but practical art always referred to Arabian models. (54)

In Al-Asās & the East up to 1st half of 11th cent. there is ample ~~evidence~~ information re both science & practical art of music. In Egypt al-Haytham was the representative theorist, in Al-Andalus, ^{in Egypt 11th cent} Al-Maṣṣūfī in treatises of *Ikhwān al-Safā'*.

(55)

P. 201

2nd half of 11th cent - almost sterile of music theorists. May be accounted for in East due to Seljuqid conquests & in Al-Andalus, Fall of House of Umayyad could explain the gap. (55)

ARABIAN CONTRIBUTION OF ARABS MUSICAL THEORY *

9th century spans primarily with Ibn Bāṭī'a in Al-Andalus followed by Muḥammad ibn al-Ḥaddād, Ibn Sāḥib and Muḥammad ibn Aḥmad al-Raḡūṭī. In Egypt & Syria several important names: Abū Sa'īd Ḥamāyā, Abū Ma'īd ibn Abū Ḥakīm, Kamāl al-Dīn ibn Manṣūr, Alam al-Dīn Qāsim

In Al-Farā - Ibn al-Naḡārī, Abū Ḥakīm al-Bāḥilī, Sa'ī al-Dīn.
* Abū al-Mu'min

(56) P. 201 With exception of 2 Treatises by last one * no works at others spread. (56)

(57) P. 202 * By 12th cent. Arabs were able to delve deeper into ancient Greek treatises. New school of translators appeared. In music the Euklid & Nikomachos were followed so far as maths goes, but with practical art - they followed it as it was. Their contribution in question of sound is an advance on Greeks.] (58) [FACTS ON ARABIAN MUSICAL INFLUENCE] see Appendix 33

Ibn Sīnā was primarily interested in Math than & especially in Euklid. That with questions raised by Greeks, what he pursued in field of practical art is monumental.

(58) P. 202 Ibn al-Haitham also interested in Euklid & wrote commentaries on 2 Treatises of music.

After disciple of Ibn Sīnā (Abū Zayd) there is a blank for 2 centuries as far as theoretical documents are concerned. (59)

Photocopy P. 202

OLD MUSICAL THEORY

A notation was being used by both theorists & practitioners that was borrowed from Greeks. [P 108] Facts
 The idea is mentioned by both Ibn Sinā & Abū Zayd.
 By the time of Saḥī al-Dīn 'Abd al-Mu'min it was being used to record melodies [FACTS; chapter vi]

MODES
 NEWS

According to Ibn Sinā there were 12 principal modes some bearing Persian names. The old modes had been named after the fingers. In time they took on more fanciful names & other modes had been added due to the Zalzalā & Persian scales. They were very popular, particularly the Isfahan & Salmakī. (59)

(59)
 P. 203

The principal modes were called the maqāmāt. The 6 secondary modes were of later origin. Just how far the branch modes (popular ones) were practised by the Arabs, there is no evidence despite their appearance in the Bahār al-Rūh & the Durrat al-Tay of Al-Shirāzī (1236-1310)

Here are the names of the MODES:

Principal Modes	MAQĀMĀT	Ushshāg,	Rast,	Rāhawī
		Nawā,	Irāq,	Mūsainī
		Abū Saḥī	Zirāf-kand	ihjāzī
		Zanūkāl	Buzuk	

FACTS Appendix H9
 scales to these modes

ANWĀZĀT

6 secondary modes	Kuswāhī	Salmak
	Kandāniyya	Māwa
	Mawwāz	Shahnāz

(60)
 P. 204

In Al-Andalus- modal system different to that of the East. little info concerning origin of this different system but possibly of indigenous growth (60)

P. 204-205

According to the Māzūnī MS, the *al-ḥamās* *al-nashamāt* ^{al-ḥamās} ^{beṭṭīn} were 4 principal modes in Al-Andalus

- ~~Uṣṭ~~
- Dīl
- Zaidān
- Māzūmā (Māzūm)
- Māya

Branch modes were:

- From Dīl - Ramal al-dīl
 (6 - but only 4 mentioned) Irag al-ʿarīb
 Muḥammab al-dīl
 Rasd al-dīl
 Istihlāl al-dīl

- Zaidān Hijāz al-kabīr
 Hijāz al-mash-rīḡī
 Uṣh-shāḡ
 Mīṣān
 Ishakān
 Zaidān-kand

- Māzūm Ghāribat al-husain
 Mash-rīḡī
 Hamdān

P. 204-205

- Māya Ramal al-māya
 Inḡilāb al-rasāl
 Husam
 Rasd

P. 205

Also another principal mode called Ghāribat al-muḥanna ^{al-dīl} have 2 branch modes. In all there were 84 modes.

Pythagorean news

Even though there was a fair amount of nomenclature in Arabian music, Persian music did not prevail. Each nation had its preferences of melodies & notes & what pleased one did not necessarily please the other. Because language, customs, nature, morals differ, so does music. Arabic music had its own modes & rhythms so did Persia have its own modes & rhythms. (62)

(62)
p. 205

The Pythagorean scale system was in use along with Zalzalān & Persian systems. Pythagorean system was referred to as the old Persian system.

(NEW SCALE)

By the time of Safī al-Dīn, a new scale had been adopted - don't know its designer but was most likely Safī's idea.

(63)
p. 206

This new scale proceeded by 2 steps of 2 limmas & a comma & was clearly founded on the old tambrān al-khūnāsānī scale. It embodied the Pythagorean Zalzalān & Persian systems. (63)

(64)
p. 206

No info re scale system used in Al-Andalus & N. Africa at this time period. Old system probably maintained although the Pythagorean Ikhwān al-Safā treatise was favoured in 10th cent. Andalusian music influenced N. Africa deeply in arts. (64)

P. 206 (cont)

The influence of the Andalusians in Africa was especially noticeable after the fall of Seville (1492) when HJD, etc (A's) went into N. Africa on exile.

Nauba News.
P. 207

The military bands - During this period (The Fall) it comes into prominence. With petty rulers springing up all over the place they began clamouring for the military band & the nauba (periodic playing not the concert program). But such honours had been reserved only for the Khaliq.

In 966, Al-Muti had granted permission to a general to have kulladums played at leisure-times during a campaign. The privilege was retained on his successful return.

The Burwalid amir Muizz al-Daula also asked for the same concession but in his case, he was refused. His presumption was in fact condemned by Arab historians as a usurpation of sovereign attributes.

However, in 979 this much-sought privilege was conferred on ~~Ab~~ Adud al-Daula by Al-Tajir, he was the 1st monarch to obtain it. This was the 3 fold nauba not the 5 part one, which was still the prerogative of the Khaliq.
* sounded 3 T a day

Yet in 1000 Al-Jadir, a minister, was allowed to beat a tabl (drum) for the 5 fold nauba & in 1014 Sultam al-Daula beat the very same nauba.
* sounded 5 T a day

Under the Seljuqids these privileges continued to be extended although there were specific distinctions such as the class of nauba & number & type of instruments to be used, introduced. For eg. Khaliq Al-Muqtadir (1075-94) allowed his governor of one of the provinces to beat a great kulladum & to sound the 5-fold nauba within

P. 207 The limits of his province but when he was within the camp of the sultan, he had to confine himself to the 3 fold mauba. ⓪

P. 208 ⓪ A similar distinction was made at the peace treaty between the 2 Saljuqid princes, Barkiyaruk & Muhammad in 1101. The 1st took title of sultan & 5 fold mauba, while M took title of malik & 3 fold mauba. ⓪

The last Shah of Khwarezm, Jalal al Din Mankubarti, was reported to have played the mauba of Alexander the Great & had it performed on 84 drums of gold, ornamented with pearls. All of the performers were sons of ^{subject} monarchs.

Ghiyath al-Din, the Ghurid, had great battle drums of gold which were carried on a chariot.

When Al-Aziz marched into Syria it was to the sound of 500 cannons. The mauba under the Fatimids was performed by a large military band.

P. 208 ⓪ In Al-Andalus Al-Hakam II had gold-mounted cannons. The drums were reserved for royalty only. The band was a separate company with standard-bearers. ⓪

Instrument News Many new musical instruments made their appearance during this Abbasid period. The 4 stringed ud still continued to be the favorite, in spite of the addition of a 5th string which was fretted according to the Systematist Scale. It came in various sizes.

The shikriyah arch-lute or zither. In the 13th cent. it was identified as an arch lute & was twice the size length of the lute. The new instruments of Turkish origin were the qanun & sazes. Introduced into Egypt by

P. 209

Appūbids. The appūb had a large sound chest & possessed 5 double strings. The awzān had 3 strings & was played with a plectrum made of wood.

The tambūr family still held its own, with the tambūr al-baḥdādī in the forefront at close of 10th cent. The 2 + 3 stringed instruments were both given scale of the Systematists.

The qitāras, a flat chested instrument was popular in Al-Andalus. Since it was identified with the murchāba, it was likely quadrangular.

P. 210

Among the psalteries, the muzha was the invention of Saḥī al-Dīn 'Abd al-Mu'min. He also invented the muḥmī. It's like a qāmīn & later. The harp still continued to be in use.

The rabāb or rebec especially favoured in Khurasān. But it was also supported in Arabic countries because it became a national instrument.

The term rabāb covers instruments which are bowed, flat chested. Persians also had bowed instruments called Rāmīnā,.

Not much change in wood winds from what were in existence. Brass included the būg & najīr. (Organ & pan pipes too)

- 5 types of drums - gūl
- ordinary bottle drum
- shallow " "
- small " "
- ordinary bīg drum
- hour glass " (shaped like hour glass)

210

210

Tambourines, cymbals + castanets

Notable feature of this period - no virtuosi mentioned.
Why? no historians.

With the decline of the Khalfate, culture centres
arose elsewhere. The necessity for info re traditional music
at a distant metropolis became less. Further, strictness of Hanbali
sectaries forbade creation of this type of literature

SPAIN
NEWS

Only a few Andalusian virtuosi handed down. These were:

Abd al-Wahhab al-Husain ibn Ja'far al-Hajib
one of the most famous musicians of Al-Andalus during
this period. Unique, pleasant music

delightful, fine poetry
beautiful expression

Al-Magharib
Comments

about him.

most capable playing of the ud
on the different modes

fine sentiments in beautiful verses - modelled
into delightful melodies (212)

P.
912

This musician was known for his bounty + hospitality
towards other musicians. Had a good income but was frequently
poor because of his generosity.

Abul Hasan Husain ibn Abi Ja'far al-Waqshi - son of a
wazir of Toledo. Celebrated teacher of music, Abul Hasan
ibn al-Hasib taught him. Good voice, wonderfully gifted.

Abul-Husain 'Ali ibn al-Hamara - poet + musician of
Granada. Surpassed all others as a composer of melodies
+ skilful performer on the ud. Inventor of a special
type of lute.

P.
912

P. 919 cont.

Ishāq ibn Sim'ān - Jew of Córdoba friend of Ibn Bājā, famous composer of melodies in all styles.

Yahyā ibn Abdallāh al-Bāndabā, physician who wrote zajal melodies.

①
P. 919
A FEW of
the SPANISH
ADIBS
P. 913

Wāliḍa - esteemed poetess of the daw. Daughter of Abū al-Muṭalibī (1024-34) one of the last Andalusian khālifas. Her salon, centre of attraction for artists & literateurs. ① Her great love affair with poet Ibn Zaydūn - famous in Andalusian history. She was also a musician & compared with 'Ulamā, the musical step sister of Harūn al-Rashīd. ②

Alind - smart girl of Abū Muhammad 'Abdallāh ibn Maslama al-Shīṭabī. Excelled on the ud. Her maḥamāt of the ud in the ḥaḡīl awṣal rhythm were famous.

Bishāra al-Zāmir - clever piper from the East.

③
P. 913

Nuzha al-Wahābiyya - another famous songstress ③
End of SPAIN

Theorists & Literateurs

④
P. 911

Abū al-Ḥwānizmi - author of important work Maḡātib al-ūlum (Keys of the Sciences). First of an abridged encyclopedia - (became common later, in the East). Composed between years 916-991 for waḡīr of the Sāmānīd amir Nūḥ II. Manuscripts of the work can be found in several libraries the Leiden copy dated 1160 considered the most perfect. ④

Work is divided into 2 part chapters & these are also divided into various parts. 7th part of Chap II on music (Dictionary of music) gives explanation of musical terms & how to pronounce them.

(5)
P. 214
The Ikhwan al Safa - group of philosophers, scientists, mathematicians & literateurs. Flourished at Al-Basra during 2nd half of 10th cent. This was a brotherhood that furthered holiness, purity & truth. They maintained that religious law had been corrupted through ignorance & needed purifying. This could be accomplished by combining philosophy & science with religion (especially Mu'tazilite philosophy). (5)

They compiled 51 tracts which covered everything in science, music & philosophy known to Arabs. Tracts written about 961.

(6)
P. 215
The Fihrist (Index) written by Al-Warrāq of Baahdal. Born in Baahdal he was a bookseller & copyist. Was in Constantinople in 988 & died around 995-6. Preface of this monumental work tells us that it is "the index of all the books of all the peoples including the Arabs & others, which exist in the Arabic language & writing, in every branch of knowledge, together with info of writers, classes of authors & generalities, dates of births, careers, deaths, domiciles, merits & demerits, etc." (6)

Work is divided into 10 chapters, each chap. sub-divided into sections. 3 chapters are data re early works on music & musicians, not only of Arabs but also the Greeks which were known in Arabic translation.

(7)
P. 216
Abū 'Alī Walīd al-Buzjānī (940-98) one of the greatest Arabic mathematicians. Born Khurasān but before age 20 settled in Baghdad. Due to his genius improvements made to spherical trigonometry. Some works preserved but not his comments on the Euclid nor his Compendium on the Science of Rhythm.

This latter is however mentioned in the Irshād al-Qasid of Al-Akfānī along with other important treatises including those of Al-Farabi, Ibn Sīnā etc. (7)

5 PM
NEWS(8)
P. 214

Maslama al-Majriti belonged to Magreb, in Al Andalus (?)
 Famous mathematician & astronomer. Flourished during reigns of Al-Hakim II
 (961-76) & Alsham II (976-1009). Writings translated into Latin
 under the name of Maslama de Magreth. Maslama revised the
 astronomical tables of Muhammad bin Musa al-Khawarizmi,
 the astronomer of Al Ma'mun (813-33). Credited with adding the
 tangent function. The rasail of the Ikhwan al-Salci
 was apparently introduced by him to Al-Andalus & 2 copies
 in the Bodleian library carry his name. (8)

(9)
P. 214

Ibn Yunus - famous astronomer & mathematician at court of
 Fatimid khalif Al-Hakim (996-1021). Celebrated for his contributions
 to spherical trigonometry & his Hakimitic Tables. Excellent poet
 & his famous work is The Sphericals & Eccentrics in the
 Praises of the khalif. (9)

MUSIC in

ANCIENT ARABIA

and
SPAIN

PART I & II

Introduction of Oriental Music

PART III IV V VI

History
(period) — Death of Muhammad to
Decadence of the Art 9th & 10th centuries

PART VII, VIII

Technical Aspect of the Music

PART IX, X, XI, & XII*

Arabic Music in Spain

PART XIII

Early Spanish Music 15th & 16th centuries

PART IX

Las Cantigas
Analysis of these Ancient Songs

Music of Ancient Arabia

PART I

Introduction

1. Music of Ancient Arabia has remained unknown until the present. It has been assumed to be "lost" & impositions into present day African & Asian music do not reveal it.
2. The Cantigas are a splendid collection of Ancient Arabic music, vocal & instrumental, perfectly preserved. This is pure music (before decadence set in) as known in the 13th century.
3. The beginning and development of Spanish music is unknown. Spanish folk music is not related to music of the Middle Ages.
4. Origins of Spanish music are sought in modern European music or that of the ancient Celtic Ann, Andalusian influences is denied!
Q: to EG's why?
5. All original melodies now considered indigenous to the different parts of Spain can be found in his Cantigas.
6. Spain whose medieval music is little known, possessed the richest collection of popular music ever written down in the 13th century, in the world.
7. Regional music all had a common origin - Andalusia!
Southern Spain habañeras
Aragon, Galicia other American dances influenced by Spain.

8. During the Middle Ages, most of the countries of Europe were penetrated by a mysterious phantom of music which filtered in without showing its reality

Q: to EG's

What was this phantom or ficta musica. Where did it come from & why did it appear? What is musica ficta?

It was called musica ficta. It showed up without discussion in Gaspar Cantigas, showing all the qualities which are an enigma to every scholar.

The musica ficta caused the obscurities of the centuries to disappear & with these, many errors, and ill founded explanations.

9. Harmony, major and minor modes, modulation, etc. do not belong exclusively to modern European music. All of these elements are present in Gaspar Cantigas, indicating that they were in existence in much much older civilizations

Q: to EG's

With which civilization did these elements begin?

10. It has been assumed by various historians that all melody previous to the 16th century was totally incapable of giving off aesthetic impressions.

In the Cantigas we find intelligible notation & music which in its perfection & shows a very ancient secular form.

In spite of its age and simplicity, it may be heard with real pleasure and emotion if

performed properly.

11. Modern art was derived from Byzantine & Persian art.

The art of Athens & Rome ^{can be found in} ~~rose~~ ^{out} of modern art (fragments of Greek melody, for ex.)

12. Spain of older times is the bond which ties ancient art to modern art.

The great musicians of Andalusia know how to preserve their art & how to transform it by creating a popular form for their compositions.

Europe therefore owes Spain a debt of gratitude because of the Andalusian masters who maintained & passed on a rich fund of music, a perennial spring to which European composers come, to renew their inspiration but never bother to seek its unknown source.

Q: To EGs

Why has this information been kept from European composers? It seems ^{so} natural to investigate a hidden source,

The Difficulties of Historical Investigations into Oriental Music

"What an accumulation of difficulties, what obscure reasons in the History of Music! How many points remain unexplained! ----- The proof of this is our almost complete ignorance of the ancient school of Spanish music before Palestrina!"
Juan F. Riaño

All the world may witness the building of a palace or a cathedral. They may inform themselves about the workers, the materials and the mechanical processes involved.

The buildings stand for years or even centuries and from them and collected fragments, the architectural history of a particular civilization may easily be investigated.

The same is true of painting and sculpture to a point.

But of music, this is not so because the musician's work is carried out within the Soul. He hardly knows himself where his models are coming from and the composition literally grows out of nothing, within ~~the~~ the Soul.

A musical composition lives only as long as it is executed. When the last echo has died, there is no trace of it, left.

Its existence depends upon repetition and because

It's always on the move, there is never time for peaceful analysis.

MUSIC makes its impressions note after note without complete unity at any one moment, so that combinations of musical sounds are more difficult to remember than say, visual images of a painting.

MUSIC produces a more vivid emotion than do the other arts and sometimes sways us to the point of becoming incapable of making a cool judgment.

It is therefore hard to understand why so many are struck by music but cannot explain even a simple structure.

For existence, music needs a composer and an interpreter. Sometimes the performer, persuaded of his importance, competes with the composer upon how the composition will be transmitted. This can affect originality.

Listen to the following phenomenon

A tune begins in a certain town. It abandons the town & forgets it, but at the repetition of hearing it.

Meantime, the tune has travelled to a far country. The inhabitants repeat it with delight preserving it in all its purity. They grow so fond of it they begin to believe it is their tune.

The tunes which had to maintain itself through constant repetition is appropriated by someone else & is eventually plagiarized so that the original inspiration is concealed.

Before notation, the history of music does not offer up materials for study.

NOTE: Greeks, Chinese & East Indians used letters of alphabet for musical notation. It was exclusively didactic & not for execution.

Egyptians, Assyrians, Babylonians, etc - no notation

Neumes appeared about 8th cent.

Square headed notes - 9th "

Open faced note (present) 14th cent.

The investigation is faced with century long gaps where it is impossible to trace a single authentic melody.

Europe is the only part of the world where scrupulous care has been taken to record music by notation but only since modern times.

There were graphic systems but were so imperfect that unless one knew the work, they could not be followed.

Romanic & Byzantine neumes & alphabetic letters of some ancient peoples were not clear symbols & they have been forgotten & in most cases can't be interpreted by the classes for whom they were invented.

For ex. Frank and Indian musicians can't decipher their antique notation.

Music can be followed for three or four generations (specifically a melody) but beyond that there is a thickening, obscurity to go through.

There are just some of the difficulties which make us ignorant of ancient African & oriental music.

Lack of knowledge stems from the belief that music emanates from the people.

Preference of one locality over another is another false belief that music is the art of the people.

Such prejudiced statements have obscured & disregarded the evolution of melody.

European musicologists have revived the idea that Arabic music has greatly influenced European music. (The idea still exists).

In Spain, where the Moors came & played for eight centuries without interruption, but our distinguished Spanish writers will still say "Our music has absorbed no influence from the Arabs." "Spain owes nothing to the Arabs or Moors."

It is interesting that a type of music which exercised such power during the Middle Ages should be so bitterly remembered & so repudiated.

Q to EG's Why is ancient Arabic music so repudiated by some in Spain, even today.

Obviously the deep rooted repudiations would deny that Islam ever held sway over medieval civilizations & particularly in Spain.

The existence of this prejudice against Arabic music has necessitated a most careful investigation with respect to its history & examination of the art forms.

PART II

The Investigations into Arabic Music

During the Middle Ages, there was an extraordinary flowering of the art of music in the Moslem countries.

But as there was no musical notation, it is not possible to reconstitute the melodies.

Most studies undertaken today are done so with the idea of tracing Arabic music through that of European Middle Ages. The scholars are not Arabic & have no way of comparing results written by contemporary witnesses. As a result, great misunderstanding has arisen.

Arabic scholars, capable of translating the works by their contemporaneous witnesses are not music specialists & instead of correcting the statements of non-Arabists, have accepted them, adding to the misunderstandings.

One exception who is a devoted Arabist & musician has not received recognition for having settled certain statements that have conflicted with current errors.

For example - in Arabic music, the diatonic scale, the major mode - is the normal one. Most writers on Arabic music judge its chromatics to be inconsistent with 3rd & 4th tones.

Another thought is that because the Pyramids still stand on the Banks of the Nile, the music of past times has still been preserved & that the

songs of sailors & water carriers of the Nile date from primitive Egyptian civilizations. This idea has been applied to the study of Arabic music & has proven to be based & erroneous.

(False) Another investigation has been the study of the music of north Africa. Results are considered to be the genuine tradition of the great days of medieval Arabic music.

(False) The studies imply that Algerian music is the antique music of the Arabs and the melodies sung now in northern Africa are the melodies of the Gypsies - called the music of Granada & Andalusia.

(False) In attempting to inquire into the Technical Training of Egyptian musicians & finding no positive answers, historians have persuaded themselves that "they never thought about such things".

The type of music performed today in Moslem countries may be conjectured by the emotions it causes.

One investigation, "accustomed since youth to the new best works of our composers", had to tolerate music that rank the ears with excessive modulations & ornaments executed by harsh nasal voices, accompanied by instruments penetrating and discordant peals, & muffled.

"Egyptian songs disturb & depress the listener & leave none in the most possible humor" concludes another investigation & admires of all things Arabic.

The Structure

The artistic elements, in Arabic music, which, when understood produce a pleasant, aesthetic emotion.

Notice the variants which ornament the tunes & the instruments of percussion which seem to be in intentional opposition to the melody.

As the number of stanzas increases, so do the variants. (This can cause total destruction of original.)

NOTE:

Variants - songs slur on trill all intervals, up or down

- ritournelles at end of phrases
- repetitions of words "ya aini, ya bebi (my eyes)

The Nuba is a principal form of Arabic music whose origin has not been determined. It is described as a kind of pot pourri whose elements have lost their individual grace.

The Nuba is thought to be a kind of Oriental Symphony which alone has survived from the music of ancient times. (There is a theory which holds that the Nuba originated in Arabia & travelled to Spain).

Arabic music is founded on modes & not tonality. But these are ill defined & confusing.

The addition & subtraction of an interval, the suppression of a final note, lead to a change of mode, making it difficult to fix a tonality.

Instruments such as piano & organ do not accept themselves to Arabic modes.

The use of the third & quarter tone makes a micro Arabic scale (more than European).

This produced music highly developed, intelligent & rich in themes.

The use of these does not produce dull discords less of a melodic structure over monotonous chromaticism as some writers believe. There is no lack of artistry in the music. The problem is incapable performers, who do not realize the importance of a truly artistic tradition.

It is thought that Arabic music has always been in unison because the musicians were incapable of combining voices & instruments artistically.

Playing in unison as European music does, is not playing in unison.

Another characteristic of the structure of Arabic or Oriental music is a chromatic form, independent of all harmonic modulation. (The Oriental scale is essentially diatonic)

Arabesques - ~~thought~~ ^{ascribed} to be Arabic art. Because of excessive use in architecture it was thought to be in Oriental music in a "multiplicity of ornament".

In reality it is virtuosity which measures itself by the richness & richness of trills, appoggiaturas, mordents

scales & flourishes which singers introduce.

Conclusions

All affirmations which regard medieval Arabic music as a senseless, senseless, amorphous mass, may be rightly African or Oriental, but NOT Arabic.

These conclusions have resulted from numerous investigations & inventing the logical method of such investigations.

Instead of explaining Oriental & African music by its own precedents, scholars & students have attempted to explain the past by the present.

Inevitable consequence has been failure

We cannot say that the elements of European music are different from those of Arabic music without knowing what they were.

Ancient Arabic music possessed technical characteristics quite apart from modern Arabic music. It was far superior to that of today executed by African & Oriental artists.

Moreover, ancient Arabic music was derived from the same classic sources as those of European music.

If one can be persuaded of this, would not the barriers that have been raised, between medieval Arabic music & contemporary European, fall to the ground?

Eg: to F.G's

With the above persuasion, overcome, what would be the impact upon the two worlds - Islamic & Arabic?

HISTORY

of

Oriental Arabic Music

Part III

Origin & Development

Arabic music reached its greatest height during 8th & 9th centuries.

The documents no record to it (still in existence) were the work of such thorough musicians, they are unequalled.

The Book of Songs written by Al Isfahani (897 - 966 A.D.) describes vividly in great detail scenes & songs. Not only does he give the name of poet & composer, he describes the type of song, its rhythm & the part to be used in the later accompaniment.

The Muslims consider pre-Islamic poetry to be the most classic but it does not appear to have been accompanied by music.

Until the death of Muhammad, Arabic songs were so primitive, that they did not possess a rhythmic element. They were simply a kind of monotonous chanting which camel drivers used to sing their beasts on even desert voyages. It was without form & later technical perfected was due to foreigners.

All pre-Islamic singers using the Arabic language were considered to be foreigners.

The kind of monotonous song was used to enable the camels to move faster in the night & not to feel their burdens.

The musical type repeats the phrase
ye hedia, ye hedia, ye yeda, ye yeda

Notes-

The masab - three varieties
hachani
sened
hejij hejij culago

Most of the early song words are Arabic, music
executed by prisoners. Explanation of this is that the
title of poet was an honor, title of musician
was demeaning.

The two arts were completely separate in
early Islamic history.

Also, there were times when music & songs
were condemned by political authorities & punishment
was given.

Therefore any music which reached a high
state of culture was due to outside influences

The Foreigners

The first generation of Arabic songs consisted
of 3 foreign artists

Their
Adalal
Idit

The three scandalized the simple people of
Medina with their levities so much that
they were castrated - not for the benefit of their

voices but to avoid the scandal of their immorality.

Adalal was a mediocre artist of limited repertoire and facilities. He was a baritone & accompanied himself on the tambourin in Finked

Two of his compositions are the talil and hezej

The most celebrated of the three was Tuis name means "noval peacock". He was born at time of Muhammad's death & introduced rhythm into Arabic music.

He could not play the lute & so accompanied himself on the tambourin. His songs were therefore not complex.

His first song was a hezej - he composed in this rhythm & the rhythm of a name.

The artists who furthered the progress of the new school of Arabic music were two slaves who belonged to the same master, Saib Khatir & Nashed.

Saib knew Arabic songs & accompanied himself on the tambourin.

Nashed sang Persian songs & accompanied himself on the lute. (This in time became a great classic instrument).

Persian music was favored over the Arab music & was taught to all the celebrated singers, men & women by Afshar.

The singer who introduced the greatest number of new melodies was Abn Mfscigh. In Syria he learned Argentine & Greek songs to the accompaniment of the barbita.

NOTE

(In Argentine churches, verses called stanzas are sung - they show Greek melodic technique).

Mfscigh learned many instruments & became skillful on all. When he returned to Africa, he set Arabic words to his new melodies, although he omitted some dancing songs & exercises learned & used in Persian & Argentine music. As Arabic song did not require these refinements & was not suitable, this is why they were not included.

Abn Mfscigh was also in Africa at the reconstruction of the Greek Mosque (burned down). Persian & Argentine workers had been brought in & he picked up their songs, setting Arabic words to the music.

