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

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

BY
DREW MINAKER

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

Lynchburg, VA
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APPROVED BY
Jeffrey Meyer, Ph.D., Committee Advisor
George McDow, Ph.D., Committee Reader
Abstract

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

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

‘ajuz. The second hemistich of a standard verse (bayt) in Arabic poetry.

al-Andalus. Medieval Iberian Peninsula (modern Spain and Portugal) ruled by Arab-Berber Muslim kingdoms between 711–1492 C.E., and the historical region from which contemporary North African-Andalusian musics are believed to derive their musical repertories.

bayt (pl. ’abyāt). A verse of poetry typically comprised of two hemistiches called ṣadr and ‘ajuz.

’imkāniyāt. Possibilities, particularly used in reference to the secondary ‘uqūd of a ṭab’ which may or may not be used in a given melody.


’īqā‘ (pl. ’īqā‘āt). Metric cycles, or rhythmic modes, comprised of a sequence of accented beats called dum and tak that is repeated throughout the length of a song or composition.

’iṣtikhbār. A free-rhythm instrumental improvisation in a Maghribi melodic mode (analogous with taqsīm in eastern Arab music).

jins (pl. ajnās). Literally “genre.” Music theoretical term for trichords, tetrachords, and pentachords in the eastern Arab maqām modal system.

khāshiya (pl. khāshiyyāt). Properties or specialties (also translated as “signatures” in this study). Melodic motives or modal characteristics that are signatory of a certain ṭab’. Each melodic mode in the Tunisian ṭubū‘ has distinctive melodic properties, and modes which share the same scale are distinguished from each other by their khāshiyyāt. Examples include emphasizing (ibrāz) certain pitches, resting (’atimād) on particular notes other than the tonic, alternating (marāwha) between two notes, characteristic intervals (typically thirds, fourths, or fifths) between two notes, and possible tonicizing of notes other than the original tonic.

ma’lūf. Customary or familiar. The name of Arab-Andalusian music in Tunisia, eastern Algeria, and Libya. In Tunisia the music culture of ma’lūf is associated with northern urban cities, including the capital city Tunis, and has largely become a nationalized “pan-Tunisian” musical heritage. Also called mūsīqā tūnisiyya, “Tunisian music,” in contrast to the euphemisms mūsīqā al-sharqiyya, “eastern music” (i.e., of the Middle East) and mūsīqā al-andalusiyya, “Andalusian music” (i.e., Andalusian music in Morocco and other North African regional musics).
**masār laḥnī (pl. masārāt).** Melodic path, referring to the contour, properties, and modulations of a Tunisian taḥ. In the context of modern Tunisian conservatories, the masār is a free-rhythm melodic realization (typically about one to two minutes in length) that is used as a pedagogical tool for teaching students the melodic signatures, characteristic phrases, and possible modulations of a given mode.

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

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

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

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

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

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

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² Ibid., 5.
portion is dedicated to instrumental movements which progress from slow to fast, followed by the vocal movements which also progress from slow to fast. There are thirteen canonical Tunisian nūbāt (one nūba per ṭab‘) which are arranged in a traditionally fixed order.

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

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

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

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

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

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

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

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

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

ṭāla‘. The fourth verse in a standard five-verse muwashshah, often set apart musically by using a contrasting melody that is frequently composed in secondary ‘uqūd.

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

zajal (pl. azjal). A poem that often mirrors the form of a muwashshah but is written either partially or completely in vernacular Arabic, as opposed to classical Arabic.
Chapter 1: Introduction

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

Statement of the Problem and Background Information

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

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

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

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

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

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

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

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

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

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

¹³ Farraj and Abu Shumays, Inside Arabic Music, 2.
The wide reach of *sharqī* music and music institutions greatly affected Arabic musical cultures outside the Middle East. Ruth Davis reports that Tunisian musicians in the early twentieth century who wanted to preserve their musical patrimony, the ma’lūf, were not concerned about the threat of Westernization so much as Egyptianization because Tunisian musicians were adopting Egyptian styles of music, performance, instruments, and even dress.\(^{14}\) Jonathan Glasser adds that,

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

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

\(^{14}\) *Davis, Ma’lūf*, 7; 94-95.

\(^{15}\) *Glasser, The Lost Paradise*, 106.

\(^{16}\) *Davis, Ma’lūf*, 72.

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

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

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found in other contexts are not widely disseminated—or sought—across national boundaries.

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

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

These disparities create two problems that emerge in the literature on North African-Andalusian modal systems. The first problem is the partial but largely incomplete representation of the ṭubū‘, their melodic characteristics, and how their theory is understood by practitioners,
local music teachers, and Maghribi musicologists. Beyond scale illustrations, analyses of the ṭubū‘ and their melodic features are lacking.

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

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

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

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

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

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

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

**Need for the Study**

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

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

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

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

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Research Questions

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

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

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

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

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

Assumptions

My assumptions prior to fieldwork were that music teachers from the conservatory system are the most representative and the most accessible source of knowledge about the theory and practice of the Tunisian ṭubū‘, and that seeking private lessons with conservatory instructors would be the most effective way to access this knowledge. I assumed that, given the modern structure of tuition-based conservatories, monetary payment in exchange for lessons is a norm, and that the information conveyed in the lessons would be accurate and reflective of the music being studied. Finally, I also assumed that I would develop a close relationship with my teacher and that he would be a willing partner in my learning and research who would help answer any questions that would arise over the course of the study.
Chapter 2: Literature Review

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

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

Part two addresses sociocultural elements surrounding contemporary Arab-Andalusian music cultures with particular emphasis on the significance of the melodic modes, the ṭubū‘, within the discourse of Andalusian music cultures. This part includes a discussion of what Andalusian musics mean today for their practitioners and listeners, exploring what scholars have written about the discourse of authenticity and the degree to which these musics and their respective modal systems signify Arab, Andalusian, national, or regional identities. The overlap
in musical nomenclature between maqām and ṭab‘ will also be covered. An important theme that emerges is the contested distinction between the concepts ṭab‘ and maqām. It will be shown that some academic sources use both terms synonymously, while others report that practitioners maintain distinct nomenclatures because of the distinct identities and musical practices suggested by one word or the other.

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

**Part 1: Historical Overview of Andalusian Music and Modes**

*Before al-Andalus: Ziryāb in Baghdad*

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

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

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

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

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

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


31 Ibid.


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

According to al-Iṣbahanī, Iṣhāq regretted presenting Ziryāb before the caliph. Weary of a rivalry for status in the caliph’s court, al-Mawṣilī offered his protégé an ultimatum:

“‘Choose,’ he said, ‘as the world is big, either thou leavest to go to some distant place where I shall never hear of thee again, and for this I will supply thee with whatever money thou needest; or if thou remainest here I shall use all means to ruin thee. Which dost thou choose?’”36 Ziryāb chose exile and indeed traveled to one of the furthest places within the domain of Islam to the opposite end of the Mediterranean. Ziryāb arrived in Cordoba in AD 822 and was granted the patronage of ‘Abd al-Rahman II, a newly established ruler with ambitions to redefine Andalusian identity and society.

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

35 Ibid., 102.

36 Ibid.
Emergence of the Andalusian School

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

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

Abd al-Rahman’s era was a transformational period that caused Cordoba to become one of the dominant powers of the Mediterranean and led to the development of an original Andalusian identity. These years oversaw “the coming of age of al-Andalus in terms of developing the

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\(^{38}\) Ibid.
mechanisms of a mature Muslim state and a genuine indigenous Muslim culture.”\textsuperscript{39} Ziryāb the innovator entered a court whose ruler was every bit as enterprising.

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

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

\textsuperscript{39} Kennedy, \emph{Muslim Spain and Portugal}, 44.
\textsuperscript{40} Ibid., 49.
\textsuperscript{41} Mahmoud Guettat, “The Andalusian Musical Heritage,” 441-54.
\textsuperscript{42} Farmer, \emph{A History of Arabian Music}, 154.
become associated with term nūba, and by the ninth century had begun to refer to a suite or program of a musical session.\textsuperscript{44} Thus, by the ninth century in Baghdad, the nūba was already some kind of periodic, suite-like performance which Ziryāb appropriated when developing his own cycle of nūbāt. Interestingly, the term nauba was also carried east from Baghdad into Central Asia and India where it continued to be associated with the sounding of temporal changes in musical settings as late as the Mughal empire.\textsuperscript{45}

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

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

\textsuperscript{44} Guettat, “The Andalusian Musical Heritage,” 447.

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

\textsuperscript{46} Amnon Shiloah, \textit{Music in the World of Islam} (Detroit, MI: Wayne State University Press, 1995), 74.

\textsuperscript{47} Touma, \textit{The Music of the Arabs}, 11.
construction, sowing the seeds of the unique Andalusian character associated with the music.

Ruth Davis summarizes the innovations ascribed to him:

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

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

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

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


50 Ibid., 136.
The terms “mazmūm” and “mujannab” have continued to the present day. As will be shown in chapter 4, Mazmūm is one of the Tunisian modes (and exists in the other North African-Andalusian systems), while “mujannab” is a modulatory technique used in ʿtabʿ Dhīl.

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

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

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

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

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

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the Iberian Peninsula, and ushered in a “great cultural efflorescence.”

Cordoba became a major literary center whose library “was thought to have contained over four hundred thousand manuscripts at a time when the largest library in Europe beyond the Pyrenees held fewer than four hundred.”

Al-Andalus “overshadowed the Christian states to the north both militarily and economically.” The Caliph hosted elaborate celebrations for annual Muslim festivals, flaunting the city’s wealth and status. Various decorative industries expanded in response to the economic growth: textiles, ceramics, glass, metal, and leather work—artistic staples of a bourgeoise society. Cordoba’s population peaked at an estimated 100,000, “making it, along with Constantinople, the largest city in Europe.” During this period the Andalusian musical tradition was continuing to refine and spread through the music school of Cordoba.

However, this Andalusian Golden Age faded as peace and political stability began crumbling. By 1031 the caliphate in Cordoba had been toppled and the center of power dispersed to other Andalusian urban centers thus beginning the era of the ṭāʾifa kingdoms (faction kingdoms).

Different emirs ruled from their respective cities, such as Seville, Granada, Cordoba, Toledo, and Valencia. It is believed that new music schools were founded based on the principles of Ziryāb’s conservatory in Cordoba in each of these kingdoms: “in Seville, Toledo, Valencia, and Granada, many generations of singers and musicians became familiar with the rules of the school of Ziryāb.”

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


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

56 Ibid., 107.

57 Ibid., 130.

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

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


\textsuperscript{60} Shannon, \textit{Performing al-Andalus}, 29.

\textsuperscript{61} Davis, \textit{Maʿlūf}, 2-3.

\textsuperscript{62} Ibid.

\textsuperscript{63} Glasser, \textit{The Lost Paradise}, 42.
“archipelago” to refer to the scattered city centers throughout the Maghrib in which Andalusian musics came to reside and develop. With respect to the different schools of Andalusian music and their relation to modern North African regions, Glasser writes,

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

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

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

64 Glasser, The Lost Paradise, 42.

65 Shannon, Performing al-Andalus, 31.

66 Glasser, The Lost Paradise, 4.

67 Ibid., 96.
ṣanʿa, it is understood that while nūba ʿArāq has poems for all five of its movements, the melodies to some of these movements have been lost, so this mode often is integrated into nūba Ḥsīn. More on the discourse of loss and nostalgia will be discussed in part 2 of this chapter.

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

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

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68 Glasser, The Lost Paradise, 96.

69 Ibid., 95.

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

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

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72 Davis, “Baron Rodolphe D’Erlanger,” 502; Davis, Ma’lūf, 45.
musicians in Tunis, with the added innovations of Western notation and solmization for the teaching of modes.73

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

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


75 Ibid., 74.

76 Ibid., 83.
“universal.” To realize these goals, Arab music theory would need to be systematized and disseminated through institutions of music analogous to Western conservatories.

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

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

77 Thomas, “Developing Arab Music,” 74.
78 Ibid., 75.
79 Davis, “Baron Rodolphe D’Erlanger,” 502; Davis, Ma’lūf, 45-47.
Tunis, “reported to their colleagues the congress’s official recommendation that institutions be established throughout the Arab world to preserve and promote indigenous music traditions.”

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

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

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

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84 Glasser, *The Lost Paradise*, 106.


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

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

**Part 2: The Meaning of Andalusian Musics and the Țubū‘**

“*The Lost Paradise*” and the Chronotope of al-Andalus

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

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88 Davis, “Cultural Policy and the Tunisian Ma’lūf,” 2.


left a memorable impact on Arab historiographies. Al-Andalus today is commonly referred to in Arabic as “al-firdaws al-mafqūd,” the lost paradise,\(^9^1\) a reference to the Andalusian Golden Age that was. Its imagery is evoked in manifold musical and sociocultural contexts associated with the modern-day remnant communities of al-Andalus. Jonathan Shannon visited music cultures in Syria, Morocco, and Spain to ethnographically trace the means and discourses by which these communities collectively and performatively remember al-Andalus.

According to Shannon, the perception of al-Andalus as a lost paradise is embedded in the collective nostalgia of contemporary Arab-Andalusian communities, though in his argument it is a distinctly modern (and politicized) nostalgia.\(^9^2\) The time-place (“chronotope”) of Golden Age Islamic Spain functions as mythos, in this view—a “chronotope of nostalgic dwelling” which according to Shannon is

a time-place endowed with an aura of the authentic, yet one with an ambiguous referent…. For this reason we must acknowledge from the outset the coexistence of multiple, overlapping, and at times contradictory imaginings of al-Andalus, yet the multiplicity of these imaginings attests to the power of the concept, the very idea of al-Andalus, to animate projects of collective memorializing and myth making.\(^9^3\)

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

\(^9^1\) Glasser, *The Lost Paradise*, 4.


\(^9^3\) Ibid., 15, 25.
in Morocco, fifteen in Algeria, thirteen in Tunisia, and nine in Libya. Shannon portrays a very different reality in Libya, where the ma'lūf repertoire which “consists of over two hundred songs is organized into twenty-four nubat incorporating thirteen melodic modes.” This would indicate, in the Libyan context, there are several ṭubū‘ associated with multiple nūbāt. In this regard it is unique from the others, but is akin to the repertoire of nūbāt associated with the ’Īṣāwīyā Sufi confraternities of Tunisia which includes the nūbāt Ḥsīn I and Ḥsīn II.

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

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

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

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95 Shannon, Performing al-Andalus, 49.


97 Glasser, The Lost Paradise, 4.

98 Ibid., 93.
At one time the ṭubū’, like so many other pre-modern modal systems, were ascribed with therapeutic, cosmological, and temporal qualities, but these extra-musical attributes have fallen out of use by the mid- to late-modern period. Nevertheless, patterns of sound continue to convey meaning to listeners which in turn produces affective responses to recognizable sound structures. In communities of Arab-Andalusian musicians today, for instance, the modes can convey sounds of nostalgia for practitioners and listeners, particularly in Morocco and Algeria (but not as much in Tunisia) where ideologies of Andalusian identity and “al-Andalus talk” are more salient.

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

Such distinctions can raise polemic concerns regarding the “authenticity” of Andalusian traditions amongst practitioners who are concerned with it. The ṭubū’ feature at the center of polemics of authenticity. It is commonly observed that the Maghrib is divided in half with respect to microtonality. According to Mahmoud Guettat, the city Constantine in east Algeria represents a line of demarcation between the west (Morocco and Algeria) and the east (Tunisia and Libya), in which the western sphere of North African music is autochtonal and the continuity of the Andalusian-North African school can be discerned, perpetuating the old lineage of the ‘ūdists. This school essentially borrows from a diatonic scale. The school
in the east, by contrast, clearly shows an Arab-Ottoman influence and uses intervals of neutral seconds (about three-quarter tones).99

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

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

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

100 Glasser, The Lost Paradise, 37; Davis, Ma’lūf, 4; Shannon, Performing al-Andalus, 47.
that the Moroccan Andalusian music is more authentically Arab than the music called “Arab music” by Levantine Arabs. As mentioned above, where Syrians hear the absence of microtonality in Moroccan music to be a sign of its inauthenticity (i.e., its lack of authentic Arabness), some Moroccans argue that the musical modes used in Syria and the Levant are essentially Ottoman or Turkish and that the “true” Arabian modes are those used today in Moroccan Andalusian music; the Levantine ones had become corrupted by association with the Ottoman Empire.102

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

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

102 Shannon, Performing al-Andalus, 102.


105 Davis, Ma’lūf, 37.
which is so steeped in nationalist discourse is, sonically, a style of music that is nonetheless associated with coastal and urban settings, as well as class and prestige. Although it has been heavily nationalized and is elevated as a pan-Tunisian tradition, its sonic aesthetic is more closely associated with particular places and people, and not others.

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

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

The term mūsīqā \(al\)-andalusiyya could refer to all North African-Andalusian musics as a group,

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\(^{108}\) Davis, \(Ma \, l’ūf, 39.\)

\(^{109}\) Shannon, \(Performing al-Andalus, 47.\)
or to Moroccan āla, but it is of little importance to the culture and discourse of modern Tunisian ma’lūf.

**Discourse and Identity: Nomenclature of the Ṭubū‘**

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

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

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


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

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

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

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113 Ibid, 19.
Another luminary of Tunisian musicology, Manoubi Snoussi (d. 1966), identified a slightly different list of ‘uqūd that is, again, derived from eastern Arab nomenclature: Jahārkah (instead of Māhur), Būsalik (instead of Nahāwand), Kurdí, Rāst, Bayātīi, Sīkāh, Ḥijāz, and Nikrīz (instead of Rāst edh-Dhīl), and he adds the ‘uqūd Ṣabā and Rakb as “special genres.”

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

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

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and *maqām* denote very similar phenomena.”

Mahmoud Guettat, a Tunisian ethnomusicologist, likewise refers to the Andalusian modes as *ṭubū‘,* while also noting that it is essentially analogous to maqām.

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

Although *masār* is synonymous with *sayr* (“path”), the current understanding of a *sayr* of a maqām has a slightly different meaning than the way the word *masār* is used in connection to the melodic pathing of a Tunisian ṭab‘. In short, the *sayr* of a maqām is a “typical sequence of modulations” from jins to jins which constitutes the “larger melodic pathway,” and those familiar with the *sayr* of a maqām can intuitively expect “which jins/melody is going to come next.”

Moreover, the genre that epitomizes the *sayr* of a maqām is the *taqsīm* (improvisation). The *masār* of a ṭab‘, on the other hand, is a specific pedagogic practice whereby a teacher models the melodic properties (*khāṣiyāt*) of the primary *‘iqd* (tetrachord) in addition to characteristic

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

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

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

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

¹²¹ Glasser, The Lost Paradise, 92.


¹²³ Shannon, Performing al-Andalus, 45.
Glasser, on the other hand, is more generous about the interrelation between them: “Despite the apartness of sharqi [music of the Mashriq]...there is the simultaneous notion that sharqi is partly compatible with the [Algerian] Andalusian repertoire thanks to overlapping instrumentation, modes, poetry, aesthetics, sophistication, and patrimoniality.”

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

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

Part 3: Structures of Melodic Mode

Rationale for Studying Modal Structures

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

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124 Glasser, The Lost Paradise, 106.

125 Ibid., 253.
of conveying and reifying social constructs through musical sound, including identities, localities, regions, ideologies, memories, and nostalgic feelings. Glasser regularly invokes the importance of the “sonic” as an integral part of cultural participation and meaning making. Discourse among practitioners comprises “both talk about music” (the stuff of ethnographic analysis) “and the sonic elaborations that we typically think of as music itself” (the stuff of musical analysis).

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

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

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

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

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127 Glasser, The Lost Paradise, 55.
ethnomusicology. Specifically, it is important to understand how practitioners consciously apply the elements of music to convey culturally embedded meanings. The musical event is fundamentally an act of sonic solidarity, and it is the task of ethnomusicologists to map and integrate sociocultural meanings with the sonic structures that are salient to a music-culture.

**Melody-Type Modes, Maqām, and Ṭab’**

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

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

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

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

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

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

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

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

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

The other source which provides illustrations of scales along with melodic examples is from the fifth volume of La Musique Arabe by Rodolphe D’Erlanger, originally published in 1949. While the volume is most famous for providing the scales and descriptions of 119 maqāmāt complete with a description of their melodic paths (sayr) and transcribed taqāsīm (improvisations), the final chapter of this volume is dedicated to a similar but less detailed treatment of what are identified as 29 Tunisian ṭubū‘. Like Salah El-Mahdi’s presentation, each mode is presented with an annotated scale identifying its respective ‘uqūd and is accompanied by a transcription of an improvisation in the mode. No descriptions of the modes’ melodic

134 Glasser, The Lost Paradise, 92.
135 El-Mahdi, Al-Turāth, vol. 8, 18-34.
signatures are provided. D’Erlanger’s modes include all of El-Mahdi’s, plus ‘istihlāl Dhīl (opening Dhīl), mujannab Dhīl, Rahāwī, Ḥsīn Nīraz, Ḥsīn ‘Ushayrān, Ḥijāzī, ‘Ushāq, Ṣabā, and ‘Arḍāwī. See chapter 4 for more discussion about the number of modes in Tunisian music.