He taught Abn Sarcig, a Turk & a great founder of Arabic music.

Abn Sarcig was born in Turkey & received his musical education there, in Persia. He learned to play the lute from Persian performers who had established themselves in Africa.

His instrument was of a Persian type & his voice so beautiful & powerful & had such an exquisite timbre that it enchanted everyone. His personality on the other hand was repellent as was his appearance.

He was beardless, had only one eye, was bald, lachrymose & sick.

When singing in public he covered himself with a veil. He beat time with a little wand & this produced an extraordinary effect.

His one eye at his times reached the same heights of perfection.

Influences of Persian & Byzantine Sch

The general influences helped Arabic music to attain great heights. There is no doubt that through the art of Ibn Sina, Arabic music reached even greater heights, artistically.

Influences

This interaction was perfect, sounds produced correctly, breathing, controlled, ease & freedom - phrases articulated well, exact grammatical punctuation, long notes sustained with ease, stops or cesuras, pauses, short notes & accommodated himself to alternations of various rhythms & did not shake weakly in loud parts, all without losing steady pulse of rhythm in accompaniment.

Persian & Byzantine influences found their way to women singers as well.

The most distinguished of these was a very beautiful slave called Azoto of Mecca. She was given her name because of her graceful way of walking & talking.

Her musical education began with the old songs & later she studied with Saib Khater & Nakhir. From the various themes of Persian songs, she learned to compose her own songs. Her execution was divine, her voice rich & extensive.

She accompanied herself on the lute or harp & played with greater dexterity than anyone else.

In Jamila, another woman musician, we find the artistic sovereignty of that first generation of musicians who sang in Arabic. All came to learn from her, including Ibn Jurayj & Tawis. She was the keystone of Arabic art.

She was an amiable & happy person, extremely popular & full of magnetism.

Later she opened a school of music for slaves which brought her master untold wealth.

One day after having been granted her freedom, Jamila invited all passes by to her house. When all had been served, Jamila announced that because of religious laws & scruples

Primitive
School

and a night man, she was going to give up singing (authorities still had power over art).

At this the horrified audience whose opinion was divided began to dispute the matter even more. Finally a doctor of laws rose & declared singing to be a pleasure & not a sin & only stupid & ignorant persons who think otherwise.

Umm al-Banin began to sing & the whole company thanked God that the infidels would ~~that they~~ would not be deprived of her golden voice.

This act triumphed, & silenced religious scruples which fanatic orthodoxes were trying to maintain among the people.

Another who laid the foundations of Arabic song was Ibn Mahriz. He was the son of a sacristan of the Kaaba mosque, of Persian origin & a disciple of Ibn ~~Sina~~ Mosafer.

He too went to Persia & Syria & having learned those songs, set them to Arabic words.

He was the first to sing in the form known as ma'alla.

He was very sick & did not mingle much with the people & so his life passed in comparative obscurity. His songs were preserved by a friend who assisted him financially.

Important item - he was the first to set

pairs of verses to music as according to him, one verse alone did not complete a melody.

Makal - ~~follow~~ the verse to the rhythm in composition.

Makal - arranged popular songs, adding, eliminating or embellishing to his taste. This helped the song to become more perfect.

Outside of Mecca & Medina, there were no other songs of greatness.

MEDINA & WADI AL KURA

Were two musicals that were growing. Wadi Al Kura was on the Arabian Peninsula and Alhira was in Arab. (By end of 4th century, Alhira was in ruins).

Iman bin David taught the songs of Wadi al Kura. He specialized in sad & sentimental music & was a talented composer.

A disciple of Iman was Al Hakam bin Maimon, a Persian, who distinguished himself more as a composer than singer.

By now a variety of songs had been achieved each with its master.

- (a) Makal - Makal
- (b) Naamal - Ibn Sana'ij
- (c) Hazej - Al Hakam

(d) madhuni - Al-Mosuli

From the above one can form an idea of musical art in the Islamic countries.

SUMMARY

The first artists flourished in the regions of Africa & Medina, not because a musical tradition had existed, but because in these cities ^{emerged} families of lineage & wealth. They kept ^{to} ~~the~~ the sumptuous arts & other elements of culture which had belonged to their conquered neighbors.

Music was brought to these cities by prisoners and not Arabs. The Arabs ^{patronized} ~~patronized~~ it and paid for it.

The annual pilgrimages to the two holy cities made an excellent medium for the diffusion of the new music.

The richest families acquired male & female slaves & sent them to Africa & Medina for instruction. They were then re-sold to distant provinces.

Religious prohibitions made the music more potent. Later trumpets & psalteries were heard everywhere & women overcame their timidity to sing on various occasions - weddings, funerals, festivals, banquets, etc.

Thus Arabic music was born by direct imitation of Persian & Byzantine melodies in which improvements were made.

At the same time instrumental music & instruments were adopted from the vanquished neighbors.

The artists came from the lower classes, but their public was international.

The melodic material was drawn from ancient civilizations & preserved & selected by intelligent professionals.

The material was adapted to meters of Arabic poetry.

Musical ideas which the Greeks had taken from Persia & Byzantium had been for a time even the sands of the Arabian Peninsula where it stayed a few centuries were sought another horizon.

Q to EG's: Today, no memory seems to remain in Africa & Asia of the songs that formerly stirred the inhabitants. Is there really no trace of this ancient music there & is it really dead in European affairs?

History

PART IV

MUSIC at the COURT of the CAHAPHS

The first Caliphs were too serious minded and religious to listen to music. Moreover, the Schools of Music were scarcely formed & just coming into being.

It was only after the Omayyads came to the throne that a new artistic movement was initiated and wine and music introduced into the Court. (became forever inseparable).

The monarchs of the Omayyad family were devoted to music.

Umayyad I introduced the custom of musical parties at the palace, wine also & his table was often the scene of noisy intemperance.

It was during his reign that Arabic music or song, public drinking of wine & playing of instruments began.

Umayyad II was renowned for the love he bore for a slave called ~~Q~~ Hababa. He bought her for 4000 dinars & her music ravished him. Upon her death he kept her body for 3 days without burial, kissing her & weeping over her.

15 days later, he died of his sorrow.

Walid II, in addition to bringing to the court songs & instrumentalists from all over, taught himself these arts & composed new ones. (He accompanied himself on the tambourine for these.)

Sometimes he went into the streets joining the society & getting drunk, singing songs at times.

This reign coincided with the blossoming of music in Africa & Andalus.

During his reign it became fashionable to have as slaves, women singers, who had been trained in both the holy cities.

DAMASCUS and BAGDAD

Musical art spread without artificial stimuli from the court to the bazaars of Damascus, but with a difference.

These caliphs even preserved the rudeness of the masses & inclined towards coarseness rather than refinement.

To find elegance, it was necessary to wait for the richness & splendour of the proud court of the Abbasids of Bagdad.

The first caliph of this family was Al-Mansur, who founded Bagdad in 8th cent. If not only did he cherish music, he prohibited it

in his palace.

One day he heard a great disturbance. He was informed that a slave was playing the tambur.

When he discovered that it was a musical instrument made in Khurasan, he went to the slave, had the instrument broken over his head & threw him out of the palace, to be sold as worthless.

Although strictly banned, music did surreptitiously enter the palace of the Abbassids.

Successors to Al Mansur found it impossible to deny it.

In the meantime the founders of Arabic song, passed their knowledge down & it was put into writing.

The new songs held to tradition & spread (old & new) to Baghdad.

Principal singer of the period was Sajah. He was a pupil of Munir Al-Fatih, an excellent player, singer & composer. His song is said to have heated the blood more than a hot bath. (He taught Ibn Jami & Ibrahim Al-Masuli.)

He had as his accompanist a flautist, Habal & another instrumentalist, Akab. Composed some 80 songs, along traditional lines.

Another great artist of the time - Barbad.
Took instructions from the masters & reached eminence
at the Palace of the Abbasids.

She first belonged to a rich merchant who
had a group of excellent women singers (slaves).

Barbad was bought for 17,000 pieces of gold
by Al-Mahdi. She gave him a daughter, Alqa.

Another musician at the Baghdad court was
Uzayd Hama of Medina. Distinguished
by his vocalizations while singing.

He & Abraham Al-Mosuli formed a
partnership, bought slaves, trained them musically
& re-sold them. Emphasis was placed on the
organ as those were considered supremely elegant.

Another great singer was Felih bin Abi'l-Hawa,
a new form's composer & whose songs were
particularly popular at Damascus.

MUSIC at the TIME of HARUN al RASHID

Arabic music reached its apogee during the
reign of Harun Al Rashid, because the
Abbasids were strongly influenced by Persian
culture & imitated the palace arrangements of
the Sassanids.

In the time of Emperor Akbar certain palace employees became court musicians. (Persia) When they pleased, they received extra rewards.

Humayun followed this custom & at least 3 types of singers & musicians were kept at the palace.

Each performer had his day to sing during the week but sang at other times if requested.

Sometimes competitions were held & prizes offered for the best performance among them.

For the concerts, performers were placed behind a curtain & the Sovereign directed them as to what should be played.

Because of the partition, the Caliph could not see the performers & they had no freedom either.

Humayun abolished this arrangement & asked to have a spontaneous concert given at the home of an intimate friend. He went to hide himself & observe spectacle. The performance was so fresh & unconventional & spontaneous that Humayun, everybody nearly jumped out from his hiding place.

During Humayun's reign, a festival in which 2,000 slaves took part, was held. A hezaj was sung.

In the days of Al Amin a musical festival was held at night. Slaves of both sexes filled the festival hall & they danced & sang until dawn.

The CLASSIC COMPOSERS

Two eminent composers of the time were Ibrahim Al Masuli & his son Is'hak. They were the most renowned musicians of the Abbassid Palace.

Ibrahim came from a noble Persian family. He was born in the year 195 of the Hegira. (710 A.D.) & died 803 A.D.

His fondness for music came about in a strange way. Kidnapped one day by Kachwehman who went to their clan to sing & drink (as) was the custom.

During his detention, he learned some of the vizant's songs. Interest in music was awakened & followed it as a career.

He travelled to far away countries to learn & in Rey, mastered Persian & Arabian song.

In Medina, he gathered popular songs & sought information about old Arabic music. He acquired much technical knowledge & there was no type of music he did not know & utilize.

There were many special styles that each of the older singers specialized in, but the only ones who used both the styles were Ibrahim Al Masuli, his son Ishak & Abn Suraif.

He followed strict standards of musical composition & had a keenness of ear that enabled him to detect the exact strain of a note just at times amongst 20 slave women.

His method of composing was to sing a measure over & over & to fit it to the emotional & rhythmic states of the song.

Once, he composed a melody for 3 stanzas
(a) ramed
(b) & (c) rhythm of a first taktil

thus combining 2 rhythms in one song.

The number of Ibrahim's compositions was about 900. Only one is thought to be so outstanding

Q to LC's - what was that composition?

Ibrahim taught many pupils including his son, Ishak. He helped them cure their defects, or bad habits. He drilled his pupils by keeping time with a wand.

Shak had neither the vocal nor other qualifications of his father, but he did have a superior technical knowledge.

Shak's techniques like his father's, did not come so much from books as it did from observation, experience & direct investigation of the music.

Although he was not great on theory, he knew the old songs of Tunis & the special melodies of many artists.

He invented a new classification for musical compositions.

Whereas they had been classified solely by rhythm, he went into more detail of tunes tempo & function of accompanying notes - that is what today is called "key" and "harmonic basis of accompaniment."

Also familiar with foreign music, & could not be fooled.

As a lute player, he was marvelous. He could transpose extraordinarily & was dextrous to the point of amazement.

Shak introduced use of falsetto, or male soprano register. He also gave "program notes" about songs he had composed.

NOTE: The point is that later came to European music - so early

During Ashaf's time, music became more complex & he was the first to set music to 4 verses or (eight musical phrases), as we know it.

Ashaf was an outstanding figure of the classical Arab school, which based its principles on an orderly disposition of musical phrases and a strictly equal division of parts.

His own special device was to pass from forte to piano gradually & smoothly (rasman das).

Most of his best songs began forte & on a high note which was held until the melody dropped in pitch (and named scorpion bitten one).

The alternating balances of forte & piano were an exquisite characteristic of his art.

Although we cannot perceive a definite picture of melody of that time we can perceive shades of the art.

Q to R.G's - is it possible to know what the exact melodies were of that time?

PART V -

THE CLASSIC SCHOOL of the MUSLIMS

The Artists

The singer with the greatest natural abilities & the most beautiful & powerful voice of the Islamic period was Mubsharib, son of a butcher & slave of the celebrated woman singer, Atika.

As a young boy, he sang as he peddled his father's meats thru the streets. Noticing his beautiful voice, his mistress Atika, taught him to sing.

Later Ibrahim Al Afrosi bought him, followed his instructions & passed him to Faidal bin al-Ahriq who then gave him to Idnun al-Rasid.

The caliph was so thrilled by Mubsharib's singing that he gave him his freedom & money & property.

His songs enraptured the world. Even children stopped their play, spellbound.

Slaves of all countries sought him & went into ecstasies over his singing.

Ibrahim Al Afrosi was deeply moved by Mubsharib's songs & would be seen weeping at times.

Muhammad had one major fault according to the poets. He never sang the same song twice. He always added something in the manner of a virtuoso to change it.

This made it difficult to learn from him.

Allura, his fellow scholar was better equipped but had not the natural aptitudes of Muhammad.

He was a left handed player of the lute, extremely skilled.

Several other artists from central Arabia also belonged to the classicist group of Baghdad.

Abu-Jurrah, son of Dahman - a skillful singer whose repertoire included ancient Arab songs. He was an able composer & some of his compositions yielded him fabulous rewards.

Muhammad al-Ar-Raf - singer & player of great parts of state. Had an extraordinary faculty to learn & had but to hear a tune once in order to repeat it. He was received with great appreciation until he got drunk & became peevish & had to be thrown out of the palace.

Among the galaxy of women singers - Omayyah - first woman slave who sang in the poet tradition. She was tall, elegant, extremely beautiful, an excellent poetess, a skillful player & a consummate artist. She had a very keen mind & charming in

composition a great chess player. Her songs were sweet & held strongly to classical mood. Her composition anything modern.

She lived to be 96 & her songs numbered close to 1,000. At her death, they were bound together in books & leaflets.

There were other women singers - Kulam As-Flawa, a half bred slave of lovely song & dextrous fingers. Fa'ida, her among those of highest esteem, were Beble and Mufarriqam.

Beble was an artist of Medina. She possessed a vast repertoire - some 30,000 songs. She was a pupil of Ibrahim Al-Mosuli & sang with exquisite taste. She played with great skill & was herself a great teacher.

Beble had a sad ending. During an evening's entertainment, a barbarian from Transoxiana struck her on her head with a blow from her belt & killed her.

Mufarriqam was a slave of Oriab & a pupil of Ishaq Al-Mosuli & of Beble. Her reputation grew to such an extent that she ranked 3rd.

The influence of Ibrahim Al-Mosuli was not confined to song, only, it extended also to instrumental music.

Two of his pupils, taught great artists

were Barzama, a flautist and Zigel - a lute player. Both were common born and from Kufa.

They were most unlearned artists and ignorant when discussed by Abraham, but he set them to work on all things & they eventually became a part of the Royal Chapel of Harun Al Rashid.

Zigel introduced a lute in the shape of a fish called a sapuk. Previously they had been in the old Persian form - ??

MUSIC at the COURT of the CALIPHS

At the court of Harun Al Rashid Arab music pre dominated. This was without doubt, due to the tastes of the Caliph.

He appreciated music greatly & even noticed the faults made by the most eminent musicians.

Harun did not care for precision or virtuosity. He liked genuineness in both song & presentation.

Folk songs were often used in the repertoire of the great singers of Harun Al Rashid. Quite often songs were rewarded handsomely for those songs & even more if the Caliph liked the story that surrounded the song.

The Caliph admired & rewarded his artists
despite ancient prejudices against musicians.

PART VI

DECADENCE OF ARABIC SONG in the ORIENT 9th & 10th Centuries

The musical entertainments at the palace of the Caliph, Harun Al Rashid show in a modest way which went on in the houses of the wealthy & the nobility of Baghdad.

The powerful family of Barmecides kept men & women singers. One singing slave was so popular with Harun that he gave her wonderful gifts (one day worth 30,000 gold coins once). His wife becoming jealous sought out the slave girl Damanik & saw how her husband was enthralled. She appeared at his conduct, thereafter.

She received her instruction from the two Qasabids, Felix, Ibn Samir & Bealle. Like her teacher, she also wrote a book on songs which made her famous.

The Barmecides kept a blind musician who was a mulatto & a singer of the classic school. His name was Abu Zayn.

The rich trader Ibn Ramin had many singing slaves. One outstanding was Salema whom he sold for 100,000 dirhams. His musical parties were so notorious that his house was closed to the public when a mosque was built nearby.

Many women singers married their masters. Thus, they often acquired highest positions & immense fortunes even though low born.

Moreover, the sons learned on the mothers' fondness for music.

Al-Yaq, daughter of the Caliph Al-Mahdi once was a slave singer. She was given an education which included Reading of the Quran & obedient to religious scruples, drink and wine.

She was a great artist & composer (73 songs) but at the death of Al-Rashid gave up work & music.

There were also certain caliphs who enjoyed composing.

Al-Walid composed about 100 which Al-Shar Al-Ahsabi considered "fine & impressive".

Al-Mufarris - originally a youth admired & was classed with notable masters of Arabic school.

The Abbasid Prince who acquired the greatest fame & who wielded the most lamentable influence over Ibrahim bin Al-Mahdi, is considered to be the chief personification of the decadence of Arab music.

Arabic music had penetrated to all the provinces & all social levels.

The songs of the classic writers travelled far & by this time taverns & public halls had been opened so that singing could be heard & enjoyed.

The great composers nearly all executed their own songs, making interpretations conform to character of composition.

But some composers like Ashab Al Masabi write better than they performed. His songs gained fame through others who sang them & at this point that the art of singing began to stand alone.

1. Obviously, the performer wishing to show off his own attainment (the voice) took great liberties under the mistaken idea that he was improving the original composition.

This led to extremes & coupled with bad performers began the path to decadence.

2. Likewise, inspiration began to dry up. Early composers avoided themselves of the music of Byzantine & Persian. The desire to achieve quick results & the fast road to fame triggered decadence.

3. Various decadent schools sprang up. No longer were pupils interested in the long years of acquisition necessary for excellent techniques.

The Prince Ibrahim Bin Ali Mahdi one of those decadents. Prince Ibrahim, brother of Harun Al Rashid was

He had a beautiful voice & good training, but alas, no discipline & so uttered songs to suit his tastes. "I am a King & the son of a King & I shall sing as I please" was his attitude.

He opened the door to practices which eventually discredited the traditional school.

The decadents of course, blame their lack of discipline on the rigidity of old forms - considered them a hindrance to their genius.

Severity on the part of the classicists created a spirit of insubordination, originality became unimportant.

The phenomenon is best described as the eternal revolt against systems of art repeating itself. The old opposition ~~of~~ between Apollo & Dionysus A - representing precision & form, D - representing exaltation & breaking of all bonds.

CONFLICT From the 9th to 13th centuries, two schools between them were in existence. The one followed the teachings of Ashoka all Muslims & executed faithfully the ancient music.

The others followed the Dances Abraham & sang according to their own whims.

This determination set in when public opinion was passionately favouring one school or the other.

In opposition to the classicist Otaib, the decadents placed a half-breed slave girl, Sheria. She was the pupil then wife of the Prince.

After singing started up many scenes & there were occasions when the two met (Otaib & Sheria) & accompanying groups, both disrupted the events of each.

The public decided whose performance merited applause & the offending group was often criticized as she was accused of copying.

This resulted in some classicists going over to the decadents - they didn't want to feel further ridicule.

In the anti-classicist group were musicians of moderate talent. One of these, Muhammad Ali Hauthi played on a *mingafa*, an harp. Asked one day, if he was playing on a *nat trap*, he was so shamed, that he learned to play the lute.

The Tamburists

Another step of decadence was the increasing fashion of using the tambur of Khorasan.

Thus the sonorous lute, which had demanded long & costly training was replaced by an instrument which required little preparation & much power in artistic resources.

The introduction of the tambur brought traditions of small artistic works.

So many people took up the instrument that a book was written about them.

It is not possible from available sources to judge the special qualities of tambur music. The musical structure, rhythmic types appear to be identical to earlier forms.

However a certain romanticism can be discerned in seeking to heighten the effects so to speak such as the "silence at midnight nights".

The songs of the tambur were perhaps a genre than those of the lute & artistic qualities, less, & uncomplicated.

The contact with other older civilizations through improved communications may have assisted the decadence of Arab music.

(a) Persian influences at the palace such as a preference for songs called fihlidias (composed by Persian named fihlid). They were accompanied in a special manner known as Persian accompaniment.

Q. To EG's - What specifically is Persian accompaniment

It must also be remembered that in Haun
Al-Rasid's dance, there were Byzantine songs &
dances. (lots of Greek songs).

Byzantine composers had at their disposal, an
enormous fund of musical themes to be transformed
artistically.

They used simple, severe models to construct
an art which did not tend to virtuosity.

But later, all was corrupted & new devices
were used including, plagiarism, caprice & virtuosity,
to make the art appear original.

Musical composition was stolen just as poetry
was. A line was taken & given other words
(This is essentially what the tomburists did.) Melody
or parts of it, a phrase, an echo, a ritornelle.

The theft was hidden by changing the rhythm
from a $\frac{1}{2}$ note to a $\frac{3}{4}$ note, or a $\frac{1}{4}$ note to
a $\frac{1}{2}$ note.

Here again, phrases were combined by taking bits
from here & there so that a pot pourri resulted.

The period of sterility in composition marked by
the introduction of pot pourri showed just how clearly
decadence & deterioration had set in.

NOTE
to
ME:
To study Arabic music in the Orient from 10th
cent to today (examine decadence & vicissitudes) would be
or could be a possible theme for a thesis.

PART VII

The Technical Aspect of Oriental Arabic Music

CHARACTERISTICS of Oriental ARABIC MUSIC

Early oriental Arabic music had strict rhythmic forms with regular beats.

There were no inequalities of pitch and pronunciation of the words had to be precise.

It was also harmonic, although it has thought to be in unison.

Complexed instruments such as organs & bag pipes were in use & in order to have an acceptable vocal part, all had to have been harmonically related. It is not possible to know what the rules of harmony were.

Q to EG's - What were the rules of harmony as in existence at this time period?

Accompaniment differed to the actual singing & was not in unison to the voice. (Independence between melody & accompaniment that included differences in rhythm.)

Songs were classified in 3 ways

- (1) according to rhythm
- (2) position & position on neck of lute
- (3) alternating use of principal bass note in combination with a secondary note.

This work (3) showed mode of song & harmonic indications for fundamental notes known today as chords.

HARMONY, RHYTHM, EXPRESSION

Harmony

The scale then in use strongly proves existence of Harmony. It was never explained as being made up of tetrachords or hexachords, it was made up of octaves & the division is harmonic.

The octaves represented the total distance of the interval.

Fifths & fourths corresponded to ours of today. And as strings of the lute were tuned in 4ths, this can be borne out.

The Moslems used the diatonic scale now employed in Europe (as proved by 2^{nd} , 3^{rd} & 4^{th}).

And since there is no mention of a chromatic scale, it can be seen that Persian, Byzantine & Arab music all used the same scale. (Came from Greece).

Extraordinary chromaticisms which are found by modern investigators in African & Oriental music were not used by the Arabs in the early years of the Islam.

One incident deserves special attention. Two artists, Fihid, singer to Persian King Chosroes & Abrahim Al-Musadi, both played on fiddles tuned notes with suspension. This would involve sharps & flats & is the basis of transposition.

Due to tempered pitch, any note on the lute (as on piano) may become major (ionic) or a diatonic scale.

Different tonalities were noted in songs by instructing musicians to set strings higher or lower. Also, musicians had to adjust song to suit the particular voice.

The musicians were most accustomed to transposed & used a common note or notes to pass between the keys. This indicates modulation.

Maqam - notes or groups of notes. In one occasion 11 Maqam incorporated 10 maqams into one short composition (modulated into 10 different notes).

Rhythm

The oriental Arabic music was essentially rhythmic. This is confirmed by the instruments used, baton, tambourine, tombur, lute.

Usual classification of tunes was by rhythm & accurate rules were followed to determine each one.

There were 4 types of rhythm in Arab music

$\frac{2}{8}$

(a) *harziy*

| ♩ ♩ | ♩ ♩ | ♩ ♩ |

$\frac{3}{8}$

(b) *namel*

♩ | ♩ ♩ | ♩ ♩ | ♩ |

X $\frac{4}{8}$

(c) *first tahab*

♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |

X $\frac{3}{8}$

(d) *second tahab*

♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |

$\frac{4}{8}$

(e) *Mulakhiw*

♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ |

Each has two forms

- (a) *andante* and *adagio*
- (b) *allegro*, *allegretto*

There were 8 Arab dances corresponding to the above rhythmic forms. Movements coincided exactly with beats. Names of two of the dances "camel" & "bull"

Rhythmical units & metrical units of poetry are closely connected.

Another characteristic of the rhythm is velocity. Subject matter of words guided the speed of the rhythm - lively for joy, slow for sorrow.

Expression - Arabic music had various intensions of shading
(softly & piano) indicating its expressiveness.

of various emotions music corresponded accordingly
even to capturing in declamations

Different registers of voice were used to relate
to expression - high or low to sad or glad
parts of history.

Arabic music required specific instructions on how
& what to express

sad melodies - set to verses of poetic
nature, expressing love of
country, memories of lost youth
and love, death of a loved one
dramatic, poetic sentiments

joyous melodies - use to describe drinking,
eating, happy reunions of sitting,
towns, cities

tranquil melodies - use to describe trees, flowers
the hunt, delightful scenes

energetic melodies - apply to kind of my poems
about majesty or courage

warrior melodies - use to handle the
soul, military subjects, battles
mournful intensions, countries, evocation of
presence of war

Ornate Arab music possessed resources for all shades of emotion, all classes of poetry.

It is natural that it was expressive as it came from ~~breast~~ of man.

The accompanying instrument served to enhance it. The lute was chosen because of its sweet, smooth & mysterious vibrations. It permitted various shadings because it could be plucked or played with a plectrum.

It became an irreplaceable companion for the human voice in intimate concerts of chamber music.

The lute could be used by the singer making the rhythm & harmony without drawing out the voice.

PART VIII

The Technical Aspects of Arabic Oriental Music

Form of the Music

The melodic limit at the time was the total interval called octave. Melodies generally began on the upper note of the interval (sika) and gradually dropped to lower note (sicha).

Songs did not exceed the limit but ran from one end to the other.

A Byzantine song, was recognized by its form.

An Arab song consisted of a phrase ~~cons~~ that contained one verse of two musical phrases in length. (a, b,)

Later pairs of verses were set forming a quatrain, [a, b, c, d.] provided there were no repetitions of a melodic phrase.

Some songs were preceded by a recitative; in others there were 8 phrases or 4 verses.

The common form was the quatrain.

Later, compositions for easy learning were made up of short phrases, repeated. This was a characteristic of folk music as music needs repetition of rhythm & melodic patterns to enable hearer to pick up.

Persian form. Persian forms adopted by the most famous ~~forms~~ poets were the rubai (two verses) and rubai (4 quarter lines).

These were brought to such perfection, they lasted through many centuries & were used by all Mohammedans for whom music was a medium.

The rhymes were thusly: [a, a, b, a.]
1st, 2nd & 4th were mono rhythmic - 3rd free.

The rhymes in both Arabic & Persian metres coincides & these can be found in musical repetitions as well.

There were other forms more complex used at Court. These were songs of 8 or 10 madams (verses) & verses (8 musical phrases or hemistichs) melodic phrases were different for each hemistich.
[a, b, c, d.]

Structure

Another form is the Nuba meaning a song or a time. It is used by performers when it was their turn to perform.

There were two ways to go from one melody to another

(a) interrupt song & wait for instrument to be re-tuned

(b) leave tuning unchanged & pass from melody to melody of similar class.

One could go from an *andante* to *allegro* or vice versa. A slight pause was to occur on the last beat of the one before going on to the next.

From various statements by the Party Brotherhood, one can see the evolution of music & its forms

1. various musicians play in turn separate numbers (overture)
2. solo musician plays a number of pieces
3. not at all, a new composition is created

Al dx - also used in same context

Technical Classification

Classification of Arab melodies is based on the elements of the songs.

The most perfect was set down by Al-Mas'udi & it is followed in Europe today.

For ex. an Andante in E^b major in $\frac{3}{4}$ time

Velocity, key & time are determined

Al-Mas'udi's description was even more complete as it showed rhythm, velocity, position on lute, & connected sweep of harmony.