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

Conclusion

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

The ability of music to “sound” a variety of conceptions and meanings is significant in Jonathan Shannon’s work. In Syria, “Andalusian music sounds the historical consciousness of a
modernizing Syria,” and it “sound[s] the cultural achievements of a purported golden age.”

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

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

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

137 Shannon, Performing al-Andalus, 56, 73
138 Ibid., 20.
139 Ibid., 123.
140 Ibid., 142.
addressed by directly learning the music from masters themselves. The outlining of these details is important to enrich the ethnomusicological literature with analyses of a plurality of Arab modal systems, and also to show what exactly are the sound-patterns structured by the ṭubū‘ that enable North African-Andalusian musics to sonically demark North African-Andalusian identities, themes, regions, and histories.
Chapter 3: Methodology

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

Fieldwork Procedures

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

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

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

Kamel Gharbi

The primary “participant” of this study was Kamel Gharbi (Figure 1), who is a well-known and widely respected figure in the greater music education communities of Tunis and Sfax (the largest southern Tunisian city). His teaching pedigree is broad: from 1990 to 1993 he taught in the Art Institute of Sousse, and from 1989 to 2009 he taught in a regional conservatory of Ariana. From 1993 to 2003 he also taught music in a public middle school. From 1997 to 2014 he taught in the National Conservatory in Tunis, and from 2003 to the present he has taught in the Institut Supérieur de Musique de Sfax. He has also held courses at the Institut Supérieur de
*Musique de Tunis.* Additionally he continues to offer lessons at the private Conservatoire Hafedh Makni, which is where this study was conducted (Figure 2).

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

![Figure 1. Kamel Gharbi demonstrating on the ‘ūd.](image-url)
Methods for Data Collection

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

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142 Ibid., 56.
ethnomusicologists to perceive the microtonalities of various world musics that use tuning systems other than equal temperament, this concept can be extended to hearing anything unfamiliar to the researcher that is particular to the music tradition being studied.

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

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

Transcription & Music Analysis: Many different kinds of musical demonstrations were transcribed to produce a visual representation and analysis of modal characteristics. One of the core contributions of this thesis paper is to produce for readers transcriptions of masāʾrāt (melodic paths) for each melodic mode. A masāʾr is a condensed modal realization that combines all of that mode’s characteristics into a series of melodic phrases. These “proto-melodies” are used in cross-reference with transcriptions of composed melodies to identify a song’s melodic features.
**Member-checking of transcriptions:** “Member-checking” is a standard ethnographic procedure to assess the accuracy of a researcher’s findings by checking with other cultural insiders.\(^{143}\) Richard Widdess describes an analogous ethnomusicological method in which he shared his own musical transcriptions and analyses of a Hindustani *dhrupad* with expert performers of Hindustani music. According to Widdess, “the involvement of the performers…acted as a check on both imprecision and the author’s subjectivity; what is represented in the music examples in this paper accords with their perceptions, so far as these can be determined, and has their *imprimatur*.”\(^{144}\)

**Tools for Research**

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

**Limitations of Fieldwork**

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

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

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

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

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

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

Summary of Findings

The Number of Tunisian Modes

The exact number of melodic modes in Tunisian music varies depending on the criteria used to identify them. In terms of the mainstream classical tradition whose repertoire is thought to have originated in Andalusia, there are thirteen ṭubū‘—one mode per extant nūba. In the canonical order of the cycle of nūbāt, the modes are: Dhīl, ‘Arāq, Sīkāh, Ḣṣīn, Raṣd, Raml al-Māya, Nwā, ’Aṣba‘yn, Raṣd Dhīl, Raml, ’Aṣbahān, Mazmūm, and Māya. Each nūba contains an instrumental movement in the middle of the suite, called the tūshīya, that is set in the next ṭab‘ in
the cycle which “functions as a herald for the next performance,”\textsuperscript{145} thus reinforcing the conventional order of these thirteen ūbū’.

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

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

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

\textsuperscript{145} Davis, \textit{Ma ’ūf}, 10.

\textsuperscript{146} D’Erlanger, \textit{Al-Mūsīqā al-’Arabīyya}, 370, 390-91.
associated with this tradition has varied, encompassing modes that do not have a nūba. A centuries-old poem identifies fourteen ṭubū‘ by name, beginning with Rhāwī followed by the thirteen classical modes listed in canonical order beginning with Dhīl (this poem is the text for the example presented in ṭab‘ Nwā below). While the thirteen aforementioned modes and their canonical order are vindicated by the text of the poem, the appearance of Rhāwī is an anomaly that, according to Gharbi, is a matter of some dispute. Some experts believe Rhāwī is a lost mode, but others (including Gharbi) think it is impossible for an entire mode along with its nūba to totally vanish with no remaining traces, so Rhāwī is instead rationalized to be a lower tetrachord belonging to Dhīl, hence their adjacency to one another in the poem.

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

147 D’Erlanger, Al-Mūsīqā al-‘Arabiyya, 356-59.
Mḥayyr Sīkāh as it is presented in this study. This does not account for all the excess modes identified by D’Erlanger, however.

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

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

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

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


150 Ibid, 204-06.
Greek modal theory, Arabic modes, including the maqāmāt and the ṭubū’, are not truly independent 7- or 8-note scales which begin on a tonic pitch and end on that same pitch an octave higher. Rather, the scale is the conjoining of a lower part with an upper part which are both 3 to 5 notes (or more). Trichords, tetrachords, and pentachords are the terms most commonly used in music theory to designate 3-, 4-, or 5-note partial-scales.

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

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

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

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

*Nomenclature of Tunisian Modal Theory*

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

- **Tonic** [yartakiz ‘alā, “based on…”] – the tonic of the scale.
- **Accidentals** [‘uwārid, “beams”] – the accidentals which dictate the primary scale (i.e., those accidentals used in the key signature in transcriptions), but ultimately any accidental that results from the interval patterns of the ‘uqūd. Any accidentals labeled with ‘ahyānān [“sometimes”] are those that derive from secondary ‘uqūd or modulations.
• Primary ‘uqūd [‘uqūd ra’iṣiyya] – the individual 3- to 5-note tonal clusters which combine to complete the primary scale. One of these is the main ‘iqd (typically the lower ‘iqd whose root is the same as the tonic of the mode) upon which the entire mode is based, and which contains all or a majority of the important melodic signatures associated with the ṭab‘. Nearly all the modes take their names after this main ‘iqd.

• Secondary ‘uqūd [‘imkāniyāt, “possibilities,” or ‘uqūd fara‘īyya “secondary ‘uqūd”] – ‘uqūd which belong to the mode but not to the primary scale. These ‘uqūd are often (but not always) used after the primary ‘uqūd have already been established. Secondary ‘uqūd vary in importance, and those that are the least common (typically the most tonally contrastive from the primary scale) are considered “colors” of the mode.

• Modulations [talwīnāt] – generally any ‘uqūd that alter the pitches of the main ‘iqd on the tonic, thereby temporarily altering the fundamental tonal quality of the mode.

• Melodic signatures [khāṣiyāt, “features, specialties”] – specific melodic devices, motives, or signatures that are unique to the mode, typically demonstrated in the root ‘iqd of the ṭab‘, though certain khāṣiyāt in some ṭubū‘ exist outside the main ‘iqd in another part of the scale. Some signatures are associated with the opening notes of a melody, others typically occur in the closing cadences (qaflāt) of phrases, while still others occur somewhere in the middle of a phrase. The most common signatures are:
  o Emphasize the note [X] [‘ibrāz al-darjat...] – the note should be emphasized with a longer note duration, by ornamenting it with neighboring tones, by accenting it, or by ascending and descending around it while still prioritizing it.
o Stop ("lean") on the note \([X]\) \(['atimād ʿalā...']\) – the note can occur as the last note of a phrase (some note other than the tonic, typically the root note of another ‘iqd, but not always), or the note is briefly rested upon before continuing the phrase.

o Interval of a third/fourth/fifth between the notes \([X]\) and \([Y]\) \(['intiqāl thalāthi/rubaʿ/khumāsī bayna... wa...']\) – melodic intervals that are commonly used in melodies associated with the mode.

o Alternate between the notes \([X]\) and \([Y]\) \(['marāwḥa bayna... wa...']\) – go back and forth between two notes, typically one step apart. This signature usually is paired with the first listed signature above, to emphasize a certain note.

o Descend/ascend to the note \([X]\) – used as part of a specific melodic formula or sequence. Sometimes also used in reference to notes that are beneath the tonic but do not belong to the ‘iqd beneath the tonic (e.g., leading tones which are not theoretically part of the ‘iqd).

o Possible tonicizing of the note \([X]\) \(['imkāniya al-ʿirtakāz ʿalā darjat...']\) – the note can be used as the last note of the final cadence of a melody or song.

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

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

All nineteen modes covered in this study were initially presented using the above framework. Figure 3 shows a description of ṭab‘ Māya, which includes many of the melodic signatures listed above. It should be noted that the method described here is designed for a faster-paced university-level course in which all of this information is presented at once. For young beginners enrolled in conservatories, for example, the material is conveyed slowly and simply, and students often must wait until their fifth or sixth year before learning the more advanced elements for each of the ṭubū‘. For example, young learners would be initially exposed to Mazmūm in their first year, then return to Mazmūm in year three or four when they are ready for more advanced exercises, and finally again in years six or seven when studying advanced concepts like poetic rhythms or writing aural dictations.
Music theory terms are presented in Arabic with a mixture of French music terminology and solfā. The pedagogical approach combines aural with written music teaching practices using Western staff notation. The names of pitches in Arabic come from the traditional terms of the Modern Arab Scale (Figure 4), while the fixed-Do French solfā system is used when sight singing exercises or demonstrating a melody. In most cases, the Arabic pitch names are used in reference to the starting note of an ‘iqd (e.g., Mazmūm jihārkāh, ‘Aṣbahān yākāh) while accidentals are referred to in French: bemol (♭), demi bemol (♭♭), bécarre (♭♭♭), demi dièse (♯), and dièse (♯). In addition to these accidentals, the Tunisian system uses accidentals to convey pitches in between quartertones (i.e., approximating eighths of a tone) which are not found in the...
Modern Arab Scale. From lowest to highest, the accidentals are: b−−♭−−−♭−−−♭−−−♭−−♭, whose respective tunings according to Salah El-Mahdi are -50%, -40%, -30%, -20%, 0, +20%, +30%, +40%, and +50%.152

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

**Masār: the Melodic Path of a Mode**

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

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

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

A masār is somewhat like an ’iṣṭikhbār (improvisation in North African-Andalusian music) in the sense that an ’iṣṭikhbār is also a free-tempo realization of a mode. However, ’iṣṭikhbārāt are artistic expressions which vary greatly by performer, while masārāt are pedagogical tools that rely on conciseness to educate learners about the melodic features of a mode. Masārāt also vary by performer, and no two teachers may perform a masār identically. Nevertheless, the main idea behind a masār is to convey basic melodic phrases while incorporating the essential signatures and formulas of the ṭab‘. A comparative study of several masārāt by a variety of teachers should, in theory, demonstrate the same signatures and similar formulas, although individual teachers may weave them together in their personal ways. It was also the case that Gharbi memorized his masārāt, and when asked to repeat a masār he would demonstrate an identical masār, phrase-for-phrase, even note-for-note.
In summary, the masār is a much higher resolution representation of a mode compared to a scale. The masār demonstrates how a mode’s pitches work in practice, although the masār is still *theoretical* because it is an abstraction of melodic formulas detached from “real music,” even though the formulas used in a masār are nevertheless based on melodies that are found in the nūba. They are strings of melodic phrases that are not quite yet *melodies*. Each mode presented in this study includes a transcription of a masār as performed by Kamel Gharbi.

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

Thus, a masār is still theoretical, but it offers a crucial window into the practical world of ṭab’ realization. Only by listening to many examples of real songs, instrumental compositions, and improvisations in a given ṭab’ will the details contained in a masār become clear to the learner. The masār is a “path” by which the mode’s features can be heard in the context of real compositions and performances as students develop the skills of hearing and feeling the nuances and structures of the mode. It is used only for instructional purposes to concisely model the melodic elements of a ṭab’. This greatly differs from an ’ištikhbār which is a more artistic
realization that is conducive for experiencing the ṭab‘ on a more aesthetic and emotional level. A learner can only certify the significance of the content outlined in the masār after repeatedly listening to contextualized settings of the ṭubū‘.

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

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

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

When Salah El-Mahdi composed two new nūbāt set to the popular modes Mḥayyr ‘Arāq and Mḥayyr Sīkah, their melodic treatments were “classicized” by their rendering into the rhythmic movements of the nūba. Tunisians who are fully enculturated into the soundscapes of ma’lūf and traditional folk music can readily hear this classicizing effect. Gharbi explained, “The rhythm has an effect on how to hear the ṭab‘. It is more [like the] original Mḥayyr Sīkah [when it
is performed] as a popular ṭab‘ with popular rhythms. Much more than with dukhūl brāwal, barwal, ṣayḥī, khatm.” Ṣayḥī in particular is a slow, “serious” ’īqā‘ meant for elaborating the melodic intricacies of a ṭab‘, and their melodies are more challenging to sing because they are highly melismatic and intricately woven.

Melodies cannot be heard or analyzed apart from their rhythmic context, so it is important to hear a melodic mode used with different types of rhythms. Certain melodic nuances emerge when the mode is treated with a slower ’īqā‘āt compared to faster ones, including nuances in note duration and variances in phrasing. For this reason, the use of all the ’īqā‘āt is a standard pedagogical tool for teaching the ṭubū‘. After teaching a masār, Kamel Gharbi often proceeded to compose his own exercises on the board by setting the mode into a particular metric cycle from the nūba. The exercises are short, typically ranging between two to four systems of music staff on the chalkboard depending on the complexity of the melodic line. These exercises discretely incorporate many or all of the aspects of the ṭab‘ that were previously identified in the description and demonstrated in the masār. In this way the composed exercises are like masārāt set to an ’īqā‘. They are artificial compared to real melodies because they compactly incorporate as many modal features as possible into a short melodic line, but they also demonstrate various rhythmic formulations and melodic contours associated the particular ’īqā‘. See Figure 5 for an example of a rhythmic exercise by Gharbi for ṭab‘ Mḥayyr Sīkāḥ set to ’īqā‘ khatm and ’īqā‘ ḥarbī.
These exercises are pedagogical tools for showing students how melodic formulas from the masār can be translated into rhythmic time. Students are taught to sight sing the exercise using solfège while simultaneously tapping the accented beats of the 'īqā' on their desks. Each 'īqā' is made up of a combination of deeper accents called dum, higher-toned accents called tak, and “silences” called ess (which in practice are not truly silent beats, but rhythmic subdivisions played without accent). To make the sound of dum, students pound their wrists onto their desks, while tak is sounded by knocking the desk with their knuckles. The teacher leads the class in singing the rhythmic exercise in solfège as the students sing along, pounding and knocking the beats of the 'īqā' to embody and internalize the relationship between the melody and the 'īqā', while reinforcing the modal features of the ūab‘.

Figure 6 shows three examples of a single melodic formula from ūab‘ Mḥayyr ‘Arāq (see phrase [1] of that mode’s masār) translated three different ways into 'īqā' khaffīf. The melodic
contours closely conform to the accented beats of khafif while the beats, in turn, accentuate those notes of the melody. See the section “‘Īqā‘ and Melodic Contour” at the end of this chapter for more examples of rhythmic analyses of melodic phrases.

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

Poetry, Form, and the Ṭubū‘

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

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

Salah El-Mahdi presents conversions of these poetic syllabic meters into rhythmic notation.\textsuperscript{155} Melodic contours often follow the syllabic structure of these poetic devices, and a study of different kinds of poetic meters are part of the advanced curriculum for older conservatory students preparing for the national diplôme exam.

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

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

\textsuperscript{155} El-Mahdi, \textit{Al-Turāth}, vol. 9, 3.
general, any musical performance of a muwashshah is considered to be a performance of Andalusian music. As forms, the muwashshah and zajal are very similar in structure, though there are also occasional variations in rhyme scheme and length. The primary difference between the two forms is that a muwashshah is composed in classical literary Arabic while the zajal is composed, in part or in whole, in a spoken Arabic dialect. Al-Faruqi also notes the zajal is “usually a lighter music to match the more popular style of the poetry.”

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

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


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

**Results: Descriptions, Findings, and Analysis of the Ṭubū’**

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

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

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

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

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

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

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

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

- Song transcriptions are annotated by hemistich from the original poem’s text, with [a] corresponding to the first hemistich (ṣadr) and [b] corresponding to the second hemistich (‘ajuz). When tarannumāt are used, these phrases are labeled [c].

- The verses (‘abyāt) are labeled in blocked capital letters, BAYT 1, BAYT 2, etc.

- When a hemistich is repeated during a melodic line (i.e., the repetition of the text occurs before the full melody or song form is complete) and it uses a different melodic theme than the first time that hemistich was sung, it is labeled [a’], [a’’], etc. If an entire bayt is repeated using the same text but with a different melodic line, it is labeled BAYT 1’.

- If a single melodic line uses two ‘abyāt before repeating the song form (e.g., bayt 1 and bayt 2 complete a song form, and subsequent repetitions of the melody are bayt 3 and 4; 5 and 6, etc.) the first ṣadr and ‘ajuz hemistiches are labeled [a₁] and [b₁], and the second pair are labeled [a₂] and [b₂], respectively. Alternatively, if a single hemistich is sung over the course of two or more phrases and it is analytically worthwhile to identify the different modal features at work in either phrase, the hemistiches are numbered by phrase [a₁], [a₂], etc.
Figure 8. The Tunisianṭubū’ and their families, arranged by tonic (highest to lowest). Note: Raṣd Dhīl is one mode with two scales.
Ṭab‘ Mazmūm

Figure 9. Scale of ṭab‘ Mazmūm.

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

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

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163 Snoussi, Initiation à la Musique Tunisienne, 57.
According to Snoussi this mode was associated with a superstition that its performance could awaken evil spirits, *jinn*, which is why Tunisian singers “treat it in particularly sad themes, and in a tearful tone, suitable for “squeezing” the heart. This is yet another justification for the name *Mazmūm.*”¹⁶⁴ This description accords with the popular understanding of the affect of ‘iqd Ṣabā (see quote by Farraj and Abu Shumays below) which is a color found only in ṭab‘ Mazmūm and in Ḥsīn Ṣabā.

### Tonic F

#### Primary ‘uqūd

![Mazmūm on F](image1)

![Mazmūm on high C](image2)

#### Secondary ‘uqūd

![Mazmūm on C](image3)

![Ṣabā on A](image4)

![’Aṣba‘yn on high C](image5)

Mazmūm contains the unique ‘iqd Ṣabā which does not have its own ṭab‘ in the Tunisian system, but it also appears in ṭab‘ Ḥsīn Ṣabā. The interval pattern ¾–¾–½ appears in the eastern Arab maqām system as jins Ṣabā, so that name is also applied to this ‘iqd. It is worthy to note that the aesthetic of Ṣabā is popularly understood in *sharqī* music as one of the most distinctive and recognizable sounds particular to Arabic music, in part because of its very close sequence of intervals…. Ṣabā’s mood is variously described as one of extreme sadness or mourning, and it is one of the few *ajnas* around which there seems to be a great deal of agreement about its mood and character. Ṣaba…is an Arabic

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

**Melodic Signatures (khāṣiyāt)**

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

**Melodic Path (masār laḥnī)**

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

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

Example: laysa linārī al-hawā khumūdu (khatm)

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

The text of the melody is a poem containing three ’abyāt (verses) with matching syllables and rhymes. Each bayt shares the same melodic line in Mazmūm on F, plus a middle section sung with the tarannumāt āhi, yā la lānu, yā lalallī. The second and third phrases of this middle section, [c’] and [c’’], are set in the contrasting colors of ‘uqūd Ṣabā on A and ’Aṣba’yn on high C. The tonality of Mazmūm returns with a recapitulation of the first theme ([b] text only) to conclude the song. See Table 1 for an analysis of the song form, ‘uqūd, signatures, and characteristic formulas that appear in the example.
Figure 11. Mazmūm example, lāysa linārī al-hawā khumūdu (khatm).