Rhythmic forms were hezejs, narmels, two takils & a makhuri

Speed - slow & fast movements

Key - fundamental notes played on the lute

Harmony - alternations of fundamental notes of which are now called chords.

Other classifications deal with characteristics of songs.

Structural elements such as two melodic members, then four, etc.,

nigmas -

expression

Al notes as to the classification - Jewish music
The Arabs as said earlier were new music
against the act of music & musicians were punished.

With time the new music was introduced into
the mosques & song was used to encourage piety.

In this a prophecy of Muhammad was thus
fulfilled (10th cent)

Prophecy says "the time will come when there
will be many opinions in my towns, when the
dictates of passion will be followed & the
psalmody of the Koran will be accompanied by
flutes & drums, without scruple, as though they
were secular songs & this will not be recompensed
by God".

Another technical classification was done by Al
Ghazali

1. Songs of pilgrims - song to tambura &
shakin (a stringed instrument - yank on chain). Temple
& sacred places dedicated. Songs are to arouse piety
act of pilgrimage to official. Flute & stringed
instruments not to be used - forbidden by religious law

2. Soldier's songs - used to excite men to
war. Must inspire to action, to wrath against
infidels, the stars in bravery & even scout life.

3. Song of victory - champions' song, used at time of combat to invigorate soul, increase prowess & give them to look at battle - injure each other. Shalun not to be used. too delicate for children, sad melodies at training camp.

4. Mourning songs - to produce tears & anguish.
Two kinds (a) laudable
(b) reprehensible

To produce sadness is wicked, many lamentations prohibited.

Sadness in a man over lack of faith, need of repentance, religious apathy, laudable. Death of a relative (sadness over) not.

5. Happiness songs - happiness is lawful, if legitimate. To be executed on church holidays, weddings, births, circumcisions, return of travellers or when boys finish memorizing Korean. Dancing also permitted, to this kind of song.

b. Amorous songs - sung by a lover to stir object of his affections.

of M. 7 Song of mystic love - lawful to sing for love of God.

Instruments

Music was usually influenced by instruments used. Arab music designated as oral music & instruments only accompanied it.

Tombowani - first used by all singers.

Persian lute - most important & most classical to be used.

Ungun - a Greek instrument, later Roman & Byzantine - made of 3 buffalo hides fastened together with another big hide. Various brass plates pinned to it. Plates had stops related to one another in pitch so that agreeable sounds resulted.

Shalika - stringed instrument of Greeks & Romans

Lyra on lyra - Greek instrument, same as the Sankh

Rithara - cithara or guitar - Greco-Roman instrument similar to tambur

Tambur - bandola of Baghdad with a polygonal neck. Two strings, many frets.

Rabab - Persian & Khurasan instrument. Played with a bow. made of wood, 5 strings, 1/3 frets. Sometimes had one thick string, two of equal or unequal thickness on 4 strings.

Mizala - harp used in Iraq. Danda played the mizala. Had 5, 7 & 12 strings & Greek mizala had 24.

Mastaba - Chinese instrument made of pipes
or whistles, wound together. Persian name was
a was pipe

Now - vertical flute - sometimes 2 joined
together, called clavichord

Soman in guinea - a whistle - flute of
higher range - oboe

Shoera - stop found at upper end of
flute which extended in diminished length of
tube to raise a lower sound

Sorch - tambourine, has little bells on metal
discs.

Shahrud - invented in Bagdad, year 300
of the Hegira.

Barbak - Persian name for flute. Shaped like
a duck's breast & throat

Instruments used in 9th & 10th centuries in the
Orient were string, plucked & bowed, wind &
percussion.

Arabic music, despite growing decadence
managed its way from the Orient to the Spanish
Peninsula at the time of its classic growth &
then settled down & grew for many centuries
loosely called Andalusian form.

After the invention of musical notation, its

10th form could be fixed so that it could
be executed today just as it was in the
continuation.

Arabic Music in Spain

CORDOBA - Schools of Song

The first singers

3 from Medina (ladies)

Ziryab & his school P. 46

Tarb

Sevilla

Kaman of Baghdad

Jihan - slave girl & didn't sing from behind the curtain

The Sicilian

Overview of Cordoba

The Blind Poet

Forms of Classic Arabic Music & Poetry

estribillo

muwashshahs

P. 54 - 199- 200

zejel

P. 548

kasi das

harali

Art of Instrument Making

types of instruments

P. 547 - Spain - Comp. to Span. studies

PART IX

ARABIC MUSIC in SPAIN

Oriental Music at Palace of the Emirs of Cordoba

9th & 10th Collections of Spanish songs made in centuries are lost. A full history of

Q to EGs. Can these be found & if so, where?

Spanish music cannot be evolved but the following data is available:

Istahani - Book of Songs
authentic copy sent to Al Hakam II

The Book of the Aljamiado - collection
of Oriental songs

Yahya bin Al Khodij - a Murcian, wrote
a book of Spanish songs.

When the Arabs first set foot in the Peninsula, schools of song had not yet been started - (as in Africa & Andalusia). Therefore no musical art was brought with them.

Religion & intolerance produced same prejudices as their Oriental kin against musicians.

They imposed their religious laws on native Spaniards & regarded their music as immoral & dishonouring - fit for

slaves & infamous people only.

Even the word of a singer could not be accepted as testimony.

Books of songs & laments could not be sold. If a slave could sing, his purchase was deemed "immediat".

One could not rent a house if the intention was to play an instrument within.

Punishment was zealous even to the destruction of instruments in the streets of Spain.

But in the end, Spain conquered musical prejudices & spread.

The Spanish people were naturally musical. Arab historians before the Omayyads do not comment on this fact.

Abdur Rahman - The first Omayyad, following tradition of his ancestors, reigned at Damascus, kept several slaves at court who could sing. Arabic

Ajifa was brought from the Orient as were Alon & Zayn. Their songs became the fashion among well bred Spaniards & it soon became custom to give a concert of fine music to one's guests.

Abd al-Rahman II was the monarch who did the most to further Arab music in Spain.

He had 3 famous singers known as the infedunians. They were Fadl, Alam & Kalam.

Each possessed outstanding qualities, elegance & grace. Sadr had perfection of song & polished education & knew many literary & historical works.

Through these 3 women the schools of Al-Andalus & Al-Andalus began to be represented in Spain.

Ziryab & His School

The fame of all other singers was obscured with the coming of Ziryab, the distinguished Umayyad musician & singer.

He was a direct disciple of the Al-Musuli. And it was through him that Arab music penetrated into Spain when the classic school was at its height.

He was extremely dark in color but the clarity & sweetness of his speech earned him the nickname "Blackbird".

He was a pupil of Ishak Al-Musuli whom he surpassed. After prohibiting him to the Caliph Ishak became jealous & told him to leave the court.

Mosul gave him money & Ziryab left for the Occidental world.

He wrote to the Spanish monarch begging an audience. So Ziryab crossed the Straits of Gibraltar with his wives & children when he learned the news that the monarch had died.

He was going to return to Africa but Mansur, the Jewish singer, came to meet him & persuaded him to remain until the new monarch had made a decision about him.

The Jewish singer wrote Rahman II personally & soon after Ziryab & al were invited to Cordoba.

He entered Cordoba at night & was lodged in a fine house which had been prepared for his arrival even to new garments.

After 3 days rest, he presented himself to Rahman II. He was given much & was invited often to the palace to sing for Rahman.

occult?

He said that he was inspired in his dreams for his music to be given in concert. In the night he'd awaken, call his two slaves & together would a music would be immediately written down.

It was in Andalusia that Ziryab added a 5th string to the lute.

According to symbolism of the time, the
lute had 4 strings to correspond to 4 humors
of the body.

yellow - bile
red - blood
white - phlegm
black - melancholy
→ red - Soul - Zopylus

Zopylus added another red string between
2nd & 3rd giving the lute a Soul!

Q to K's - what is symbolism of above?

The instrument acquired more delicacy of expression
& greater possibilities. He invented a plectrum
made of an eagle quill instead of wood, then
used. The new plectrum was much lighter & did
not wear down the strings so quickly.

Zopylus was an excellent poet & well
educated in many subjects - astronomy, geography,
physics, meteorology.

highly developed
Soul

He wrote 10,000 songs, a number never before
or since exceeded. Embraced all sorts of ingenious
devices, knew all branches of literature, social contacts
were delicate & courteous, conversation agreeable. He
had all the qualities needed for a gentleman of the
court & not possessed by others of his station.

This conduct was accepted as a social model.
Many of his innovations have lasted through
centuries.

Spain staves, perfume, clothes, cooking, use of
crystal tableware associated with Ziryab. His
schools were famous throughout Andalusia.

In music, pupils began day's practice with
a recitation, simple songs followed then came
more stirring recitations.

He accepted students only if they appeared
to have right personality for learning.

The musical knowledge that Ziryab left
Spain was a treasured legacy, until his
descendants became independent & decadence took
over. It is remembered up until the last
days of Granada.

The School of Ziryab

Art flourished in Spain due to his followers.
All adopted the art of music although not all
achieved eminence.

Ziryab's songs were carefully collected &
preserved by Aslam bin Abdu- & Agiz. He knew
all of Ziryab's songs & could perform them. It
was an admirable collection which was later
popularized.

Oriental music thus penetrated Spain. It
was brought to Spain by slave owners who
were not Arabians & slaves who had been
brought to the schools of Aljazeera & Aljeera.

The early medieval found later followed
> the music of the Arabs became known in
the Peninsula through Ziryab, an exceptional
artist.

The same songs & instruments were used in
Spain as in the Orient through the middle
of the 9th century A.D.

PART X

Arabic Music in Muslim Spain

The Singers

It was the custom to celebrate Moorish festivals by giving evening concerts. (Scandalized some Mohammedans).

All Munda, son of Abdur Rahman II, brought a beautiful singing girl named Tarb of Fez in love with her for her beauty & singing.

Another artist "lady" of the time who appeared at Court in Cordoba & Barqa. She sang from behind a curtain.

All Mulani, poet, expert musician & skilled in song, brother of Uthman (son of Emir Muhammad of Cordoba).

Abu Nasr Anjasi - (ridiculed by the poet Muhamad) also flourished.

A slave ^{sang} epid to the ^{Supreme} judge of Cordoba & so entranced him that he left 20 gold pieces under the maiden's cushion without realizing it.

During the reign of the austere monarch Abdu-l-Hak, music & diversion were not permitted & left the empire of the realm stark & desolate. But throughout the rest of Spain (excepting Cordoba) oriental music was heard.

Seville was a kingdom, independent from Cordoba & in addition to its own army made up of famous cavaliers, it had a group of paid poets & "citaros" or women performers. (cut word off).

Among these, the famous Kaman of Baghdad. She came from the Orient, was very beautiful, a good singer & composer, well learned in music & her use of the Arabic language, distinguished.

Afhan, a beautiful slave girl of Sa'ad bin Sulaiman bin Qais, did not conceal herself.

At the height of the political power of the Omayyads, there were no paid poets or singing slave girls at Court.

Abdur Rahman III & Al-Hakam kept the custom of their predecessors & were not inclined to music or drink.

Al-Hakam nevertheless did acquire a "Book of Songs" by Isfahani & with it a knowledge of the words of Oriental songs.

During the reign of Al-Mansur (10th century), fashion of owning singing slave girls handed spread in Cordoba.

The Court became a scene of drunkenness & dancing & shouting & there were even occasions

when Al Mansur had songs put to death for allusions to things which mortified him.

Once, a poet asked a woman singer to sing one of these songs. A moment later he was presented with the poet's head on a silver.

After the time of Al Mansur, during restoration of the Omayyads, concerts & musical parties became the regular thing.

Orchestras.

Orchestras consisted of hundreds of lutes & flutes.

The royal princesses of Cordoba were fond of music & one of them, Vallada, was compared to the great Alca of the Orient.

A Spanish singer, Abgha la Wakhya, was mentioned for her perfect school of singing, which shone at Cordoba.

During the time of the Amirids and the restoration of the Omayyads, Cordoba was overrun with European soldiers who came to join the Moslem armies.

Some attained even high posts & continued as leaders after the break-up of Moslem Empire.

As they did not have any religious prejudices, they encouraged music at their Court

They had their citaras & rebabhas & were often reproached for their fondness of wine, women & song.

Seville Court was indeed very gay, especially during reign of Al Mu'tamid. Dominated by poets and musicians well paid.

Al Mu'tamid himself, sang & played lute well. Sons followed this inclination.

Al Rashid kept a citaro, sang & played & with his knowledge of mathematics & astronomy some of the secrets of the Art of Music.

The Sevilian Court was also created by a famous singer known as "The Sicilian".

The following incident shows the strong feeling Sevillians had for music.

An army from Seville set out to do combat with an army from Granada. Midway in the march, the Sevilian captain wishing to be amused, sent his men in search of women singers.

The end result was that the entire army dispersed.

Valencia, Murcia, Toul, Andalusian districts all had their citaras & wine in abundance.

The possession of swords of the first rank (women) often led to bloody disputes & as related

earlier, enormous sums were paid for them.

Among the few, not so allowed was El Cid. He was totally against wine, women & song & spoke out on more than one occasion.

Love of music was more than just a fashionable show put on by a few foreigners who sought high positions in Spain.

Abn Tiffink, an African of ancient Moorish tribe, became a lord of Saragossa & kept his singing girls.

This musical passion was everywhere in Spain from soldiers to grandees.

In the year 1064 A.D., the Aragones town of Barbastro was taken by the French & Normans.

Each principal knight was awarded a house in the city, replete with its women, furniture, fabrics, etc. He had the power to do as he wished.

One such house was turned over to a count & there appeared a certain Jew who was commissioned to ransom the daughters of the former Moorish owner at any price.

Despite his best efforts, the Jew was not able to persuade the Count to part with any of the women.

The Count obviously greatly appreciated the

...also of the women & was not going to part
with any of his wealth.

The few left amazed at the wealth a
woman possessed by the Christian.

Diffusion
of Music
throughout
Spain.

Music was an important part of the
average girl's education as well & she was
required to learn to play the lute, the harp,
the manacordio, the organ etc. "to be a
solace to her husband".

PART XI

Spanish Composers of Music

The Oriental influence of its poetry, rhythms & melodies was constant. The customs of the cities (oriental techniques) & use of words during a concert, identical.

The Spanish were not content to play only passively accepting Oriental music as it was imported.

There were Peninsula composers, who did original work.

Andalusian Abdul Wahab bin Husain bin Jafar Al-Hajib.

man of great knowledge, eminent poet
ability of thought & spirit, wonderful artist.

Very generous man & shared all that he had with those who came to him to learn.

Abul Husain, a lord of Toledo, was very generous & sharing.

The originality of these Spanish songs is impossible to ascertain. Spanish artists were not mere imitators, they renewed & transformed the oriental music, thus preserving it from obsolescence.

Invention of rhyme patterns - *zajal* and *muwashshah* - peculiar to Peninsula.

Evolution of ^{oriental} music in Peninsula, opposite to that of the East.

In the East, Arab composers worked with material drawn from Persia & Byzantium. Influenced by *patron* & lived in humble surroundings. *Patron* & appreciated by populace, composed simple forms out of necessity for the people.

Later when *patrons* faded, music became more complex.

Peninsula - ^{oriental} music reached Spain through palace artists, with all the refinements of palace life. Spanish people restored it to its simplicity by taking it out of palace into plaza.

It was adapted to taste of public who paid for it & its form was moulded to the public & elegance was prevented.

Some years after *Reconquista* brought the classic music of Andalus to Spain, nationalism re-emerged. (social & political reasons).

The *Omeyyads* were overthrown & Cordoba became *songful*.

Then a blind poet began to sing songs which showed national characteristics (town of *Cabra* - Andalusia).

He employed the Romance tongue, current among Andalusians.

The Romance tongue was the speech of the common people of Cordoba but as Oriental culture filtered in, higher classes became practically Arabic, practically Visigoth.

The Spanish admired Arabic prose & even in Cordoba, it became the fashion to learn, recite & write in Arabic.

Even before the breakdown of tradition, the Organized Empire was losing out.

Toledo, wild & turbulent, incapable of governing itself

Cuenca - leaders fought for themselves

Saragossa, Huesca - parted from Bama & Kasi

Murcia, Valencia - obeyed few lords

Algarbe - subject to a Spanish lord who maintained a brilliant sword & luxuriously equipped horsemen.

Estremadura - became independent under the Galicians, Abu Ismael.

Almeria - became a republic dedicated to ocean commerce.

Southern part of Andalusia -

Alcalá de
Gén
Munada) formed largest peninsula realm
chose a Sultan who personified anti
Arab protest - Omar bin Hafsun.

The reign of Abdul Rahman was a critical
period in which Spanish nationalism made a
supreme effort against political & social Islamic
forces.

Most Andalusians had converted to Islam
hoping that by so doing, customs would not be
interfered with. When they realized what had
happened, changes that were being made, they
voiced against Arabic party.

At times, Western Spain was like a
feudal system due to weakness of Cordovan
Empire. No central nucleus.

This left a political decentralization in which
each district set itself up independently. Confusion, mixture
of kingdoms, governors of different races, religions,
interests.

In Seville the Gothic-Arabic aristocracy
Saragossa, Toledo, Badajoz, Alcala
Spanish aristocracy

No one northernman was able to
possess a large disciplined army to insure
success.

This was a time characterized period in Muslim Spain. Brave champions, some poets went into battle, feudal lords sides with one another to be in their service.

Andalusian Poets of famous poets (poor) who gathered at the Cordoban Court -

Abu Omar - Spanish ruler in
Al Kalaf - went to court who
paid the highest

Ahmed bin Abrahim
Al Khalidi - Spanish

at time of Seville kept native & foreign poets at court.

Abu al-Dis - also secretary & court poet to
lord of Seville.

Knowledge deeds preserved in verse by poets & given a form easily remembered, names always mentioned who distinguished themselves or died in battle.

Many phrases have become proverbs.

lots of disputes between the poets over their verses. Write in Arabic & Spanish. But Arabic verse would only be effective if people understood them. Language a problem, so national tongue resorted to.

Most poetry composed in Spanish & no original examples remain
Possible to find some original examples (1030 A.D.)
to E.G.'s of poetry?

Estribillo wrote no language of Toledo - most of ancient Spaniards could not submit to Arab lords.

Alfonso of Castile - wrote no Romance language, versus lower noblemen & he needed no strong anti Arab rhetoric of Omar bin Hafsun.

This poem popular because it was written in Romance language. Inflected system used in a refrain public could sing.

FORMS

Classic Arabic music & poetry grew out of new ancient native forms. Influenced new forms.

Old system consisted of two hemistichs, each pair through a open / close way one rhyme. All have same metrical patterns.

New system had no hemistichs. Lines short & ranged of various lengths, various rhythms.

Popular refrain estribillo fit a strict pattern.

Primitive form simple - two lines for refrain, A for verse

aa - refrain
bbba - stanza
ccc a - stanza

Poetic form linked to musical form.

Al-Farabi's followers:
Abū 'Abdī Rābi'ī - sponsored under
patronage of Al-Shamī I. New Arabic in
his tendencies & followed classical tradition.

Abū 'Imān Sa'īd - died 953 A.D.
physician & poet, studied Greek sciences
philosophy rather than country, Andalus.

Al-Ramādī - court poet to Al-Mansūr
intimate with Christians & as he made sign
of Cross before drinking - he was accused of
heresy.

Whose in classic & popular style. Died
1029 A.D.

introduced multiplying the crossing of rhymes
at the end of a line especially in the Strophe. No
single poem seems to remain.

Q. to EG's - Is it possible to find a poem, if so
where. Is music linked to these lost poems?
How?

The poet who brought the Andalusian
form (metric system) to its highest perfection
was 'Abd al-Rahmān Ma-'As-Samā'ī.

Perfection consisted of introducing greater variety
into rhyme patterns & rectifying bad habits of
common poets.

Forms can be studied in works such as

muwashshahs - refrain & stanza which
extended to 10 or 11 syllables.

10 syllables refrain
ab ab, cd / cd / ed / ab / ab
five stanzas & refrain

11 syllables A
abcde - long refrain with varied
rhythms

3 stanzas - fa / fa / fa / abcde
whole subdivided into ternary form
each stanza has independent rhymes
& then there are rhymes same in refrain
as part of composition

Highly esteemed poetry because of artistic
& elegant combinations.

Al-Farabi - author of a History of Spanish
Poets - (lost) where is it?

Thus at beginning of 11th century (5th of Hegira)
a lyric system of zajals & muwashshahs had
been developed. It involved every complexity
from quatrain a, a, a, b to pattern
fg fg fg abcde.

In the time of the Amirids, who
succeeded Al Mansur, attempts were made to
introduce more popular forms into Spain from the

Q. What?

Mawalis - Found in compositions of poet
Abu Uthman bin Said.

Zejels - followed perfect classic form & accepted
on motives Spanish patterns - [(varied form?)] partitioned
stories told in public streets by men & women of
no talent]??

As the Zejel was perfected, its value
increased since political & social conditions were
improving.

In the time of the Almoravides, this
literary form really shone. Various courts included poets
came together in "tournaments".

Blind man of Tudela

Ibn Baki

All Albad & others.

[All Albad put to death by Emir of Cordoba
for a satire against Emir.]

Blind man won. His name was Aqan
Ahmed bin Hamaric, excellent poet, popular in all
Spain. Town was - Kasida. Died in 1140 A.D.
(535 of Hejira). Another famous poet was his
constant guide & companion - Abu'l Kasim All
Hadrani. Cited for his many Zejels.

Poetry stimulated various persons - famous physician
Abu Bakr Behr. Zejels & mawazihabs - so perfect
they were used as on schools.

Q to K.G.s - Can these ^{poems} be found Abu Baker of Ibn Zuhri family?

Abu Baker recognized as a poet in Arab.

Abu Ruqayn - only poet whose work does remain in its entirety. Believed to be earliest & most famous of Andalusian poets.

Abu Ruqayn was secretary to King of Badajoz. Ruqayn began early to devote himself to classic verse using inflections of grammarians.

Found he could not compete with other famous poets & specialized in zejis in Andalusian vulgate. In this he achieved leadership.

[Published by Baron David de Muniz y, Berlin 1896]

In his prologue, he tells of interesting facts of this lyric type in Spain.

Two currents - (a) crude & popular in words & subjects, careless in form & structure to be enjoyed by uncultivated people

(b) elegant, beautiful but pedantic in subject matter & language. (Different language than in Arab.)

Songs became very complex - forms twisted into geometric formulas.

Because of sustained neglect, few compositions
of (a) remain.

(b) many, but were insipid & uninteresting
to common people.

Abn Kuzman fused the two currents
keeping best qualities from each.

(a) used ^{coloured} speech of day, but re. mod
& corrected it, even ^{classical} Arabic words its inflections

(b) subjects - frequent, gay & smiling like those
of street musicians & even rhetorical

(c) form & structure - elegant & finished but
needed with naturalness so as to appear
spontaneous & without effort

Preceding Abn Kuzman in this type was
poet Alshatal bin Noman - a master in whom
Kuzman found natural language, spontaneity,
expressiveness, simplicity, themes of real charm
stark form, easy transitions.

Noman was the leader of *zejel* writers
of Andalusia.

Although Kuzman is praised for his sweetness
of style, elegance of expression & beauty of composition
his books reveal the shamelessness of the
town & indecencies of language found in most
quarters of Cordoba.

Q to RGS of his words contain the amount of
reverseness they do, what must have the
common Andalusian songs been.

This reverseness did not affect metrical
patterns which are exquisite & marvelously
complex. (without precursor).

Construction - refrain, or little stanza that
is thematic & stanzas from 4-12 verses
in various combinations.

The Andalusian style of lyric system
became more & more accepted & was followed
by majority of Spanish Moslem writers.

Three poetic forms were
Kasidas
Zajals
muwashshahs.

These forms spread to Moslem & Jewish
women who wrote letters to their lovers in the
style.

Within Jewish communities, were excellent poets.
Noted: Abraham bin Sahel of Seville

Mozarabic Christians also copied style
Abn Al Mungari - Seville

Most religious men & mystics wrote in
this style. Ahmed bin Wabid disciple of
famous Ibn Al Arif wrote muwashshahs.

Poem by Ibn Sidi

(a) Biqiyadu Rawa
(b) Ajla adan at asab } Refrain

(c) Ama tarah mozza
(c) Mitlo - sahib al mozza
(c) Bir - rud ad mozza
(a) Saca - Rawa
(b) Min saju Jama - ssahab } 1st stanza

(d) Alaib hits el modama
(d) Undor fi sacl lama
(d) Taj - an - riad hemamas
(a) Faram jat anya
(b) Madatu lo cat harab } 2nd stanza

Scheme is as follows:

a b c c a b d d a b

Al Arabi of Murcia has no end of them in his collection. Abul Hassan of Guadix wrote with astonishing facility & spontaneity.

Music was ~~the~~ ^{one} media employed by Islamic mystics in Oriental districts to reach a degree of purification where music was used to aid in with the raised of Soul in order to allow it to commune with the Divine (super conscious).

Verse of these songs reached all provinces of Spain & all had their famous poets.

Sevilla produced the most inspired & graceful poets. There were so many during the 12th cent. that al-Jahub Al-Mansur had to limit them in their recitations to him on successes of war etc. to one or two verses.

Generally Al-Mansur was accompanied by 40 poets.

The nomadic poets & musicians who wandered from town to town were called ahdabs.

They created a form called harazi. Verses were cheerful, high colored.

In Europe, imitations of this type were called gaya scienza (minstrelsy). As to subject matter, this type is very ancient & popular in Muslim Spain.

The flame of this type of poetry shone brilliantly in Granada at a time when the kingdom remained alone & independent from Islamism in Spain.

The form endured. The name given to it was zajal with classic meters, song forms & vulgate for language.

After reconquest of Granada, it was in use among some Moriscos.

If this abundant literature, the greater number of words have been lost.

Q to EGs. Where are these words

This type of poetry was sung. The question is, was it Spanish or was Oriental music also used with modifications which had been known in Spain since 9th century. (Zivab.)

When the new form flowered, Oriental Arab music was already in the Peninsula. It was in the form of monodic songs (old Oriental) for solo voice whereas new form was for choral & based on the refrain sung by the chorus.

The new form modified structure of songs in that it alternated between a soloist & chorus.

Pattern of primitive zejel arab was subdivided making complicated even muftams with stanzas of 11, 12 or 15 lines in which various distinct muftams were used, & each alternated with the refrain.

All this was done with due regard to the melodic phrases. Perhaps the music followed the same method.

Q to EGs in new form of poetry, did music follow patterns?

Various composers are said to have been propagators of the new *zejel*.

Most prolific & renowned was Ibn Bajja philosopher, poet & theorist.

He was hated for his fine gifts of voice & ability in *lute* & suspected of heresy.

NOTE

Ibn Bajja drew his inspiration from Spanish melodies & taught slave girls to sing *muwashshahs*.

He is attributed to the popular auto sung in *Andalusian Spain*.

Art of making ^{also} instruments reached a high state of development in *Andalusia*.

Khawal
Qawliq - *reed*

lute

nota

rabab (*rebec*)

kanun (*psalter*, on *harp*)

musiris

qanun (type of zither)

guitar

zalam (*oboe*)

shalwa

awba

flutes

three kinds of flutes, *baritone*, *soprano*, *pastoral*

NOTE

Instruments were used in *N. Africa* were brought from *Spain*

NOTE

instruments were exported, so was the music. It is said that the zejls of Ibn Hazman were heard in Bagdad often than in Andalusia.

In the first centuries of Muslim domination, Eastern (Oriental) culture came to Spain.

NOTE

Later the flow of culture changed & in 10th & 13th centuries it went out of Spain back to the Orient.

There are an astonishing number of Spanish theologians, mystics & physicians listed in the great literary work of Al-Makkaris who made a profound impression in the East.

Their opinions were received by Oriental authors & Spanish science also communicated it self to the east.

Many composers & poets emigrated to the East to spread this form of poetry.

Abu Zuhri - outstanding physician, native of Africa & Denia. Went to Bagdad. Wrote many muwashshahs.

Shalubri - great Spanish grammarian

Abu Bekr Muhammad As-Sadaji, disciple of Shalubri - wrote many muwashshahs in praise of Spanish kings.

The Spanish type of composition was most acceptable & was used as a model with explanations of its metric system.

The *zejel* was a Spanish invention its excellence accepted & imitated all over the East.

NOTE

The Andalusian form of poetry, penetrated into Persia, Egypt & India.

When the Spanish metric system was introduced into foreign countries, it was used by their native poets & lost its primitive purity. began to overstep their boundaries in taking liberties with the form.

of the Africans & Orientals, claim of songs lay in the music that accompanied the words, rather than form & import.