‘iqā’ khatm

BAYT 1: lā y-sa li-nā rīl hā-wā khu-mū-du
BAYT 2: a-n-tum la-nā fil hā-wā ma-wā-lī
BAYT 3: bī l-lā-hi hīn-nū ’a-lāl mu-tay-yam

wa lā li-qā dīl hā-wā shu-hū-du
wa nah-nu fi ĥa-y-kum ’a-bī-du
ma-n šā-ra fi ĥub-bi-kum fa-rī-du

wa lā li-qā dīl hā-wā shu-hū-du
wa nah-nu fi ĥa-y-kum ’a-bī-du
ma-n šā-ra fi ĥub-bi-kum fa-rī-du

ä-hi yā la-lā-nu yā la-lā-nu yā la-lal-li

ä-hi yā la-lal-li

ä-hi yā la-lal-li

wa lā li-qā dīl hā-wā shu-hū-du
wa nah-nu fi ĥa-y-kum ’a-bī-du
ma-n šā-ra fi ĥub-bi-kum fa-rī-du
<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
<th>[c]</th>
<th>[c’]</th>
<th>[c’’]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td>laysa lināri al-hawā khumūdu</td>
<td>.:</td>
<td>wa là liqāḏī al-hawā shuhūdu</td>
<td>āhi, yā la lānu, yā lalallī</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bayt 2</td>
<td>antum lanā fi al-hawā mawālī</td>
<td>.:</td>
<td>wa naḥnu fi haykum ‘abīdu</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bayt 3</td>
<td>billahi ḥinnū ‘ala al-mutayyam</td>
<td>.:</td>
<td>man šāra fi ḫubikum ‘abīdu</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
<th>[b’]</th>
<th>[c]</th>
<th>[c’]</th>
<th>[c’’]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘uqūd</td>
<td>Mazmūm on F</td>
<td>Mazmūm on C</td>
<td>Mazmūm on F</td>
<td>Šabā on A</td>
<td>‘Aṣba’y on high C</td>
<td>Mazmūm on F</td>
<td></td>
</tr>
<tr>
<td>- primary</td>
<td>(ii) Emphasis high C</td>
<td>(i) Emphasis high C</td>
<td>(iii) 4th C–F</td>
<td>(i) Emphasis high C</td>
<td>(i) Emphasis high C</td>
<td>(i) Emphasis high C</td>
<td></td>
</tr>
<tr>
<td>- secondary</td>
<td>(iii) 4th C–C</td>
<td>(ii) Emphasis high C</td>
<td>(i) Emphasis high C</td>
<td>Emphasis high C</td>
<td>Emphasis high C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- color</td>
<td>(ii) Emphasis high C</td>
<td>Emphasis high C</td>
<td>Emphasis high C</td>
<td>Emphasis high C</td>
<td>Emphasis high C</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Formulas (ṣiyagh) | | | | | | | |

Table 1. Modal structures in *laysa lināri al-hawā khumūdu*. 
Ṭab’ Mḥayyr Sīkāh (Figure 12) is one of the three popular modes presented here, and one of the two popular modes associated with urban folk music. The words “muḥayyir” and “sīkāh” are the names of two notes from the 49-tone Modern Arab Scale, high D and E♭, respectively. Mannoubi Snoussi remarks that the combination of competing words in the names of melodic modes “is one of the enigmas of the Hispano-Arabic musical terminology” that is “difficult to explain, given the lack of clarity of the terminology of the modal system of the Hispano-Arab tradition, as it has been transmitted to us by an oral tradition several hundred years old. ¹⁶⁶

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

¹⁶⁶ Snoussi, Initiation à la Musique Tunisienne, 61.
original \( \text{ṭab} \). For more discussion, refer to the section “Function and Classification of Secondary ‘Uqūd.”

Snoussi depicts the folkloric setting of this mode:

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

**Tonic D**

**Primary ‘uqūd**

\[
\text{Mḥayyr Sīkāh on D} \\
\text{Mḥayyr Sīkāh on G}
\]

**Secondary ‘uqūd**

\[
\text{’Aṣbaʿyn on A} \\
\text{’Aṣbaʿyn on G} \\
\text{Raṣd Dhill on G}
\]

**Melodic signatures (khāshiyāt)**

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

\(^{167}\) Snoussi, *Initiation à la Musique Tunisienne*, 64.
Melodic Path (masār laḥnī)

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

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

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

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

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

The 'abyāt, ṭāla', and rujū' are set almost entirely in the primary 'uqūd, but bayt 3briefly changes to the secondary 'iqd 'Aṣba'yn on G to prepare the ṭāla'. In terms of melodic signatures,
the ’abyāt and the rujū’ all begin with the telltale signatures of the open fifth from D to A followed by an emphasis of A. As most of the melody is made up of steps with few skips, this melody does not feature the other signatures identified above. Table 2 provides an analysis of the modal structures used in this example.

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

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td>yā man bisahmi al-’ashfār</td>
<td>mazzaq šamīn fu’ādī</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>qullī yā zayn al-’aqmār</td>
<td>ā’lāsh raḍīt bi’adī</td>
</tr>
<tr>
<td>Bayt 3</td>
<td>yawmān taḏī yā khunnār</td>
<td>nikmid bīk al-’ādī</td>
</tr>
<tr>
<td>Bayt 4</td>
<td>’ānnak nasayta jaffā</td>
<td>al-’ahdi wa al-mawadda</td>
</tr>
<tr>
<td>Bayt 5</td>
<td>ad-dunīyā laysa tibqā</td>
<td>wa lā tādūm liḥaddā</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>'Abyāt (B1, B2, B3)</th>
<th>Ţāla’ (B4)</th>
<th>Rujū‘ (B5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\text{Hemistich}$</td>
<td>$\text{[a]}$</td>
<td>$\text{[b]}$</td>
</tr>
<tr>
<td>$\text{uqūd}$</td>
<td>$\text{Mḥayyr Sīkāh on D,}$</td>
<td>$\text{Mḥayyr Sīkāh on D,}$</td>
</tr>
<tr>
<td>$\text{- primary}$</td>
<td>$\text{Mḥayyr Sīkāh on G}$</td>
<td>$\text{Mḥayyr Sīkāh on G}$</td>
</tr>
<tr>
<td>$\text{- secondary}$</td>
<td>$\text{Ašba’yn on G (bayt 3 only)}$</td>
<td>$\text{Ašba’yn on G (repeats melodic phrase [b] of the ’abyāt)}$</td>
</tr>
<tr>
<td>$\text{- color}$</td>
<td>$\text{(both use the same melodic phrase)}$</td>
<td>$\text{(repeats melodic phrase [b] of the ’abyāt)}$</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Signatures (khāṣiyāt)</th>
<th>(i) 5th between D and A</th>
<th>(i) 5th between D and A</th>
<th>(i) 5th between D and A</th>
<th>(i) 5th between D and A</th>
</tr>
</thead>
</table>

| Formulas (ṣiyagh) | - {D–A–G… Bb}, see masār [1] | ‘Ašba’yn on G rests on a note lower than G | ‘Ašba’yn on G rests on a note lower than G | ‘Ašba’yn on G rests on a note lower than G | ‘Ašba’yn on G rests on a note lower than G |
محمد 의 ‘أرق

Figure 15. Scale of تاب محمد ‘أرق.

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

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

Manoubi Snoussi describes the traditional affect associated with this mode: “The mode lends itself particularly to the composition of pathetique arias, so it is often chosen by the makers
of love songs, and by the singers of mystical hymns and panegyrics of Saints who must be proclaimed in a sentimental, tender and sad tone.”

Tonic G

Primary ‘uqūd

Mḥayyr ‘Arāq on G

\(<\text{Diagram of Mḥayyr ‘Arāq on G}>\)

Ḥsīn on high D

\(<\text{Diagram of Ḥsīn on high D}>\)

Secondary ‘uqūd

Mḥayyr ‘Arāq on D

\(<\text{Diagram of Mḥayyr ‘Arāq on D}>\)

Ḥsīn on D

\(<\text{Diagram of Ḥsīn on D}>\)

Mazmūm on F (modulation)

\(<\text{Diagram of Mazmūm on F (modulation)}>\)

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

Melodic Signatures (khāṣiyāt)

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

\(^{168}\) Snoussi, Initiation à la Musique Tunisienne, 62.
Melodic Path (masār lahnī)

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

Figure 16. Melodic path of ṭabʿ Mḥayyr ‘Arāq by Kamel Gharbi.
Example: *al-kawnu Ḭila jamālakum* (barwal)

This example (Figure 17) uses the same strophic melody for each of the four verses, and is set in the lighter ‘iqā‘ barwal. There are a total of four melodic phrases spanning two cycles of barwal each. Each hemistich is sung over two phrases. Phrases \([a_1]\) and \([b_1]\) are answered by \([a_2]\) and \([b_2]\), respectively, and the texts of the latter phrases use only a single repeating word from the ends of both hemistiches (compare the lyrics in the transcription to the text of the poem found in Table 3 below). The structure of the phrases happens to correlate with the pattern high → middle → low → middle, based on the relative positions of their ‘uqūd in the scale: Ḫsīn on high D (high) → Mḩayyr ‘Arāq on G (middle) → Mḩayyr ‘Arāq on D (low) → Mḩayyr ‘Arāq on G (middle).

Figure 17. Mḩayyr ‘Arāq example, *al-kawnu Ḭila jamālakum* (barwal).
Table 3. Modal structures in *al-kawnu 'ilā jamālakum*.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Text</th>
<th>[a₁]</th>
<th>[a₂]</th>
<th>[b₁]</th>
<th>[b₂]</th>
</tr>
</thead>
<tbody>
<tr>
<td>'uqūd</td>
<td>Most of hemistich [a]</td>
<td>Last 1-2 words of hemistich [a]</td>
<td>Most of hemistich [b]</td>
<td>Last 1-2 words of hemistich [b]</td>
<td></td>
</tr>
<tr>
<td>- primary</td>
<td>Ḫsīn on high D</td>
<td>Mḥayyr 'Arāq on G</td>
<td>Mḥayyr 'Arāq on D (stops on the tonic G)</td>
<td>Mḥayyr 'Arāq on G (stops on the tonic G)</td>
<td></td>
</tr>
<tr>
<td>- secondary</td>
<td></td>
<td>(ii). Emphasize B§</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- color</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Signatures</td>
<td><strong>(khāṣiyāt)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>(i)</strong> Emphasize B§</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formulas</td>
<td><strong>(ṣiyāgh)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: B§ is a notation for emphasis.
Ṭab’ Nwā

Figure 18. Scale of ṭab’ Nwā.

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

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

\textsuperscript{169} Snoussi, \textit{Initiation à la Musique Tunisienne}, 54.

\textsuperscript{170} Ibid.

\textsuperscript{171} Ibid.
Tonic D

Primary ‘uqūd

Nwā on D

\[ \begin{array}{cccc}
1 & \frac{1}{2} & 1 & 1 \\
\end{array} \]

Ḥsīn on A

\[ \begin{array}{ccc}
\frac{3}{4} & \frac{3}{4} & 1 \\
\end{array} \]

Secondary ‘uqūd

Mazmūm on C

\[ \begin{array}{cccc}
1 & 1 & \frac{1}{2} & 1 \\
\end{array} \]

Mḥayyr ‘Arāq on D

(modulation)

\[ \begin{array}{ccc}
1 & \frac{3}{4} & \frac{3}{4} \\
\end{array} \]

‘Aṣba’yn on D

(modulation)

\[ \begin{array}{ccc}
\frac{1}{2} & 1 \uparrow & 1 \downarrow & \frac{1}{2} \\
\end{array} \]

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

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

Melodic Signatures (khāṣiyāt)

i. Third between C and A (creates pentatonic signature)

ii. Third between low C and E

iii. Emphasize and stop on low C

Melodic Path (masār lahni)

A transcription of a masār for ūb‘ Nwā as performed by Gharbi is shown in Figure 19.

There are several recurring formulas in the masār that are signatory of this mode. The “pentatonic” Ḥsīn on A occurs twice at phrases [1] and [6], and both are followed by the same Nwā formula \{G–F–G–F–A…\}. The Nwā phrases and their cadences are all similar to one
another, and in this masār they all include the formula {A–G–A–G–F–E–D}. In phrase [8] the Mazmūm pattern is a transposition of the original Mazmūm formula (what Gharbi likes to call the “good Mazmūm”). In many transcriptions this accidental is written as F#, but the tuning is really performed as the slightly reduced F. This tuning is borrowed from the original Mazmūm formula which uses the slightly reduced B⁵ instead of B⁶ (see Mazmūm masār phrase [3]).

Figure 19. Masār of ṭab’ Nwā by Kamel Gharbi.
Example: *jar ar-rabāb Rhāwī* (barwal)

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

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

---


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

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

Finally, this song demonstrates an example of a melody that is constructed of several melodic formulas (ṣiyagh) associated with the ṭab’, but no signatures (khāṣiyāt) are used, illustrating why the two concepts are important to distinguish for the purposes of ṭab’ analysis. The conventional explanation is that slower ‘īqā’āt, especially bṭayḥīya, provide ample room for exploring the mode’s nature, signatures, and nuances that are not possible in lighter ‘īqā’āt like
barwal where melodic simplicity is preferable. See Table 4 for an analysis of this song’s modal structures.

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

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td>jarr ar-rabāb ar-Rhāwī</td>
<td>bidh-Dhīl qalbī kāwī</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>’amā al-‘Arāq yisāwī</td>
<td>Sikāh ma’ al-Hsīn</td>
</tr>
<tr>
<td>Bayt 3</td>
<td>ar-Raṣd wa Raml al-Māyah</td>
<td>zīdi an-Nwā fī ghāyah</td>
</tr>
<tr>
<td>Bayt 4</td>
<td>al-‘Aṣba’yn dwāyā</td>
<td>Raṣd al-Dhīl yaḥyīynī</td>
</tr>
<tr>
<td>Bayt 5</td>
<td>ar-Raml ḥīni tnaghgham</td>
<td>‘al-Iṣbahān yisāllim</td>
</tr>
<tr>
<td>Bayt 6</td>
<td>Mazmūm bīhi ntammīm</td>
<td>Māyah fī al-faṣlīn</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phrase</th>
<th>[a]</th>
<th>[b]</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hemistich [a], Bayt 1, 3, 5</td>
<td>Hemistich [b], Bayt 1, 3, 5</td>
<td>Hemistich [a], Bayt 2, 4, 6</td>
<td>Hemistich [b], Bayt 2, 4, 6</td>
</tr>
<tr>
<td>‘uqūd</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- primary</td>
<td>Hsīn on A</td>
<td>Nwā on D</td>
<td>Mazmūm on C</td>
<td>Nwā on D</td>
</tr>
<tr>
<td>- secondary</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- color</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Signature (khāṣiyāt)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
HSIN 'ASL

Figure 21. Scale of Ḥsīn 'Aṣl.

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

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

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

\(^{175}\) Snoussi, *Initiation à la Musique Tunisienne*, 50.

\(^{176}\) El-Mahdi, *Al-Turāth*, vol. 8, 19.
is presented at the end of the treatment of Ḥsīn ‘Ajam. A similar exercise is given by Salah El-Mahdi in the eighth volume of *al-Turāth*. Finally, Ḥsīn belongs to a greater “Ḥsīn family” of modes which (nearly) share the same tonic and scale. This family includes the ṭubū‘ Raml al-Māya and ‘Arāq, which will immediately follow.

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

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

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

**Tonic D**

**Primary ‘uqūd**

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

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

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

\[178\] Snoussi, Initiation à la Musique Tunisienne, 51.
Melodic Signatures (khāṣiyāt)

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

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

Melodic Path (masār al-laḥnī)

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

Figure 22. Melodic path of Ḥsīn ‘Aṣl by Kamel Gharbi.
Example: yā qalbī ‘utruki almiḥna (barwal)

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

Figure 23. Ḥṣīn ‘Aṣl example, yā qalbī ‘utruki al-miḥna.

---

yal nu yā la la la la wit han nā wa tī b
'ta qrab mil qarī b

it han nā wa tī b BAYT 2 lā ta h-za n 'a-lā mā
'ā qrab mil qa rī b BAYT 4 wAl-lah hi lā ta dū m

fä t ā-hi yā sī dī fa r ja Al-lah qarī b
shi ddah ā-hi yā sī dī wi d-dun yā na ṣī b
Table 5. Modal structures in yā qalbī ‘utruki al-mīhna.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
<th>[c] tarannumāt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td>yā qalbī ‘utruki al-mīhnhah</td>
<td>′.</td>
<td>wa 'athannā waṭīb</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>lā tahzan ‘alā māfāt</td>
<td>′.</td>
<td>farja Allah qarīb</td>
</tr>
<tr>
<td>Bayt 3</td>
<td>farja Allah qarīb ‘umdah</td>
<td>′.</td>
<td>′āqrab min al-qarīb</td>
</tr>
<tr>
<td>Bayt 4</td>
<td>wa Allahi lā tadūm shiddah</td>
<td>′.</td>
<td>wa ad-dunyā naṣīb</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phrase</th>
<th>[a1]</th>
<th>[c1]</th>
<th>[a1’]</th>
<th>[c2]</th>
<th>[b1]</th>
<th>[a2]</th>
<th>[b2]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td>Bayt 1a</td>
<td>tarannumāt</td>
<td>Bayt 1a</td>
<td>tarannumāt</td>
<td>Bayt 1b</td>
<td>Bayt 2a</td>
<td>tarannumāt + Bayt 2b</td>
</tr>
<tr>
<td></td>
<td>Bayt 3a</td>
<td></td>
<td>Bayt 3a</td>
<td></td>
<td>Bayt 3b</td>
<td>Bayt 4a</td>
<td>tarannumāt + Bayt 4b</td>
</tr>
<tr>
<td>'uqūd</td>
<td>Hsīn D, Māya C</td>
<td>Hsīn A</td>
<td>Hsīn A, Hsīn D, Māya C</td>
<td>Māya C</td>
<td>Hsīn D</td>
<td>Hsīn D, Māya C</td>
<td>Hsīn D</td>
</tr>
<tr>
<td>- primary</td>
<td>(i) Emphasize A</td>
<td>(i) Emphasize A</td>
<td>(i) Emphasize A</td>
<td>(i) Emphasize A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- secondary</td>
<td>(ii) Stop on C</td>
<td>(ii) Stop on C</td>
<td>(ii) Stop on C</td>
<td>(ii) Stop on C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Signatures</td>
<td>3 cycles</td>
<td>2 cycles</td>
<td>3 cycles</td>
<td>2 cycles</td>
<td>4 cycles</td>
<td>3 cycles</td>
<td>3 cycles</td>
</tr>
</tbody>
</table>

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

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

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\(^{180}\) Snoussi, *Initiation à la Musique Tunisienne*, 59-60.

\(^{181}\) El-Mahdi, *Al-Turāth*, vol. 8, 19, 27.
accompanying improvisation transcription prolifically highlights this ‘iqd (perhaps erroneously, or illuminating an out-of-date practice for this mode).\(^{182}\)

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

**Tonic D**

**Primary ‘uqūd**

\[
\begin{align*}
\text{Ḥṣīn on D} & \quad \frac{3}{4} \quad \frac{3}{4} \quad 1 \\
\text{Māya on C} & \quad 1 \quad \frac{3}{4} \quad \frac{3}{4} \quad 1
\end{align*}
\]

**Secondary ‘uqūd**

\[
\begin{align*}
\text{Mḥayyr Sīkah on G} & \quad 1 \quad \frac{1}{2} \quad 1 \quad 1 \\
\text{Mḥayyr ‘Arāq on G; Ḥṣīn on A} & \quad 1 \quad \frac{3}{4} \quad \frac{3}{4} \quad 1 \\
\text{Ṣabā on D} & \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{1}{2} \uparrow
\end{align*}
\]

**Signatures (khāṣiyāt)**

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

---

Melodic Path (masār laḥnī)

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

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

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

According to Gharbi, the most well-known melody set in Ḫsīn Ṣabā is a popular religious song used in weddings called, zād an-nabī wa farḥanā bīhi. The opening bayt is excerpted in Figure 26. The tune demonstrates many of the above qualities. This theme is notable for using only the primary ‘uqūd, Ḫsīn on D and Māya on C, thus its relatively limited melodic range is mostly between C and A. More importantly, the theme lacks any stop on the tonic D. Instead, the two stopping tones are C and F, highlighting those signatures associated this mode.
Figure 26. Ḥsīn Ṣabā example 1, zād an-nabī wa fārhanā bīhi (dukhul brāwal)

Example: al-kawnu 'ilā jamālakum mushtāqu (barwal)

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

Figure 27. Ḥsīn Ṣabā example 2, al-kawnu 'ilā jamālakum mushtāqu (barwal).
The phrase structure and rhythmic formulas of this barwal closely mirror those found in the melody of the barwal of the same text shown in Mḥayyr ‘Arāq above (see Figure 17). There is a constant emphasis of the note F, which is also used as a resting tone throughout phrase [a]. The use of B♭ in the second barwal cycle confirms that the primary tonality does not derive from Ḥṣīn ’Aṣl, which would instead use B♭. Phrase [a] is entirely in the ‘iqd Ḥṣīn on D, although only its upper notes are used, with the note F functioning as the resting tone rather than the tonic D.

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

Both of these examples illustrate that not all ‘uqūd associated with a mode need to be used to convey the essential nature of that mode. In the case of Ḥṣīn Ṣabā, only the two primary ‘uqūd are necessary, and melodies do not need to ascend to the highest parts of the theoretical scale. Ḥṣīn Ṣabā is most clearly identified by the emphasis and stopping on the note F as well as the prominence of Māya on C. The actual Ṣabā color of G♭ is not used in either of these examples, or in the masār.
Like Ḥsīn Ṣabā, Ḥsīn ‘Ajam (Figure 28) takes its name from a jins found in the eastern Arab maqāmāt, jins ‘Ajam, whose intervals are 1–1–½–1 (analogous to the first five notes of a Western major scale). ‘Iqḍ ‘Ajam occurs on the note high B♭ and its theoretical range spans only the trichord B♭–C–D. The Arabic name for the note high B♭ is also ‘Ajam, so colloquially this ‘iqḍ is referred to in Arabic as ‘Ajam ‘Ajam.

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

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

Secondary ‘uqūd

Māya on C

“Mazmūm” on F

Ḥsīn on high D

Mḥayyr ‘Arāq on G; Ḥsīn on A

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

Melodic Signatures (khāṣiyāt)

i. Emphasize high B♭
ii. Emphasize the upper part of the scale

Melodic Path (masār laḥnī)

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

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

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

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

Note on ṭab’ Ḥsīn

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

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

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

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184 El-Mahdi, Al-Turāth, vol. 8, 27.
Exercises such as this one, like masārāt, are short, dense, and in a certain sense decontextualized. They contain stereotypical melodic fragments and might show how modulations from one ‘iqd to the next may progress, but they are also synthetic and include as many details as possible to serve as an illustration to learners. He labeled each of the modes by identifying their important stopping notes. When a melody in Ḥsīn stops on the note F, the feeling of Ḥsīn Ṣabā is suggested, and when it stops on B♭, the feeling of Ḥsīn ‘ Ajam is suggested. If neither are clearly prioritized, then the mode is Ḥsīn ‘ Aṣl.

On the other hand, this exercise is a microcosm for ṭab’ Ḥsīn as a single unified mode that shifts between three “gears,” emphasizing its various parts. Each of the constituent parts for the three modes—their ‘uqūd, khāṣiyāt, and formulas—are all considered part of ṭab’ Ḥsīn.
The purpose of a nūba as a long-form suite is to take ample time to realize each of these modes in greater detail by modulating from one mode to the next throughout the corpus of nūba Ḥsīn.
Because it shares the same scale as Ḥsīn (specifically Ḥsīn Šabā and Ḥsīn ‘Ajam), ṭab’ Raml al-Māya (Figure 32) is categorized as part of the Ḥsīn family. When introducing this mode, Gharbi explained, “Raml al-Māya is the only ṭab’ that its first ‘iqd is not the name of the ṭab’.” There is no ‘iqd called Raml al-Māya. Instead, the mode is identifiable through special formulas associated with its primary ‘uqūd, which are Ḥsīn on D, Mazmūm on F, and Ḥsīn on high D.

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

\(^{185}\) El-Mahdi, \textit{Al-Turāth}, vol. 8, 20.
Regarding the name of this mode, Raml and Māya are the names of other ṭubū’.

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

**Tonic D**

**Primary ‘uqūd**

- **Hsīn on high D**
- **Hṣīn on D**
- **Mazmūm on F**

**Secondary ‘uqūd**

- **Mḥayyr ‘Arāq on G**
- **Mḥayyr Sīkāh on G**
- **Māya on C**
- **Hsīn on A**
- **Raṣd Dhīl on F**
  - Formula 1
- **Raṣd Dhīl on F**
  - Formula 2

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

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\(^{186}\) Snoussi, *Initiation à la Musique Tunisienne*, 47.
Both of these ‘uqūd are typically succeeded by Mḥayyr Sīkāh on G in a modulatory technique Kamel calls takhalus [escape]: “When we do Mazmūm, we escape with Mḥayyr Sīkāh. When we do Mḥayyr ‘Arāq, we escape with Mḥayyr Sīkāh.” However, Mḥayyr ‘Arāq may also be followed by ‘uqūd with similar tonality (i.e., Ḥṣīn on A, Raṣḍ Dhīl on F) before “escaping” through Mḥayyr Sīkāh, which afterwards often proceeds to Māya on C.

**Melodic Signatures (khāṣiyāt)**

1. Start from the upper part of the scale with Ḥṣīn on high D
2. Emphasize high C and go back and forth between it and B♭
3. Interval of a fourth between F and B♭
4. Stop on C (usually with ‘iqd Māya)
5. Interval of a third between F and A
6. Emphasize the note F

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

**Melodic Path (masār laḥnī)**

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

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

Example: katamtu al-maḥabbat sinīn (dukhūl brāwal)

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

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188 El-Mahdi, Al-Turāth, vol. 6, 32.
rujū' ("return") which recapitulates the original melody of the first bayt, but continues the rhyme scheme of the ṭāla'.

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

Each bayt has two phrases that each span two cycles of 'īqā' dughūl brāwal. By the end of the first bayt, the core identity of ṭab' Raml al-Māya is already clearly established by the
initial emphasis of the upper part of the scale through Ḥṣīn on high D, the Mazmūm formula and subsequent “escape” to Mḥayyr Sīkāh, the Mḥayyr Sīkāh formula using the signature fourth from F to B♭, the signature thirds from F to A, and the cadential formula at the end of [b] which mirrors phrase [10] from the masār. Along the way, various melodic formulas for each of the ‘uqūd are used that are also identifiable from the masār (see Table 6).
Table 6. Modal structures in *katamtu al-maḥabba sinīn*.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td><em>katamtu al-maḥabba sinīn</em></td>
<td>‘.  ra’a’t mānafa’nī Ṭiktām</td>
</tr>
<tr>
<td>Bayt 2</td>
<td><em>wa min shīmati al-ʻāshiqīn</em></td>
<td>‘.  ‘an lā yadda’wā fī al-gharām</td>
</tr>
<tr>
<td>Bayt 3</td>
<td><em>wa kunta ḥalafta yamīn</em></td>
<td>‘.  ’annak lā takhūn adh-dhimām</td>
</tr>
<tr>
<td>Bayt 4</td>
<td><em>zawwīnī al-hanā wa al-sūrūr</em></td>
<td>‘.  kai ta’lam jamī’i al-warā</td>
</tr>
<tr>
<td>Bayt 5</td>
<td><em>jarat ba’da wašliku ʻumūr</em></td>
<td>‘.  lā tas’al ʻalā mā jarā</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>'Abyāt (B1, B2, B3)</th>
<th>Ṣāla‘ (B4)</th>
<th>Rujū‘ (B5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hemistich</td>
<td>[a]</td>
<td>[b]</td>
</tr>
<tr>
<td>‘uqūd</td>
<td>Ḥsīn on high D, Mazmūm on F</td>
<td>Ḥsīn on D</td>
</tr>
<tr>
<td>- primary</td>
<td>Mḥayyir Sikāh G, Ḥsīn on D</td>
<td>Mḥayyir Sikāh G, Mḥayyir ‘Arāq G</td>
</tr>
<tr>
<td>- color</td>
<td>Māya C, Mḥayyir Ḥsīn high D</td>
<td>Ḥsīn high D, Mazmūm on D</td>
</tr>
<tr>
<td>Signatures (khāsiyāt)</td>
<td>(i) Emphasize upper notes</td>
<td>(i) Emphasize upper notes</td>
</tr>
<tr>
<td></td>
<td>(ii) Emphasize high C, alternate with B</td>
<td>(ii) Emphasize high C, alternate with B</td>
</tr>
<tr>
<td></td>
<td>(v) 3rd A–F</td>
<td>(v) 3rd A–F</td>
</tr>
<tr>
<td></td>
<td>Compare with masār [3], Ḥsīn cadence at [10]</td>
<td>Compare with masār [3], Ḥsīn cadence at [10]</td>
</tr>
</tbody>
</table>
Ṭab’ ‘Arāq

Figure 35. Scale of ṭab’ ‘Arāq.

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

Although these unique pitches are specific to the identity of this mode, they are still called by their traditional Arabic note names. In the eastern Arab system, the note B♭ in Arabic is called ‘Irāq, and E♭ is called Sīkāh. In this system, B♭ and E♭ are still called ‘Irāq and Sīkāh, respectively.
This mode has two alternative tonics because multiple songs in ‘Arāq found in the nūba terminate on notes other than the tonic D. These alternative tonics are low G and B♭. Salah El-Mahdi identifies the movements in which each note is used as the final resting tone: “On low G (yākāh). This occurs in Bṭayḥīya 1, 3, 7, and 9, and Khaṭṭīf 4 of Nūba ‘Arāq. On B half-flat (‘irāq), represented in Bṭayḥīya 3, 4, and 8, and Khfāyif 3 and 5 of Nūba ‘Arāq.” On all other movements, D is the primary terminal note.

**Tonic D**

**Primary ‘uqūd**

- ‘Arāq on D
- Mḥayyr ‘Arāq on G
- Sikāh on B♭
- ‘Aṣbahān on low G

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

**Secondary ‘uqūd**

- Dhīl on C
- Sikāh on high B♭
- Ḥsīn on A

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190 El-Mahdi, *Al-Turāḥ*, vol. 8, 23.
The ‘iqd Sīkāh on B$b is typically paired with three other ‘uqūd on D (Figure 36). The first is the root ‘iqd ‘Arāq on D, and the other two are modulations: Mḥayyr ‘Arāq on D and a unique ’Aṣba’yn on D which uses E$b and F$ instead of E$ and F#. The interval pattern of this ’Aṣba’yn, \( \frac{3}{4} \mathbb{1} \frac{1}{4} \), is further attested by Manoubi Snoussi as one possible tuning of this ‘iqd:

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

Figure 36. Three formulas of Sīkāh on B$b in ṭab‘ ‘Arāq.

**Melodic Signatures (khāšiyāt)**

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

\(^{191}\) Snoussi, *Initiation à La Musique Tunisienne*, 52.
Melodic Path (masār laḥnī)

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

Figure 37. Melodic path of ʿArāq by Kamel Gharbi.

Example: ṭaʿtashtu min wajdi ila ghaythi waṣlihi (ʿabyāt an-nawba)

The following example (Figure 38) is the opening vocal movement of nūba ʿArāq, called the ʿabyāt an-nawba, which immediately follows the final instrumental movement dukhūl al-
abyāt [entry of the verses]. The abyāt an-nawba only has two verses (abyāt) set to three melodic phrases in the slow 'īqā' bṭayḥī. In this example, the verses are set to three unique melodies. The text of bayt 1 is repeated with two different melodies, while bayt 2 is set its own melody. In other examples, however, there are only two unique melodies. In this latter form, bayt 1 is set to an original melody, while and bayt 1’ and bayt 2 share the same melody, though bayt 2 typically has some variation to conclude the song (see the abyāt an-nawba examples for ūtab’ Ṭab’ Aṣba‘yn and ūtab’ Māya below).

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

Each bayt contains a significant number of modal characteristics, while also providing elongated treatments of various ‘uqūd through lengthy melismatic phrases. Table 7 outlines the melodic structures found in each of the verses.
Table 7. Modal structures in ṭa’atštu min wajdi ‘ilā ghaythi waṣlihi.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
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<tbody>
<tr>
<td>Bayt 1</td>
<td>ta’atštu min wajdi ‘ilā ghaythi waṣlihi</td>
<td>fa’āthmā fu’ādī ḥīna ‘azza liqā’uḥu thaghruhū</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>wa ‘ar’ada qalbī ḥīna ‘abraqa thaghruhū</td>
<td>wa ’amṭara jafnī ḥīna habba hawā’uḥu</td>
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<tr>
<th>BAYT 1</th>
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<tr>
<td>Hemistich</td>
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<tr>
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<tr>
<td>- color</td>
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<tr>
<td>Signatures (khāṣiyāt)</td>
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<td>Signatures (khāṣiyāt)</td>
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<td>Formulas (ṣiyāgh)</td>
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<th>BAYT 2</th>
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<td>- color</td>
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<tr>
<td>Signatures (khāṣiyāt)</td>
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<tr>
<td>Formulas (ṣiyāgh)</td>
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</table>
Ṭab\textsuperscript{+} ‘Aṣba\textsuperscript{yn} (Figure 39) is one of three modes associated with the ‘Aṣba\textsuperscript{yn} family. The other two modes include a branch of this mode called ‘Inqilāb ‘Aṣba\textsuperscript{yn} (inverted ‘Aṣba\textsuperscript{yn}) and ṭab\textsuperscript{+} Raml, a mode with its own nūba and shares the same scale as the primary ṭab\textsuperscript{+} ‘Aṣba\textsuperscript{yn}. The word ‘Aṣba\textsuperscript{yn} means “two fingers.” Its primary scale corresponds to the eastern Arab maqām Hijāz with a Hijāz lower jins and a Rāst upper jins. It is considered one of the most important ṭubū’i, and ‘iqd ‘Aṣba\textsuperscript{yn} is found in a variety of other ṭubū’i.

**Tonic D**

**Primary ‘uqūd**

The tonal pattern of ‘iqd ‘Aṣba\textsuperscript{yn} starts with a raised half step, which is tuned slightly higher than a semitone but lower than three quarters of a tone. According to Gharbi there is some dispute about the second primary ‘iqd for this scale between Mḥayyr Sīkāh, whose third tone is B♭, and Mḥayyr ‘Arāq on G, whose third tone is B♭. Salah El-Mahdi uses B♭ for the ascending
scale ("Rāst on G") and B♭ for the descending scale ("Nahawand on G"). The two ‘uqūd are used relatively equally in the repertoire, so both are selected as primary ‘uqūd in this model.

Secondary ‘uqūd

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

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

Melodic Signatures (khāṣiyāt)

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

---

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

**Melodic Path (masār laḥnī)**

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

Figure 40. Melodic path of ṭab’ 'Aṣba’yn by Kamel Gharbi.
Example: āsh dhūki ash-shamāyil (khafif)

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

Of all the phrases in the song, only the [b] phrase of the ṭāla‘ contains any khāṣiyāt from the above list of signatures. This phrase also contains a reference to the opening motif found in masār [1]. Raṣd Dhīl, the other important signature of this mode, does not appear in this example. Instead, the melodic line relies greatly on the two primary ‘uqūd, ‘Aṣba’yn D and Mḥayyr ‘Arāq G, and the main secondary ‘iqd Mḥayyr Sīkāh G. The ṭāla‘ is recognizable for its heavy emphasis of the note high C in the opening of its [a] phrase, which is associated with the secondary ‘iqd Ḥsīn on A. See Table 8 for an analysis of this song’s modal structures.
Figure 41. 'Aṣba'yn example, āsh dhūki ash-shamāyil (khaṭīf).

\[
\begin{align*}
\text{BAYT 1} & \quad \text{āsh - dhū - kish-sha - ma - yil al-a - sa - l} \\
\text{BAYT 2} & \quad \text{hib - bi - za - rīf mu - shā - kil man yā - tī - q} \\
\text{BAYT 3} & \quad \text{i - lā - til - kal-ma - nā - zil qal-bī lā} \\
\text{BAYT 4 (TĀLA')} & \quad \\
\text{BAYT 5 (RUJŪ')} & \quad \\
\end{align*}
\]
Table 8. Modal structures in āsh dhūki ash-shamāyil.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td>āsh dhūki ash-shamāyil</td>
<td>∴.</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>ḥibbī ūrīf mushākil</td>
<td>∴.</td>
</tr>
<tr>
<td>Bayt 3</td>
<td>‘ilā tilka al-manāzil</td>
<td>∴.</td>
</tr>
<tr>
<td>Bayt 4</td>
<td>yā raqiq ar-rushīfah</td>
<td>∴.</td>
</tr>
<tr>
<td>Bayt 5</td>
<td>fīk nifnī funūnī</td>
<td>∴.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>'Abyāt (B1, B2, B3)</th>
<th>Ṭalā (B4)</th>
<th>Rujū‘ (B5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hemistich</td>
<td>[a]</td>
<td>[b]</td>
</tr>
<tr>
<td>- primary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- secondary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- color</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Signatures (khāṣiyāt)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formulas (ṣiyāgh)</td>
<td></td>
<td>{G–F♯–G–A}</td>
</tr>
</tbody>
</table>
"Inqilāb 'Aṣba'yn

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

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

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

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

'Aṣba‘yn on D

\[
\begin{array}{c}
\text{D} \\
\frac{3}{2} \uparrow \\
\frac{5}{4} \\
1 \\
\end{array}
\]

'Aṣba‘yn on A

\[
\begin{array}{c}
\text{A} \\
\frac{3}{2} \\
\frac{5}{4} \\
1 \\
\end{array}
\]

Secondary 'uqūd

Raṣd Dhīl on G

\[
\begin{array}{c}
\text{G} \\
1 \\
\frac{3}{2} \\
\frac{5}{4} \\
\frac{3}{2} \\
\end{array}
\]

Raṣd Dhīl on C

\[
\begin{array}{c}
\text{C} \\
1 \\
\frac{3}{2} \\
\frac{5}{4} \\
\frac{3}{2} \\
\end{array}
\]

Mhayyr Sīkāh on high D

\[
\begin{array}{c}
\text{D} \\
\frac{3}{2} \\
\frac{5}{4} \\
\frac{3}{2} \\
\end{array}
\]

Mhayyr Sīkāh on G

\[
\begin{array}{c}
\text{G} \\
1 \\
\frac{3}{2} \\
1 \\
1 \\
\end{array}
\]

Mhayyr 'Arāq on G

\[
\begin{array}{c}
\text{G} \\
1 \\
\frac{3}{4} \\
\frac{3}{4} \\
1 \\
\end{array}
\]

'Aṣbahān on low G

\[
\begin{array}{c}
\text{G} \\
1 \\
\frac{3}{4} \\
\frac{3}{4} \\
1 \\
\end{array}
\]

Nwā on D (modulation)

\[
\begin{array}{c}
\text{D} \\
1 \\
\frac{3}{2} \\
1 \\
1 \\
\end{array}
\]

Melodic Signatures (khāṣiyāt)

i. Interval of a fourth between D and G

ii. Emphasize the note A

iii. Stop on the note C

Melodic Path (masār laḥnī)

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

Note that this can also be combined with the masār of the root ṭab‘ 'Aṣba‘yn, along with all of its formulas, as a demonstration for the complete ṭab‘ 'Aṣba‘yn.
Figure 43. Melodic path of 'Inqilāb 'Aṣba'yn by Kamel Gharbi.

Example: yā laqawmī ḍayyaʿūnī (song in nawakht)

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

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

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Figure 44. ‘Inqilāb ‘Aṣba’yn example, yā laqawmi ḍayya’ūnī (song in nawakht).

\begin{musicnotation}
\begin{music}
\begin{notation}
\textbf{BAYT 1} yā la qa - w mī day-ya-yū nī yā la qa - w mī day-ya-yū nī
\textbf{BAYT 2} lil ma-nā yā ‘as-la-mū nī lil ma-nā yā ‘as-la-mū nī
\textbf{BAYT 3} šīr tu la m-mā tar kū nī šīr tu la m-mā tar kū nī
\end{notation}
\end{music}
\begin{music}
\begin{notation}
war a - w qa t lī mu bā - ḥa war a - w qa t
\textbf{BAYT 4 (TĀLA‘)}
\textbf{BAYT 5 (RUJŪ’)}
\end{notation}
\end{music}
\end{musicnotation}
Table 9. Modal structures in *yā laqawmī ḍayya’ūnī*.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td><em>yā laqawmī diyya’ūnī</em></td>
<td>:: wa ra’aw qaṭlī muḥāhā</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>lilmanā ḍa’ aslamūnī</td>
<td>:: ‘indamā sallū aḏ-ḍifāhā</td>
</tr>
<tr>
<td>Bayt 3</td>
<td>ṣīrū lammā ṭarkūnī</td>
<td>:: ‘amlā’u ad-dunyā nuwāḥā</td>
</tr>
<tr>
<td>Bayt 4</td>
<td>ḍayya’ūnī bibadīlin</td>
<td>:: mā bihi ba’du aj-jamāli</td>
</tr>
<tr>
<td>Bayt 5</td>
<td>wa lahum kam min qaṭlīlin</td>
<td>:: biḥāzin kan-nibāli</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phrase</th>
<th>'Abyāt (B1, B2, B3)</th>
<th>Ţāla‘ (B4)</th>
<th>Rujū‘ (B5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>'uqūd-primary</td>
<td>Raṣd Dhīl G, 'Aṣba’yn D</td>
<td>Raṣd Dhīl C, 'Aṣba’yn D</td>
<td>Nwā D, 'Aṣba’yn D</td>
</tr>
<tr>
<td>Signatures</td>
<td>(ii) Emphasize A</td>
<td>(iii) Stop on C</td>
<td>(ii) Emphasize A</td>
</tr>
<tr>
<td></td>
<td>Same as 'abyāt [a] &amp; [a’]</td>
<td>Same as 'abyāt [b] &amp; [b’]</td>
<td>Same as 'abyāt [a] &amp; [a’]</td>
</tr>
<tr>
<td>Formulas</td>
<td>Step-wise melodic lines</td>
<td>{A–G–F#–Eʻ–F#…}, see masār [4]</td>
<td>NWĀ FORMULAS:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>{C–F–G–F–A–G…}, see Nwā masār [9]</td>
<td>Same as 'abyāt [a] &amp; [a’]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Same as 'abyāt [b] &amp; [b’]</td>
</tr>
</tbody>
</table>
Ṭab’ Raml (Figure 45) shares the same scale as ṭab ’Ašba‘yn and has its own nūba. However, there are differences between the two modes’ secondary ‘uqūd. Some of the important secondary ‘uqūd in ’Ašba‘yn are only considered possibilities and colors in Raml (for example, Raṣd Dhīl on the subtonic C). Raml is also associated with other ‘uqūd, such as Raṣd on D (rather than Nwā D in ’Ašba‘yn), and it includes the additional colors of ’Ašba‘yn on A and Raṣd Dhīl on G.