NOTE

The Hispano-Arabic dialect overrun with Romance words was not understood outside of Spain. (imp. in language)

It is therefore the music which was found to be acceptable & not the words, to outsiders

At the 12th cent. (4th of Hejaz) a Sevilian poet philosopher & composer began to set Turkish words to songs & music. Ibn al-Sak, inhabitants of Seville learned them & popularized them.

Turks still sing them today & they are

called Songs of Granada. Considered origin - Spanish

NOTE

This explains that Spanish music exerted great influence on all of North Africa.

Conclusion:

1. Muslim composers & musicians flourished in Muslim Spain. Some reached great fame throughout the world.
 2. A lyric school grew up - was genuinely Spanish & invented its own types of songs. These spread over many Muslim countries during Middle Ages.
 3. These songs have lasted until today in N. Africa, Asia & India.
4. Whenever the Spanish songs went, so did the music.

Granadan Music

Nabas of Granada
Songs of Andalusia

Algerian music by Al-Gauti

Arabic Music in SPAIN

PART XII

Arabic Music in Christian Spain

The songs of the Spanish Moors, not only crossed the sword to the Jew, but spread to the Christians of the Peninsula.

The many Moors who remained after their cities had been reconquered continued to play their traditional music (adapted with new situations) & go to lighten their trials.

During early days of Re-Conquest, Christians enjoyed the playing & singing of Moors.

Historian Chronicle says that when Alfonso VII entered Toledo in 1137, Saracens, Jews & Christians & Toldeans went to suburbs of city to play on drums, psalteries & others, all praising God & asking prosperity for new King.

Alfonso XI - entry into Seville after Battle of Salado:

"And the Moors, both men & women played great diversion."

Upon solemn & public occasions, Moors were called upon to sing & dance. Kings did not limit this to streets & plazas but brought it into palaces. Many Moorish musicians

Following are accounts of this

Don Sancho IV

one woman singer
Muhammad, played at pipes
Moorish dances
Trumpet players

Alfonso of Aragon 1329

two minstrels who could play xabeba
& harmon - Moorish instruments

King Pedro IV 1337

Moorish minstrels from Tativa who
played lute well

King Juan II 1389

had sent from Valencia entire
family of Moorish minstrels.

Portuguese court also had Moorish
artists.

Moorish music had a great effect upon
all peoples.

By royal order all men & women who could
play & sing & dance were invited to dance
a folia (Merry dance) for the Prince at his
reception.

At election Maximilian, people of Lisbon
were invited to go through Jewish & Moorish
quarters dancing these same folias.

The pleasure that Christians got from Moorish music more than once caused scandalous excesses to ensue - considered excessive & scandalous.

Edward of Valladolid in 1399 - prohibited Christians to approach any place where Moors were celebrating weddings & funerals.

Excluded Jewish & Moorish musicians in churches.

Weddings of Moors - noisy. After a great cortege through streets dancing continued all night. (Zambra) festivals, night revels.

Zambra comes from the Arabic meaning a band of musicians & festival at which they sing & play.

Zambra - Spain - not in use in Africa.

NOTE

The Zambra is a most artistic & famous dance in Spain. "Leila" - name given by Moors to night festivals & dances.

Custom was so deep rooted that it continued in spite of persecutions against them & use of Moorish instruments.

There were Christians who caught the contagion. Francisco Descalz - aged Christian of Coentinas - used as a Moor, practiced their ceremonies, sang their canticles & fasted during month of Ramadan. Exhorted neighbors to do same.

Placed on the flute a week from place
to place ^{singing}

"friends, keep the fast this month as
usual, so that we may gain glory."

Moriscos kept forbidden for playing lute.
Those who kept tradition ^{secretly} were those
of Granada.

Most musical practices of music festivals found
in books of ^{Gines} Perez de Hita.

" of ^{Puechana}
Playa - carpets spread, important people on a
dais, lute & tumbal in place - ^{of Moorish} youths
beautifully dressed danced marvelously, one by one "

Maids then came out. Finest was ^{found}
Dressed in ^{artichoke} green damask trimmed in
many gold borders, full pleated chambray plumes
blue velvet shoes embroidered in gold. Head dress & neck
so delicate, charms & beauty not hidden. Embroidered
in Tunis.

Then musicians came out. Captain Denis
then Puerto-carnero, a gallant lover sang in
Arabic

Beautiful, fair Granada "

Granada, how in Granada remembered ^{flourish}
days & sang so that many had tears.

Then the maids sang accompanied by tumbals
& tambourines (could play lute).

It can be seen from the opening how the process led to Arab tradition & how admired their music was by Christian chroniclers.

song from 10th cent. chronicled by Al-este de Motilla (son of matris lara - includes dialect of Granada)

Ex. Alhambra hantia qubcor tabh qis.

This is attributed to Boabdil, last king of Granada.

NOTE Because the music is melancholy, it is not exclusively Arabic, nor is it only the music of Granada.

musical compositions still remain in contrast & moreover distinct than being to classic or slightly decadent period.

Q to EG's. Where can these be found?

Alhambra

Manuscript of ~~Ex~~ Cordoba

Granada of Seville

Alia Ferián of Saragossa

Cristo de la Luz - Toledo

are all Arab monuments although not in function of Granada.

The music growing out of an archaic

Arab art is also an Arab monument
but not identical to the sad Andalusian songs
in which loss of Granada is lamented.

Christians of Peninsula heard Moors play &
sing for 500-600 yrs. They really could not
distinguish a Granada jar might be Christian
or Moorish (especially when half asleep).

The Moors love songs are interesting.

Moorish
Influences
on
Christians

Christian parents accepted Moorish fabrics for
their vestments & Moorish ceramics for the windows,
so what was the music not acceptable, & not
learned (perhaps fully).

2. Moorish guitars in Christian rites, called faithful
to prayer sounded from minarets by pipes or large
trumpets.
3. Moorish festivals were zambras, leilas, pasacalles,
serenades. Lutes, mandolins, lutes, flutes, dulcimers,
cornets, continuously heard.
4. Songs often sung in Castilian - corrupted by
language of many Moors.
5. Moorish servants & slaves sang Arab lullabies to
babies.
6. Moorish men & women ministered music and
themselves by playing in plazas & streets.

of non-religious times Christian women copied
Muslim professional women singers. Early 11th century,
Medieval women entered sacred music in streets.

Songs for women to sing, to their lovers -
particularly Spanish - very popular

Dancing & singing to accompaniment of instruments
popular in village

Special songs for choir used at weddings
spring, festivals, New Year, exactly like Moors.

The music grew so popular that
strict censure was placed upon it.

In Alamantajo, the girls danced in Moorish
costumes to dance (further acceptance of Moorish music).

One of the characteristics of Arabic song
was that it did not blend well with all
instruments.

Vihuela, a type of lute bowed or played
with plectrum. Flageolats, pastoral flutes
mandolins also did not harmonize or give pleasure
to the music.

Recess-tone of these instruments is sustained -
competition with voice. Arabic music requires
staccato, rhythm & harmony.

One strong indication of Christian acceptance is the introduction of the lyric system of the Muslims with words & music closely united.

Alfonso X of Castile composed verses in form of zéjel to be sung, not by professionals but by students, women & common people. Although he accommodated fashion of Christian Spaniards, he followed Moorish tradition.

Moorish metres persisted in Spain & Arabic music was taken over without any changes.

Early Persian & Byzantine ~~composers~~ music by necessity fit to Arab metrical forms. The music had to fit the metre.

Christian Spaniards received both Arab poetry & music without reason to change.

Type followed was strophic of Moslem Spain. The system invented in 10th cent. by Mascaddm of Laira was followed until 14th cent. & has been continued in a weakened form until today.

In Moorish type forms, one finds obscure phenomena found in Christian metres.

NOTE

Spanish song books - the canciones are full of ancient traditions. Since it originated in Spain, one need not look outside of Spain for it.

In ancient Portuguese song books, *zigeis* of pure traditional form were noted.

In the Castilian *cançioneros*, the tradition remains constant, varied in form, but pure in pattern.

SUMMARY of Moslem Influence

1. Andalusian system, invented by Moçadem stayed alive till 17th cent. among the poets.
2. The music accompanied the poetry which indicates Arab music popular in Spain for many centuries.
3. Christians took over all the instruments. Lute being most important & noblest.
4. Lute passed from Persians to Moslems to Spain & to other countries. Remained dominating instrument until after Renaissance.
5. Through the lute, Arabic music was introduced to Europe.
6. Christians who wished to learn lute, sought Moorish teachers - Transference of songs followed.

Instruments

Moslems constructed different types of lutes, Sopranos, tenor, with varying no. of strings & all later used by Christians.

A most important instrument introduced into Europe was the ~~taber~~ rabel, or rabab.

This instrument was known in central Asia before the Arab. Came to Europe through Arab influence.

Among wind instruments used by Spanish Moors are Moorish pipes, pastoral flute, two kinds of flageolet & bagpipes. Some have preserved Arabic names

alboque
wind
surnay
dulzaina
zalamo
chirimia

Instruments of percussion - tambul, tambourine, castanets, brass nails, maraca, atambor.

P. 155

The influence of Arabic art was so great on the construction of instruments that in 1390 Jaime I of Aragon was produced, showing angels each playing some instrument.

Spanish vocabulary also full of Arab words.

al gazara
al arido
al bor ste

albor bola
al ganchia
ri fra fe

zabaganda
zarabanda
zambra etc.

landango, serango, zarabanda (songs & dances).

All concern Muslim influence in Spanish music -

Since 14th century Arab music has profound influence in texts - instruments, sounds & words.

16th century Spanish musicians shocked European world by character of their music - definitely sprang from Moorish influences.

Oriental music definitely left traces on Spanish art.

Characteristics - ornamentation
- rhythmic diversifications (between melody & accompanying harmonies)

- sensuousness of dances

- richness & effeminacy of songs

- voluptuous chromaticism

One medieval melody used by Moors & Spanish Christians - popular all over Spain

"Este es calbi orabi"

Started out in festivals & popular songs - used finally as a cradle song by Spanish.

5 part rhythm
Moorish words.

"Calvi, vi calvi calvi orabi"

otra canción - Rey don Alfonso, Rey mi señor

Translation

Calvi - my heart (found in poetry of all times)

repeated calvi ni calvi - unusual. Found in one Arabic - Spanish poem dedicated to tavern woman singer at Malaga.

"I think, heart of mine, that in my heart, I love thee."

Calvi onabi - alludes to song of Onabi (oriental singer)

The melody is danceable, Moorish and the melody exceedingly common to Arabic people at the time.

Musical where Arabic music to be found - popular music of Christian Spaniards of Middle Ages.

Song books have been preserved. Refrains, stanzas written alongside music. Modern notation - clearer than that of 13th cent. Manuscripts made in 16th cent. Moorish influence still very prevalent in Spain.

Arabic music preserved in Spain because it found foothold at court.

Chapter XIII - The Cancionero de Palacio

The history of Spanish music, invaluable collection of Spanish songs of Middle Ages. not lost - Royal Library

Songs of 15th & 16th century

Some are arranged polyphonically, words keep their phrases & archaic turns, closed forms & simple melodic lines with repetitions.

Ancient forms of composition - music & language are of great age, romance language used. (Normal Spanish)

Study of above collection shows three things

(a) Spanish art evolved independently of European art.

(b) in matter of composition, Spain equalled Europe

(c) in instrumental music, Spain excelled Europe.

Development of music in Christian Spain little known & unrecognized due to its separate development. (outside of European traditions)

Southern Spain - composers composed music in popular vein, followed indigenous Spanish pattern.

Words & Tunes of Cancionero (collection) do show evidence that they emanated from Arabic schools.

Lyric compositions in zéjel form popular in collection -

(Many strophic poems in archaic language. (Altered & displayed according to author.)

Some have only one stanza, some have consonance no assonance. No. 449 - *cuñen* is considered a line.

Following ones can be examined
12, 13, 17, 18, 35, 41, 55, 58, 60, 61,
67, 74, 85, 86, etc. See book.

No canons in ~~all~~ all 460.

Some compositions were meant for Christians showing close ^{artistic} relationship between them.

85 *¿quien vos haría de Deven* Who would you take with
Oxalá
Ay, fatima, fatima would to God. Ah, fatima

Words reflect on richness, some are therefore pure Arabic

The Three Maidens

17 Tres muchachas me enamoran I'm in love with 3 Moorish
 en Jaén In Jaen
 Aixa y Fatima y Alfarín Asha, Fatima & Alfarín

Tres muchachas tan guerdas These 3 lovely little maidens
 than a caca olivas started forth to gather olives
 y ha llaban las cojidas And they sought until they found them
 en Jaén in Jaen
 Aixa, Fatima y Alfarín Asha, Fatima & Alfarín

y hallaban las cojidas Then they sought until they found them
 y tomaban a desmaidas but returned in a state of dismay
 y las colares perdidas And with pallid cheeks
 en Jaén to Jaen
 Aixa, Fatima y Alfarín Asha, Fatima & Alfarín

18 Digo: ¿quien sois vosotras
 de mis vidas robadoras?
 Christianas que eramos moras
 de Jaen
 Aixa, Fatima y Alfarín

Who are you? I asked, *moras*
 Robbers are you of my life
 Christians are we of who were
 of Jaen, Asha etc.

Con su gran hermosura
 cuando se so of cordura
 Captivaron mi ventura
 y mi vida
 Aixa, Fatima y Alfarín

Breeding, talent & prudence
 They have captivated my hopes
 And my being
 Asha, Fatima & Alfarín

This is a Moorish song - because it
 originates from - *zejel* & *shajrah*. Scene is
 in Baedat where an episode occurred
 between Caliph of Hassan Al Rashid & 3
 girls of palace.

The sovereign created an unexpected incident & composed following verses about it.

Three adorable maids have dominion over me,
They have their abode in my heart, but
I know of where their caprice suggests.

Why do all creatures play & respect me as
their sovereign,
But although I am overcome by their love,
The maids rebel?

The sovereignty of love which dwells in them
Exceeds my power as sovereign.

It is known these verses were later sung by
Dancs. The verse was an allegro in funk tabal
rhythm.

Other verses added a song became very popular
to all people & situations. Appears in Arabian Nights

This song reached Spain. It has been explained
as mystical love. Several poets imitated its type.

The Omayyad governor of Cordova also
composed verses.

Women even got to Europe & was known
in a mystic or symbolic sense. Dante Alighieri
wrote a song knowing well the doctrines of some
of the mystic Muslims.

Symbology - Asha - Muhammad's wife
(Fatima) Zahra - Venus, Pagan woman
Milawin - Milawa, Christian woman

Evolution of this song

Hassan Al-Rakhi - women were his slaves
he expresses his love & recognizes the
sovereignty of their bond of love to which
even monarchs bow. Not named or described.

Al-Mustain of Cordova - evidence of
Kings to obey them, describes them as
lords, but does not name them.

Abn Kuzman - gives 3 names, two names
appear in Castilian version

Final form - found in little town of
Paradas - in province of Trás-os-Montes, Portugal.

This time 3 maidens are all Christians
& all named Milawin.

This song has lived over 1000 years.
Born in Baghdad, it spread over Muslim
world to Spain & suffered its last gasp in
Portugal.

The 15th century version still carries Moorish elements, referring to stanzas in which are found 3 part element & common rhyme. - That is to say Zejel of the Moors.

Music most interesting - on it discovery of poetic form.

Idea of the whole song is condensed (according to Arabesque pattern) in stanzas & refrain.

Melodic theme is as follows:

mi lah sol mi do re mi
re do si lah, la si do re mi (re mi)*
[*] turn about on cadential note

Stanza begins on with first of these phrases repeating it 3 times

mi lah sol, mi do re mi (lah mi)
" " " " (")
" " " " (")
no ending

and phrases with 2nd phrase
Re do si la, la si do re mi (re mi)

The two patterns of form a, a, a, b coincides with verses. fit - words & music.

Rhythm is what Orms used - artist of classic school. The melody may not have same placing as originally used in Orient. Orient - monodic Spanish - choral form with

Final cadence on same note that begins song.

By this, soloist & chorus can indicate to each other, the connecting note.

Melody is within octaves
Key - A- (characteristic of Oriental music)

Cadences - V of A- even final cadence

This cadence is precise characteristic of Andalusian music - derived from Arabic art

Polyphonic ornaments added -

NOTE

Accompaniment - regular succession of chords which did not come out of European traditions but already took form oriented, modal etc.

Above cadences V-I of A- found in

solares, plagias, polos, paños
morunos, fandango, malagueñas, rondeñas,
ajamantes of Andalusia.

molinos of Castilla

similar songs of Asturias, Galicia, Catalonia.

European musicians imitating African & Oriental songs have gone back to this form.

To affirm that the melody is Arabic, consider the following technicalities.

(a) subject of verses well documented evidence of Moorish tradition

(b) Choral plan, refrain & stanza & rhyme, follow model of *zejel*

(c) melodic structure same as above (b)

(d) internal characteristics of melody, rhyme, tonality & harmonic form.

stan. 8. 169

It is moreover a musical miniature, expressive, charming & complete, a production of an artist who knew how to create a simple, easily executed melody, with well-orchestrated chords to accompany it.

These qualities coincide with Moslem school of Spain data & bear out the genius of artist who composed it.

"Tres Morillas" passed its emotion to European world. Mendelssohn used it in his *Andante* from Fourth Symphony.

Meyerbeer in his opera *L'Africain* (prelude & Acts I & III etc. beginning)

This song did not creep into the music of Christian Spain, it was preserved as we see by number of versions.

The melody of # 17 (Conceiros) hardly altered

18 - second phase altered in melody.

245 - shows strophic form & midcent words which came from lower stratum.

Melody lost one phrase due to earlier handling

53 - altered through contact with different songs.
Different cadences

162 - new elegant rhythms - work of new apt composer. Adorned with notes that imitate plucking of lute.

Modulations pleasantly into D Minor in stanzas.

The theme of "Three Maidens" lived among all social strata from vulgar to virtuous & worked upon by Christian musicians whose names appear in the Conceiros.

Emerico (composer) treats theme solely # 79

262 - melismatic version

240 - slightly amplified

381 - variations & modulations

Fabril - was ch. as theme of the chorus in song # 229

Lagartos - # 442

Boscos # 352 & 395
variations

Jacobus - # 367

Millan - # 379

A de Tona - # 390

If this Arabic melody reached such a point before the 15th century in Castile, there are others from the same source.

Comparison Between # 159 & # 4

159

Plan of the words

a, a, b, b, b, a

(Arabic zejeb)

Plan of music a b a' a' a b - melodic zejeb

The two apostrophes indicate slight variations not sufficient to cloak the real identity of the song.

4

Plan x a a b c b c c a a

of words - hybrid of Italian quintillas with Spanish refrains

Plan of Music

a b c a c a c a b c

ancient but not classical structure

The Tunes - Comparison of

Arabic Tunes (Mozarabic)

159

11

- mi la la sol mi do re mi
- re do si la
- la si do re mi

- mi fa sol la si do
- si la sol fa mi
- mi fa sol la
- re do re mi

- mi fa sol la
- la sol la la, la
- si do re do re
- sol mi
- do re mi fa
- mi mi re mi

207 - real woman's song

209 - very deep in feeling
very artistic

The repetition of certain tunes or portions of phrase is so frequent as to show musical formulas of the Moslem school.

The music of these songs constitutes a considerable background for the music of the Spanish Christians.

Question - How can the Schools be differentiated from whence come the Cancioneros?

1. By the melodic structure

- Arab songs in time of Al Mozuli differed from Byzantine in form - not in modes melodic patterns or rhythms.

- In Cancioneros form - melodic periods coincide with metrical distribution of Arab quatrains.

Scheme in 85% of Cancionero is as follows:

a b	x x a b
refrain composed of	stanza composed of
two phrases	two members - repeated x
(one member)	(1) and the refrain a b (2)

The two musical phrases "a" and "b" make up the refrain

Remember - The refrain indicates the theme, meter and rhyme. Stanzas adopt those from the refrain.

How it is Done

(a) take first line of refrain & scheme it as follows: a a a b (Spanish quatrain) # 17 Cancionero

(b) take second line of refrain & scheme it thusly: b b a b - (Persian quatrain) # 35 (Cancioneros)

These show the similarity of structure between Arabic-Persian & Spanish. Difference is in which portion is to be repeated.

Persian arrangement is thought to be more artistic than Andalucian. By putting phrase a in 3rd position the music can be brought to a greater intensity & can come to rest on the initial phrase (b).

The execution of the same phrase 3 T is monotonous. But as it always takes time for hearers to absorb a phrase of music (even words) this very monotony is in reality an aid to them.

The Andalusian form was made less monotonous by subdividing members of the quatrain and by alternating melodic elements or rhythms

For example #442 and #4

Mi fa sol la la, sol la la
 la ~~sol~~ si do re do si sol mi
 Do re mi fa mi mi re mi

Refrain abc

Mi fa sol la la, sol la la
 Do re mi fa mi mi re mi
 Mi fa sol la la, sol la la
 Do re mi fa mi mi re mi
 Mi fa sol la la, sol la la
 la si do re do si sol mi
 Do re mi fa mi mi re mi

Stanza
 a c a c a b a

Total: abc / a c a c a b a

Combinations or fusion of the two types were developed after Spanish system in use. Composers wanted to get variety into their songs.

Instead of exclusive use of a theme in the refrain, they employed other themes to give new combinations.

85% of these songs in the simple forms Arabic Persian or Andalusian, a a b b, or b b a b

There are 15 songs of ~~simple fusion~~
 a b c c a b

- 65 songs
simple fusion type
a b c e a b

- 227 songs
subdivided type
a b c d e d e a b c

some have one or more extra members in
reprise

25 songs classified as
a b c e d

The two basic phrases "a, b" are set
in a rule one in upper range of octave, other
in lower range of octave.

part of song is popular & in choral form, chorus
found in lower register. This left technical part
for soloist in higher register.

A cadential turn was also customary.

do	re	do	}	upper
la	si	la		
mi	fa	mi	}	lower
do	si	do		
fa	mi	fa		
re	do	re		

This indicated section was closing. So that
chorus always knew their entrance, they began on
same note, soloist closed with.

and repeated some back phrase.

Pattern a b c - soloist
x a b - chorus

Musical in the Cancionero is for voice. Follows Arab tradition.

Many songs are unadorned as voice treated with respect & understanding.

Compass - usually one octave covered by gradual steps & not brusque jumps.

Some are dramatic recitatives of high artistic quality -

Begin in lower part of register & develop intensity through gradual inflections. Reach uppermost note of pathos and climax.

Climax held for a moment then voice descends rapidly, to come to rest on tonic.

NOTE

This subterminal form of expression did not reach Europe for about 200 years after it was in use.

Musical was vague or glib songs, according to words.

Rhythms, based on peaceful, emphatic words. Various
writers can be easily described as those by Oriental

1st or 2nd tablas

namel
hejey
michwui

So intimately fitted to words, substitution impossible

Two characteristics show incomparable excellence
distinguish Cancionero from European music.

- (a) tonality
- (b) harmony.

Songs of Cancionero reveal well developed
major & minor scales with regular harmonic basis.

Modulations - rapid, unprepared - usage ancient

Bi modal songs - frequent

Tonality is evident even without closing on Tonic.

Modulations not reduced to ~~major & minor~~, major & minor but alternate to consonant chords by means of sharps & flats common to both modes.

Music of Spanish lute players of 15th & 16th centuries contain enchanting melodic designs, chords foreign to usual European tendencies & archaic harmonization.

Major mode introduced by leading tone of
V chord. Fundamental evidence same.

Back of various distinguishes it from French
Belgian contrapuntists.

Millan Spanish guitarist (1595 -) used natural
harmonics.

Chords were systematic as follows

Tonic

Sub dominant

Dominant

evidence on V

Most important - songs whose words are
uncommon have been preserved to us in
their form.

Chapter XIV

The Cantigas of Alfonso the Wise

Music of the Cantigas has remained through the centuries a mystery. Surrounded by unreal and high walls, a locked door.

Songs written in a notation we not understand. Later epochs have modern notation & provide a key to mystery.

to see I want this knowledge. May I please have it?
or FGs.

Various attempts made to interpret them - no avail. Difficulties same for medieval music -

Manuscripts of troubadours - notation same, a mystery.

Study of troubadours music would reveal technical matters & obscure origins of poetry. (Strophic patterns rare for all Medieval European lyrics.)

Poetry will remain mysterious if it is alone studied. Music must also be studied even though notation has obstinately resisted interpretation.

This obscure notation gives idea of a technique in opposition to what is known. Also no warmth & life to music as described by some eager pursuers.

NOTE The notation is the stumbling block. Value to only those who had heard it & memorized it & needed help slight aid to remember it.

Neumes are primitive & derived from accents in Greek writing.

↓ indicate general melodic flow but not exact intervals.

Later notations show more precise flow but no rhythm is marked.

Romanic countries used graphic or diastemas system for melodic movements.

lines served as a base for spacing of notes.

Later two or three lines preceded by letters (these became clef signs).

Thanks to clefs, contours of melody could be reproduced with accuracy.

11th century - 4 lines square notation - showed perfectly melodic curves of a song. Rhythm still not accurate.

If one realizes that verse of the time was strophic, so was the music that was sung with it.

And as troubadour songs were intended to be sung, an intimate relationship existed between rhythm of poetic verse & its music.

Dissonances were rare. Beat of music matches that of verses.

Another principle of medieval music - regularity.

Troubadour songs were genuine melody accompanied in unison by another musician on a lute.

E.G.'s Tone statement?

Consonant chords did not exist. Harmony did exist & helped melody.

Chromatic alterations used to avoid forbidden intervals such as diabolus in musica fa-si or its transposition.

Plato & Aristotle did not recognize tonality of music.

No positive information exists as to musical education of troubadours.

Primitive troubadours & later ones seem to have come from Languedoc.

In the scholastic schools of Middle Ages taught music in the quadrivium (group of higher studies).

Both practical & theoretical studies were advanced
so that alumni graduated both as musicians & composers.

The Hirsau Abbey strongly influenced by
secular music. Troubadour songs have religious
inspiration & bear this out.

Guillemes de Poitiers - church hymn, but far
from religious.

Songs of Alarcabru - with exception of the
pastorale, all have some religious inspiration

Other troubadours:

Haupe Rudel
Pierre d'Ambrus
Beatriçe de Diaç
Bernard de Ventadour
Gerald Riquien (1234-1292) last troubadour

There are 6 modes under which melodies
may be classed

First Mode p p | p p | p p | p p |

Second Mode p p | p p | p p | p p |

(Two syllables fit a measure)

Third Mood - p. p p | p. p p | p. p p |

Fourth Mood - p p p. | p p p. | p p p. |

(Three syllables per measure)

Fifth Mood p. | p. | p. | p. |

Sixth Mood - p p p | p p p | $\overbrace{p p p}^3$ $\overbrace{p p p}^3$ |

Last two rare.

EG's
True?

Explanation of origin of Troubadour music

Two musical civilizations co-existed in France.

(a) Gregorian - 8 ecclesiastical modes
free rhythms
Guido's notation

(b) music of the century - origins unknown or musical fictions

- appeared during Middle Ages
- ecclesiastical tonalities
- alterations brought about by use of sharps, flats, introduction of leading note.

Proseman music didn't meet the alterations
but was demanded by troubadour music.

If melody ascended, step raised
descending, step lowered

These alterations prepared way for modern
tonality.

The troubadour's music, subject to rigid
architecture had no expression. But they were
happy, inspired melodists were of French, very simple,
openness, aristocratic & no touch with popular arts.

French music of 12th & 13th centuries, model
for all European music.

Spain showed influence the most. Cantigas
of Alfonso the Wise written according to the
French School.

It is possible that rhythmic signs were
omitted from the manuscripts of Troubadour music
because rhythm was self evident in words.

p. 184

Notation

Manuscripts of the Cantigas are written in
same notation as those of Troubadours. It was
discovered by Aubrey, Collett & Padre Villalba.

The Proseal manuscripts are markedly manuscript

in character, even to decipher. Have large & clearly written lyrics & verses

The Madrid manuscript (from Toledo cathedral) is the more beautiful.

But because of the isolation of its 100 songs it belongs to that period of rhythmic uncertainty.

Many variations in note values within the same musical phrase (repeated) make them different from French & Provençal song books.

Strophic pattern clear. Part played by salpans in the stronger clear. Rhythms - analyzed

Q to EG's
why & what

Tonality remains a mystery

Cantigas are thought to be of French origin (according to Colletti).

Questions to Cantigas! (to EG's)

1. Is it a personal work of Alfonso or a collective work?
2. Are Cantigas a popular or court production?
3. Are they purely Spanish?
4. Did words or music come first?
5. Can all the above be ascertained by studying music with the words?

Q to EG's

True or
false.

The belief is that the music of the Cantigas
is religious & followed the old traditions as
practiced in Europe.

Despite work done on several of the Cantigas
the same thing is true of them & the Troubadour
Songs

"They are still waiting to be interpreted"

Q to EG's

Is this any work?