More importantly, Raml has more prescriptive melodic structures than the relatively freer ’Ašba‘yn. The primary melodic signatures occur in the root ‘iqd. Although the tetrachords ’Ašba‘yn on D and Raml on D share the same tonal pattern (½↑–1½↓–½), ‘iqd Raml is signaled by specific khāṣiyāt and formulas.

**Tonic D**

**Primary ‘uqūd**
Secondary 'uqūd

Mḥayyr Sīkāh on G

‘Aṣbahān on low G

Raṣd on D

Hsīn on A

Raṣd Dhīl on G, ‘Aṣba’yn on A

Raṣd Dhīl [2] on C

Hsīn on D (modulation)

Melodic Signatures (khāšiyāt)

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

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

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Melodic Path (masār laḥnī)

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

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

---

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

The example shown in Figure 47 is another example of the *'abyāt an-nawba*, which immediately follows the final instrumental movement dukhūl al-abyāt (“entry of the verses”). The abyāt an-nawba only has two verses (abyāt) set to three melodic phrases in the slow *'iqā‘* btayḥī. Unlike the *'abyāt of ṭab’* ‘Arāq, *ṭa’tashtu min wajdi 'ila ghaythi wašlihi* which has three independent melodic lines, this song has only two unique melodies in which the second melody used for bayt 1’ is repeated for bayt 2.
As typical of a bṭayḥī, the melodies explore a variety of dimensions of the mode. It is notable that the opening phrase does not begin with the primary ‘iqd Raml on D but with the colors of Raṣd and ‘Aṣbahān, which temporarily eliminate the signature Ḥijāz-like tonal pattern of Raml and initially sounds like a different ṭab‘. Gharbi pointed out that no mere color would receive such foregrounded attention at the start of the vocal cycle of the nūba if it did not have more significance to the overall nature of the mode. This is why the ‘uqūd ‘Aṣbahān on low G and Raṣd on D are listed as melodic signatures in addition to the ‘uqūd (see signature v).

The hemistiches [a] and [b] are labeled, as well as the qafla cadence [q] which is sung with the tarannam “ah” that occurs at the end of every [b]. As the analysis in Table 10 shows, all five melodic signatures listed above are present in the example in various sections. The only
distinctions between bayt 1' and bayt 2 in addition to their texts are that bayt 1' includes the secondary ‘iqd Raṣd Dhīl on C, and bayt 2 finishes with an acceleration of tempo.

Table 10. Modal structures in shakavnā 'ila aḥbābnā ūl laylinā.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
<th>[q]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td>shakavnā 'ila aḥbābnā ūl laylinā</td>
<td>. . . faqālū lanā mā 'aqṣara al-layla 'aindanā</td>
<td>mithlamā</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>falaw 'annahum kānū yulaqūna</td>
<td>. . . nulāqī lakānū fī al-maḍāji'i mithlanā</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BAYT 1</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase</td>
<td>[a]</td>
<td>[b]</td>
<td>[q]</td>
</tr>
<tr>
<td>*uqūd</td>
<td>Rāṣd on D + 'Aṣbahān low G, Raml on D, Mḥayyr Sīkāh on G</td>
<td>Mḥayyr Sīkāh on G, Raml on D</td>
<td>Raml on D</td>
</tr>
<tr>
<td>Signatures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(khāṣiyāt)</td>
<td>(v) Use the modulations Rāṣd on D and 'Aṣbahān low G</td>
<td>(i) Third from A to F# in descent</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(i) Third from A to F# in descent</td>
<td>(ii) Stepwise ascent from D to G</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(iii) Emphasize and stop on E♭</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(iv) Descend to B♭ using the formula {D–B♭–D} in cadences</td>
<td></td>
</tr>
<tr>
<td>Formulas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(ṣiyāgh)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Raml cadence formula {D–B♭–D}, see the end of masār [3.2] and [9.2]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BAYT 1’</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase</td>
<td>[a]</td>
<td>[b]</td>
<td>[q]</td>
</tr>
<tr>
<td>*uqūd</td>
<td>Ḥsīn on A, Rāṣd Dhīl on G</td>
<td>Mḥayyr Sīkāh on G, Raml on D, Rāṣd Dhīl on C</td>
<td></td>
</tr>
<tr>
<td>Signatures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(khāṣiyāt)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(ii) Stepwise ascent from D to G in ‘iqd Raml</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(iv) Descend to B♭ using the formula {D–B♭–D} in cadences</td>
<td></td>
</tr>
<tr>
<td>Formulas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(ṣiyāgh)</td>
<td></td>
<td></td>
<td>- {E♭–F♯–D–B♭–D}, see masār [3.2] and [9.2]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BAYT 2</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase</td>
<td>[a]</td>
<td>[b]</td>
<td>[q] (qafla)</td>
</tr>
<tr>
<td>*uqūd</td>
<td>Ḥsīn on A, Rāṣd Dhīl on G</td>
<td>Mḥayyr Sīkāh on G, Raml on D</td>
<td>Raml on D</td>
</tr>
<tr>
<td>Signatures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(khāṣiyāt)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(i) Stepwise ascent from D to G in ‘iqd Raml</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(iv) Descend to B♭ using the formula {D–B♭–D} in cadences</td>
<td></td>
</tr>
<tr>
<td>Formulas</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Ṭab’ Raṣd Dhīl

Figure 48. Scale of ṭab’ Raṣd Dhīl.

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

Raṣd Dhīl is in fact two scales in one mode. The two versions, or “formulas” (ṣīyagh) of Raṣd Dhīl have different tonal qualities, but they are applied with identical melodic formulas and signatures (see masār below). The first formula uses the same interval pattern as the ṭubū’ Dhīl and Māya which share the tonic C, as well as Mḥayyr ‘Arāq which is based on G and ’Aṣbahān which is based on low G. The second formula, on the other hand, is frequently paired with ’Aṣba’yn. In ṭab’ ’Aṣba’yn, Raṣd Dhīl is created by performing ’Aṣba’yn starting on the subtonic (i.e., a whole tone lower than the tonic of ’Aṣba’yn). It is often the case that when ’Aṣba’yn is a secondary ‘iqd, Raṣd Dhīl is also paired as another secondary ‘iqd on the lower neighboring tone of ‘iqd ’Aṣba’yn.
Raṣd Dhīl’s dual-scale nature illustrates the cruciality of melodic criteria for classifying the ṭubū‘ compared to the tonal criteria used for the maqāmāt. Using the latter criteria, Raṣd Dhīl 1 would be labeled jins Rāst while Raṣd Dhīl 2 would be labeled (more or less) jins Nikrīz. Given that both ‘uqūd are used with identical melodic formulas and signatures, they are both Raṣd Dhīl. Some songs are set entirely in one or the other, and they can also both appear in the same song. In practice, therefore, a song in Raṣd Dhīl has four possibilities. It can be composed entirely in Raṣd Dhīl 1, entirely in Raṣd Dhīl 2, primarily in Raṣd Dhīl 1 with Raṣd Dhīl 2 used as a color, or primarily in Raṣd Dhīl 2 with Raṣd Dhīl 1 used as a color.

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

Tonic C

Primary ‘uqūd

The notated version of Raṣd Dhīl 2 is problematic because it conflicts with the performed tradition, and there are several variations of this ‘iqd which are used with different tunings that are nevertheless all classified as Raṣd Dhīl. The conventional rendering of this ‘iqd in notation is \{C–D–E♭–F#–G\}, suggesting both a reduced third note from E♭ to E, as well as a pure semitone between F# and G. In practice, according to Gharbi, the E♭ should not change from formula 1 to formula 2, so the only difference between the two formulas actually occurs on the fourth note F. Additionally, he explained that the tuning of the fourth pitch is not truly F#, but
closer to a raised F#. The resulting intervals are thus much closer together than what is suggested in the notated version. The scale representation shown above above makes a slight accommodation for this pitch reality by using a special accidental to designate the lowered F#.

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

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

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

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

196 Snoussi, *Initiation à La Musique Tunisienne*, 49.
on the subtonic C produces jins Nikrīz. Raṣd Dhīl 2 was seen to be the closest parallel to Nikrīz, so consequently the conventional accidentals used to represent Raṣd Dhīl 2 needed to match those used for 'Aṣbaʿyn.

**Secondary ʿuqūd**

![Diagram of Secondary ʿuqūd](image)

"Dhīl / Māya on C (modulations)"

**Melodic Signatures (khāṣiyāt)**

i. Emphasize G and alternate with F (formula 1) or F# (formula 2)
ii. Emphasize E♭ (formula 1) or E♭ (formula 2)
iii. Interval of a third between G and E♭/♯

**Melodic Path (masār laḥnī)**

A melodic path for ʿ.tab Raṣd Dhīl as demonstrated by Gharbi is shown in Figure 49. Because of the interchangeable nature of Raṣd Dhīl 1 and 2, he demonstrated multiple masārāt using the same motives between Raṣd Dhīl 1 for Raṣd Dhīl 2. The following masār demonstrates examples in both formulas. Moreover, the accidental E♭, is used for both Raṣd Dhīl 1 and Raṣd Dhīl 2 to reflect the tuning used in common practice rather than the conventional theoretical accidental (however, the selected example set in Raṣd Dhīl 2 below will use the conventionally notated E♭).
Example (Raṣd Dhīl 1): laʿiba aẓ-ẓabī biʿaqūlī (barwal)

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

Theme 1 begins in the upper part of the scale on high C and consists of five cycles of Mḥayyr ‘Arāq on G followed by a one-cycle qafla in Raṣd Dhīl, concluding on the tonic C on the root of the scale. Theme 2 returns to the upper part of the scale on high D (higher than theme 1), and all four cycles are composed in Mḥayyr ‘Arāq on G. The first phrase [a’] starts on high D and descends to G, while the accompanying phrase [b’] starts on G and re-ascends to D. Phrase
[c] begins theme 3 by continuing in Mḥayyr ‘Arāq, again starting from high D with two descending motives to G. The next phrase [b’’] starts from G and includes a simple motif in Raṣd Dhīl {G–F–Eb–F–G} repeated twice. Theme 4 introduces the first tonal alteration to the scale with the shift to Mḥayyr Sīkāh on G signaled by the Bb on the last note of [b’’] in anticipation of [c’]. The melodic line continues descending and Raṣd Dhīl fully returns in the last phrase at [b’’’], finally resting on the tonic.

Figure 50. Raṣd Dhīl [1] example, la’iba az-żābi bi’aqlī (barwal).
Table 1 shows the use of the ‘uqūd and their respective durations in this example. The lengths of the boxes correspond to the duration of the ‘uqūd within each phrase. All phrases are two barwal cycles long, except the initial [b] phrase, which is four cycles long. This analysis demonstrates that laʿiba aẓ-żabī biʿaqīlī is set almost entirely in primary ‘uqūd, and Mḥayyr ‘Arāq predominates with a total of eight cycles of barwal compared to the approximately five cycles of Raṣd Dhīl. In this example Mḥayyr ‘Arāq is used to start the various themes, aside from theme 4 which begins with Mḥayyr Sīkāh, while Raṣd Dhīl is used to conclude each of the themes aside from theme 2 which is entirely in Mḥayyr ‘Arāq.
Table 11. Duration of ‘uqūd used in la’ība aẓ-ẓabi bi’aqlī.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
<th>[c]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td>la’ība aẓ-ẓabi bi’aqlī</td>
<td>sā’idūnī yā rajāl</td>
<td>ah yā la ḥabīb</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>yā man ’akhadh ‘aqūlī wa rūhī</td>
<td>qātilī ‘ala kullā ḥāl</td>
<td>jāl yā la ḥabīb</td>
</tr>
<tr>
<td>Bayt 3</td>
<td>salla sayfa al-ḥāṭi ‘amdān</td>
<td>wasātā bihi wa ḥāl</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme 1 ‘uqūd</th>
<th>[a]</th>
<th>[b]</th>
<th>Raṣd Dhīl C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mḥayyr ‘Arāq G</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme 2 ‘uqūd</th>
<th>[a’]</th>
<th>[b’]</th>
<th>Raṣd Dhīl C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mḥayyr ‘Arāq G</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme 3 ‘uqūd</th>
<th>[c]</th>
<th>[b”]</th>
<th>Raṣd Dhīl C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mḥayyr ‘Arāq G</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme 4 ‘uqūd</th>
<th>[c’]</th>
<th>[b’”]</th>
<th>Raṣd Dhīl C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mḥayyr Sīkāh G</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Example (Raṣd Dhīl 2): shargī ghādā biz-zayn (mdawwr ḥawżī)

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

A curiosity in the song form is the sequence of the hemistiches. Each hemistich is so short that an entire hemistich is sung in one cycle of mdawwr ḥawżī. Thus, every measure contains one full hemistich in the song. The pattern of the hemistiches varies by bayt. In bayt 1, hemistich [a] is repeated three times and concludes with a single cycle of [b]. Bayt 2 evenly
shares two cycles of [a] followed by two cycles of [b] which are each set to different melodic themes in Mḥayyr ‘Arāq. Bayt 3 returns to the original Raṣd Dhīl theme, but with only one ‘īqā‘ cycle for both [a] and [b]. Bayt 3 is followed by a restatement of bayt 1 with its original three-to-one sequence of hemistiches.

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

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

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

Figure 51. Raṣd Dhīl [2] example, shargī ghḍā biz-ayn (mdawwr ḥawzī).
Table 12. Modal structures in *shargī ghdā biz-zayn*.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td><em>shargī</em> ghdā biz-zayn</td>
<td><em>gullī</em> al-malgā wayn</td>
</tr>
<tr>
<td>Bayt 2</td>
<td><em>shargī</em> ghdā yā khāl.</td>
<td>‘a al-lābsit al-khulkhāl</td>
</tr>
<tr>
<td>Bayt 3</td>
<td>lūkān ‘andī māl.</td>
<td><em>nidfa‘</em> malyūnīn</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Form</th>
<th>Bayt 1 (4 cycles)</th>
<th>Bayt 2 (4 cycles)</th>
<th>Bayt 3 (2 cycles)</th>
<th>Bayt 1 (4 cycles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hemistich</td>
<td>[a]</td>
<td>[a]</td>
<td>[b]</td>
<td>[a]</td>
</tr>
<tr>
<td>ʻuqūd</td>
<td>Raṣd Dhīl C</td>
<td>Mḥayyr ārāq G</td>
<td>Raṣd Dhīl C</td>
<td></td>
</tr>
<tr>
<td>- primary</td>
<td>Emphasize G, alternate with F#</td>
<td>Emphasize G, alternate with F#</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- secondary</td>
<td>(iii) Third between G–E♭</td>
<td>(iii) Third between G–E♭</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- color</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Signatures (khāşiyyāt)</th>
<th>{C–E♭–G–F#–G}</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Emphasize G, alternate with F#</td>
<td></td>
</tr>
<tr>
<td>(iii) Third between G–E♭</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Formulas (ṣiyagh)</th>
<th>Compare with masār [1]</th>
</tr>
</thead>
<tbody>
<tr>
<td>{C–E♭–G–F#–G}</td>
<td></td>
</tr>
<tr>
<td>Compare with masār [2]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Formulas (ṣiyagh)</th>
<th>{C–E♭–G–F#–G}</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compare with masār [1]</td>
<td></td>
</tr>
</tbody>
</table>

\[ \text{Bayt 1} \]
\[ \text{Bayt 2} \]
\[ \text{Bayt 3} \]
Ṭab’ Māya

Figure 52. Scale of ṭab’ Māya.

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

Tonic C

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

**Secondary ‘uqūd**

- Mḥayyr Sīkāh on G
- Sīkāh on E♭
- Māya on high C

- Mḥayyr ‘Arāq on G
- Mazmūm on low F

**Melodic Signatures (khāšiyāt)**

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

**Melodic Path (masār laḥnī)**

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

Figure 53. Melodic path of ṭabʿ Māya by Kamel Gharbi.
After performing this formula, Kamel Gharbi explained that the leap from D to A in phrase [13] is like a transposition of signature vi, the leap from G to high D.

Example: *walarubba laylin tāha fīhi najmuḥu* ('abyāṭ an-nawba)

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

'iqā' b'ayhī

D T T D T

BAYT 1 [a]

wa-la-rub-ba lay-li tā-ha fi-

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

sa-ha-rān fa-tā la wa-as-a-sā ā

BAYT 1' [a]

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

fa-qa-ta' tu-hu sa-ha-rān fa-tā la wa-as-a-sā

BAYT 2 [a]

ah fa-sa'al-tu-hu 'an ṣub-ha-hi

fa-'aj-ba-nī la-wkān fi qa-t-dil-ḥa-yā-

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

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td><em>walarubba laylin tāha fīhi najmuhu</em></td>
<td><em>faqaṭa‘tu hu saharān faṭāla wa ‘as‘asā</em></td>
</tr>
<tr>
<td>Bayt 2</td>
<td><em>fasa‘āltuhu ‘an ṣubḥahi fa’ajāba nī</em></td>
<td><em>lawkān fī qaydi al-‘ayāti tanaffasā</em></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Bayt 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hemistich</strong></td>
</tr>
<tr>
<td><em>‘uqūd</em></td>
</tr>
<tr>
<td>- <em>primary</em></td>
</tr>
<tr>
<td>- <em>secondary</em></td>
</tr>
<tr>
<td>- <em>color</em></td>
</tr>
<tr>
<td><strong>Signatures</strong> (khāṣiyāt)</td>
</tr>
<tr>
<td><strong>Formulas</strong> (ṣiyagh)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bayt 1’</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hemistich</strong></td>
</tr>
<tr>
<td><em>‘uqūd</em></td>
</tr>
<tr>
<td>- <em>primary</em></td>
</tr>
<tr>
<td>- <em>secondary</em></td>
</tr>
<tr>
<td>- <em>color</em></td>
</tr>
<tr>
<td><strong>Signatures</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bayt 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hemistich</strong></td>
</tr>
<tr>
<td><em>‘uqūd</em></td>
</tr>
<tr>
<td>- <em>primary</em></td>
</tr>
<tr>
<td>- <em>secondary</em></td>
</tr>
<tr>
<td>- <em>color</em></td>
</tr>
<tr>
<td><strong>Signatures</strong></td>
</tr>
<tr>
<td><strong>Formulas</strong></td>
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<td></td>
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</tbody>
</table>
According to Kamel Gharbi, ṭab’ Dhīl (Figure 55) is the most important mode of the system of Tunisian ṭubū‘ because of its great complexity, and because nūba Dhīl is the first in the cycle of the thirteen nūbāt. He analogized the central position of Dhīl in the Tunisian ṭubū‘ to Rāst in the maqāmāt. This is attested by Manoubi Snoussi who said of Dhīl, “Tunisian musicians, as also those of all the Arab Maghreb, place this mode at the head of their nomenclature of melodic forms, as being at the base of their modal system. This role is attributed by the Arab musicians of the East to a mode called by them Rast, from a Persian name meaning “regular” upright, without sprain.”199 Salah El-Mahdi also adds that the name Dhīl “bears a possible etymological kinship with the Turkish mode Zawīl, which does not vary greatly from this mode.”200

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

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

200 El-Mahdi, *Al-Turāth*, vol. 8, 22.
common primary and secondary ‘uqūd in ṭab’ Dhīl but does not represent all possible ‘uqūd in the mode. See below for more information about this mode’s secondary ‘uqūd.

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

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

Another important and unique kind of modulation occurs which is called mujannab. This term originally refers to the placement of the first finger on the neck of the ‘ūd. The open strings of the ‘ūd are typically high C, G, D, low A, and low G. When the first finger is applied to the first “fret” position, the resulting notes are Db, Ab, Eb, B♭, and A♭. The mujannabāt (related to the Arabic word bijānīb, “beside”) are the lowering of notes within the scale to these first fret notes on the ‘ūd. For example, the scale degrees of ‘iqd ’Aṣbahān are G–A–B♭–C–D. One of the
mujannabāt in Dhīl is to lower A to A♭, resulting in the ‘iqd ‘Aṣba’yn on low G. Other mujannabāt include the lowering of Dhīl’s third note E♭ to E♭ (resulting either in a “minor” or Nahawand-like Dhīl, or in Raṣd Dhīl on C if F# is also used), and the lowering of Mḥayyr ‘Arāq’s second note A to A♭ resulting in ‘Aṣba’yn on G.

**Tonic C**

**Primary ‘uqūd**

Mḥayyr ‘Arāq on G is sometimes called Dhīl on G because of the tuning of its intervals. Because the ‘iqd is performed using formulas associated with ṭab’ Mḥayyr ‘Arāq, that label is selected here.

**Secondary ‘uqūd**

Mazmūm on F (modulation)
Mujannabāt

**Mujannab Dhīl**

![Mujannab Dhīl](image1)

**'Ašba’yn on G**

!['Ašba’yn on G](image2)

**'Ašba’yn on low G**

!['Ašba’yn on low G](image3)

**Melodic Signatures (khāṣiyāt)**

i. Emphasize D

ii. Descend to low G

iii. Thirds between G and E♭, E♭ and C, D and B♭

iv. Descend to low A

**Melodic Path (masār laḥnī)**

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

Figure 56. Melodic path of ṭab‘ Dhīl by Kamel Gharbi.
Although this mode is based on C, the importance of the supertonic D is readily seen throughout the masār. Gharbi explained that an entire melodic statement of Dhīl can encompass all of the phrases between [1] and [4] and can be analyzed as several conjoining ‘uqūd, particularly Dhīl, ’Ašbahān and Raṣd. The most important cadential formula for Dhīl (see [4], [7], and [14]) could be interpreted as a theoretic application of Raṣd on D since the formula avoids F and results in a pentatonic-like phrase. Phrases [11] through [13] demonstrate the mujannabāt. Missing in this masār is signature iv, the descent to A. This signature is often accompanied by an ascent to D with the formula \{C-B\#-C-A-B\#-C-D\}. Not all possible ‘uqūd are used, but the most important formulas are established.

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

This bṭayḥī (Figure 57) from nūba Dhīl follows the standard three-part muwashshah form of abyāt–ṭāla’–rujū. The secondary ‘iqd ‘Arāq on D is the most used ‘iqd throughout the melody, which reinforces the first signature to emphasize D. Three out of the four signatures above are identifiable in the first phrase, however this melody does not contain thirds between the notes.
specified in signature (iii). Overall this melody demonstrates that a bṭayḥī can realize nuanced characteristics of a mode’s nature without relying on the most stereotypical formulas or signatures. The range of the melody does not ascend beyond A, meaning the bulk of its contents are drawn from the ‘uqūd in the middle and lower parts of the scale, especially ‘Arāq on D.

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

Figure 57. Dhīl example, yā qūllik zaman al-‘azhār (bṭayḥī).
Table 14. Modal structures in yā qūllik zaman al-‘azhār.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
<th>[c]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td>yaqūllik zamāni al-‘azhār</td>
<td>ad-dunyā haliḥa</td>
<td>taranumāt</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>wājglis mā bayna al-’ashjār</td>
<td>fī jilsa fasīḥa</td>
<td></td>
</tr>
<tr>
<td>Bayt 3</td>
<td>wāsma’ lawghāti al-‘atyār</td>
<td>fī ghunna faṣiḥa</td>
<td>ah yā lalā lī</td>
</tr>
<tr>
<td>Bayt 4</td>
<td>yā sāqi dīra al-kās</td>
<td>wāsqi ḥābībī</td>
<td></td>
</tr>
<tr>
<td>Bayt 5</td>
<td>‘an ghayzi alḥawāsid wa an-nās</td>
<td>nikmid raqībī</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
<th>[c]</th>
</tr>
</thead>
<tbody>
<tr>
<td>'uqūd - primary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- secondary color</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Signatures / Formulas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(i) Emphasize D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(iv) Descend to low A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(ii) Descend to low G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compare with masār [1] and [2]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(iii) Thirds D–B♭–D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(ii) Descend to low G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(iv) Descend to low A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(i) Emphasize D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>‘ARĀQ SIG’S:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(i) Fourth C–F</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formula {C–F–G–A}</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(viii) Formula {F–E–G–F}</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>'ABYĀT (B1, B2, B3)</th>
<th>TĀLA‘ (B4)</th>
<th>RUJŪ‘ (B5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Arāq D, Dhīl C</td>
<td>‘Arāq D</td>
<td>‘Arāq D</td>
</tr>
<tr>
<td>‘Arāq D, Dhīl C</td>
<td>‘Arāq D</td>
<td>Same as</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tāla‘ [a]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Same as</td>
</tr>
<tr>
<td></td>
<td></td>
<td>’abyāt</td>
</tr>
</tbody>
</table>

| ‘ARĀQ SIG’S:        |  |  |  |
| (ii) Fourth C–F     |  |  |  |
| Formula {C–F–G–A}   |  |  |  |
| (viii) Formula {F–E–G–F} |  |  |  |
| compare with cadence in ‘Arāq masār [13] |  |  |  |
Ṭab‘ ‘Arḍāwī (Figure 58) is the third of the three “popular” ṭubū‘ taught in Tunisian conservatories, along with Mḥayyr Sīkāh and Mḥayyr ‘Arāq, that do not originate from a nūba. ‘Arḍāwī is further distinguished from the latter two because it is associated with rural Bedouin music, while the others derive from urban folk musics, or musīqā sha‘abiyya. It is the only ṭab‘ presented here that contains only two ‘uqūd with no secondary ‘uqūd. Because of its scale as well as its signature to rest on E at the end of some phrases, it resembles a basic form of Māya, although it also contains signatures that are familiar to other ṭubū‘ as well. The emphasis of a melodic fifth between the tonic and the fifth scale degree (i) is also found in ṭab‘ Mḥayyr Sīkāh. Additionally, like Mḥayyr ‘Arāq, melodies do not ascend to the octave above the tonic (v), though this is a much firmer rule in ‘Arḍāwī than in Mḥayyr ‘Arāq. The use of a third between F and D (iv) resembles Raṣd-like skip that produces a pentatonic effect (see the use of this signature in the masār and example below), although this skip is not necessarily as frequent as in Raṣd.

Unique to this ṭab‘ is its use in rural songs which are performed with a variety of ‘īqā‘āt that are not part of the nūba. Sa‘dāwī is one such ‘īqā‘, which is used in the example below, and which also shares the name of the second ‘iqd of this mode starting on F. Because of its primary
use in rural song settings, its formulas do not greatly resemble those of the nūba modes (hence the absence of any ‘uqūd used in the ma’lūf), though certain rhythmic and melodic motives in the masār reflect phrases in other masārāt. The degree to which these similarities reflect the mode’s authentic nature on the one hand, or an adaptation to a standardized pedagogy on the other, requires further ethnographic analysis which is beyond the scope of this study.

**Tonic C**

**Primary ‘uqūd**

- ‘Arḍāwī on C
- Sa’dāwī on F

**Melodic Signatures (khāṣiyāt)**

1. Fifth between C and G
2. Rest on E♭
3. Emphasize F
4. Third between F and D
5. The scale does not reach to the octave above the tonic

**Melodic Path (masār laḥnī)**

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

Figure 59. Melodic path of ṭab’ ‘Arḍāwī by Kamel Gharbi.
Example: *yā nāsa hmilt wa‘milti ar-raḥla* (sa‘dāwī)

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

‘Īqā‘ sa‘dāwī is written in 12/8 with a subdivision pattern of 2-2-2-3-3. In the transcription that follows, the beaming of eighth notes demonstrates the accentuation of duple and compound beats. As the example below shows, although most of the melody follows this beat pattern, not every melodic phrase is confined to the exact sequence shown in the ‘īqā‘. Some measures (such as the opening measures of both the refrain and the verse) are entirely in compound meter. The ‘uqūd and signatures are annotated directly onto the transcription.
Figure 60. 'Ardawi example, yā nāsa hmilt wa’milti ar-raḥla (sa’dawi)

'Iqā' sa’dawi

REFRAIN

'Ardawi on C

VERSE

Sa’dawi on F

'The language used in these musical examples is Arabic.

To refrain
Ṭab’ ‘Aṣbahān

Figure 61. Scale of ṭab’ ‘Aṣbahān.

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

The main signature of ‘iqd ‘Aṣbahān is that it is low. It shares identical intervals with Mḥayyr ‘Arāq, which also has the tonic of G an octave above (on the note called nawā in Arabic), and even some of the same formulaic patterns such as a descending pentachord {D–C–B♭–A–G}, but ‘Aṣbahān cannot be on nawā and Mḥayyr ‘Arāq cannot be on yākāh. This theoretical formulation is one aspect that is shared with the eastern Arab maqāmāt which recognizes that two modes with the same intervalllic scale starting on different tonics produce different sensations for the listener, thus they are classified as two separate modes. In effect, when the formula {D–C–B♭–A–G} is used in the upper octave, it is Mḥayyr ‘Arāq, but when it is in the lower octave, it is ’Aṣbahān. This is not to say that the two modes are identical in every other way and have the same signatures (a comparison of their ‘uqūd and masār transcriptions demonstrates otherwise), but only to say that ’Aṣbahān’s unique signature is that its notes are in the lower register and has the tonic yākāh.
According to Gharbi, other Tunisian music theorists have tried to identify other melodic signatures for 'Aṣbahān to distinguish the various uses of the 'iqd in the lower register. Rather than calling every occurrence of this 'iqd 'Aṣbahān, others have attempted to identify Dhīl on low G by noting specific khāṣiyāt that separate 'Aṣbahān from Dhīl, such as the formula \{C–B♯–A–C–B♯\} to emphasize the note B♯. Gharbi disagrees with this approach, primarily because the signatures they identify as containing the true essence of 'Aṣbahān only occur in the more contemporary instrumental movements, while their existence is lacking in the more authoritative vocal repertoire.

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

**Tonic** Low G (yākāḥ)

**Primary 'uqūd**

![Diagram of 'Aṣbahān on low G](image1)

![Diagram of Raṣd on D](image2)

![Diagram of Mḥayyr 'Arāq on G](image3)

**Secondary 'uqūd**

![Diagram of 'Aṣba'yn on D](image4)

![Diagram of Mḥayyr 'Arāq on D](image5)

![Diagram of 'Aṣba'yn on A](image6)

![Diagram of Raṣd Dhīl on G](image7)

![Diagram of Mḥayyr Sīkāh on G](image8)

![Diagram of Hsīn on D](image9)
Melodic Signatures (khāṣiyāt)

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

Melodic Path (masār laḥnī)

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

This example (Figure 63) is another abyāt an-nawba comprised of two verses and three melodic lines set to ‘iqā’ bṭayḥī and is the opening vocal movement of nūba ‘Aṣbahān. In this example, the text of bayt 1 is repeated in bayt 1’, while the melody of bayt 1’ is repeated in bayt 2. Incidentally, only the [a] phrases change from bayt 1 to bayt 1’, while the [b] phrases from all three melodic passages are the same. Additionally, all three melodic lines share the same qafla [q] at the end of each bayt.

Figure 63. ‘Aṣbahān example, *yā dhān ladhī banata al-‘idhāru bi khaddihi*
'Aṣba‘yn is the most recurring ‘iqd in this example, while the tonic ‘iqd 'Aṣbahān on low G only occurs during the qaflāt. Formulas and signatures for different both 'Aṣba‘yn and 'Aṣbahān, and corresponding phrases from their respective masārāt are identified in Table 15. Additionally, the color Ḥsīn on A appears in this example using a pitch sequence that regularly occurs on this ‘iqd. This melody demonstrates how ‘uqūd can quickly change, especially from one phrase to the next within the same bayt.
Table 15. Modal structures in yā dhān ladhī banata al-ʼidhāru bi khaddihi (ʼabyāt an-nawba).

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bayt 1</strong></td>
<td>yā dhān ladhī nabata al-ʼidhāru bi khaddihi</td>
<td>ʼālā-barhamānī al-ḥulūki al-jawhari</td>
</tr>
<tr>
<td><strong>Bayt 2</strong></td>
<td>fakaʼannahū al-miṣbāhu fi ghasaqqā ad-dujā</td>
<td>ʼālā-ʼalliqun bisalāsilin min ʻanbari</td>
</tr>
</tbody>
</table>

**BAYT 1**

<table>
<thead>
<tr>
<th>Hemistich / Text</th>
<th>[a]</th>
<th>[b]</th>
<th>[q] (“Ah…”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- secondary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- color</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**BAYT 1’ and BAYT 2**

<table>
<thead>
<tr>
<th>Phrase / Hemistich</th>
<th>[a]</th>
<th>[b]</th>
<th>[q]</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘uqūd - primary</td>
<td>Raṣd Dhīl on G, Ḥṣīn on A, ‘Aṣbaʼyn on D</td>
<td>Same as bayt 1</td>
<td>Same as bayt 1</td>
</tr>
<tr>
<td>- secondary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- color</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Signatures (khāṣiyāt)</td>
<td>Same as bayt 1</td>
<td>Same as bayt 1</td>
<td>Same as bayt 1</td>
</tr>
<tr>
<td>Formulas (ṣiyāgh)</td>
<td>Ḥṣīn on A: {A–C–B♭–C…A}, see masār of Ḥṣīn ‘Aṣl phrase [3], on “nabata al-ʼidhāru” (Bayt 1’) and “miṣbāhu fi” (Bayt 2).</td>
<td>Same as bayt 1</td>
<td>Same as bayt 1</td>
</tr>
</tbody>
</table>
Ṭab‘ Sīkāh (Figure 64) has the same primary scale as maqām Sīkāh from the eastern Arab system. Salah El-Mahdi described it as “one of the most deeply-rooted musical modes of the orient,” particularly when the notes of ‘Aṣba‘yn are paired on G. While its formulas and rhythmic settings cause this ṭab‘ to be set apart by the “Tunisian musical language,” such similarities in scales between some of the Tunisia ṭubū‘ and the maqāmāt—and in this case, two scales which even share the same name—are perhaps why Tunisian musicians are not so concerned with al-Andalus discourse and recognize that their system was greatly influenced by Ottoman-era Turkish music.

**Tonic E♭**

**Primary ‘uqūd**

---

Secondary ‘uqūd

The A♭ in Raṣd Dhīl on F and ’Aṣbaʿyn on G is adjustable. In certain melodic motions, especially when skipping from C to A♭, the tuning is closer to the true tuning of A♭. However, the note is lowered to A♭ during step-wise melodic movements following the skip. This adjustable A can be seen in the masār phrases [8], [10], and [12], and in the example below.

Melodic Signatures (khāşiyyāṭ)

i. Emphasize high B♭
ii. C is a resting tone (with ‘iqd Māya)
iii. Fourth between C and F
iv. Third between high C and A, or high C and A♭

Melodic Path (masār laḥnī)

A demonstration of a melodic path by Gharbi for ṭab‘ Sīkāh is shown in Figure 65. Because Sīkāh is a trichord it is often conjoined to the notes of another ‘iqd such as Māya below or Raṣd Dhīl above in the flow of a melodic line (see phrases [8] and [12] for examples of this). Phrase [9] is identified as Mḥayıyr ‘Arāq on G for the purpose of this analysis since the notes in this phrase most closely correspond to that ‘iqd. However, according to Gharbi, the purpose of phrase [9] is to showcase the signature “emphasize high B♭” and is not demonstrating an ‘iqd. Another interpretation could be that this is an example of Sīkāh on B♭.
Example: 'imlā wāsqinī yā ahyał

This example (Figure 65) is a bṭayḥī from nūba Sīkāh. It follows a standard muwashshaḥ pattern of 'abyāṭ–ṭāla‘–rujū‘, however, the final bayt does not have an [a] hemistich. This is an approximate transcription of a performance by Gharbi who demonstrated various stylized ornaments in each bayt. To honor these ornaments, each bayt was transcribed with an approximate descriptive notation of the ornaments, though not all were transcribed due to the inherent difficulty of visually representing their aural nuances. Although each of the first three 'abyāṭ share the same melodic line prior to the ṭāla‘ at bayt 4, they were each performed with
subtle rhythmic differences, which are reflected in the transcription. Also noteworthy is the use of the adjustable A♭/♭ characteristic of this mode. See Table 16 for an analysis of this song’s modal structures.

Figure 66. Sikāh example, *'imlā wāsqīnī yā ahyaf* (bṭayḥī).
Table 16. Modal structures in 'imlā wāsqinī yā ahyaf.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayt 1</td>
<td>'imlā wāsqinī yā ahyaf</td>
<td>:. yā sīda al-ghizlān</td>
</tr>
<tr>
<td>Bayt 2</td>
<td>min sharāb šāfī muqarqaf</td>
<td>:. yubrì’u aḍ-ḍamān</td>
</tr>
<tr>
<td>Bayt 3</td>
<td>'imlā kāsī wājlū bāsī</td>
<td>:. yā sāqī an-nudmān</td>
</tr>
<tr>
<td>Bayt 4</td>
<td>yā ḥabībī kun ṭabībī</td>
<td>:. wāṣil wāḥam šābān mughram</td>
</tr>
<tr>
<td>Bayt 5</td>
<td>ṭūl laylū sahrān</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>'A[YĀT (B1, B2, B3)</th>
<th>ŢĀLA‘ (B4)</th>
<th>RUJÜ‘ (B5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hemistich</td>
<td>[a]</td>
<td>[b]</td>
<td>[a]</td>
</tr>
<tr>
<td>'uqūd</td>
<td>Raṣd Dhīl on F</td>
<td>'Aṣba’yn on G, Sikāh on E♭</td>
<td>Mḥayyr</td>
</tr>
<tr>
<td></td>
<td>(i) Emphasize B♭</td>
<td>(iv) Third between high C and A♭</td>
<td></td>
</tr>
<tr>
<td>Signatures</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Kamel Gharbi introduced ṭab’ Raṣd by stating, “[t]his ṭab’ is a great problem because there is a difference between what we think about it and what we find in the nūba.” The scale for the mode (Figure 67) is commonly written only as a pentatonic scale, but this is a misrepresentation of how melodies in Raṣd work. The pentachord for ‘iqd Raṣd presented here is a true five-note pentachord {D–E–(F)–G–A} with the third note, F, in marked in parentheses to highlight that it is frequently skipped to produce the pentatonic effect, but also to recognize that it is also sometimes included in melodic passages in Raṣd.

When the term “pentatonic scale” is used to describe Raṣd without qualification, other musical associations with that scale can obscure the unique way in which this mode functions and sounds within the context of Tunisian ma’lūf. Raṣd is a ṭab’ that functions in similar ways to the other ṭubū’ because it has melodic signatures that govern its idiosyncratic nature while also draws from other ‘uqūd which inevitably break up its pentatonicism (the non-pentatonic Ḩsīn on A is used here as a primary ‘iqd, following the model presented by Gharbi). Rather than conceiving Raṣd as a purely pentatonic scale, pentatonicism should be considered the primary signature of Raṣd through a variety of skips listed in the signatures below. The complete scale of
Raṣd, however, should also include the skipped notes because they are also used. In some melodies, such as the example below, they are used with emphasis.

There is dispute about the tonic and the scale for ṭab’ Raṣd in various publications. D’Erlanger identified D as the tonic and provides an unbroken scale from low G to high C. El-Mahdi described Raṣd as “of African origin and is characterized by a five-tone octave” and provides a pentatonic scale that only spans a single octave from low G to G. Concerning its tonic, El-Mahdi writes that the mode “is based on low G (yākāh), with the possibility of terminating on D (dūkāh). According to Snoussi, the scale of Raṣd is based on two tetrachords on low G and D, respectively, and has a tonic of low G. Snoussi’ scale derives from the eastern Arab Rāst scale based on low G which includes the accidentals B♭ and F♯, but these two notes are skipped in the composition of melodies. Thus, in Snoussi’s model, the pentatonic Raṣd scale is derived from the heptatonic Rāst scale.

Gharbi explained that this confusion about the tonic is due to the melodies of nūba Raṣd. Nearly all the slower movements, especially the ’abyāt an-nawba and the bṭayḥīya, stop on low G at the ends of the melodies, suggesting the tonic of low G. However, the movements in the second half of the nūba comprising the faster and lighter ’īqā’āt almost all stop on D. For the purposes of this study to represent the tradition as it is taught in contemporary conservatories, the tonic D is identified as the primary tonic, while the tonicization of low G is identified as a melodic signature. This model is a kind of middle-ground rapprochement between D’Erlanger’s D-based Raṣd and El-Mahdi’s G-based Raṣd that possible terminates on D.

202 D’Erlanger, Al-Мūsīqā al-ʿArabiyya, 368.

203 El-Mahdi, Al-Turāḥ, vol. 8, 18, 25.

204 Snoussi, Initiation à la Musique Tunisienne, 45.
According to Gharbi, although the scale is traditionally notated without accidentals, the performed tunings for E and B are really E♭ and B♭. These accidentals are therefore used in the following transcriptions.