Chapter XV

Spanish Interpretation of the Cantigas

Three ancient manuscripts of the Cantigas exist.

(1.) codex of Toledo - in National Library of Madrid since 1869
registration # 10069

most sober of the 3
no minuscules, only encumbered initials

27 lines to a text to a page in one or two columns.

Form Musical refrain written first, first stanza, then refrain again

most ancient & contains the primitive nucleus of songs, 100 in number

On leaf 133 one can read "This is the petition made by King Alfonso to Santa Maria as reward for the 100 songs composed in her praise & in honor of her miracles."

These & other statements show it was the King's intent to make 100 songs.

Harun Al Rashid already done so

Q to EG's - significance of Al Rashid?

King later added others to make over 400

(b) 2nd manuscript

J.b. 2 of Escorial

come from portugal songs from end of 10th manuscript

10th song minatures of musicians are printed before every

(c) 3rd manuscript

T.j. 1 of Escorial

- consists of one volume - originally had two
- illustrated with beautiful minatures
- contains 193 songs

These 3 manuscripts emanated from the Royal Council & are considered distinct & successive editions made during Alfonso's life.

Some minatures were made at Spanish cities such as Seville. (Reconquered from Moors).

Indicated by horseshoe arches pointed at the Almohades type.

The Toledo codex is more in its earliest form. Alfonso not copied directly from the manuscript to another as musical interpretations show variations (as does notation).

In the Madrid copy, there are no accidental flats. They are placed at beginning of the line.

Notation of Essential manuscripts differs in shape of notes from Madhubani.

Essential



Madhubani
replaces
lozenge



Rhomboid or
lozenge



replaces



In Essential manuscripts we find B^b used as a key signature & also as an accidental, K^b a natural sign used in same way.

Not found in (a) manuscript (Tolado)

All 3 coincide in square notation & different shapes for different values.

Notes are arranged on the staff.

Tolado manuscript (a) has 2 fundamental shapes for notes of lower value.

square



rhomboidal



Square usually has no stroke, but occasionally are written thus:-



Rhomboids sometimes have a line

Notes tied together are like those found in plain song.

Two clefs, C and F, sometimes found on staff, sometimes alone.

On the staff between the notes are slender vertical lines | | . Not systemized in regular

Melodic lines not difficult to follow with ascending & descending motions.

Notation difficult because accidentals are left out. No time signatures, no tempo indications, no markings, no expression indications.

Duration of notes not certain.

Investigation of music faces following difficulties

1. assumption that music has ~~eccl~~ ecclesiastical tonalities leaves interpretation of songs without chromatics except those of church modes.
2. assumption that it is church music - it will be played slowly & solemnly when perhaps it is quick & danceable.

3. Assumption that complex meters not used at the time
everything put into triple rhythm & gives feeling
of being limited ones

Approach to Interpretation of Cantigas (w/ Author)

1. rhythms are those of Oriental writers
2. Triple rhythm a strong possibility
3. medieval information on education of kings &
knaves not reliable
4. Harmonic system existed in Spain during Middle
Ages that was already very artistically developed.

(study Conclonero de Palacio
Bambers)

5. Study of Cantigas based on study of music
(popular) Spanish melodies of 15th century. These grew
out of Moorish traditions.

6. The knowledge of Arab melodies popular in
Spain about Middle Ages is still preserved in Spain
(Pamplona) & makes interpretation of Cantigas certain.

Results of Interpretations & their applied

1. assurance ^{as to} ~~of~~ value of notes & symbols as found in the manuscripts
2. similarity of themes in all the keys, modal & bi-modal.
3. determination of tonality and accidentals
4. cycles of harmony, alternations & systematic modulations
5. determination of rhythms.

The Arab histories contain antecedents for tempo & their character.

Temps was perceived by distinguishing (through technical means) vocal & instrumental music, and types of instruments to be used.

Ornaments belonging to certain notes, shades of expression).

Analysis of the Cantigas

Meter of Words

written in the Peninsular Romance tongue Galician.

meaning over metric form not hidden

N.B. The basic systems of Spanish meters is not known but can be found in the

Cantigas. Because it is not known, the strophic construction has been ignored.

The greater member of the Cantigas is in the zejel form, created by the Spanish Moors (in Andalusia around end of 9th century).

A little strophe, thematic in character, generally a distich, reads each Cantiga. This is the refrain to be sung by the chorus.

Then comes a strophe of 3 mono rhymed lines.

A 4th follows in common rhyme for the soloist.

To recognize this zejel form in the Cantigas keep in mind

1. rhyme essential to the verse. Where there is no rhyme, there is a reserva & not a full line.
2. Cantigas belong to choral lyric type & not to monodic
3. The estribillo or refrain must not be divided so that internal rhymes appear.
4. Stanzas must not be divided except at rhymes

Q to Diego THE LAST CONNECTION.

or EG's Was Alfonso's re-narration of Hasan ibn Kashi (9th cent.) is thus why Cantigas are similar to zejels of Andalusia is the great of the lost poetry & music of And. found in Cantigas?

There are only 5 Cantigas in which Alfonso breaks away from the form of the Spanish Moors to follow Galician tradition.

a a b, c c b in itself a simplification of the *zejel*.

9 follow Provençal patterns

90% follow *zejel* patterns

The fact that 90% of the Cantigas follow same form suggests that MUSIC was written first - words conformed to music.

Proofs.

1. words are lyric strophe - more complex than narrative or epic form.
2. adoption of choral form in which narrative is regularly interrupted by choruses.
3. Presence of a chorus necessitates needs for simple strophe form & involves tying of words to more complex form of music.
4. There is a lack of homogeneity between subject & poetic form even though words & music fit perfectly.

N.B. Alfonso chose to set new words to music already known.

Placement of musical phrases in the Cantigas
is same as Cancionero de Palacio, the *zejel* and
the fusion of the Arabic Persian quatrain
with the Hispano-Moresque

a b x x a b

Forms

Melodic forms are as follows

34 - primitive Arabic Persian

26 - simple

26 - subdivided

116 - later Arabic Persian

47 - simple

non-musical - subdivided

14 of Andalusian

19 - hybrid of Hispano-Persian

31 - archaic

8 - other archaic forms

Residue

11 - phrases using *muham* song, greatly
and repetitions to speak of

12 - excessive repetition & monotony

The program shows a goodly number of Arabic Persian type introduced into Spain by Moors.

Also a number of Andalusian patterns.

Assuming that the remaining elements of the Cortijo correspond to the structural pattern

ab x x ab

it is seen that Alfonso gathered together the wealth of the Moors of Spain & wrote in the Andalusian tradition.

Chapter XVI How the Rhythmic System of the Cantigas Corresponds to the Songs of Al-Musuli and the Oriental Arab Songs.

As musical structure of many Cantigas is identical with that of the melodies in Cancionero de Palacio, rhythms periods a harmonic alterations also ^{must} coincide. Elements from one are seen in the other.

Rhythm is reflected in the notes of the melody. Melody is related to the rhythm.

Sounds are such that they fit a certain harmonic formula.

Number of notes relates to rhythm. That is, if simple, rhythm fits simple successions, if triple, etc.

Harmony too relates to melody & rhythm at cadences, in movement & to other instruments when suggesting harmonic combinations.

Many cantigas are toccatas with words that are unchangeable.

NB

Duration of notes could not have been prolonged because of instruments then in use.

Notes of greater value correspond to strong beat shorter notes to weaker or less intense beats

Point

(I do this in Keyboard Harmony when teaching pupils to listen to differences in rhythmic content of exercise)

In the Cortego notes of different value appear in regular periodic successions to indicate they make up rhythmic units.

Each phrase of the composition contains an equal number of rhythmic units, showing the relationship between phrases & fractions of phrases.

The notes show the rhythmic beat to which they match up & their duration depends upon the velocity number & values of the notes in each beat.

This is what medieval theorists call changeable & proportional values of notes.

Only two kinds of notes are found in the case of Al-Farabi. Escorial has 3. These are in addition to tied notes.

One square headed note = $\cdot\beta$ or $\cdot\delta$ depending on beat

Q to K G's

Is this
fact

The rhythms of the Cortego coincides with those of Oriental & eth authors.

The Arab authors besides fixing the beats of each type (such as Taktil etc) describe their individual characteristics.

Hezej and namal - gay & lively

Taktil - slow & calm

First Taktil - and ante

Taktil Taktil - adagio

eg's

①

Hand Clapping Rhythms

Type of Rhythm	Origin	How to Execute
----------------	--------	----------------

Comparative Table

Arab Songs

Hezej

١ ٢ ٣ | ٤ ٥ | ٦ ٧ | ٨ ٩

Ramel

١ ٢ ٣ ٤ | ٥ ٦ ٧ ٨ | ٩ ١٠ ١١ ١٢ | ١٣ ١٤

First Takmil

١ ٢ | ٣ ٤ ٥ ٦ | ٧ ٨ ٩ ١٠ | ١١ ١٢ ١٣ ١٤ | ١٥ ١٦ ١٧ ١٨

Second Takmil

١ ٢ | ٣ ٤ ٥ ٦ | ٧ ٨ ٩ ١٠ | ١١ ١٢ ١٣ ١٤ | ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠

Makhuri

١ ٢ ٣ | ٤ ٥ ٦ ٧ | ٨ ٩ ١٠ ١١ | ١٢ ١٣ ١٤ ١٥ | ١٦ ١٧ ١٨ ١٩ | ٢٠

Ars Mensuralis

Fifth Mood

١ | ٢ | ٣ | ٤ |

2nd Mood

١ ٢ | ٣ ٤ | ٥ ٦ | ٧ ٨ |

1st Mood

١ ٢ | ٣ ٤ | ٥ ٦ | ٧ ٨ |

3rd Mood

١ ٢ ٣ | ٤ ٥ ٦ | ٧ ٨ ٩ | ١٠ ١١ ١٢ |

4th Mood


١ ٢ ٣ | ٤ ٥ ٦ | ٧ ٨ ٩ | ١٠ ١١ ١٢ |


6th Mood

١ ٢ ٣ | ٤ ٥ ٦ | ٧ ٨ ٩ | ١٠ ١١ ١٢ |

Study of note values with special reference to
Medieval script

Two fundamental shapes of notes

rhomboidal 

squareheaded 

Without tail or ticks they represent single sound.


Rhomboid comes on unaccented beat
squareheaded on accented beat

In Medieval manuscript notes appear with tails
& ticks



ends of phrases
repeats, end of stanza

Perpendicular lines separate the notes.

Rhomboids seldom have tails, if so like this 

Lines on the notes are usually found at the end
of last line of stanza & at repeats, & at ends of
phrases.

Vertical lines are also found between notes
that belong to one phrase. This could mean not to
connect notes of the phrases.

Since melody was plucked this could refer to
vibration - voice has longer vibration.

A vertical line attached to any note indicates a

second note above or below (harmony?)

of notes with two tails - some.

This is called ascending or descending filica.

In the Madrid codes these lines are greatly significant.

In phrases made up of notes of one beat in value, rhomboid or square heads suffices.

Second tabl rhythm - very popular with Spanish dancers.

Various medieval Spanish songs appear in this rhythm in the Cancionero de Palacio.

NOTE
PLEASE

Clearly derived is the Galician ~~minneina~~ minneina and the Catalan song, "Noy de la mare".

Each measure consists of 3 beats, two strong, one weak.

Interpretation of notes as follows

■ ■ ■ or ■ ■ ■

Beat consists of one note:

In manuscript of Escorial

or ■ ■ ■

in (b) second accented beat has greatest intensity

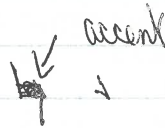

In second tabal rhythm are also various songs & regularity of alternation between squareheads & rhomboids evident.





First note - a plect (always written squarehead) Accented because its at beginning of line.



Tildes indicate note below $C^B C$
||

Note 2 - rhomboid on weak beat

Note 3 - accented, written with two tildes  should be understood as follows: 

Middle note important & is where accent lays. Ascending tildes  takes value from preceding note. It is tildes.  descending from note to which

Next two notes   each represent a beat.

  both come on strong beat

Final note is cadence.

Different rhythms in the Cantigas are recorded as they are meant for voice & instrument.

Beats as a rule are subdivided evenly according to the number of notes.

Some principles apply to other rhythms
~~hazey~~, hazey, naimel, 1st, 2nd takdos
makhwiw.

The hazey is generally used for Toccatos
for lute.

1st takdos name = Tanden
2nd takdos used in Manducian canto hahdos
(derived from various Arab classic songs).

Makhwiw - is ^{in origin} lascivious, & used in low
towers.

Despite inadvertencies in writing there is
one way to recognize the rhythm & that is
through the harmony, (when both harmonic &
rhythmic patterns coincide at a cadence).

Chapter XVII

The Harmonic System of the Cantigas

The classic notions are not associated with having any harmony (not even the Greeks - not true), primarily because their citharas & lyres were not harmony instruments.

Placed theorists never speak of harmony & so it is thought to have slowly developed only in Northern Europe.

First traces appear with medieval writers - 9th cent. Until 14th cent - it was very rudimentary. Italians made improvements, 15th & 16th cent - French & English developed it. 16th cent - only consonant chords used.

In 1590 - Monteverdi used dissonances for first time.

Rameau experimented with vibrating strings that feelly gave out a 5th & 3rd thus forming major & minor triad on harmony published in 1722.

Were the above totally true, the Cantigas could not have had harmony comparable to Rameau.

The Cantigas show only notes of melodies so where is the harmonic pattern. (Ecclesiastic notation, which is purely melodic).

The Cancionero de Palacio is built on completely developed harmony & written in clear notation.

The major & minor modes are defined, there are consonant & dissonant chords built by 2 bold mediantions.

No. 95 especially
also 4, 6, 83, 105, 162, 223, 423, 426, 454.

15th century Spanish music was structured identical to the Cantigas, therefore it possessed same harmonic system.

The Cancionero de Palacio & the Cantigas are constant in form.

Harmony is inferred by underlying indications present in melody.

Rhythm > harmony, about the melody but harmony dominates & gives character.

A free melody runs off like a fanciful bird but a melody constructed to laws of harmony must fit into stress patterns & sequences imposed by those laws.

NB.

Many centuries before Rameau, harmony existed with same characteristics he formulated. (3rd, 5th, octave)

People of olden times constructed strange instruments & systems made up orchestras of 30 or more notes. This phenomena of sympathetic vibration could not have passed unnoticed.

The scale was crystallized into degrees. The Cantigas used the diatonic scale, therefore the harmony will follow as with other music.

Their model is thus:

- (a) initial & cadential notes of phrases
 (b) more than 80% begin on I, III or V
 rest on II, IV, VI
 since most of the 80% begin on I,
 this suggests tonic triad.

(c) cadences - out of 205 - 264 and on I

11 on III
 12 on V

(d) there is strong suggestion of alternation
 between V & I at cadences.

No. 226

mi	sol	sol	I
fa	lah		V
Sol	mi		I
re	mi		V
Sol	mi		I
fa	mi	re	V
	mi		I

alternation between V & I quite regular

(e) compass ranges about an octave

(f) at climaxes we find less used chords such
 as VII, II, IV

(g) evidence usually prepared by VII with definite
 resolution.

The Cantigas do not always end on the tonic, it was used by European theorists to give a sense of repose. (Debussy)

Many melodies in the Cancioneros close on V_7 which resolve on opening note of melody. Found in both major & minor Cantigas only minor.

Some Cantigas close on notes of the chord of V_7 in the minor.

NB.

This cadence has been preserved in Spain & can be found in Andalusian, Catalan, Galician & Asturian songs.

Chapter XVIII

Tonality, Modulation Major & Minor Melody Expression in the Cantigas

The sequence of harmonies as described in Chap. XVII gives tonal character of system used by writers.

Notes of I are used at beginning of a song followed by alternations of V & IV with resolution finally on I.

Sometimes alternation occurs in tempo but is always simple & orderly, 3 principal chords in major, 4 in minor. Essential because music was performed by memory.

In concert tuned harmony was voices moving in different directions as opposed to voices sounding simultaneously & being sustained.

While movement of voices seems free & flexible, it is really complex & close knit.

Lute of Middle Ages was used to accompany songs & made a nice contrast with its disconnected sounds to those of legato of singers.

The close connection between tuning of the lute strings & tonalities of Cantigas is interesting.

G +

C +

F +

B^b +

F^b +

A -

D -

G -

C -

} all flats apart.

this tuning was used by Ziryab & equalled "well tempered" as we know it.

The tonality of Cantigas was determined by accidentals even though there was no symbol for sharps as we know them & flats were always omitted by copyists.

No. 12 in medieval manuscript is in key of C+ having those 7 notes C, D, E, F, G, A, B, C

In the Escorial manuscript J.b. 12. starts on G & has notes of G+ (F# = B of C+)

Although unwritten it was existent & normal to play

NB in old

"musica senada" accidentals are missing & we "moderns" added

The key of the Cantigas is determined by the first note & follows a scheme of tonality.

If melody emerges without unity or harmony, chosen tone is not correct.

The existence of the minor scale can be found in the measured musical facts where the accidentals F# C# & G# are found.

F# belongs to G+ & C# to D- & G# to A- since these last two do not constantly appear (only on leading notes to new key)

There has been a misunderstanding with respect to 5th step in a major scale without an accidental. (V) This step facilitates rapid modulation between + and - where the 5th step appears without accidentals, it belongs to + not -.

Modulation (going from one tonal centre to another) existed in Europe about 16th cent. It was already in the Cantigas, & Cantigas.

Modulation to V or IV is short & returns almost immediately to I but to a - key, its more lasting.

Duets in 5^{ths} - in use a very long time. Power voice takes time as a rule.

Expression - Found long before European derivative.

N.B. Minor scale highly favored by ancient Greeks.

Chapter XIX

Classification of the melodies of the Cantigas

By taking each element of the music of the Cantigas, definite forms may be classified.

(a) melodic phrases eg, a, b, ~~a~~, a, a, b, a - Persian dialect later developed by Spanish musicians.

(b) Rhythmically they are classified according to Oriental models

1st & 2nd tabals

ramel

hezaj

machwih

Each of these is divided according to Tempo one slow, one quick form

(c) Harmonically - major & minor some bimodal according to fundamental note

(d) Inflection

(e) Harmonic complexity

(f) Compass - from 5th to octave

(g) Form

(h) The Cantigas are not exclusively to be sung. Melodic inflections, types of ornamentation elements of melody, suggest instrumental.

Those written in certain regions of sound such as D- or F+ indicate they are ♭ for note (from point of view of execution).

Similar inflections, cadences & modulations indicate they are for same instrument.

Melodic line moves up & down in gentle intervals indicating instrument since plectrum could not play arpeggios or brusque leaps & distant strings.

Reverse for guitar which can do all of above easily.

Tunes are in two part rhythm indicating performer had to use head or feet to keep beat since both hands would be occupied.

(ii) One theme appears in many of them. Named in no. of notes & tempo to suggest a study perhaps from early to difficult. All had to be executed pizzicato accentuating 1st note of rhythm.

Other carriages definitely relate to music for the psalter, zambon, flute, oboe, bagpipe (drone bass)

Many kinds of instrumental music & varied vocal music, each song responds to some human emotion & thus they preserve variety of song mentioned by Ibn Sida.

(j) Classification work by social strata - palace artists of great skills to humbler performers.

This extended classification of the Cantigas shows that this music belonged to a system long in existence to the European (13th cent.).

Melody preceded words.

To recognize age of melodies one looks at age of intervals. Early times, conjunct steps, later, bold disjunct intervals.

The gradual flow of intervals up & down shows Cantigas belong to a ~~high~~ state of highly artistic development.

Their form is so firmly fixed in oral tradition that their chronology.

The Byzantine & Persian ~~music~~ background found in Arabic music is distinguishable by its patterns & rhythms. Melodies which show the purity of form come from that Oriental school.

The early songs of Tunis were constructed of two phrases, which were repeated. Persian elements were too bold & not allowed in Islamic music. No 70 is of the above 2 phrases, notes of equal duration except in ornamental passages just before cadence. Harmony simple I = V. Major key, no modulation, rhythm is the hezej. Some of these simple melodies are still alive in Spain.

NB

In Andalusia, a new metrical combination was created in 9th cent. - a, a, a, b. Some found in Cantigas.

Spanish Muslims preserved this form during 9th - 13th centuries.

Persian-Spanish patterns - c, c, a, b, composed in Spain.

a, a', b, b' - pre-Arabic & could date back to Greece or Byzantium
" repetition

Byzantine forms were introduced into Arabic music. Forms were more difficult to explain through Muslim lyrics. Charming & exquisite & came from a highly artistic people.

No 141 - belongs to Mu'arrif school - so classic is its beauty.

Form within a historical period doesn't really change. New harmonic combinations & melodic cadences can be introduced to give modern modifications but the original form still leaves its traces.

In Spain melodies of a varying fibre are kept up. But in Africa & the East, the melodies of archaic times have melted away.

The persistence of melodic fibre can be found in the Persian quatrain a, a, b, a still in use in Europe today.

The Cantigas are the works of many composers all following the same traditions but with different social conditions.

The composer who helped preserve the Cantigas for King Alfonso was Spanish & knew Andalusian lyrics for he follows their traditions.

Probably a string player, a teacher because of exercises for the lute.

Chapter xx

The Troubadour Music

No one knows when troubadours acquired their musical instruction.

Science suggests they had good reason to hide this fact.

Writing of record that Iberian Peninsula chosen country of troubadours. Much of their poetry full of allusions to crusades against Moors. Here they found a new art.

When the Andalusian musical system came in with their musical system, the troubadours made use of it.

NB Their earliest form was strophic was invented by Marco de Cabra, the Andalusian poet - early 10th century. Count of Poitiers used it, as did Marco de Cabra.

Their songs show clearly influence of Andalusian metrics.

No. 1 *Dirai vos senes doptansa* is modeled after Andalusian *quantillo*

a, a e a b
c c c b
d d d b

Four monorhymed verses with special rhyme for each stanza plus a 5th line with a rhyme common to all stanzas (b)

No's I, II & IV ~~are~~ of ~~Andalusian~~ *Marco de Cabra* are similar in notation to Cantigas. All terminate on I. No's I & II are in D-, IV in A-. All 3 are bimodal, I & II modulate to F+, IV to C+ (related keys).

Tonality of III doubtful at first sight. Do not end on tonic but on III. As a rule in 3/4s Accidentals are omitted as explained before.

I, II & IV are rambles, III a haze. All clearly reveal accentuation of notes ∇ for accented beat \square for weak.

Using same method as for the Cantigas we find music exactly like the Cantigas emerging from Troubadours - same themes, alternations of harmony, modulation - same exquisite art.

It is evident then that Arabic music was introduced into Europe in the Middle Ages & reached a perfection that ~~could~~ ^{was} be matched in the 18th century.

The history of music includes a factor of supreme importance - the Spanish music of the Cantigas of the Wise Monarch.

Chapter XXI

Transcription & Performance
of the Cantatas

Pick up with me JMW
WRT IN GS - Sweden book

Albeniz

Suite Española

Granada - a serenade
melody - cello like
guitar like accompaniment

Cataluña - a corronda
mountful by dance

Sevilla - based on a sevillanas

Cadiz - dance that sways bet. 3/4 & 1 1/8 time
comes from Cuba (still belonged to Spain)

Nanaina - traditional jota
originally intended for Iberia. Ditch
complete Jt. - but ab has completed by
Severae (knew him at Scala Cantorum)

Antaia / tavern on outskirts
of Sevilla - a sevillanas
fresh - full of modulations
No copla

Extra Notes

Asturias - is a solea

Aragon - jota

Castilla - seguidilla / castanets clicking

Iberia

Malaga

based on a malaguena freedom in its modulations
fluctuating harmonies,

Jerez - opens with a repeated modal cadence / copla - haunting
gorgeous arabesques of moorish architecture / cante jondo
solea with gentle clashing harmonies

Flamenco

Evacuado - romantic, elusive
a series
elements of fandango
↳ Newer style jota

El Puerto - impression of small fishing port of Santa
Marta on Bay of Cadiz
solo with little bursts of bulerías (Stamping)
languorous episode of a saourya - variation of
the theme
fades away like a dream

Rondeñas - named after core: divided form of Ronda
alternating bars of $3/8$ & $6/8$ like a cuadrilla
abrupt 1st & 2nd bar phrases
opening section ~~starts~~ is the cuadrilla
melancholy - malagueñas - rondeña
theme

(gentle) Almerías - \rightarrow tarantulas like rhythm - jota
vicious \rightarrow maintains + soft pedal notes
expensive, magical

El Palo - Andalusian dance - song
melancholy sobs - suggested by broken phrases
↳ cross accentuation

Lavapiés - popular quarter in Madrid
based on villancico (Andalusia)

4 books of impressions
of most Andalusia
have a exception

lacks in rhythm & full of swirly colour
complex technically
Albany almost destroyed them considered them
unplayable
Iberia composed bet 1906-1909

Albany musical prodigy
childhood & youth extraordinary

4 yrs
6

playing in public
passed entrance exams to PC
disbanded for breaking window

8
13-

touring Spain
run away & T
lived precarious existence giving concerts in
Spain, U.S. & S.A.

Intermittent studies at Leipzig & Brussels
were interrupted by tour of Cuba & U.S.

1880 - long life ambition to study with first realized
up till now - compositions facile salon trifles
first opened his eyes to greater possibilities
Paderewski encouraged him to concentrate on music of
specific Spanish character

~~Sexta - Corpus Christi Sexta solo in spring - special
portrays characteristic rhythmic patterns
& reposing key changes
most notable in solo of Iberia
minor chrom. figures (also in Triana)~~

features melancholy saeta
intervals of aug 2nd - gives Moorish/Oriental flavour
suggestions of the guitar - through leap notes

1894 moved to Paris taught at Schola Cantorum for 6 mos.

Corpus Christi

begins with great religious procession in the distance heralded with drumbeats
a accomp. by

March theme is from Burgos

As it draws near - excitement mounts bells ring, first notes of hymn Tantum ergo are heard turns into a saeta.

material is elaborated a rhythm change to various 3/8

low, slow coda depicts night falling on the celebrations.

Triana - gypsy, exuberant popular suburb of Seville

contrast of 2 rhythms
rondallas

toreros opening march to bull fight ceremony.