**Tonic D**

**Primary ‘uqūd**

Raṣd on D

\[
\begin{array}{c}
\text{Raṣd on D} \\
\text{Ḥsīn on A}
\end{array}
\]

**Secondary ‘uqūd**

Raṣd on low G

Raṣd on G

Nwā on D

\[
\begin{array}{c}
\text{Dhīl on C} \\
\text{‘Arāq on D}
\end{array}
\]

**Melodic Signatures (khāşiyāt)**

i. Low G can be tonicized

ii. Third between G and E♭

iii. Third between C and low A

iv. Ascending and descending third between C and E♭

**Melodic Path (masār laḥnī)**

A melodic path of ṭab’ Raṣd as demonstrated by Gharbi is shown in Figure 68. Most phrases are set in the various Raṣd ‘uqūd demonstrating characteristic melodic formulas using
the pentatonic skips, but the masār also includes Ḥsīn on A (note the adjusted tonality) and Dhīl on C.

Figure 68. Melodic path of ṯabʿ Raṣd.

Example: yā ḥibbī mālik

This example (Figure 69) is from the third bṭayḥī of nūba Raṣd in the sixth volume of *al-Turāṭh*. The same melodic line is sung three times to three poetic hemistiche. The full bṭayḥī also includes a ṯāla’ and rujū’, but only the melodic line from the ’abyāt is presented below. Each statement of the melody has three phrases. The initial phrase is a short and mostly syllabic statement of the complete hemistich. The second phrase is a long melisma on the last word of the hemistich. The text of the third phrase is comprised of tarannumāt: ā lā lā lannit ra lay, ā lā lā nu ā lā lān.

---

This example importantly nuances the popular understanding of the nature of ‘iqd Raṣd. Most of the melody is set in Raṣd on D but does not skip the crucial note of F to create its characteristic pentatonic signature. Instead, the pentatonicism does not emerge until the third
phrase of the melodic line. The example finishes with a tonicizing of low G. See Table 17 for an analysis of this song’s modal structures.

Table 17. Modal structures in *yā ḥibbī mālik*.

<table>
<thead>
<tr>
<th>Hemistich</th>
<th>[a]</th>
<th>[b]</th>
<th>[c]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>yā ḥibbī mālik</em></td>
<td>ghayyarnī ḥālik</td>
<td>fiʿlik yibqālik</td>
</tr>
</tbody>
</table>

| Tarannumāt | ā lā lā lannit ra lay | ā lā lā nu ā lā lān |

<table>
<thead>
<tr>
<th>Phrase</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td>Full hemistich [a], [b], [c]</td>
<td>Last word sustained <em>mālik, ḥālik, yibqālik</em></td>
<td>Tarannumāt</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ʿuqūd</th>
<th>- <strong>Raṣd on D</strong> (the note F is used)</th>
<th>- <strong>Raṣd on D</strong> (the note F is used)</th>
<th>- <strong>Raṣd on D</strong> (F is skipped)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signatures (khāṣiyāt)</td>
<td></td>
<td></td>
<td>ii. Third between G and E♭</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>iii. Third between C and low A</td>
</tr>
</tbody>
</table>

i. Tonicize low G

- primary
- secondary
- color
Discussion of Findings

Different Modes, Same Scale: Melodically Classifying the Ṭubū'

The central finding of this study is that unlike the eastern Arab maqām system the classification of the ṭubū' is not decided by the tonal intervals of their scales but by the distinctions in their melodic properties. Tonal intervals are, of course, important. Most ṭubū' are primarily associated with certain tonal intervals and tonics. This is not the case, however, for about half of the modes which share the same scale with at least one other ṭab’. The main way to distinguish them from each other is with recourse to each mode’s melodic formulas and signatures.

Stated another way, a ṭab’ is primarily classified by its melodic content rather than its pitch content. The most obvious example of this is Raṣd Dhīl which can be performed with two different scales that are nevertheless classified together as being one and the same mode. The tonal pattern of Raṣd Dhīl [1] is $1 - \frac{3}{4} - \frac{1}{4} - 1$, which also corresponds to the intervals of Māya, Dhīl, Mḥayyr ‘Arāq, and ’Aṣbahān. The conventional tonal pattern of Raṣd Dhīl [2] is $1 - \frac{1}{2} \uparrow - 1 \frac{1}{2} \downarrow - \frac{1}{2}$ (but see discussion in that mode regarding this ‘iqd’s intervals), which roughly corresponds to the intervals of Mḥayyr Sīkāh when G# is added, or jins Nikrīz from the maqām system. The two tonal patterns of Raṣd Dhīl differ from one another, yet they are both considered the same mode because identical melodic formulas and signatures are applied to them. The nature of Raṣd Dhīl, thus, exists in its melodic realization rather than its tonal configuration (although, to be clear, Raṣd Dhīl is still bounded to these two variants—the ṭubū' cannot be performed with just any scale).

When the primary ‘uqūd of multiple ṭubū’ share the same notes, or when modes share the same scale, they are differentiated in practice by their melodic formulas. Nwā and Mḥayyr Sīkāh
share the same notes in their root ‘uqūd, D–E–F–G–A, but their melodic formulas contain unique and exclusive signatures (see Figure 70). In the maqām system, these both would be classified as Nahāwand on D.

![Figure 70. Melodic formulas of Nwā and Mḥayyr Sīkāh compared.](image)

Māya, Mḥayyr ‘Arāq, Raṣd Dhīl 1, and Dhīl all share the same scale intervals (although Dhīl’s third note is tuned slightly higher). Figure 71 shows a characteristic phrase for each of these ṭubū‘. In the maqām system, each of these would be classified as Rāst. Mḥayyr ‘Arāq has been transposed to C to match the tonic of the others.

![Figure 71. Melodic formulas of the Dhīl family, plus Mḥayyr ‘Arāq, compared.](image)

Another example features Raṣd Dhīl 2 which, when transposed to D, matches the tonal intervals of Mḥayyr Sīkāh when the latter includes the color tone G#. While the two formulas shown in Figure 72 have many similarities, Mḥayyr Sīkāh is distinguished from Raṣd Dhīl because it begins with a fifth from D to A, sustains A, and finishes with a formulaic cadence. Raṣd Dhīl is signaled by the opening skips {D–F–A} and the alternating between A and G#. In the maqām system, they would both be classified as Nikrīz on D.
Figure 72. Melodic formulas of Mḥayyr Sīkāh and Raṣd Dhīl [2] compared.

From the ’Aṣba’y family, two characteristic phrases of ṭab’ Raml and ṭab’ ’Aṣba’y are compared in Figure 73. In the maqām system, these are both examples of Ḥijāz on D.

Figure 73. Melodic formulas of Raml and ’Aṣba’y compared.

Figure 74 shows a variety of phrases representing different modes from the Ḥsīn family. In the maqām system, these are all classified as Bayāṭī on D.

Figure 74. Melodic formulas of the Ḥsīn family compared.
Function and Classification of Secondary ‘Uqūd

Unlike primary ‘uqūd, secondary ‘uqūd may or may not contain melodic signatures associated with the ṭab’ after which the ‘uqūd are named. For example, a frequent secondary ‘iqd is Mḥayyr Sīkah on G. Ṭab’ Mḥayyr Sīkāh’s original tonic is D, but the signatures associated with Mḥayyr Sīkāh (e.g., the opening fifth from D to A) are not used for Mḥayyr Sīkāh on G when it is used as a secondary ‘iqd. Unlike primary ‘uqūd, in most cases secondary ‘uqūd are typically identifiable based on the interval pattern of their tones rather than their signatures. In this sense, the secondary ‘uqūd are often classified using the same tonal criteria as the maqāmāt.

As mentioned previously, Salah El-Mahdi and Manoubi Snoussi use a system of “principle” trichords, tetrachords, and pentachords which tonally classify the ‘uqūd of the ṭubū’. The names of these principle ‘uqūd are derived from their equivalent names from the eastern Arab tradition: Rāst, Nahāwand, Rāst Dhīl, Dhīl, and Māhur, Bayātī, Hijāz, ‘Irāq, and Kurđī, Sīkāh and ‘Ajam. One of the benefits of using this “principle” nomenclature for secondary ‘uqūd is it removes the expectation for the melodic signatures associated with the names of the ‘uqūd.

For all the emphasis placed on classifying ṭubū’ by their melodic signatures, the secondary ‘uqūd seem to pose an exception to this rule, begging the question as to why they are labeled after the names of the ṭubū’ if they do not use the melodic formulas associated with their original ṭubū’. One possible answer is to maintain consistency of nomenclature to establish the system of the Tunisian ṭubū’ as a closed system that is distinct from the maqāmāt.

Another possible answer is that even the secondary ‘uqūd still convey “Tunisianness” in their formulas, not because they use discrete signatures, but because even secondary melodies

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206 El-Mahdi, Al-Turāth vol. 8, 19.
are still composed in a style that is unique to the Tunisian ma’lūf. One case study is to compare ṭabʿ Ḥsīn to maqām Bayātī. Ḥsīn does not have many melodic signatures of its own, and in this sense it should theoretically sound like Bayātī. Nevertheless, melodies in Ḥsīn are still discernable from melodies in Bayātī because of a phenomenon that Gharbi describes as the “Tunisian musical language” (see section below).

Finally, some secondary ‘uqūd do contain signatures that derive from their original ṭubū’. When Mazmūm appears as a secondary ‘iqd it often uses the telltale Mazmūm formula shown in Figure 75. Nwā includes Mazmūm on C as a secondary ‘iqd which is often used with the iconic formula from the original Mazmūm (on F), triggered by the accidental F♯:

![Figure 75. Mazmūm used as a secondary ‘iqd on C in ṭabʿ Nwā.](image)

Another example is when ‘inqilāb ‘Aṣba’yn modulates to Nwā on D in the ṭāla’ of yā laqawmī dayyaʿīnī. This ṭāla’ includes melodic formulas that are associated with Nwā, not just its tonality.

Table 18 shows all ‘uqūd presented in this study arranged by ṭabʿ and identifies their priority within each mode (primary/secondary/color/modulation). As mentioned in the discussion above, some categorizations may be debated by practitioners. The table below sorts all of the ‘uqūd as they are classified above.
Table 18. Primary and secondary ‘uqūd by taraf*, in order of appearance.

<table>
<thead>
<tr>
<th>taraf*</th>
<th>Tonic</th>
<th>Primary ‘uqūd</th>
<th>Secondary ‘uqūd (main)</th>
<th>Secondary ‘uqūd (color)</th>
<th>Modulations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mazmūm</td>
<td>F</td>
<td>Mazmūm F, Mazmūm high C</td>
<td>Mazmūm C</td>
<td>Şabā A, ‘Aṣba’yn high C</td>
<td></td>
</tr>
<tr>
<td>Nwā</td>
<td>D</td>
<td>Nwā D, Ḥṣīn A</td>
<td>Mazmūm C</td>
<td>Mhayyr ‘Arāq D, ‘Aṣba’yn D</td>
<td></td>
</tr>
<tr>
<td>Ḥṣīn ʿAjbāḥ</td>
<td>D</td>
<td>Ḥṣīn D, Māya C</td>
<td>Mhayyr Sīkāh G</td>
<td>Mhayyr ‘Arāq G, Ḥṣīn A, Ṣabā D</td>
<td></td>
</tr>
</tbody>
</table>
Ornaments and the Tunisian “Musical Language”

One theme that emerged from lessons with Gharbi was the metaphor of the Tunisian “musical language.” Until now the emphasis of distinction between Tunisian and eastern Arab modality has been the use of Tunisian modal signatures. In addition to these formally theorized structures, however, Kamel often mentioned in passing an additional dimension of Tunisian melody that exists beneath the surface of formal theory. He called this dimension the Tunisian musical “language,” by which he was referring to the general stylized approach to Tunisian melody which include ornaments (zoghraf) and melodic or rhythmic structures which are common across the ṭubūʿ (rather than ṭabʿ- specific formulas) and the maʿlūf. Moreover, he characterized the “language” as a feeling.

This becomes especially relevant for ṭubūʿ like Ḥsīn ’Aṣl that have relatively few formalized signatures. The scale for Ḥsīn ’Aṣl is equivalent to the eastern Arab maqām Bayāṭī. If Ḥsīn ’Aṣl does not have many distinctive signature melodic elements, then theoretically the two modes should be nearly indistinguishable when comparing an ’iṣṭikhbār in Ḥsīn ’Aṣl to a taqṣīm in Bayāṭī (apart from modulating to secondary ‘uqūd). Nevertheless, the two are readily distinguishable by the “Tunisian musical language” that stylizes a performance of Ḥsīn ’Aṣl.

Gharbi demonstrated this, for example, during lessons about ṭabʿ Mazmūm, while explaining the importance of distinguishing multiple musical systems that share a common scale: “You can do Fa Major, you can do [maqām] Jaharka, you can do [maqām] ’Ajam, from other musical languages…. It’s important that [students] understand that the gamme [scale] isn’t the most important thing. And fa-so-la-si-do-re-mi-fa doesn’t mean that it is Mazmūm.” Kamel then proceeded to sing examples of the same scale set in three “musical languages.” He sang the first example using solfa, demonstrating the “language” of fa major (F major), using the unmistakable
theme of Mozart’s “Eine Kleine Nachtmusik.” Afterwards, he vocally improvised a more stepwise melodic theme using the notes of the same scale but decorating the melodic line with new ornaments. Its meandering melodic contour did not so obviously outline harmonic structures the way the theme for Eine Kleine Nachtmusik does. This was a demonstration of maqām Jahārka.

Gharbi explained that when the notes of F major are set to “an Oriental language, mashriqi, then it would be Jahārka. But when we say it in Tunisian language…..” He then vocally improvised another line using the notes of the same scale but clearly decorated the melody with many subtle vocal ornaments, and singing specific interval patterns, then completed his thought: “we can say now it is Mazmūm.” He used noticeable sliding and short melodic flutters between pitches. These ornaments (zoghráf, a term also used for ornaments in eastern Arab music), are an important part of the Tunisian musical language that distinguishes it from the “Oriental” (eastern Arab) language. Gharbi summarized:

Then, the most important thing, when we treat the ṭab’ or the maqām, we say that the most important thing is the language. We must choose, or specify, the language you want to talk. Then, when we want Tunisian, we must talk Tunisian music, with the accents, with the ornaments, and it’s like a color. You can recognize it, but you can’t définir. When we say “Tunisian music,” you feel it, but to identify it, it is more difficult. It is for musicology to do that. Then, you must feel the difference between the languages. You feel it, and we will try to explain, year after year, what are the things that make that Tunisian or mashriqi.

’Īqā’ and Melodic Contour

Over the course of this study, the influence of rhythm upon melody became clearer as multiple examples of the same mode set in different ’īqā’āt were demonstrated, and as multiple ṭubū’ were demonstrated with the same ’īqā’. While a masār is helpful for identifying melodic structures before they are settled into strict time, it is believed that the character of a mode is
maximally realized after it is treated in the various rhythmic cycles of the nūba. In other words, certain unique traits of a ṭab‘ are only realized through certain ‘iqā‘āt and not others. The bṭayḥī is seen as the most important ‘iqā‘ for exploring many nuanced dimensions of mode in a single song. A complete nūba of a given mode can have a dozen or more different bṭayḥīya, and each of them contains evidence about the mode’s nature. However, the same is also believed to be true of the lighter, faster ‘iqā‘āt like barwal, where melodies are less exploratory but nonetheless unique.

The accented beats of each metric cycle have a strong and unique influence on melodic contour. A rhythmic analysis of song melodies can reveal how certain note choices were made in the construction of melodic phrases. In general, each ‘iqd has desirable notes to be used for starting phrases, notes which should be emphasized, and notes which are ideal either for concluding phrases, or for changing from one ‘iqd to the next. The ‘iqā‘ can draw more attention to the notes that align with its accented beats, and melodic phrases are often composed with these accented beats in mind, essentially pre-structuring the melodic contour of the phrase to synchronize with the ‘iqā‘. Sometimes melodies deliberately avoid following the accented beats to create a sense of tension, which is resolved when the melodic contour realigns with the accented beats.

Figures 76 and 77 show phrases from two different songs in dukhhūl brāwal. Notes that are circled align with an accented beat of the rhythmic cycle, while notes that are not circled occur in between accented beats. The melody in Figure 76 is the first bayt of katamtu al-

maḥabba sinīn in ṭab‘ Raml al-Māya, while Figure 77 shows bayt 2 of yā man bisahmi al-‘ashfār in Mḥayyr Sīkāh.
Melodically, this is a typical phrase in Raml al-Māya that is set strongly to the accented beats of dukhūl brāwal. In the first two cycles, the phrase starts in the upper part of the scale (signature i) and emphasizes C while alternating with its lower neighbor B♭ (ii). In the third cycle is a formula of this mode (see Raml al-Māya masār [3]) which starts with the signature fourth from F to B♭ (iii), and the fourth cycle contains the signature third from A to F (v).

Rhythmically, the notes in the first and third cycles almost exclusively touch the accented beats of dukhūl brāwal, with very few notes in between beats. The second and fourth cycles are the opposite with most notes on non-accented beats. The end of the phrase in the fourth cycle crucially resolves the rhythmic tension by ending on the tonic on the last accented beat of the cycle.
This phrase in Mḥayyr Sīkāh begins with the telling signature of an open fifth from D to A and subsequently emphasizes A at the beginning of the phrase, which are the most important signatures of this ṭab’. This phrase is almost entirely synchronized with the accented beats of dukhūl brāwal with few notes in between beats. In several parts the melodic line nearly mimics the 'īqā’ beat-for-beat.

Figures 78 and 79 show examples of bṭayḥīya. The first example is the first bayt from the ’abyāt an-nawba of nūba ‘Arāq, and the second example is the second melody (bayt 1’) from the ’abyāt an-nawba of nūba Raml. An examination of the contours of the melodic phrases shows that the accented beats are often targeted destinations for melodic movement, resolution, or beginning new phrases. Stated another way, the accented beats of the bṭayḥī sculpt the contour of the melodic phrases, and the melodies in these excerpts rarely, if at all, operate independently from the framework provided by the 'īqā’.

Figure 78. Bṭayḥī example, bayt 1 from ṭa’tashtu min wajdi ila ghaythi waslihi (‘Arāq).
A compelling observation is the profound impact that this ḫiqā‘ has on melodic contouring. While the focus of this study has been to examine each mode’s respective melodic signatures, these bṭayḥīya contain examples of rhythmic signatures and melodic contours that transfer across modes. ‘Arāq and Raml are two different ṭubū‘, yet identical melodic contouring can be seen in both of these excerpts at the exact same moment. In cycle 3 of both examples, starting on T3, the rhythms are identical until T3 of the next cycle. Not only this, but their contours are nearly identical, mimicking a step-by-step melodic sequence, as each demonstrates the same descending melodic pattern using their own respective ‘uqūd. In essence they are identical melodic patterns set to different ṭubū‘. This suggests a strong influence of the rhythmic cycle on the melodic line, so much so that even contrasting melodic modes conform to the template of a given ḫiqā‘ using nearly identical formulas. Other such patterns can be found when cross-examining examples of different ṭubū‘ set to the same ḫiqā‘. Table 19 lists each song and its associated ḫiqā‘ analyzed in chapter 4 in order of appearance.
Table 19. Songs analyzed by 'iqā‘ in order of appearance.

<table>
<thead>
<tr>
<th>Song title</th>
<th>'iqā‘</th>
<th>Ţab’</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. láysa lināri al-hawā khumūdu</td>
<td>khatm</td>
<td>Mazmūm</td>
</tr>
<tr>
<td>2. yā man bisahmi al-‘ashfār</td>
<td>dukhūl brāwal</td>
<td>Mḥayyr Sīkāh</td>
</tr>
<tr>
<td>3. al-kawnu ‘ilā jamālakum</td>
<td>barwal</td>
<td>Mḥayyr ‘Arāq</td>
</tr>
<tr>
<td>4. jar ar-rābāb ar-Rhāwī</td>
<td>barwal</td>
<td>Nwā</td>
</tr>
<tr>
<td>5. yā qalbī ‘utruki al-mīhna</td>
<td>barwal</td>
<td>Ḥsīn ‘Ašl</td>
</tr>
<tr>
<td>6. zād an-nabī wa farḥanā bīhi</td>
<td>dukhūl brāwal</td>
<td>Ḥsīn Šabā</td>
</tr>
<tr>
<td>7. al-kawnu ‘ilā jamālakum</td>
<td>barwal</td>
<td>Ḥsīn Šabā</td>
</tr>
<tr>
<td>8. yā ghazālan bayna ghizlān al-yaman</td>
<td>mrabba‘ tūnsī</td>
<td>Ḥsīn ‘Ajam</td>
</tr>
<tr>
<td>9. katamtu al-maḥabbā sinīn</td>
<td>dukhūl brāwal</td>
<td>Raml al-Māya</td>
</tr>
<tr>
<td>10. ṭa‘tashtu min wajdi ila ghaythi waṣlihi</td>
<td>bṭayḥī</td>
<td>‘Arāq</td>
</tr>
<tr>
<td>11. ash dhuki ash-shamāyal</td>
<td>kha affluent</td>
<td>‘Aṣba‘yn</td>
</tr>
<tr>
<td>12. yā laqawmī ḍayya‘ūnī</td>
<td>nawakht</td>
<td>‘Inqilāb ’’Aṣba‘yn</td>
</tr>
<tr>
<td>13. shakawnā ‘ila alḥābnā tül laylīnā</td>
<td>bṭayḥī</td>
<td>Raml</td>
</tr>
<tr>
<td>15. sharpī ghādā bīz-zayn</td>
<td>mdawwar hawzī</td>
<td>Raṣd Dhīl [2]</td>
</tr>
<tr>
<td>16. walarubba laylin tāḥa fihi najmūhu</td>
<td>bṭayḥī</td>
<td>Māya</td>
</tr>
<tr>
<td>17. yā qūllik zaman al-‘azhār</td>
<td>bṭayḥī</td>
<td>Dhīl</td>
</tr>
<tr>
<td>18. yā nāsa hmilt wa’milti ar-raḥla</td>
<td>sa’dōwī</td>
<td>‘Arḍāwī</td>
</tr>
<tr>
<td>19. yā dhān ladāhī banata al-‘idhāru bi khaddili</td>
<td>bṭayḥī</td>
<td>‘Aṣbahān</td>
</tr>
<tr>
<td>20. 'ilmā wāsquinī yā ahyaf</td>
<td>bṭayḥī</td>
<td>Sīkāh</td>
</tr>
<tr>
<td>21. yā ḥibbī mālik</td>
<td>bṭayḥī</td>
<td>Raṣd</td>
</tr>
</tbody>
</table>

TOTAL:

bṭayḥī (7); barwal (5); dukhūl brāwal (3); khatm (1); mrabba‘ tūnsī (1); sa’dōwī (1); mdawwar hawzī (1) kha affluent (1); nawakht (1)

Form and Ţab’ Analysis

Each of the songs and their forms above illuminate details about the way a Ţab’ is applied in the context of a song. The analysis of song form is crucial for determining when certain ‘uqūd are used, how frequently, how long, and which ‘uqūd are necessary and which are optional. It happens to be the case that in some examples, the first ‘iqd of the scale is not used as much as...
adjoining primary ‘uqūd. In songs set in the muwashshaḥ form, the ṣabyāt consistently remain predominantly in the primary ‘uqūd (but also occasionally include main secondary ‘uqūd), while the ṭāla’ shifts to secondary ‘uqūd, colors, and modulations. Sometimes primary ‘uqūd are used for an entire song form and secondary ‘uqūd are barely touched, such as the zajal yā man bisahmi al-‘ashfār analyzed in ṭab’ Mḥayyr Sīkāh. By studying song forms for the presence of the ‘uqūd, principles can be drawn about the relative importance of certain ‘uqūd, and it is the songs themselves that provide evidence as to whether an ‘iqd should be labeled primary, secondary, or color within a ṭab’. 
Chapter 5: Summary/Conclusion

This study sought to represent the melodic properties of the Tunisian ṭubūäh that were missing in other representations of this modal system. The most characteristic element of this system is the existence of duplicate or near-identical scales that are classified melodically, not tonally. Roughly half of the modes explored in chapter 4 share the same tonic and primary scale with at least one other mode. The way these modes are primarily identified and distinguished are with their melodic signatures and formulas, not their internal scales. As discussed below, this phenomenon separates the ṭubūäh from the eastern Arab maqāmāt.

A significant component of this system is the masār and its role in conveying core melodic signatures and formulas for each ṭab‘. Normally the masār is memorized and taught orally by a teacher, while students internalize the masār. The previous chapter endeavored to visually represent one teacher’s collection of masārāt for the nineteen ṭubūäh addressed in this paper using Western notation. Visually notating a masār is not a standard practice in the context of Tunisian music learning. Nevertheless, as a research tool, it is a useful method by which to show readers what is happening musically in the realization of a ṭab‘. In this way, a masār is a navigational tool for ascertaining the melodic structures in songs, compositions, and improvisations. Hence, the more exhaustive a collection of masārāt by many teachers and masters of the ṭubūäh that a researcher has on hand, the stronger the melodic analysis can potentially be.

One of the main goals of this study was to describe the element of melody in Tunisian ma’lūf in general. Mode is one theoretical construct by which Tunisian melody can be described, but mode alone does not account for everything that influences Tunisian melody. Ornamentation, rhythm, form, and text intersect with melody so inseparably that an objective and comprehensive
description of the element of melody needs to account for these other elements also. It is for this reason that the discussions and analyses presented in Chapter 4 attempt to address certain aspects of each of these other elements as they appear to be relevant to the overall discussion of melody in a given song.

While an analysis of individual melodies by cross-checking with a transcribed masār can assist researchers and learners to identify melodic signatures and formulas contained in a melody, on a broader level, an analysis of song forms can bring clarity to how ‘uqūd are used as units of melody. The multitude of examples of the standard muwashshaḥ form presented above illuminate typical patterns. Primary ‘uqūd are used in the main theme of the muwashshaḥ, while the tāla’ often resorts to secondary, contrastive ‘uqūd. Understanding how ‘uqūd are discretely mapped onto the forms of poetic texts and how they are arranged in a progression throughout a song reveals something about the nature of the mode itself that cannot be ascertained by studying the melodic signatures alone, or only examining a masār.

The specific signatures (khāṣiyāt) identified for each ṭab’, and the melodic formulas (ṣiyāgh) demonstrated in their masārāt, should be interpreted as general guidelines rather than firm rules. Indeed, several examples of songs presented in the preceding chapter do not contain all the identified signatures. The signatures and formulas are patterns derived from the corpus of each mode’s nūba repertoire, but they should not be conceived as absolute rules to be applied at all times. An entire nūba is generally understood to be required to fully realize a mode’s melodic nature. Therefore, in some cases, multiple examples are needed to demonstrate how each of the signatures are applied in the context of a song.

Moreover, rhythm is an important factor to consider when doing ṭab’ analysis. Melodies closely conform to the accented beats of an ‘iqā’. The transcriptions in chapter 4 make clear that
melodies behave differently in some 'īqā‘āt but not others. Melodies in bṭayḥī wander in many directions over longer spans of time, often to the point that clarity of text is a diminished priority compared to modal realization. Yet even in a bṭayḥī, melodies must conform to the beat pattern of the 'īqā‘.

**Relationship of the Results to the Literature Review**

As discussed in Chapter 2, tables of scales for the Tunisian ṭubū‘ have been published in different sources, but no descriptions of their modal characteristics are offered. Davis presents four editions of transcriptions by different authorities across several decades of the same melody to the 'abyāt an-nawba of ṭab‘ 'Aṣbahān, yā dhān ladīhī banata al-‘idhāru bi khaddihi (also presented in this study, see Figure 63), which illustrates differences in approach to notating that melody. The descriptions of the modes as presented in chapter 4 represent the contemporary modal theory as would be taught in a typical conservatory, and these descriptions fill a significant gap in the literature towards representing the melodic natures of each of the modes.

A contribution of this study is the series of transcriptions of masārāt for each of the modes. As stated in the preliminary discussion in chapter 4, the masār is a much more accurate representation of a melodic mode’s condensed essence in comparison to scales because they include the melodic signatures and formulas that are associated with the mode’s identity. The only comparable sources that demonstrate something similar are found in D’Erlanger’s fifth volume of *La Musique Arabe* which shows transcriptions of masār-like improvisations for each

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D’Erlanger’s transcriptions are of improvisations showing practices that were used before Tunisian modal theory had become firmly established, for example, by the Rashidiyya Institute and the Ministry of Culture. The transcribed improvisation of Ḥsīn Ṣabā uses the ‘iqd Ṣabā prolifically throughout the demonstration which, as was shown above in the analysis of that mode, is not actually how the mode is used. Nevertheless, several of the transcriptions do accurately reflect certain modes’ signatures and formulas even by contemporary standards, but many of them only remain within the primary ‘uqūd of the scale and do not provide a path through the various ‘uqūd of a given ṭab’. Most of the masārāt presented in this study demonstrate phrases in secondary ‘uqūd and characteristic ways of cycling through changes between ‘uqūd.

Salah El-Mahdi’s exercises and examples showing the characteristics of the modes are more modern, and some draw from melodies of the nūbāt. The difference between the masārāt presented in this study and the examples provided by El-Mahdi is that the masārāt are decontextualized, ad lib demonstrations of characteristic phrases, and include all known signatures related to the mode’s known features. All of El-Mahdi’s examples set in metric time to a particular ‘iqā‘ with an established tempo marking. While some of El-Mahdi’s examples are drawn from the melodies of the nūbāt, others are his own exercises which are more technical in substance than are characteristic of melodies from the nūba. For example, the exercise he presents for Raṣd Dhīl functions more like an exercise of scale patterns which might be found in

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an étude book than a demonstration of characteristic phrases in each of the mode’s ‘uqūd.\textsuperscript{210} Moreover, the masārāt presented in this study are annotated with signatures and ‘uqūd to aid readers in identifying how modal features are melodically realized.

At the end of chapter 2, a question was raised about the degree to which the maqāmāt can be appropriately compared to the ṭubū‘ as melody-type modal systems. Using the spectrum offered by Harold Powers of scale-type modes on one end and melody-type modes on the other,\textsuperscript{211} where can both modal systems be placed along this spectrum? Are the ṭubū‘ further along the axis towards melody-types than the maqāmāt?

Scholarly consensus is not unanimous about the essentialness of specific melodic motives in the maqāmāt today (although performers most likely have different ideas on this subject than scholars). Marcus presents evidence that each maqām does have “characteristic ways of beginning, characteristic accidentals, or common and less common modulations to other modes,” as well as typical melodic phrases.\textsuperscript{212} Marcus describes how novices in the music of the Mashriq learn “the unique characteristics of each maqām by hearing solo improvisations” and that “[a]fter listening to such a session, young musicians might come away with one or two new ideas that they will incorporate into their own improvisations. Thus, musicians learn the intricacies of the various maqāmāt by an ongoing process of osmosis, beginning in early childhood.”\textsuperscript{213}

The information presented in chapter 4 shows that specific melodic signatures and formulas associated with each Tunisian ṭab‘ are explicitly theorized and introduced at the

\textsuperscript{210} El-Mahdi, \textit{Al-Turāth}, vol. 8, 26.

\textsuperscript{211} Harold Powers et al., “Mode,” n.p.


\textsuperscript{213} Ibid., 34.
beginning of each mode, as though the contents of the scale and the contents of the mode’s melodic features are inseparable. While the acquisition of the general approach to melody in Tunisian ma’lūf is, like any other music, acquired over longer periods of enculturation and immersion, the most important “telltale” signatures, motivic sequences, and melodic formulas for each mode are explicitly taught from the beginning. Moreover, these signatures occur in any kind of instantiation of the mode, whether an improvisation, a song from the nūba, or a new composition.

This is different than Marcus’ portrayal of the non-theorized, “osmosis”-based acquisition of analogous features in the maqāmāt. Marcus notes that there has been a decline in the spread of knowledge about their melodic properties due to the modernization of Arab music theory. Marcus argues that modern Arab music theory has largely led to a collapse in knowledge of the melodic features of the maqāmāt, and that the theorization of the modes into tetrachords has led to a generational shift in understanding among Arab musicians about the nature of the eastern Arab modal system as a whole, especially among those who formally study music in conservatories.

Marcus observed there were effectively two systems of maqāmāt which coexisted in sharqī musical culture: the oral/aural system consisting of the performers who continue to play the melodic motives and signature characteristics of the maqāmāt, and the written system taught in the conservatories where the modes are presented as scales of tetrachords without reference to their special melodic features.\(^{214}\) Thus, many musicians who emerge from the conservatory

\(^{214}\) Marcus, “The Eastern Arab System of Melodic Modes,” 40-44.
system “do not understand that a maqām might have a specific path for its melodic unfolding; compositions in *maqām bayyāti* are therefore free to follow any path whatsoever.”

Other scholars have objected to the idea that there are melodic motives associated with the maqāmāt. In her dissertation, al-Faruqi contended that the motives are a “misconception,” and that what is being perceived by Western listeners as motives are in fact “patterns peculiar to the particular performance involved, to the performer, or to the school of playing,” and that these alleged motives are “interchangeable from one *maqām* to any other whose tonal material allows transfers.” Marcus responded to this critique by conceding that “melodic motives characteristic of the various *maqāmāt* are not indigenously recognized,” while also positing that “[n]evertheless, there are a large body of phrases which commonly occur in *taqāsīm* [improvisations] in the various modes. Knowledge of these phrases is essential for the student of Arab music performance.”

The comparison of the words *masār* in the Tunisian ṭubū‘ and *sayr* in the maqāmāt was discussed in chapter 2. When Marcus refers to “a specific path for melodic unfolding,” this reflects the generally accepted definition of sayr, which pertains to the long-term structural realization of a maqām embodied by its characteristic pattern of jins-to-jins modulations. It is telling that the sayr is understood to be best exemplified by *taqāsīm* (improvisations) rather than a body of musical repertoire, and that learners who pick up melodic signatures by osmosis do so by listening to improvisations rather than composed melodies. This is an important distinction

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from the way melodic signatures are understood in the Tunisian system. In ma’lūf, melodic signatures and formulas are integrated into the melodies of the nūbāt, and the patrimonial repertoire is seen as the highest authority in modeling the melodic natures of the ṭubū’.

Composed melodies are taught alongside masārāt to illustrate each mode’s melodic features for young learners.

Granting the existence of melodic signatures in the maqāmāt, perhaps the most important difference between the two systems is that the ṭubū’ are unanimously agreed to rely on melodic structures for distinguishing one mode from another, while there is little need to look to melodic structures for distinguishing one maqām from another. As was demonstrated in chapter 4, the ṭubū’ are classified melodically rather than tonally. The “families” that exist in the ṭubū’ (Ḥsīn family, ’Aṣba‘yn family, Dhīl family) consist of modes which have identical or nearly identical scales, so their identities must be recognized by their telltale melodic signatures. Comparative illustrations of melodic formulas from each of these families were presented in the section “Different Modes, Same Scale: Melodically Classifying the Ṭubū’” in the preceding chapter (see Figures 70-74).

The ṭubū’ have a particular advantage over the maqāmāt in this regard. Because they are categorized tonally, the maqām system is naturally more susceptible to becoming essentialized as a scale-type modal system if melodic signatures are not absolutely essential for distinguishing one maqām from the other the way they are for the Tunisian ṭubū’. Therefore, an important conceptual difference exists between the Tunisian ṭubū’ and the maqāmāt with respect to how their modes are sorted. While it would be inappropriate to categorize the maqāmāt as a scale-type system analogous to Western scales (even if some modern practitioners essentialize the maqāmāt as scales without particular rules), the ṭubū’ are arguably further along the spectrum towards
melody-type modes than the maqāmāt (at least with respect to the contemporary understanding of each modal system in the modern period).

**Limitations**

The scope of this study is broad in the sense that it attempted to outline the features for all of the contemporary modes used in Tunisian ma'lūf, providing just enough description to convey each mode’s characteristics, including their pitch collections (i.e., scales), ‘uqūd, melodic signatures, masārāt, and sample songs from the nūba or from popular repertoire. However, thesis-length studies of a single mode or group of modes could also be undertaken by analyzing several examples and masārāt by multiple practitioners. The approach taken in this study was to present a primer for all nineteen ṭubū’ (the thirteen primary modes of the ma’lūf, three additional branch modes found within the thirteen and three popular modes) with the hope that more in-depth analyses of individual ṭubū’ will in the future start permeating the literature on Arab-Andalusian modal systems.

In another sense, the design of this study was very particular. While the framework and descriptions for each of the modes reflect the general pattern that can be found in an average conservatory in Tunis, the knowledge was filtered through the individual teacher Gharbi, and his voice and musicianship are represented throughout the entire study. He drew from his years of experience as a master of this tradition by tailoring the overall design of his course through providing the descriptions of the modes, demonstrating each of their masārāt, and selecting and performing the other examples of songs related to the ṭubū’, including many others besides the examples transcribed in chapter 4. Gharbi contextualized and condensed the curriculum that he normally teaches over the course of several years for the purposes of this study. Great personal and bimusical benefits are realized by consistently working with a teacher in a convivial, long-
term relationship. However, the limitation of this approach is that no examples of masārāt by other contemporary teachers of the ṭubū‘ are available for comparison.

Finally, this study is limited to the traditional approach found in conservatories. While this is the mainstream method by which most Tunisian music learners encounter and learn about the ṭubū‘, and while the conservatory system is the structure in which most experts of the Tunisian ṭubū‘ operate, it is not the only arena in which the ṭubū‘ can be learned. Other communities of musicians preserve traditional practices that are not reflected in this study. The supreme example of this is the contemporary master Zied Gharsa who apprenticed under his father Tahar (d. 2003). Tahar Gharsa was, per Ruth Davis, “the undisputed bastion of authenticity for the ma‘lūf in Tunis.”219 Tahar was the protégé of Shaykh Khemais Tarnane (d. 1966) who composed some of the examples used in this study, and who was one of the musical experts consulted by D’Erlanger in the compilation of La Musique Arabe. Tarnane was, in turn, a student of Ahemd el-Wafi, one of D’Erlanger’s mentors.220 Zied Gharsa represents the living continuation of this musical legacy, but Gharbi explained that he operates outside the world of music academia and the conservatory structure, thus his understanding and approach to the ma‘lūf and the ṭubū‘ likely differ from the straightforward systematic method applied in conservatory curricula.

Considerations for Future Study

Studies on modal systems of Andalusian musics in North Africa are far from complete. This study has aimed to comprehensively outline the basic modal and melodic principles at work in Tunisian ma‘lūf. A similar study should be repeated for all of the North African-Andalusian

219 Davis, Ma ‘lūf, 110.
220 Ibid.
systems. Constantine, Algeria is home to another Arab-Andalusian musical style also called ma'lūf. Because of Tunisia’s shared history with eastern Algeria as former territories of the Ottomans, a comparative analysis between the ṭubū‘ of Constantine and the ṭubū‘ of Tunis would help answer such questions as to how similar their modal and tuning systems are, and how geography and identity are sonically demarcated through the melodic signatures that are endemic to each region’s respective ṭubū‘.

Poetry has a profound impact on the rhythmic flow and contour of a melody. Analyses of the poetic impact on melodic lines and the relationship between poetic rhythm and 'īqā‘ would illuminate even more principles at work in the element of melody beyond the theoretical structures of the melodic modes. Because they are disconnected from both text and 'īqā‘, masārāt are more or less free flowing melodic lines. The setting of a ṭab‘ to an 'īqā‘ structures the melody to prioritize certain notes at certain times that correspond with the accented beats of the rhythmic cycle. But in song, the text adds yet another factor that interacts with the melodic and rhythmic elements. An identification of the poetic forms used throughout the traditional corpus as well as popular and folk songs, and an analysis of their effects upon these other elements (and vice versa), would be a fruitful contribution to the theory of Andalusian music.

More transcriptions of masārāt from a variety of teacher-musicians could be a useful and empirical approach for ascertaining what are the mutually-agreed musical understandings by the ma'lūf community about the natures of each of the ṭubū‘. This approach can theoretically involve musicians from other regions of the country, thus greatly expanding the potential to ascertain how this music is conceptualized and performed by a variety of groups in different regions.

Improvisations were not part of this study. More focus should be given to the structure of
’iṣṭikhbārāt and how, for example, they are set apart from masārāt or how a masār relates to an ’iṣṭikhbār compared to an instrumental composition or a song from the nūba.

Finally, the ṭubū‘ are used in contexts outside of the traditional ma’lūf. The ṭubū‘ are used in religious and popular songs, and contemporary musicians are composing experimental fusions using the melodic modes. The ṭubū‘ are even being used in recitations of the Qur’ān.²²¹ An ethnographic study can investigate these and other contexts and applications of the Tunisian ṭubū‘ to illuminate how different communities understand and apply the modes.

The maqāmāt have been the predominant subject of ethnomusicological exploration and music theoretical analysis, even though many other modal systems exist in the Arabic-speaking world. This study has attempted to contribute to the greater understanding of North African-Andalusian modal systems by offering to readers a primer on the complex and fascinating system of the Tunisian ṭubū‘.

Bibliography


Jones, Lura Jafra. “The ‘Isāwīya of Tunisia and Their Music.” PhD diss., University of


IRB Approval

IRB-FY19-20-474 - Initial: Initial - Expedited

irb@liberty.edu <irb@liberty.edu>
Mon 11/9/2020 12:40 PM
To: Minaker, Drew <dminaker@liberty.edu>

November 9, 2020

Drew Minaker
Jeffrey Meyer

Re: IRB Approval - IRB-FY19-20-474 Tunisian melodic modes

Dear Drew Minaker,

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the date of the IRB meeting at which the protocol was approved: November 9, 2020. If data collection proceeds past one year, or if you make modifications in the methodology as it pertains to human subjects, you must submit an appropriate update submission to the IRB. These submissions can be completed through your Cayuse IRB account.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your stamped consent forms can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. These forms should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent documents should be made available without alteration.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

[Signature]

Administrative Chair of Institutional Research
Research Ethics Office