El Albarran - gypsy quarter of Granada, faces Alhambra filled with passionate melancholy

opens with a bulerías a its dry guitar like accomp. rhythm.

sinuous cople is 2 octaves above reminiscent of the ancient court songs of Andalusia movement ends broadly but with a proudly defianced typical of the gypsies

Albena por Albéniz

A Vidorioso - colossal work
(Corpus Christi en Sevilla)
Tronica
El Albacen

Played by Blanca

a town de force
Salva May 9
1902

1st book
2nd "
3rd "

lots of developments from little ideas

Corpus Christi - title originally in French
commemorates a religious festa ~~to~~ celebrated
in all of Spain & especially Andalucía in spring
piece reflects melody of the (tambores)

events
(alegancia) happen of the (mucha dumbre)
the procession parade
song of the saetas

#

circles with tamboras processional
~~st~~ ~~based~~ based on popular theme "La Tarasca"

3 reflects festival bells

Music of Spain

G. Chace

Dover NY
1959

Albeniz

P. 150 none of Catalan localism in his work - felt he was a "Moor". (1) Lived in Alhambra. Best music inspired by Andalusia - earlier works in the salon style. Wrote for piano but used guitar as instrumental model. Captured impression of spontaneous improvisation

P. 155
(2) Cordoba - hauntingly beautiful melody set against
sordid dissonances imitating Moorish *awzla*. *Mezquita* (Bank of
riverside) swaying palm trees - an "Andalusian Arabian
Nights." (2)

La Vega - complex polyphony

Book I Iberia

P. 156 1. Evocacion is a *Fandango* typical copla intense
(3) mood first in bass then upper registers. Characteristic cadence
on the dominant - thoroughly guitaristic accomp. (3)

P. 156 2. El Puerto - The Port takes place in Puerto de
(4) Santa Maria on Guadalquivir. Fiesta day, (contains 3
gypsy dances *palo*, *seguiriyas* *antona* (*seguillillas*) & *bulerias*
opens with *palo* *brunco* interruption by *bulerias* - top of
p. 2 *seguiriyas* bears all the "simple" dissonant productive
syncope, insinuatingly subtle rhythm - fade-out coda, all
vanishes. (4)

P. 157

(5)

3. Seville - procession bearing Sacred Host is making its way
through ^{ancient} streets inter. by *saetas*. Marchlike theme begins in
distance gets louder as procession approaches. Disappears in a
tranquil coda. (5)

Book II

P. 157

1. Triana - famous quarter in Sevilla. Based on rhythm of the *passo doble*. Combined with tressador's *marcato*.
cross rhythms & lots of unexpected modulations (5)
2. Almería - languorous melancholic rhythm of the *tarantas* dance peculiar to Almería. Also contains *jota* melody that is sung in Almería. (Key of C) (5)
3. Ronda - takes its name from town of Ronda. Rhythm is nervous, staccato alternating $6/8$ & $3/4$. Interrupted by typical *malagueña-rondena*. (5)

Book III

P. 158

1. El Albarracín - considered to be most beautiful & original in Iberia. Follows *Bulerías* with its melancholic yet passionate themes. Popla has the Oriental contours of *cante jondo* more with characteristic range of a 6th.
Poetic melody set off by guitar conjurations in the accompaniment. (6)
2. El Polo - well known Andalusian dance - carries a burden of sorrow. Rhythm seems to sob.
3. Jarcapas - joyful & full of freedom lots of harmonic complexity & elaborate detail. (6)

Book IV

P. 159

1. Malaga based on the *malagueña* & related to *Fandango*.
2. Jerez - takes its name from wine making area in Spain follows *soleares*. Hypocuban mode prevails amidst the soaring arabesques & subtle fluctuations of tonality. *cante jondo* then weaves its way amidst the delicate filigree. (7)

TABLE of Contents

I INTRODUCTION

A CANTE JUNDO

~~definition~~ Two interpretations

The Primitive Song of Andalusia - Characteristics

1. ~~Trochaic~~ The Tragic Myth
2. Melody
3. La Secunya Gitana
4. Parallels Between La Secunya Gitana & the Byzantine Chant
5. Hindu Chant in Cante Jundo La Secunya Gitana
6. Rhythm
7. Themes

II The Revival of the Ancient Music of Andalusia # Elements & Motifs

1. duende
2. pena negra
3. The Mists
resonance
sorrow
melancholy
death
4. The Bull

B Mysticism in Cante Jundo

III Music of Manuel de Falla

El Amor Brujo

Mysticism:

Musical Language

~~Correct Changes To Be Changing Remarks~~

B

Conte Jondo Andalus on Faller's Music

accraccatura

guitar

ritornata

tone pedal

rhythm

harmony

accraccatura

~~history~~

C. Historical Contribution - P. 10 of Faller
f Luis Campesino

FORMAT

1. TITLE PAGE & COVER - Follow with #1 carate jondo
2. Acknowledgments
3. ~~Table of Contents~~ Table of Contents
- ✓ 4. Luna Lunera - carate jondo # 2
- ✓ 5. Term Paper
- ✓ 6. Cordoba - carate jondo # 3
- ✓ 7. Glosa
- ✓ 8. Bibliografía
9. ✓ Series

The Tragic
Myth
Stanton

~~The nature of cante jondo is best described as tragic. It is sometimes referred to as the tragic myth of Andalusia.~~

~~A second interpretation of cante jondo is that its origins have been lost in the mists of time and it is rooted in and so deeply rooted in ancient times that they have been lost through the mists of the centuries. ^{Cante jondo} appears to have been associated with a form of ritualism, particularly the dance which holds an "incantatory power" over the listener. Its Dionysian nature would suggest mythic origins.~~

Falla considered its roots went back to ancient songs of INDIA.

(2) P. 10

Prologue
Tragic Myth
Stanton

CHARACTERISTICS of Cante Jondo

(3) Prologue
Tragic Myth

(4) ibid

~~Cante jondo The most outstanding characteristic of cante jondo is its tragedy. It unfolds under the spell of what is known as duende. Duende has been described as a demon, an muse or inspiration. It is the profound expression of suffering and death, and belongs exclusively to Andalusia. Cante jondo is further characterized by its constant interaction between Nature and Man and the Cosmos.~~

(5)

(4)

~~Cante jondo is also an implied act of belief, which attempts to explain nature & life. The ^{has} Gitanos de Andalusia possess such a system of beliefs. ^{in their efforts to recover this authentic music} Falla ^{oforca} ^{both} realized that there was a clean distinction between the ancient music - cante jondo - and the impure modern form of flamenco, which ~~passes for~~ tries to pass itself off as cante jondo.~~

~~The~~

The PRIMITIVE SONG OF ANDALUCIA

CHARACTERISTICS

(5)
Tragic Myth
Title
Stanton

The most outstanding characteristic of cante jondo is its tragedy. The tragedy unfolds under the spell of what is known as *duende*. ~~Duende has been described as~~ ^{for those who have experienced it} a demon, a muse or inspiration. ~~is~~ It takes full possession of the participant & draws from one's soul ^{most} a profound expression of suffering & death. The tragic myth ⁽⁵⁾ belongs exclusively to Andalusia.

MELODY

(6)
Page 3
Tragic Myth.

The melody of cante jondo advances by undulating motions which are impossible to represent on the rigid European staff. It approaches the songs of birds and the sounds of the forest and water. ⁽⁶⁾ For this reason cante jondo ~~has~~ constantly interacts between Man & Nature & Man & the Cosmos ⁽⁷⁾.

(7)
P. 10
Prologue
Tragic
Myth

In contrast, the imitator, Flamenco, moves by leaps and follows steps of the Western scale within the framework of a fixed rhythm. ⁽⁸⁾

(8)
P. 4
Tragic Myth.

SEQUIRYA GITANA

(9)
Page 4
(Tragic)

is the only ~~cante jondo~~ ^{cante jondo} which preserves the true essence of ancient Oriental music according to Falla. ⁽⁹⁾ This makes the sequirya gitana the most direct descendant of the ancient music of Andalusia. ⁽⁹⁾ But it is not merely a transplant from the Orient ^{to Spain}. It has a poetic quality which makes the sequirya gitana unique. ⁽¹⁰⁾ [Look for sequirya of Plc 2 - Tunisia]

(10)
P. 4
Tragic

Falla & Lorca both concurred from their ~~historical~~ studies of the ~~ancient music of Andalus~~ sequirya gitana that there were three major factors, which, combined with the ancient music of Andalusia, resulted in cante jondo.

P. 5 of Term Paper

Themes

The basic themes for the primitive song are pain, suffering, love and death. Consider the following theme which is new, brief yet speaks directly from the heart.

(14)
P. 5
Tragic Myth


"Cienzo trone la luna
en amor ha muerto." (11)

The themes follow no middle road. They deal with extremes. Many are metaphorical subjects. All are intense and profound.

(15)
P. 6
Tragic

Certain themes take on a personality of their own and are portrayed as such. For example, the dark & tragic woman. Wine is praised, as is the hair of a woman, when it dark, long and flowing. Love always triumphs. (12)

Many of these ideas belong to maestro Manuel de Falla & these characteristics of Primitive Song can be heard in his works, even though his concepts have not as yet been proved.



II The Revival of the Ancient Music of Andalusia

With the Concurso del Cante Jondo in 1922 at Pharaña, the revival of Ancient Andalusian music began. In the next few pages we shall discuss some of the motifs & elements which are found in the poetry of Garcia Lorca & the music of Manuel de Falla and which represent the distinctive qualities found in the Ancient Music of Andalusia.

Elements & Motifs

Duende -

The element of duende is actually derived from the Latin "domitus," which basically means inspiration. The idea of inspiration is a mysterious power that can be felt but not explained. In his poetry poemas del cante jondo, Lorca describes duende as "the hidden spirit of the suffering Spain".

In music it is a dark and meditative element & is heard as a dissonance. In painting duende is portrayed in its dark colouring & in poetry through death & tragedy. Good examples of duende in Falla's music are excerpts from La Vida Breve, danza onuma uno - p. and La Andaluza de Cuatro Piezas - p.

The element of

~~Duende can never be repeated.~~

Mysticism is as well a part of duende. An excellent example in poetry again, this is Queneza's (St John of the Cross) obsession with physical decay & death.

The element of duende can never be repeated. It is totally dependent on the present. In Arabic musical gatherings when the duende is present the people shout "Allah! Allah!" In cante jondo they cry "Viva Dios" and etc.

(7)

The same way that is heard at the bullfight when bull & matador are working well together.

Cante jondo a ~~any~~ ^{all} of its elements ~~are~~ ^{are not} folk music. It is a form of expression. [But instilling elements of cante jondo in their music & poetry, Lorca & Falla ~~are~~ ^{are} a ~~new~~ ^{new} spiritual dimension to their work, hitherto ~~not~~ ^{not} present.]

Motifs - Pena Negra

One of the most important elements of cante jondo to be found in Falla's music & Lorca's poetry is a motif known as pena negra - Pena negra is the Andalusian sense of suffering. It is revealed in Falla's music through sharp dissonance and is interpreted as pain, anguish and frustration. The suffering is vast and deep. There are no words to describe it. The tenor of its melody evokes the sadness of the Gypsies, their resignation ~~and~~ ^{to} ~~their~~ ^{the} fate of life and the hopeless despair that is experienced ~~from it~~ ^{from} in the face of suffering. ⁽²⁰⁾ Pena negra is deeply rooted ~~in~~ ⁱⁿ the culture.

(20)
P. 33

There really is no possible way to translate it into human emotion. An excellent example of pena negra can be found in his Andaluza from Cuatro Piezas by Manuel de Falla. The harsh sounds in the opening bars portray vividly the anguish of pena negra while the heartrending melody on page ~~reflect~~ ^{reflects} the great sadness or tristezza of ~~it~~ ^{this} unique motif. [Examples to be **PUT IN**]

~~Pena negra is ^{is} ~~is~~ ^{is} characterized by the Bull. It is ~~represented~~ ^{perceived} as violence in Falla's music. The symbolism relates to the mythological bull of ancient Mediterranean cultures. ~~The bull~~ ^{The bull} stands for the forces of darkness, destiny and shedding of blood. The bull is considered~~

The GUITAR

(21)
P. 37

Myth

It plays an essential role in cante jondo. It is a recurring motif in Falla's music. As a symbol, it is associated with the "untruthful" aspect of love, sorrow and ~~the bitterness of a~~ ^{is as bitter as the wine of Malaga.}

Falla uses the motif of the guitar to create atmosphere. He interprets the dark spirit of cante jondo through impressionistic dissonance & sonority.

EXAMPLE

Let us examine a few examples, to see how Falla has accomplished this

(22)
P. 39
Myth

Rasquedo - in cante jondo, the outstanding characteristic of guitar playing is a technique known as rasquedo. The fingers represent 5 swords and the guitar takes on the symbolism of the heart. The vicious strumming of the chords is the heart, wounded by the swords. EXAMPLE in Falla's music - INSERT

Sobbing - this element of the motif represents lost souls and expresses ~~human~~ ^{the} sorrow of humankind.

EXAMPLE

(23)
P. 39

Tragic
Myth

Melancholy - evoked through use of intimate chords that sleep in the memory. EXAMPLE It provides a plaintive melancholic background.

Death - as the guitar is associated with love, so it is closely connected with death. Death is characterized by subtle rhythms & dynamics. EXAMPLE

(24)
P. 43
Myth

Dynamics - ranging from piano to forte with delicate shades in between. Dynamics add to the richness of the rhythm and the resources. They assist in producing

lyrical ~~language~~, ~~triviality~~, ~~wavering~~ & ~~undulating~~ images.
INSERT will here FIRST EXAMPLE

Closing

However, it must be noted that all of the above-noted, ~~in addition to technique~~ whether it be technique, rhythm, melody or harmony are always subordinate to the Andalusian *duende*.

4 The Bull ~~represents an aspect of~~ ~~poner~~ ~~near~~ ~~is~~ perceived as the violence which permeates much of Falla's music. The symbolism ^{of the bull} can be traced to the mythological bull of ancient Mediterranean cultures and stands for the forces of darkness, destiny and the shedding of blood, a point which is not often understood by the ~~uninitiated~~ uninitiated who attend their first corridas.

Bull

The bull is also considered to be the reincarnation of the big force in some ancient religions. ~~It is the~~ ~~oldest~~ ~~cult~~ ~~in~~ ~~Andalusia~~. ~~It~~ ~~has~~ ~~a~~ ~~luminous~~ ~~transcendence~~ with the moon & therefore is associated with fate - a popular motif in Spanish music (i.e. Carmen ^{by} Bizet).

25 P. 50

25

EXAMPLE of VIOLENCE in Falla's music

3

MYSTICISM in Cante Jondo

26 P. 82 Myth

is an essential component of cante jondo. Mysticism in cante jondo embodies the transportation of ~~of~~ the soul to a level which transcends the remote past ⁽²⁶⁾ and ~~receives~~ accepts the idea that emotion & intuition cannot be replaced by reason. Recollection of the past ^{by the soul} evokes certain memories, fears, violent actions & tragedy. ~~It~~ ~~creates~~ ~~conflict~~ ~~deep~~ ~~within~~ the soul which is ^{essentially} between positive & negative forces & has a deep impact on the present. During the soul's struggle against these dark forces, a certain dichotomy & self assertion is achieved.

Reality then becomes a part of the Higher Realm
the Higher Realm participates in the reality manifestation
of ~~Human~~ Reality of the human Destiny.

The ballads of Jarcos & the later work of de Falla abound in allusions to mysticism. For example the element of wind causes a morbid fear particularly amongst the gypsies. It is thought to have a life of its own. As an element of great power wind can, when it chases, destroy an entire caravan, turn a ripple into a devastating wave, parch the land by driving dust over it & knock down weather vanes & steeples which act as guides.

(27)
P. 87
Another allusion to mysticism is water. Gypsies only ever pitch their tents on dry land & few fish or become sailors. They have an aversion to bathing & do so, only when it becomes necessary. Water causes one to lose touch with the "inner" (27) Cisterns & wells represent fear & tragedy & suffering. Granada is full of wells fountains & pools. In Falla's music there are many examples of allusions to water. (1/4 notes 1st movement)

The underlying idea of Peninsular mysticism is that no matter how ~~the~~ ^{bold} ~~one~~ ^{one} ~~is~~ conquered by the Jemid, one must not accept defeat.

III ~~MUSIC~~ OF MANUEL MANUEL de FALLA & the Ancient Music of Andalusia

The expression of the Andalusian ancient music of Andalusia by Falla ^{through his works} is of great importance & goes beyond nationalism. For Falla the origin of the idea for a theme had to be exact. Details such as tempo, placement of an accent, technical language & tonality had

It is to be noted here that

music

to reflect authenticity. Falla felt that impressionism repudiated authenticity. For him, the spirit of the music was more important than the rhythm, melody & cadences, in other words the ideas of the composer shall ~~govern~~ ^{govern} the ~~action~~. The truth or pure melody of the ancient music had to take precedence over the accident or probability of certain melodic intervals or undulating line that make up the music. Final result, his music also reflects his dependence on inspiration or ~~duende~~.

The major works which are most representative of Falla separating himself from "music governed by the ideas of the composer" (Stravinsky) & which reflects his dependence on inspiration or the ~~duende~~ are

~~La Vida Breve~~ El Amor Brujo (1915)
~~Cuatro Pajaros Españoles~~ Las Sietes Canciones Populares (1911)

up until these works, Falla's compositions contained Brujo a lot of personal ideas & created a hybrid language. ~~for El Amor~~ ~~La Vida Breve~~ & ~~Cuatro Pajaros Españoles~~ are sensual & austere & exhibit the true spirit of Spain.

Characteristics of the Ancient Music of Andalucía which can be found in these works are the expression of tragic love, violent lyricism (volante) and the total participation in life with all its aspects of success & failure. The attitudes of solitude, love & death are also in evidence.

The distinguishing feature of these works is that the music is intimately linked to a poem or a dance and cannot function without one or the other of these elements.

Other particular features which relate to elements of the Primitive Song as discussed in Parts I & II are the

resemblance to oriental or Byzantine ~~church~~ music, the organ accompaniment and the voice of the singers (the sacra).

La Vida Buena was first performed at the Zanjales Teatro in Madrid on November 14, 1914. (Note numerical significance) Number acted up to 20). The music was set to the poem "Oración de las Milanes que tienen a sus hijos en bragas" por Martinus Sierra.

Some days after Falla had finished the song, the opera singer, Pastora Imperio called upon the composer & asked him to write a work of song & dance. Pastora's mother, an authentic gypsy, was able to assist Falla with a new real theme with her many legends of sorcery. The ballet was finished & was called El Amor Brujo.

El Amor is a crucial work in the evolution of his musical language. Through stabilization of his harmonic progressions he seems to give coherence to the work & a response to impressionism. But with reference to the "seeming coherence" the question might be asked "Is this an illusion or is there in reality, an absence of unity." The answer lies in one of the chief elements of the concert music of Andalusia. There are two distinct styles, that is, the music of Andalusia & the gypsies & the "raïon" mediterranean.

The ambivalence of the work offers the biggest surprise, for it is at the same time so Spanish and yet so universal. This universality was due largely to Falla's deep interest in mysticism & spiritual metaphysical matters which allowed him to compose unimpeded & thereby

Federico Späna

Mariano de Falla y su Música Andaluza

35

P. 109

Mariano de Falla

El Amor Brujo (1915)

This music may be called an incantation of fantasies. It is mysterious, contains canto gondo, reflects the outer, Alhambra & the gypsies. The work is "the essence of the gypsy."

of Mysticism is clear in the canto gondo

The story is based on the love of a Spectre for a gypsy girl & the tragedy that ensues. The element of mysticism is clear in the parables of that love, the inevitability & the magical catastrophe are perfectly expressed in the 3 songs that are always present. This intimate linkage is a distinguishing feature of the work & cannot function without it.

Other elements are Destiny, tragedy and found in the Dance ritual del fuego & in the whole of fate is perceived as the outcome of yet another cause for love. There has been the total participation in the work with all its success & failure, therefore the conflict is not the composer

In the evolution of Falla's musical language, El Amor Brujo is a crucial work. Through stabilization of his harmonic progressions, he owes a "seeming coherence" to his the ballet & a reference to Impressionism. But is the "seeming coherence" an illusion. As there, in reality, an absence of unity, a ^{contains} rupturedness. The answer lies in one of the most specific elements of the Ancient Music of Andalucía not yet touched upon - ambivalence. There are two distinct styles, the music of Andalucía and the "roman" ~~mediterranean~~. Its universality of its message. The work is so Spanish & yet so universal. This surprise ambivalence is due largely to Falla's deep interest in mysticism & spirituality which allowed him to compose unimpeded & therefore to speak as it were to the souls of men.

Cante Jondo Andalus

Other characteristics similar to those of the Ancient music of Andalus are the rasened effect of the cante, the natural resonances that are attached to the principle notes of the chord & a new procedure, the harmonization of a given melody with essential functional notes of I, V & IV.

And

Closing Paragraph

The Andalusian works of Manuel de Falla are imprinted with an extraordinary tragic force, vibrant lyricism & the total ~~aspects~~ of participation in life, with all its success & failure. Garcia Lorca has poems del cante jondo of Garcia Lorca follow the same idea. Both men chose to meet the demands of the Spirit & experienced the contact with the deeper regions of the consciousness. As a result Manuel de Falla & Federico Garcia Lorca ~~are~~ ~~still~~ have been chiefly instrumental in the renewal and survival of the Ancient Music of Andalus. And even though de Falla's concepts could not be proved in his lifetime, perhaps one day, the lost manuscripts of Andalusia will be discovered & returned to their rightful place.

~~To Be Continued ...~~

P. 120
Tragic
Myth
=

In the silence of the hour, the notes of an Angels Song are heard. A new & ancient music **is** returning to illumine the sorrowing earth.

To Be Continued ...

Andalusian mysticism is perfectly expressed in the three songs that run continuously through the work. Their intimate link ~~with one another~~ is such a ~~key~~ distinguishing feature of ~~the work~~ El Amor Brujo, that ~~it~~ cannot function without ~~the connection~~ ^{one another}. In the famous ~~la Danza Ritual del duco~~ we find the canto jondo ~~theme~~ motif of ~~Tragedy~~ ~~Fate~~ ~~The fate theme~~ ~~is perceived as~~ the ~~outcome~~ of ~~yet~~ another cause for ~~love~~. ~~2~~ ~~Love~~ themes are also clearly ~~connected~~. The motifs of ~~the~~ ~~fate~~ & ~~love~~ motifs of the ancient music of Andalusia are also clearly perceived.

25
Translated from the French & written by myself Falla:

As for the evolution of important technical elements to be noted in Falla's reflection Fantasticos are the enlargement of the 3 ^{2nd} ^{3rd} main melodies, use of the 9th & 9th chords, implied guitar chords & the elements of aestheticism & impressionism.

The ancient musical elements in El Amor Brujo which can be connected to Impressionism are the modal melody & harmony, systematic use of parallel 5ths, appoggiaturas that do not resolve, complex meter, frequent changes of meter & simultaneous use of different rhythms.

get examples if possible

26
Falla's Cambi translated

The ballad represents a crucial point of ~~cruciality~~ in the evolution of Manuel de Falla's musical language. He gives a "seeming coherence" ⁽²⁶⁾ as well as provides a reference to impressionism by stabilizing his harmonic progressions. ~~It is tempting to ask the question~~ ^{Is this "seeming coherence" ~~throughout~~ ^{harmonic stability} a reality to the work?} or an illusion? It's there in fact ~~and~~ ^{and} ~~until~~ ^{until} ~~at~~ ^{at} ~~all~~ ^{all}. The answer lies in one of the most specific elements of the Ancient Music of Andalusia not yet touched upon - ambivalence.

The ambivalence of the work is ~~due~~ to created by its two distinct styles, the ~~music~~ Ancient music of Andalusia &

~~a its ~~universality~~ message~~. The universality of its message.
The ~~El Amor Brujo~~ is so very Spanish & yet so universal.
This big surprise, ambivalence, was entirely the result
of Falla's deep interest in mysticism & spirituality which
allowed him to compose unimpeded & without censorship.
In turn, his music spoke to the souls of everyone & became
a universal work.

In a brief discussion of Falla's second &
equally important work which reflects his new style, Las Sietas
Concebras, one notes the following similarities between it & El Amor Brujo

1. reserved effect of the initial
2. natural resonances that adjust the principal
notes of the chord
3. a new procedure of harmonization of
a melody with essential, functional notes of a mode
4. static harmony

The ^{division} major difference that ~~makes~~ the ~~division~~ between
his earlier work & the "~~new~~ ^{"musical equation"} music of Spain is found
in his ~~harmonies~~ the sound of his harmonies. There is
an admiring richness & authenticity ~~not previously~~ in the new
musical language of Las Sietas.

His system of sound is based on the
recognition of ~~it~~ how harmony notes are situated & how
these notes correspond to notes that produce a natural
resonance. The sound affects the internal rhythm, cadence
& modulations by transforming the tonal function of the
notes of the chord. (27)

15

Another outstanding feature

28.
P. 106
Astoriana
Sjeras

has ^{is some} ~~contains~~ ^{realism} ~~realism~~ or authenticity which has ^{already} ~~been~~ ^{mentioned} ~~mentioned~~. ^{as an important part of} ~~One~~ ^{reads} ~~reads~~ Falla's ^{compositional} ~~thoughts on~~ ^{composition} ~~composition~~.

~~The elements of the Ancient Music of Andalusia~~

~~In conclusion we offer the reader a few of the elements of the Ancient Music of Andalusia or cante jondo employed by Falla. ^{is already sprinkled throughout the} ~~is sprinkled throughout the~~ ^{as well as some} ~~as well as some~~. Musical examples ~~which~~ ^{may} be located in the manuscript section of this paper. The ~~final~~ ^{final} ~~has~~ ^{has} ~~Sietos~~ ^{Sietos} ~~Canones~~ ^{Canones} is a combination of ancient musical material & Falla's personal graceful harmonic language.~~

~~88~~
~~Translation~~

89
Translation
Luis Compadrono
P. 104

1. El Paso moruno contains an excellent example of ~~cante jondo~~ ^{Andalus} Falla's ^{premiere} use of the acciaccatura. He literally attacks the chord with the acciaccatura, a device that Scarlatti was also fond of using, but in a much less violent context.

EXAMPLE song #1

2. La Secundilla murciana - prominent use of the guitar element. simultaneous use of the tonic & dominant? EXAMPLE

3.

3. La Asturiana - reflects a most particular harmony. All the chords are given vertically & horizontally. The result is the natural resolution of the note. Chord #3

4. La Jota - reflects the characteristics of the dance. Imitations & modulations modify the ~~7th~~ ^{7th} tonal function of the ~~7th~~ ^{7th} degree. Chord score -

5. Boreuse Andaluza - also known as Nana. This is a song Falla knew as a child & is based on a violent blood thirsty motif of cante jondo andaluza. The 30 bars that

compose the song ~~to~~ reflect the composer's economy of writing a maximum effect of expression.

A special nuance used for the first time is indicated in the work by the ornaments. The voice is treated in a specific manner ~~by the ornaments~~ a light melisma.

The entire song is constructed in a harmonic scheme based on the tonic pedal. The tonic pedal produces a resonance that envelops each harmony & results in an expression of exquisite lyricism.

6. Cancion consists of a permanent discord which exists between the voice & the hands. The rhythm which results from this discord is exceedingly interesting.

7. El Palo - is based on a popular Andalusian air a mazalillo ~~the~~ La Andaluza which concludes Falla's Cuatro Piegas. The song contains a new element - the repetition of a note which becomes insistently obsessive. The percussion of the piano opposes the melisma of the voice. These violent nuances which continually oppose one another are now typical of ~~cante jondo~~ andaluz.

It is interesting to note the ~~deliberate plan of for~~ ^{deliberate plan of for} the function of the seven songs in his ~~deliberate~~ Falla's use of the ~~tonic~~ ^{deliberate} ~~major & minor~~ ^{elaborating tonic} major & minor.

Closing
Pan:

The Andalusian notes of Manuel de Falla are impregnated with an extraordinary force, total participation in life with all its successes & failures. His poems and cante jondo of Federico Garcia Lorca follow the same idea. Both men chose to obey the demands of the Spirit & experience the contact with the deeper regions of the consciousness. Because of their courage these two artists

(17)

have chiefly been instrumental in the revival & survival of the Ancient Music of Andalusia. And although, de Falla's concepts & theories ~~could not be pro~~ ~~not~~ as they related to ~~conte jondo andalus~~ & the Ancient Music of Andalusia, could not be proved on his lifetime, perhaps one day the last Manuscripts of Andalusia will be found discovered & returned to their rightful place.

SEPARATE PAGES

(30)
Tragic
Myth

In the silence of the hour, the notes of an Andalus Song are heard. A new & ancient music ~~returns~~ is returning to illumine the Sorrowing Earth (30)

Écija.
Reina y sola.
Prima del conte jondo
Federica Garcia Lorca

To Be Continued

LAS PARTITURAS

~~El Amor~~

~~Manuel de Falla~~

Falla, Manuel de. El Amor Brujo.
London: J. & W. Chester Ltd.

Falla, Manuel de. Siete Canciones populares
Españolas.
Paris: Editions Max Eschig, 1922.

Falla, Manuel de. Noches en los Jardines
de España.
Paris: Editions Max Eschig, 1923.

Falla, Manuel de. Piezas Españolas.
Madrid, España: Editores Unión Musical
Española, 1909

Falla, Manuel de. El Sombrero de los
Tres Picos
London: J. & W. Chester Ltd., 1921.

Falla, Manuel de. La Vida Breve
Paris: ~~Editors~~ ^{Editeur} Max Eschig, 1923

Fantasia Baccata.
London: J. & W. Chester, Ltd., 1922

~~Don~~ Turina, Joaquín. Danzas Gitanas.
Paris: Editions Salabert, 1934.

Bibliografía

- Stanton, Edward F.
~~Trend, J.B.~~ The Tragic Myth: Lorca & Cante Jondo.
Kentucky: University Press of Kentucky, 1978.
- Compodónico, Luis. Falla: Traducción de Frances.
Avila, España: Traducción de Frances, 1959.
- Sopena, Federico. ~~Historia de la Música Contemporánea.~~ ^{Manual de Falla y la Música Andaluza}
España: Ediciones Rialp, S.A., 1976
- Kendall, Alan.
Rasburn, Michael. Heritage of Music: Music in the Twentieth Century, Vol. IV, The Spanish Renaissance.
New York: Oxford University Press, 1988.
- Campbell, Roy. Lorca: An Appreciation of His Poetry.
New York: Marshall House Publishers Ltd., 1970.
- Trend, J.B. Lorca & the Spanish Tradition.
New York: Russell & Russell, 1971.

Times Foot notes

① ✓

J.B. Trand
 forca + the
 Spanish
 Tradition

②

P. 20
 ibid

③
 Music of
 Vol IV
 P. (?) 324

④
 Tragic Myth
 P. 15 - Prologue - Stanton

- ✓ 5 - Ibid P. 10.
- ✓ 6 " P. 10.
- ✓ 7 From title of Book Stanton
- ✓ 8 Page 3 - Tragic Myth.
- ✓ 9 Page 4. " " Stanton
- 10 Page 4 " " "
- 11 Page 4 " " Stanton

(at end manuscript
 insert Tullio's
 sequencia)

[TIE this obsessive one note into
 Kalla's MUSIC in PART III.]

- ✓ 12 Page 5 - Tragic Myth. Stanton
- ✓ 13 Ibid " " "
- ✓ 14 " 5 " " "
- ✓ 15 P. 10 " " "
- ✓ 16 P. 10 " " "

[Manuscript]
 la Vira Basse } ex.
 la Andaluga } of dance.
 17 P. 33 Tragic Myth
 Para nada
 opening bars of la
 Andaluga -

18 P. 37 - Tragic Myth
 EXAMPLE - # 3 of 7 songs

(unperspective priority) I = V
 See manuscript for eg.
 records - #1 of 3 dances
 from Two Pies

19 ✓ 39 - Tragic Myth

✓ [Melancholy example]

✓ Death - example.

✓ 20 P. 43 Tragic Myth

✓ 21 - P. 50 - " "

✓ 22 P. 82 " "

✓ 23 87

Mysticism ✓ [Niches - example of water]

24 P. 109 Manuel de Falla y Su Música Andaluza
de Federico Soriano

Arrested 25. 110 "

put into my words

Compadrons Falla

Ibid ✓ 26

✓ 27 - Historia de la Música Española P. 106
Soriano

✓ 28 Ibid P. 106

loose in ~~29 Mus Compadrons P. 104~~

✓ 30 - P. 120 Tragic Myth

Put after Table of contents
After Table of contents

Term Paper

~~His~~

Song 1

De los alamos venos, madre,
de ven como los menea del aire.

De los alamos de Sevilla,
de ven a mi linda amiga.

Ancient Song of Andalusia

Song 3

Córdoba

Córdoba.
Far-off and lonely.

3

Coal black mare and big full moon,
Gives m and saddle bag,
Even though I know the roads,
I'll never come to Córdoba.

3

Along the plain, above the winds,
Coal black mare and blood red moon.
Death's always watching me now
From the towers of Córdoba.

3

Córdoba.
Far-off and lonely.

3

Poema del canto gótico
numero 246
García Lorca.

Córdoba.

Far-off and lonely.

Dr John
Mard
Harvard U
canto jonds
2

No. 246

Coal-black mare & ho, full moon;
Olives on my saddle bag,
Even though I know the roads,
I'll never come to Córdoba.

Along the plain along the river,
Coal-black mare & blood-red moon.

Death's ravens watching me now
From the towers of Córdoba.

Alas for the long long road!
Alas for the valiant mare!
Alas for the reach that awaits me
Before I come to Córdoba.

Córdoba.

Far-off & lonely.

Poema del canto jondo
García Lorca

Luna, luna
casca bebra.

De los almamos negro, osado,
de ver como ~~los~~ ^{los} menea al aire.

De los almamos de Sevilla,
de ver a mi linda amiga.

(Ancient song of Andalucía)

B Cante Jondo Andalus in Falla's Music

Elements of the Ancient Music as found in Falla's music.

The Seven Songs - (APPLY to other Works)

P. 134 Campodónico

1. El Pano moruno
Falla's use of the acciacatura attacks the chord ^{vibrato}; Scarlatti used same idea but with less violence (see manuscript).

Guitar - uses tonic & dominant harmonies simultaneously using chords horizontally & vertically (#3 of Seven Songs Pt. Asturiana) Natural resonance - equilibrium bet. resonance & dissonance - guitar does this best why he uses idea of guitar so much

Mormorata - ornament indicating special treatment by the voice - used for the first time in Perseus Andaluza could be compared to a high melisma (GET EXAMPLE)

TONIC PEDAL - constructs entire harmonic scheme on the tonic pedal. Pedal produces a resonance that envelops the harmony & results in a special expression of ~~types~~ Andalusian expression.

Rhythm - El Polo
La Andaluza (Cuatro Piezas)
repetition of a meter that has an obsessive quality about it. Percussiveness of the piano opposes the melisma of the voice. This creates vibrant moments - a typical quality characteristic of ancient Andalusian music.

internal rhythm - produced by the relationship between 2 tonal centres
It takes on an obscurity which was a result of his deep meditations & reflections.

HARMONY -

integrated (continuous)
appreciable ornaments in place of 7th & 9th chords
melodies harmonized modally - each note of the
melody is harmonized & is considered to be oscillatory.
Present harmonization - 2nd degree - sensible
5 " 3 dominant

#1

LUNA, Lunera
casca helena.

LUNA, 2 Lunera 13
casca helena.

OPENING REMARKS

It is ALWAYS a HAPPY OCCASION for me when I am ABLE to SHARE a LITTLE KNOWLEDGE and the MUSIC of SPAIN with others.

And in all LIKELIHOOD, had the PATHS of OWN PROFESSOR JUAN PAUL SEVILLA & ~~ALSO~~ MINE not crossed, I may not have been ~~able~~ to PRESENTING the SUBJECT of this EVENING'S PAPER to you - THE TIMELESS SOUND of FEDERICO MOMPOU.

I met Professor SEVILLA in JANUARY of 1975 when the CANADA COUNCIL ADDITIONS were BEING HELD in VANCOUVER. OF COURSE I was NOT SUCCESSFUL in OBTAINING a CANADA COUNCIL GRANT but what was IMPORTANT was OWN LITTLE CHAT AFTER the ADDITION.

Professor Sevilla did MOST of the TALKING & in the course of the CONVERSATION, STRONGLY

Opening Remarks

RECOMMENDED that if I WANTED to PURSUE
the SERIOUS STUDY of SPANISH MUSIC, that I
should REALLY GO TO SPAIN, WHICH, THANKS to
a 5 YEAR GRANT I LATER RECEIVED THAT
YEAR, I DID.

I LOST my HEART completely to the
COUNTRY, its MUSIC & its PEOPLE & the
REST IS HISTORY.

I DO FIND A MOST INTERESTING that
OUR PATHS HAVE AGAIN CROSSED & THAT ONCE
AGAIN the PRESENTATION INVOLVES SPANISH MUSIC.

OPENING REMARKS

It is ALWAYS a HAPPY OCCASION for me when I am ABLE to SHARE a LITTLE KNOWLEDGE and the MUSIC of SPAIN with others. And in all LIKELIHOOD, had the PATHS of OWN PROFESSOR JUAN PAUL SEVILLA & ~~and~~ MINI not crossed, I may not have been ~~able~~ to PRESENTING the SUBJECT of this EVENING'S PAPER to you - THE TIMELESS SOUND of FEDERICO MOMPOU.

I met Professor SEVILLA in JANUARY of 1975 when the CANADA COUNCIL ADDITIONS were BEING HELD in VANCOUVER. OF COURSE I was NOT SUCCESSFUL in OBTAINING a CANADA COUNCIL GRANT but what was IMPORTANT was OWN LITTLE CHAT AFTER the ADDITION.

Professor Sevilla did MOST of the TALKING & in the course of the CONVERSATION, STRONGLY

Opening Remarks

RECOMMENDED that if I WANTED to PURSUE the SERIOUS STUDY of SPANISH MUSIC, that I should REALLY GO TO SPAIN, WHICH, THANKS to a 5 YEAR GRANT I LATER RECEIVED THAT YEAR, I DID.

I LOST my HEART completely to the COUNTRY, its MUSIC & its PEOPLE & the REST IS HISTORY.

I DO FIND A MOST INTERESTING that OUR PATHS HAVE AGAIN CROSSED & THAT ONCE AGAIN the PRESENTATION INVOLVES SPANISH MUSIC.

Introduction

In 1994 I had the pleasure of spending the summer in Cataluña thanks to a very wealthy French who had taken a personal interest in my studies of Spanish music during the time I was at the Conservatory of Madrid.

Among my fondest memories of that summer

~~are~~
were

1. watching the fishing boats coming in with their catch of the day against a magical pink setting sun & listening to the sailors sing old CATALAN SONGS
2. cooking the fresh catch over little charcoal fires down on the beach
3. drinking carajillos from great vats that had been prepared on the beach & diving into the waters off the prows of the nearest yacht anchored - when courageous enough to do so
4. dancing the Sardana &
5. meeting Federico Mompou.

Introduction

Upon presentation to the composer I was asked
to play a new overture & finally I played the
#VI Canon of Dango.

I knew nothing about the man except that he
lived somewhere in Catalonia & had married a rather
young lady who seemed to be supplying him with
the necessary inspiration he needed to continue composing.

Fully expecting to be torn to shreds over my
interpretation of the composer's own work, you can
imagine my astonishment when he took my hands
in his own large ones & with great warmth & gentleness
said two things that I have never forgotten.

Music is life and life is Music

Since life was based on experience he could
not presume that ~~my~~ ^{one's} interpretation of his music
was right or wrong, simply because ~~one's~~ ^{one's} experiences

for life would be according to the needs of ~~my~~ ^{one's} soul, not his.

Introduction

And as ~~one~~ ^{one} moved along the Path of life

those needs & experiences would change as would
~~one's~~ ^{one's} interpretation of his & any other composer's
~~music~~ ^{music} that one ~~might~~ ^{might} ~~still be playing~~ ^{still be playing}.

The second thing he told me was that all ~~one~~ ^{one}
 needed to know about playing ~~his~~ ^{his} music & other
 Spanish composers' music was already in ~~the~~ ^{the} heart
 & where possible it would be better to
 as it is for ~~every one~~ ^{every one} to ~~always~~ ^{always} follow
~~the~~ ^{the} instinct or inner knowledge with regard to
~~interpretation~~ ^{interpretation} no matter what outside ideas may
 be imposed, rather than permit the imposition
of outside ideas.

Introduction

(4)

What I'd like to do for the next hour
is talk about the music SOUND in the
music of Federico Mompou, + to PLAY YOU a few
excerpts to SUPPORT THIS
Mompou's sound has been described as IDEAL
Mystical, Timeless, a Far Distant PAST but whatever
OR a SOUND from the
ABOVE ELSE
the description it is the ESSENCE of his
music.

We shall begin our exploration of this
ESSENCE with a brief introduction of this EVENING'S
major work The Twelve Songs & Dances + to
simplify the material in the paper, ~~and~~ going
HAVE ~~to~~ put a list of ELEMENTS + INFLUENCES
on the board that have contributed to the
Mysticism, Timelessness + feeling of the Far
Distant Past within the SOUND itself,
so that you can follow what I have to
SAY MORE EASILY

Introduction

(5)

The Little House

Before we get into the sound of
Alfonso a thought you might like an
explanation of the little house & the bird
which appear on the cover of each of the 12 songs &
clones.

The LITTLE HOUSE is typical of small
homes in the country side & mountain regions
of Cataluña. They are called HERMITAGES.

The drawing which appears on the first 11
of the cycle ~~of~~ were done by Frederick Alfonso's
brother JOSE who was an excellent artist.

1st Major Work

THE 12 SONGS & DANCES

The TWELVE SONGS AND DANCES belonged to what MOMPON called his DESCRIPTIVE PERIOD. Their WRITING SPANNED 40 years & were COMPOSED between 1921 & 1961.

One of their MOST OUTSTANDING FEATURES is the REMARKABLE WAY in which they are LINKED together.

Each SONG is followed by a DANCE which PERFECTLY MATCH ONE ANOTHER. In fact MOMPON HIMSELF CONSIDERED THIS PERFECT PAIRING to be something of a MYSTERIOUS PHENOMENA, since he didn't quite know how he did it either.

A further ASPECT to this MYSTICAL PAIRING is the FACT that EACH SONG can be DANCED & EVERY one of the DANCES can be SUNG!

1st

Major Work

(2)

Twelve Songs & Dances (cont)

The SONGS are like SERENADES of CONTEMPLATION. There is a LOVELY SENSE of PEACEFULNESS and SERENITY that PERVADES them and along with their MODAL INFLECTIONS, REMIND one of the BEAUTIFUL REGIONS of LANGUEDOC & ROSELLÓN in CATALUÑA. Beautiful areas to VISIT if you ever happen to go to that area of SPAIN.

The DANCES are PERSISTENT, VIGOROUS and a little SAD. Their moods RANGE from RUSTIC SIMPLICITY, to ELEGANCE & DIGNITY.

The DANCES are all CAPTURED EXCEEDINGLY well through MOMPOU'S choice of RHYTHM & METER.

(3)

The 12 Songs & Dances

As far as Mompou's own PERSONAL LANGUAGE with respect to the CYCLE, one finds the following elements

1. Chromaticism - when it DOES APPEAR, it is USED to EVOKE the FAR DISTANT PAST
2. Interval of the 10th - EXTENSIVELY USED mainly because Mompou had large hands that could easily SPAN this DIMENSION
3. Intervals of the 6th and 9th were PRIME FAVOURITES in addition to the 10th which he ADDRESSED.

and

4. The MOMPOU CHORD - which is ESSENTIALLY a 7th chord built on a RAISED 4th.

(4)

19 songs & Dances

However, the MAIN ELEMENT in Mompo's SOUND is the PEDAL.

And throughout the SELECTED EXCERPTS, we are going to see HOW MOMPO USES the PEDAL to give us 1

1. DRONE Basses such as we find or RELATE to the FRIDAY PAST
2. PROLONGED RESONATORS - to create an ATMOSPHERE of MYSTERY & MAGIC
3. VIBRATORY TONIC & DOMINANT PEDALS for BELL EFFECTS.

So - Maving said ALL THAT

LET'S BEGIN

①

THE REMOTE PAST

Our FIRST CATEGORY that we are going to EXPLORE in order to see HOW MOMPON'S SOUND ~~to~~ GIVES us this feeling of FAR AWAY & LONG AGO is the REMOTE PAST.

Mompou's INTEREST in the MUSIC of the REMOTE PAST or ANCIENT MUSIC of ANDALUCIA was largely influenced by the MUSIC of MANUEL DE FALLA who spent most of his life PURSURING this SUBJECT in CONJUNCTION with the great SPANISH POET, FEDERICO GARCIA LORCA.

CANTE JONDO as it is ALSO KNOWN is the way in which the PEOPLE of ANDALUCIA HAD & STILL HAVE of EXPRESSING a PROFOUND ~~FEELING~~ of GRIEF & SORROW that they FEEL in their soul.

KEY Type of singing that sounds dreadfully off

2

Remote Past

It contains SEVERAL ELEMENTS that EXCLUSIVELY are associated with it. So what I'm going to try to DO is briefly EXPLAIN a few of these ELEMENTS & link them up to the chosen excerpt which is the 1st DANZA.

1. CHROMATICISM -

PURPOSE - to RECALL the SADNESS & TRAGEDY that is associated with the EXPRESSION of PROFOUND SORROW & GRIEF.

In this first Danza - its APPEARANCE is DISCREET & seems to have a FLOATING QUANTITY

Now you hear it, now you don't sort of IDEA.

It ADVANCES & then RETREATS & tends to SET UP AN UNDUATING EFFECT.

The undulating effect REPRESENTS the PROFOUND SORROW & GRIEF while the CHROMATICISM

3

The REMOTE PAST

it. reflects the SADNESS & TRAGEDY within

Let's look at Bars 3-7 for
an EXAMPLE. Advances, Retreats, Undulating
ideas. PLAY

2. ANGUISH - another element of CANTE

JONDO & depicted by Mompow by the
RISING MINOR 6th chord in the opening

bars & the Minor 9th here at Bar 20.

PLAY. And here is a Chord of ANGUISH.
Bar 30

The Remote Past (cont)

3. Andalucian Motif - when the element of RESIGNATION to one's Fate or Destiny comes up in cante jondo - the ANDALUCIAN MOTIF will often be heard.

In this first change, the Andalucian motif is heard in the descending form on the

Play Bars 12-18
2nd
1st
7th
6th degrees of the F# MINOR scale.

This motif is thought to have originated with the ANCIENT ARABIC CIVILIZATION & ALLEGES to that time when centuries ago when ANDALUCIA was dominated & subjugated by FORCES & CULTURES not of her own classing, hence idea of RESIGNATION

4. SORROW ← THE GUITAR - a very PROMINENT element in cante jondo or the ANCIENT MUSIC of ANDALUCIA is the GUITAR. Depicts SORROW
this GUITAR element

In cante jondo it most often appears in the form of the interval of a 5th

Since the 2 notes are also based on tonic & dominant harmonies that are used as RESONATORS. Mombow does this in Bars 20-26
The Tonic & Dominant harmonies are set up to act as RESONATORS.

In Bars 6-8 > other ways these 2 notes appear.
Bars 28-29

The Remote Past.

The Approximate Decoration

persistent presented in opening Bars
PLAY from Bars 1+2

two thoughts

(a) simply to decorate the tonic & dominant
harmony notes & to set up a DRONE BASS

(b) could allude to an ANCIENT ARABIC ^{or}
RHYTHM known as the MAKHURI ^{SENSUOUSLY}

This was a DANCE RHYTHM to be performed ~~slowly~~ ^{MOST}
played slowly Mompou's rhythm Bars ¹⁺²

WRITE
& RHYTHMS
ON THE BOARD

Steps to
the
MAKHURI

Clap the Makhuri

• • • •
Planta Tacon Tacon golpe
Heel

Right Right left Right
left left Right left

↳ instruments

Music -

THE FEUDAL PAST

The FEUDAL element in the sound of Mompou is totally due to the inclusion of FOLKLORE.

Mompou absolutely adored Catalonian Folklore & made use of it to RE-INVENT MELODIES but even at any time did he pretend to be a FOLKORIST.

This "folkloric feudal" touch brought a sense of FEUDALISM, RUSTIC SIMPLICITY & GRACIOUSNESS to those works in which he used folklore.

An outstanding example of FEUDAL FOLKLORE is Dansa # 2.

Based on an original dance from one of the MOUNTAIN PUEBLOS called GURP de la CONCA it is classified as a TRUE FEUDAL DANCE & one of the first to be RECOGNIZED as TRUE CATALAN FOLKLORE.

Dansa # 2 is IX^a, basically a RURAL dance with NO COMPLICATIONS

It follows an old FEUDAL dance pattern

of 3 steps forward R L R 1 1

2 2 back L R L 1 1

DEMONSTRATE & SING the MELODY

This was thought or considered to be WILD & ABANDONED dancing but we must keep in mind that it probably was perceived as wild & abandoned because of all the awkward clothing & foot wear worn at the time.

M. J. H. 1957

The Feudal Past (cont)

SOME of the ^{basic} ELEMENTS

Mompous Form follows the original dance.
consists of 3 short periods
each period ends in a ritard

Rustic Simplicity - apparent in the range of the
old Feudal melody - which is narrow &

BLAY opening Bars

VARIATION for added SPICE & COLOUR

repetitive

BLAY Bars 16+17

The flattened 4th

a further Feudal aspect
Bar 2

DRONE BASS -

Feudal accompaniment
based entirely on the tonic &
dominant notes of G+ & appears
in vertical form throughout.

(2 minutes)

Dances - 9

Anchaic Graciousness

Further Feudal Folklore

Feudal Folklore also dominates the #4 CANCION.

Filled with melancholy & sadness, it is based on a new ancient melody called El MARINERO. And of course, there is a story behind the melody which goes thusly

A sailor invites a BEAUTIFUL LADY on board his ship. She puts on a silk gown & carrying a candle she goes down to where his ship is anchored. Once she is on board he sings sweet songs to her & she falls asleep. When she wakes up they are well out to sea. She begs him to turn back to land but he says no, he has been searching for her for 7 years & he has no intention of losing her now that he's found her.

So she tells him that she is one of 3 sisters. The other 2 have both married well but she, alas is condemned to be the wife of a poor sailor. The song ends with the sailor telling her that he is not a poor sailor but the son of the King of England. Happy ending!

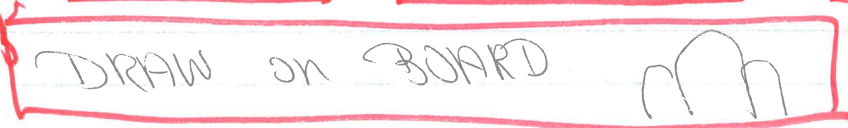
What gives this cancion its anchaic graciousness is Manzon's extensive use of the interval of the 4th.

(with cancion - 3 minutes)

THE MEDIEVAL PAST

Due to the FACT that we are on a TIME LIMIT, I AM NOT GOING to say very much about the Tenth Song & Dance other than that the connection of the SOUND to the MEDIEVAL PAST is BECAUSE THEY ARE BASED on TWO of LAS CANTIGAS de SANTA MARIA written by KING ALFONSO the WISE of SPAIN. These were SONGS to the VIRGIN MARY.

The TERNARY FORM of the CANCION follows the ROMANESQUE ARCHITECTURE typical of the CANTIGAS, that is two smaller arches on either side of a LARGER middle ONE thusly -

DRAW on BOARD 

The CANCION is in the ANCIENT AEBLIAN MODE of A d is SEVERE in its CONTOUR. Its MEDIEVAL ARCHAIC ATMOSPHERE is further ENHANCED by the NON-TONAL FOUNDATION.

The Medieval Past (cont)

Contrasting perfectly with the song which was in BINARY RHYTHM, the TERNARY RHYTHM gives us an EXCELLENT EXAMPLE of that PERFECT PAIRING I was mentioning as I introduced the CYCLE of SONGS + DANCES to you.

To link the dance ^{or its SOUND} to the MEDIEVAL PAST MOMPON uses 8 BARS to function as the ESTRIBILLO or chorus found in the CANTIGAS

thusly DEMONSTRATE

and the OLD MEDIEVAL DEVICE of DIALOGUE

EXAMPLES

sec	BARS	1+2 -	two	voiced	dialogue
	BAR	9 -	3	"	"
		11+15		same	rhythm

DIALOGUE is NOT ACCOMPANIMENT or A CANON. It is a CONVERSATION BETWEEN 2 or MORE VOICES,

THE MYSTICAL PAST

LA SOLEDAD SONORA

The term LA SOLEDAD SONORA is often applied to the sound of Federico Mompou. It literally means "PURE SOUND".

Mompou became interested in PURE SOUND through mysticism.

MYSTICISM correctly defined means CONTEMPLATIVE PRAYER & generally follows a STATE of MEDITATION.

It is during the PERIOD of CONTEMPLATIVE PRAYER when a HIGHER COMMUNION is possible, that temporal REQUESTS & DESIRES of a VERY PURE NATURE may be offered up. That in a nutshell is what MYSTICISM is all about.

CONTEMPLATION on the more PURE THINGS in life began at an early age for Federico Mompou. This was mainly because he spent a lot of time by himself as a child & he worked very strong. In fact he was rather on the TIMID side. In any case these qualities which accompanied with him all his life provided the NATURAL IMPETUS for him to turn inwardly & to actually REFLECT more & more upon HIGHER THINGS - metaphysical if you prefer.

As a result of his personal CONTEMPLATIONS he became interested in the LIFE & WRITINGS of SAN JUAN de la CRUZ.

SAN JUAN de la CRUZ was a FAMOUS SPANISH MYSTIC who was born in 1500 A.D. & died in 1569. He studied LAW at the UNIVERSITY of SALAMANCA & was also a METAPHYSICIAN, among MYSTICS of the DAY.

LA SOLEDAD SONORA (cont)

He was also known as the APOSTLE OF ANDALUCIA.
a THE MYSTICAL DOCTOR.
His CREDOS was HUMILITY / SELF-KNOWLEDGE & DETACHMENT

Humility petitioning the HIGHER KNOWLEDGE of GOD
for PURITY of sound eventually saw the manifestation
of his request & a mystic's idea to pervade it.

The idea for the 5th canon came to Manjoux
in a DREAM.

In the dream he saw a WINE CELLAR of
MEDIAVAL TIMES. It had arches & under the arches of
the WINE CELLAR sat several enormous MEDIAVAL WOODEN
TABLES.

Marked RENTO LITURGICO & in the ANCIENT AEOLIAN
mode of C#, the SINGLE note THEME is one of
DEEP CONTEMPLATION & MEDITATION.

The THEME is SHORT, SEVERE & WITHOUT CHROMATICISM
There is NO DEVIATION from the THEMATIC MATERIAL.
And it is SAD.

As the ECSTASY of the CONTEMPLATIVE PRAYER
heightens, the THEME is noted in OCTAVES. DYNAMIC
indications have also been heightened, from mf to ff
to EXPRESS the DEEPER JOY of the SOUL.

As the PRAYER ends, the theme is heard softly &
in UNISON.
(2 minutes)
Song

ANCIENT DANCES of CATALUÑA

THE SARDANA

The INSPIRATION for the 3rd Dance was the SARDANA, an ANCIENT DANCE of CATALUÑA.

This particular SARDANA was STRICTLY A PURELY INVENTED by MOM POU & is one of the MOST BEAUTIFUL even to be WRITTEN for the PIANO.

The SARDANA is a REINC of CATALUÑA's REMOTE PAST. Its ORIGIN goes back to the ANCIENT GREEK civilization & the PYRRHIC DANCES.

The GREEK civilization pre-dominated the CATALUÑA around the 4th century A.D.

PYRRHISM was a CULT that WORSHIPPED the SUN. The SARDANA is essentially a HYMN to the SUN.

2.11 Throughout Catalan HISTORY the SARDANA HAS BECOME THE ESSENCE of CATALUÑA.

Music for the SARDANA is traditionally written in the MIXOLYDIAN MODE.

(2)

The Sardana

Its always danced with ladies & gentlemen alternating in a CIRCLE - you can't have 2 ladies or 2 gentlemen - its very strict. The DANCE begins with all holding hands & with a pattern of long & short steps to the right & then to the left.

Mathematically the steps become very complicated & if you are not a seasoned SARDANA DANCER it takes no time at all before you get lost & are forced to drop out of the circle.

As the dance progresses, the arms are raised to breast level, thusly & the 3rd finger & thumb are held together.

DEMONSTRATE

This is a very ancient movement & associated with the more RITUAL ASPECT of the dance.

There are 2 forms of the SARDANA & they differ only in that one starts to the right & the other starts to the left.

(3)

The SARDANA cont

The dance is introduced by the FLAVIOL, an old instrument that has a rather bittersweet sound, looks like a fast ~~clarinet~~ * flute type of instrument.

A tambourine is added for colour but its role is different to that of gypsy dances where it is a major accompanying instrument.

And the SARDANA is usually in 6/8 time.

There's a passo or short walk about a the time changes to 9/4. Beat must be kept relative to the opening 6/8. A rather coarse sounding passage is followed by a sweeter one - this is very typical.

Mompou's Sardana pretty well keeps to those characteristics.

Demonstrate the 4 sections

THE BELLS

An INFLUENCE which CONTRIBUTED to the MYSTERIOUS SOUND in MOMPOLI'S music was BELLS. HE LOVED ALL the BELLS he heard as a child & KNEW their SOUNDS intimately. From his GRANDPARENTS GARDEN he could hear the GRAVE PEALING of the BELLS that announced the VESTERS of the ANGELUS at the END of the DAY.

He could look forward with a child's anticipation and DELIGHT when he heard the HAPPY PEALING of the CARILLON, to a FESTIVAL and he could hear the FACTORY BELLS which were not too far from his grandparents home. Their METALLIC sounds later served as a MOTIF for one of Mompou's FAMOUS SUITES called SUBURBIS.

The Bells (cont)

But the SOUNDS of the BELLS he LOVED
the MOST of ALL were those which RANG out
from his GRAND FATHER'S BELL FOUNDRY.

The SOUND of the ANVIL striking the NEW
STEEL as another BELL was being FORGED &
THE SPARKS FLYING UPWARD each time the TWO
FORCES met, REMAINED VIVIDLY ETCHED in his
MEMORY & eventually became the IDEA for
his 12th DANZA which we shall MEAN in a
few moments.

The MYSTIC RESONANCES of Mompon's BELLS
evoked not only his own PAST but the FAR DISTANT
PAST.

In CANTATA # 2 - the little bells TOLL
MONOTONOUSLY. By centering his TONALITY
around G minor, Mompon creates a sense of
NOSTALGIA from the PAST. [PLAY LINES 1+2]

THE BELLS

The 5th Danza exhibits bells that are TRANSPARENT, BRILLIANT & HAPPY. LATER in the DANZA they become more FORMAL & take on an ARCHAIC & CEREMONIOUS AIR.

PLAY EXAMPLES (opening & FORMAL SECTION.)

However, it is in the 12th DANZA that we hear the GREAT BELLS of his GRANDFATHER'S FOUNDRY BEING STRUCK RESENTLESSLY BY THE ANVIL AGAIN & AGAIN.

Mompow depicts the CLEAN CONSTANT SWINGS of the ANVIL in the LEFT HAND RHYTHM.

But somehow one can't help but HEAR a PROFOUND SADNESS in the MELODY which here SERVES as THE BELLS as the REMYRSELESS ANVIL DESCENDS upon them.

I PERSONALLY could not help but wonder as I studied this piece more intimately if

(4)

the BELLS might have their own kind of ENERGY, able to RESPOND on their own level & if Mompou had somehow been able or allowed through his CONTEMPLATIVE PRAYERS to CAPTURE the ESSENCE of that ENERGY. This would perhaps ACCOUNT for that MYSTICAL QUALITY found in his SOUND & for his ABILITY through that SOUND to help us to glimpse the Timelessness of the FAR DISTANT PAST.

Here is the 12th Danza

the ANVIL

POSSIBLE SPARKS FLYING into the AIR.

I'd also like you to notice how Mompou switches the melody around. Sometimes it's in the Soprano, such as here Bars 1-4

then in the

ALTO

& even

the TENOR.

Bars

Bars

known as colour.

(5)

The Bells (cont)

COLOUR is the Transferring of the theme to various ranges was one of the ELEMENTS of his own PERSONAL LANGUAGE. The technique is not new, it was used by the old vocalists & clavichordists but Mozart revived this ART of COLOUR as he called it, since it had quite EXPIRED in favour of MODULATION.

Play the DANZA

(4 minutes)

LOS CANTOS MAGICOS

The FIRST WORK to be PUBLISHED by FEDERICO MOMPDU was the CANTOS MAGICOS.

WRITTEN between 1917 and 1919 the 5 FRAGMENTS are INVOCATIONS that EMBODY PRIMITIVE RITUALISM, AESTHETICISM & MYSTICISM.

Their marked OBSTINANCY CAN BE CONNECTED to EXORCISM & of course they are FULL of MYSTERY, SO MUCH SO, THAT VERY FEW PEOPLE EVEN UNDERSTAND THEM.

THE WORK TAKES US BACK TO A TIME when MAGIC was in VOGUE, And in some of the fragments you can almost imagine being present at some ritualistic ceremony with PRIESTESSES in WHITE FLOWING ~~ROBES~~ ROBES (Women's lib) & young virgins with long hair falling down their backs, dancing before an ALTAR of SACRIFICE.

Cantus Magicus

Now although the 5 motifs depict WITCH CRAFT SORcery & EXORCISM, they don't do so in a NEGATIVE SENSE. One must remember that ONCE UPON a TIME, these ideas were carried out in a POSITIVE manner. And it was only when power & greed & selfishness could be perceived as goals from such ideas, that they began to be used wrongly. World hasn't changed much, has it.

The Invocations are inscribed as follows

1. To Alleviate or Ease the Pain of those who Suffer
2. To Pierce the Soul
3. To Impart Love
4. To the Curatives & Healers
5. To Past Images Remembered or It

Cantos

(3)

PRIMITIVE RITUAL/EXORCISM

The first canto makes surely drums to
sound some PRIMITIVE RITUAL IN PROGRESS WITH
AS ASSURED GRANDIOSE CHORDS WHILE REPETITIOUS
RESONATORS CONJURE UP IMAGES OF EXORCISM.

The WENTO IS SAD & PERHAPS ALLUDES
TO THE SUFFERING THAT MANKIND MUST NECESSARILY
ENDURE.

With the RETURN of the opening chords
we are reminded of the INVOCATION TO EASE
THE PAIN OF THOSE WHO SUFFER.

Just an interest point - the unferis that ends
the movement was exactly the same notes that OPEN it.

#2

The SOLO is strongly reflected in the
1st fragment. Beginning quietly and OBSCURELY in
the LOWER region of the PIANO, the opening bars
resemble a HUMMING SOUND which is often an
aspect of an INCANTATION that ACCOMPANIES
PRIMITIVE RITUALISM.

Suddenly the SOLO is PIERCED or BEWITCHED
with ECSTASY. The ~~and~~ opening melody rises
to the middle register of the piano & seems to be
DELIBERATELY enriched with PRALING BELLS ABOVE IT
& GRAVE RESONATORS beneath it.

There is a moment of NOSTALGIC REFLECTION
& the theme is DELICATELY DISTINGUISHED,

#3

In this canto we hear a PROCESSION
 or FUNERAL CORTEGE ~~at the~~ in the FORM of
 a SHORT, OBSESSIVE THEME, accompanied by
 a sense of UTTER DESOLATION & SADNESS.

Perhaps the Soul has recognized the PURE
LOVE of GOD or of a HIGHER REALM & MOURNS
 its own IMPERFECTIONS of an IMPURE LOVE.

~~Peace to~~

(6)

#4

Conto #4 is shrouded in MYSTERY.

The ritual dance is accompanied by a SINGLE

~~HYPNOTIC~~ ~~NOTE~~ PERCUSSIVE NOTE that HYPNOTIZES

and MESMERIZES.

After a rather LIVELY passage, the TRANQUILITY of the return of the slow dance

is overshadowed by a SADNESS a once again

the HYPNOTIC accompaniment is heard as a

bell or triangle-like instrument used in PRIMITIVE

RITUAL.

FOR THE LIVELY PASSAGE

I'd also like to note here the way

the A.H. accompaniment has been arranged by

Mompou. It adds a definite AIR of MYSTERY

to the PASSAGE

#5

The last canto is based on the F + triads
over which floating harmonies search for harmonies
or PAST IMAGES,

The SEARCH ~~for the PAST~~ is interrupted
by an ANXIOUS restless reaction & resumes two
octaves from the original motif.

Perhaps the motif represents the soul searching
for that RAPTURE that it remembers from the PAST
but CAN NOT be FOUND on EARTH.

CLOSING REMARKS

For FEDERICO MONPOLL, MUSIC WAS A GRAVE
RESPONSIBILITY, that had been given to him from
a HIGHER LEVEL in order to HELP HUMANITY
for the HIGHEST GOOD.

His DEEPEST DESIRE was that his music
be a SYMBOL of TRUTH for his LIFE
& that was "TO UNDERSTAND ALL IS TO
FORGIVE ALL."

The MYSTICISM of the SOUND of FEDERICO
MONPOLL is DIFFICULT to EXPLAIN & I hope in
some small way I have been able to help you
to understand his music & his sound, for
the LEGACY that he left us is a MUSIC
that is PURE & TIMELESS.

Thank you

The Life of Isaac Albéniz

Born in Camprodon, Spain on May 29, 1860, Albéniz was another Spanish composer to emerge in the 19th century whose music was powerful, authentic, & had a profound influence on other composers such as Ravel & Debussy.

He was a brilliant child. At age 4 he gave his first public recital & passed entrance exams into the Paris Conservatoire, when he turned 6. But besides being brilliant, he was also mischievous & the day he pitched a ball through one of the oiled mirrors at the Conservatoire, it cost him his admission into it.

Admittance denied, he decided at age 9 to leave home. His adventures took him to Bowen's Annex, waterfront bars of New York & finally back to Europe where he began lessons under the dignified tutelage of Fochssohn & Remecke in Leipzig.

When the King of Spain promised him a stipend, he put an end to his daring flings of freedom & settled down to do some serious study at the Brussels Conservatoire. In 1878 he won the Conservatoire's first prize in piano.

That same year he realized a life long dream, he got to study with Liszt but 2 years later he once again took up his nomadic wanderings.

Two events took place that changed his life as a travelling virtuoso. One was his marriage to his pupil Rosina Jordana which was to the end, an extremely happy union, the other was studies begun

with Felipe Pedrell.

Pedrell was wise enough to realize he'd never be able to teach such an independent pupil even the most rudimentary rules of composition nor did he try. Instead he acquainted Albéniz with a new awareness of rich Spanish musical heritage. From this point phase I ended & he played less frequently in public & gave up entirely his salon style of composition.

He began to search for his own individual style. Through contact with composers in Paris & he knew many & than music he found his own musical language. Revolted & dissatisfied with all his previous works, his new style allowed him to harken upon Spain the fruit of his rebellion & a music that was Spanish in its very essence & which expressed his ideas & purposes.

It is more than ironic that the very year his ideas & purposes clearly crystallized he had also set for himself in a moment of his characteristic recklessness, the task of writing the music for a play. The task weighed heavily upon him since it created an intense conflict between fulfilling his own artistic needs & the demands of a formal assignment. Long periods of illness began to overtake him & finally he decided to devote himself to giving his last strength to Iberia & in a marvelous burst of energy he finished it a few months before his death.

In 1909, he had gone to the French Provençes with José & surrounded by friends & family he inhaled the perfume of some beautiful Spanish rose someone had brought & asked his wife to

Info

rub his hands. As she did so, he smiled at her for one last time & passed on. With Albéniz's death a major musical figure who did much to exalt Spanish music, disappeared. Albéniz died May 18, 1909.



Albéniz Music

The key word in Albéniz music is Dance. Every piece he wrote can be linked to dance. And he adored Spain. Because he was determined to avoid the western path the Spanish influence in his music is expressed through its rhythms, colors, accents & melodies - all speak of Spain. Even his titles display his fidelity to his beloved Spain or "amorosa" in Spanish.

1883-1886

Sonatas - His works include 5 Sonatas mainly composed to demonstrate the form. He was not interested of Spain, in cultivating it. His salon music includes main craftsman waltzes, farances, mazurkas, polkas, nocturns, ship-hornship, & preludes - all dedicated to ladies with a voice leading touch of class. procedures)

Absona as mentioned was major work of his Second Phase.

Most of his early dances contain ancient Arabic influences. Some also reflect Roman & Jewish elements.

The Arabic Influences were

- predominant minor harmony
- melancholic mood or very sentimental
- short motif - repeated over & over (melisma)
- tetrachordal in character
- use of pentatonic or other ancient modes or scales
- gypsy mode
- embellishments - fixed or rigid in character

We shall look at a few pieces later

Albany Music - The Works

Tango no. 1 - belongs to a suite called España.
written in 1890.

Haunting melody

Characteristics -

Malagena -

Cantos de España - a collection, some of which are also found in his Suite Española

Preudio - a piece of contrasts & charm.
mixes the guitar & certain orient Arabic elements

2 octaves apart
short motif

Oriental - short phrases

Bach la palmera

amiable, cordial, simple, melodious
unpretentious design - Rhythm based on dance
Cubana.

Cordoba - an ancient Andalusian dance, over 1000
years old. Majestic, grand, serene - ~~element~~ of mysticism

Characteristics
phrasing
liturgical like melody
harmony

Sequidillas - based on an old Castilian dance.
opens in an old Moorish garden with guitar &
castanets, calling to the dancers who form two lines
facing one another.

A very short motif is intoned by the singer
octave apart - later its heard again varied

Dance ends suddenly after tremendous climax with
dancers assuming a new rigid pose or parade.
Use of the whole tone scale.

Modulations
Rhythm

Zambra Granadina - published 1891

The Life of Federico Mompou

Born at home in Barcelona April 16 1893. From the gardens of his home he could hear the bells of the fountain ~~where~~ ^{in which} his grandfather ~~worked~~ owned & these held a special fascination for him even at an early age. Their mysterious resonances as they were hammered into life transfixed him by their harmonies.

He began his musical studies at the Liceo Conservatory & his idea was to become a concert pianist. He gave his first recital in Barcelona in 1908. Outstanding feature was his interpretation.

In 1909 he ~~gave~~ ^{attended} a series of concerts given by Gabriel Fauré & was deeply impressed by the rich harmonies & modulations of the composer. It was then he thought about becoming a composer.

In 1911 he travelled to Paris where he met Enrique Miranadas, who had arranged for Mompou to meet Fauré. Mompou went to the Conservatoire but being very shy he couldn't bring himself to give Fauré the letter of introduction Miranadas had written & consequently, did not meet the great composer.

After studying at the Conservatoire for 2 years Mompou returned to his beloved Catalonia. He decided to compose music which was specifically Catalan & based on traditional melody. He & another artist began to meet at a place called The Hermitage. It later became the symbol that is on the outside of his music.

The works written during this time were experimental of what was to come. Contemplative, sensitive,

they were psychic vibrations that transcended the normal.

In 1921 Mompou returned to Paris where he often visited until his death in 1941 when Paris was invaded by Hitler. During this period of 20 years an aestheticism & special inspiration permeated his music. The first 4 Canciones y Danzas were written - harmonies were what set them apart.

Mompou returned to Catalonia in 1941 & set up an apartment where he entertained the musical life of Barcelona. Between 1941-46, the next 4 Canciones y Danzas were written. They exhibited a superior transparent sound that was to become the hallmark of his composition.

Other characteristics which make his music are its naturalness, humour, spiritual elegance & sensitivity. His canvas of tonality included the lyricism of Schumann, the modulatory magic of Fauré, the subtle & rich harmonies of Debussy, the innocent simplicity of Satie & Scriabin whom he also admired. But it was his own special resonances that expressed what he had to say aesthetically & sincerely.

Date of his death ~~1941~~ 1983?

MUSIC - USE PAPER

The Life of Manuel de Falla

1876 - 1946

Manuel de Falla was from Andalusia, south of Spain. He was born in Cádiz 1876. He also studied with Felipe Pedrell & displayed a keen interest in folk music at an early age.

He went to Paris in 1904 & stayed until 1914. In Paris, he met Debussy, Ravel, & Stravinsky. His works of this period already exhibited the true spirit of Spanish - austerity & sensuality & express truthfully Andalusia & her people & his music therefore went beyond nationalism. La Vida Breve, written in 1913 is an excellent example.

Falla was also a close friend of the young Spanish poet, Federico Garcia Lorca. Born in 1898, Lorca was shot by Franco's soldiers when he had fled to the house of a friend in Granada, who betrayed him. He was killed in 1936, 38 yrs. old.

Both Falla & Lorca were interested in & fascinated with the ancient music of Andalusia aka cante jondo or flamenco. Poetry played a great role in Falla's life & music.


In 1922, the two men collaborated with Isaac Albéniz to hold the First ever Festival of Cante Jondo in Granada. People were invited from all regions of Spain to bring any traditional or folk music they had or knew. It was the hope of the trio to revive the ancient music of Andalusia & to preserve the old traditions of Spain through

The Festival.

Falla & Lorca also adored the old puppet theatres. Falla wrote & performed the music. One of Falla's most famous puppet plays is El Retablo de Maese Pedro - 1923. It is based on story of Don Quixote & contains a lot of popular folk music.

Falla & Lorca were both instrumental in preserving the ancient music of Andalusia. Unfortunately his work in this direction had to be suspended as he couldn't get government funding to continue.

In 1939, he left Spain to go to Argentina to conduct some concerts in Argentina where he settled for the rest of his life. He died there in 1946 although his little casa still sits in the beautiful gardens of the Alhambra in Granada. It is not open to the public. A centre has been built close to the area which houses important documentation, music etc. based on Falla's years of research on the Ancient Music of Andalusia.



The Works

Cuatro Piezas

early period - shows influence of Pedrol
assimilation of technique by Albeniz

in number 4 - Andalucia - distinguishing
feature is the expression of the Ancient music
of Andalucia, or cante jondo

Outstanding characteristics of this piece
is its Tragedy & sorrow-element of cante jondo
which unfolds under the spell of DUENDE
an expression of profound suffering & death.

Duende is an integral part of the ancient
music of Spain & belongs exclusively to Andalusia.
You will not hear it in any other composers'
works, unless they are from Andalusia.

The Elements

austen - symbol of the untruthful aspect
of love, closely connected with Death
used to create atmosphere & to impart
the Dark Spirit of cante jondo. It does so
through dissonance & sonority - notice the duality.

La Vida Buena - belongs to the New
Style of Falla. Features elements of ancient
music of Andalusia, is sensual & austere (duality)
& represents the true Spirit of Andalusia.
Influences of cante jondo & the guitar
are prominent.

Work was based on a poem about mothers
whose sons were at war. Promen was given in

reference, ^{Nov} ~~Dec~~ 14, 1914 - notice numerological
successful. 26 more performances followed, all highly

1909-1915 Concerto for Piano & Orchestra - Las Noches
en los jardines de España

First titled nocturnes, mysterious, beautiful, aesthetic
that displays a remarkable unity of elements (ancient)
that belong to his Park II style such as

Essence of
Andalucian

- modal melody & harmony
- systematic use of 5ths
- appoggiaturas that do not resolve
- complex meter
- frequent changes of meter (tempo - time sig)
- simultaneous use of different rhythms.
- chromaticism - symbolizes human passion

El Amor Brujo - Sometime in 1914, Falla
was approached by the great Spanish dancer, Pastora
Imperio, who asked him to compose a work of song
& dance, for her. Pastora's mother was an authentic
gypsy & she related to Falla many stories of sorcery.

The ballet began on a small scale but grew
as the months passed. Finally his new idea was
premiered April 15, 1915 (again notice numerological reference)
scored for small orchestra & voices. The work contained
fantastic reflections, or incarnation of fantasies - essence of
"the Gypsy"

Its technical elements included the
enlargement of 3 melodies (main ones)
(ancient? elements of aestheticism & impressionism
(listed above in Noches)
use of the 7th & 9th

Works of Falla - (cont)

- mystical guitar chords
- guitar

This ballet was significant because of the manner in which Falla made use of his harmonic progressions in order to give stability & coherence.

Seemingly the work appears to have no unity at all & its style appears to be ruptured. But in reality, the work consists of 2 distinct styles

- made up of specific elements of the ancient music of Andalusia
- ambivalence - this is such a strong Spanish characteristic yet at the same time gives a universality to the work.

Composed without concessions - it speaks to the soul of everyone.

Other Effects in the Work

- variations of guitar
- new procedure of harmonization of the melody with essential, functional notes of a mode (I, V, IV)

The Work represents evolution in Falla's musical language

The 3 Spanish Songs

Story - a shepherd loves a gypsy girl. ~~She~~ is a former lover. The love is fatal, inevitable & catastrophic. These 3 elements are expressed in the 3 songs continually. Her destiny can't be altered. She attempts to love another. Affair ends in tragedy.

Spanish

The 7 Songs of Falla written for voice & piano in 1911. They contain ancient music elements & his own personal language of the Post I period of his life.

The importance of the work is that it marked the difference between earlier works Falla had written & the "new" music of Spain which in reality was based on the Ancient Music of Andalusia, revived.

The Songs were immediately & extraordinarily successful. There is authenticity, depth & life to them.

His main ^{sound} idea was the HARMONY. Every note of the harmony is situated in such a way that it will always produce a natural resonance. In other words we hear the harmony (note or fundamental harmony note & harmonics) of its harmonic sound.

His unique sound systems affected the rhythms, the cadence & the modulations because it also transformed the tonal function of the chord.

Melodies contained the element of realism. One hears the "cavelitos" - carnations in the mouth of the dancer.

Another point of interest is the Tonality of the 7 Songs. Deliberately planned a tonic major key is followed by its tonic minor except for #1 which begins in B Minor. Each song planned too.

~~11~~

①

Music of Falla

The 7 Songs cont.

1. El Pano Moruno - excellent example of ancient Andalusian music suggestion.

absolutely → Outstanding characteristic - the architecture a his use of J it, He employs it to literally attack the chord [Demonstrate] on Piano [Manuscript example.]

2. La seguidilla murciana - dance from Murcia

characteristics - guitar effects use of dominant & tonic harmonies simultaneously but follows ancient Arabic harmony with harmonies moving at different times - eg. V sounds, followed by I chord & note of V again. [see manuscript & demonstrate]

3. La Asturiana - contains a most unique harmonic system. All the chords are given vertically & horizontally. Result is the (natural resolution) of the notes - Demonstrate Manuscript

4. La jota - reflects the characteristics of the dance. Like the steps of the dance music is rapid, strong & energetic. Essence of the dance is its speed interrupted by abrupt pauses at which time dancers hold themselves immobile.

5. Berceuse Andaluz - based on a song called Mama, Falla knew as a child. The motif is a blood thirsty, violent cante jondo theme. Its 20 bars reflect Falla's economy of writing with maximum effect of expression.

Used for the 1st time & a reflection of an ancient music element - the amor morato -

Another ancient element - the tonic pedal point. The entire song is constructed on this & what is a resonance that envelops each harmony in an expansion of exquisite lyricism.

6. Cancion - features a permanent discord between the voice & hands & results in an exceedingly interesting rhythm

El Palo - is an authentic gypsy dance & this melody is based on a popular Andalusian air - Feature - a repetitious note which becomes insistent, then obsessive

Violent overtones continually oppose one another another characteristic reference to ancient music of Andalusia.

Style, Elements The Music of Manuel de Falla

His music contains elements which categorize a set it apart as ancient or folkloric music.

- dance is represented
- allusion to a text
- historical allusion
- time period represented on the music

For Falla, origin of the music was most important as was its category - popular or bourgeois & exactly where an accent belonged.

(Bartok & Stravinsky were indifferent to these points).

He did not believe that folkloric or ancient music was a mere probability or an accident, it was a Truth.

The major differences between folkloric music of European countries & that of Spain are:

- its romanticism - this influenced placement of the accent
- the tempo
- tonality - this is a decisive point

Falla's music was not based on impressionism as many writers of European musicology have stated, it is based on tradition & authenticity.

Rhythm, modality, certain melodic intervals cadences, the undulating melodic lines were all elements that Falla considered & determined whether it was pure, ancient song, or not. The spirit of

the music was also considered.

This was Pedrell's approach & Albeniz affirmed some ideas in his music.

Differences between European & Spanish Folkloric music

European music - depended on inspiration
impressionistic quality repudiated its authenticity
hybrid language created, which contained a lot
of personal ideas & additional elements
music is largely governed by ideas of the
composer. eg. Stravinsky

Up until the 7 Spanish Songs - Falla's style combined ancient Andalusian music material with a graceful, personal language. After this (1914) the new style of Falla emerged.

Part II The new style of Falla. saw a revival of the Ancient Music of Andalusia. Its characteristics are:

- tragic force in its expression
- violent lyricism
- total participation in life - successes & failures
- solitude
- love
- death

Its distinguishing features are:

- definite link between music & dance or poem. The link is so intimate that the one cannot function without the other

(6)

Music of Falla - New Style (cont)

- resemblance to Oriental music
- its guitar-like harmonies
- type of accompaniment - not always chordal or block
- voice of the singers

We have, of course seen these elements in discussion of ancient Arabic elements.

Other influences upon the Distinguishing Features of the Voice included:

early Byzantine church rituals
influence of the gypsies
introduction of Oriental/Arabic modes
transformation of the distance between the semi tones. (smaller & can be made with the voice).

Part III of Falla's Music may be titled The

Aesthetic Period in

The asceticism of Falla's music became more a more prominent between the years 1919-1926. It was evident in his deep desire to write objectively & with truth. Until he returned home to Spain in 1914, this element was not part of his music. He discovered it in his search for the pure, ancient music of Andalusia. The symphonic orchestra was the perfect medium through which to express the element of asceticism.

In June of 1920, the great painter Picasso paid Falla a visit in his little house in Granada. He found a vastly different musician to the one who had earlier written La Vida Breve.

Falla - Part III of his Music, Style etc.

Now the music contained geometric lines with accents of his own spirit, austerity, lyricism, no concessions made, meticulous composition & a profound meditative quality.

Falla's historical contributions to music are enormous. They include

- creating a definite form & character of Spanish music

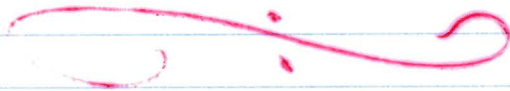
- new creations - they have no precedence

- duality - romanticism & classicism

- sensuality & austerity
- andalucian & castilian elements in the music.

- symphony & chamber music elements

and most important
aestheticism in music.



Fallá's aesthetic period produced Fantasia Bacica in 1919. He began the work after the death of his father. It is one of his most important works & dedicated to Artur Schnabel. After Albeniz' Iberia, it is considered ^{2nd} most beautiful & large work for the piano.

The work has two distinct plans as the title suggests. Fantasia - synonymous with improvisation - but it's not to be confused with European words Fantasy - eg. Mozart's Fantasy in C - Chopin's - Fantasy Impromptu

takes on a different significance - more mystical

Bacica - refers to an island has a spiritual connotation. (No more imp)

However, the underlying idea of Peninsular mysticism in Fallá's Bacica is that no matter how the Soul is overcome ^{or tried} by continuous conflicts - it is never conquered & must never succumb to defeat.

Ancient Elements - refer to music.

1876 - 1946

Pifa

Marcel de Falla

Born in Cadiz

was from Andalusia. He also studied with Pechell in Paris between 1904 - 1914. In Paris he met Albinus, Ravel & Stravinsky. Works that exhibit his final flowering of impressionism

La Vida Breve (1913)
El amor brujo 1916

Los Apaches en los jardines de España
1916 - piano & orchestra

He was also a close friend of the great Spanish poet Federico Garcia Lorca (1898 - 1936) who was assassinated by Franco's men in Granada. He had gone to visit stay with friends & was betrayed.

Both Lorca & de Falla were fascinated with the ancient music of Andalusia aka cante jondo & true flamenco.

This poetry played a great role in Falla's music & life.

In 1922 they collaborated with the painter Zuloaga & held the first festival of cante jondo in Granada. People

1936
1898
38 were invited to come from all over Spain no matter what their station if they had any traditional or ancient music to offer. It was the hope of F & L to revive this ancient music of Andalusia & to preserve the old traditions of Spain.

or style
Cante
jondo

NAME
others
=

Cante jondo (deep song of the soul) is the purest & oldest music of Spain. It originated in Andalusia & is like the lament of the soul. Its harmony, & melismatic lines are derived from the Arabic music. It is tragic & reflects the lowest strata of Spanish society - the gypsies. Ex. of cante jondo can be heard in Falla's El amor brujo, Fantasia J. Baetica, 7 Spanish songs, La Vida Breve

Both men loved the old puppet theatre. Lorca

designed the sets, Falla handled the music & performed it himself. His most famous puppet play is *El Retablo de Maese Pedro* - 1923. Based on *Don Quixote* was a lot of popular folk music.

Falla & Lorca both instrumental in preserving concert music of Andalusia. Falla was unable to continue as govt wouldn't fund him.

In 1939 Falla left Spain to conduct concerts in Argentina where he settled for rest of his life. His last & most ambitious work was *Atlántida* - a scene cantata which he worked on for 20 years but never finished. He died in Argentina.

Works

- In Vida Nueva
- 5 Spanish Folk-songs
- El Sombrero de tres picos* / ballets
- El Amor brujo*
- Alchebra* - piano used as an orchestral instrument
- El Retablo*
- Concerto for Harpsichord
- Fantasia Baccata*

Music of Manuel de Falla

Characteristics

- ✓ - tragic force of its expression
- violent lyricism in melody
- solitude
- love
- death
- total participation in life with all aspects of its successes & failures

Distinguishing Features

- ✓ - music is intimately linked to poem or dance.
- it does not function without one or the other.

Particular Features

- ✓ - similarity to oriental or ancient Arabic music
- the guitar - harmonies evoked
- the importance of the voice of the singers

Early influences reflected in his music

- ✓ - Byzantium church rituals
- gypsies
- invasion of Arabs
- oriental modes
- transformation of distances between the continents

Ancient Musical Elements

- modal melody & harmony
- systematic use of successive 5ths
- unwarmed appoggi.

complex meter

requent changes of meter

simultaneous use of different rhythms.

two distinct styles. (El Amor)

The Music - Flamenco

Based on various cultures, strong Arabic & Hebrew influences.

cante jondo - deep song
cante chico - light song

Like other dances, words are improvised

Themes express sorrow, death, tragedy
written in mode Phrygian
Two rows E + A1 almost popular

Style of Gypsy singing extremely difficult because one must know instinctively when to embellish a note, pushing it or stress it.

Bolero - lot of dances come out of it

Castanets

Flamenco - even on thumb ~~old~~ ^{only} ~~near~~. Flues more.
freedom to other fingers. Slip note goes in first, loop
pulled over thumb nail.

Gateway Position for practice

See photography page for exercises

Spanish Music

Copla - is like the waltz - varied each time
 follows form of zejel
 in the dance steps will be varied each time
 can be for dancers
 singer
 guitarist

Zambra - imitations in dance to put into music
 zarzuelas
 shoulder movements
 spins
 foot stamps
 hand claps

Suite Española

Granada - melody soft, echo-like NOTE other qualities
 (a rhapsody) guitar acc'omp.

Asturias - a sobá Aragón - jota

Castilla seguidilla cartanets
 notes repeat followed by copla for singer
 octave apart 1st time

Iberia -

Malaga - fine modulation
floating harmonies
based on a malagueña

Sev. - repeated modal cadence
graceful arabesques of Arabic architecture
sleaz
clashing harmonies
haunting copla - follows cante jondo

El Polo - Andalusian dance -
melancholic melodic
cross accents
short broken phrases, or motifs

4 books of impressions of Andalusia exception Navarres
lavish rhythms
full of swirling colours - like the dancers dresses
complex technically
almost destroyed as Al thought them unplayable

Albany - musical prodigy
4 yrs - started to play in public
6 - passed entrance exam to Paris Cons.
8 - disbanded for breaking a window
8 - toured Spain
13 - born away twice gave concerts in
Spain U.S. & S. Amer.
studied for awhile at Leipzig & Brno
& went on tour of Cuba & U.S.