

TUNISIA

Volume 1: The Classical Arab - Andalusian Music of Tunis

Recorded in Tunisia in 1960 by Wolfgang Laade Folkways Records FW 8861



M
1838
T9
T928
1962
v.1

MUSIC LP

SIDE I

- Band 1: TAQSIM BEYATI played on the nai by Mr. Salah al-Mahdi
 Band 2: BASHRAF SAMAT' IN THE MODE OF SIKA played by the orchestra of the "Rashidia"
 Band 3: TAQSIM RASDU-DH-DIL played on the 'ud by Prof. Tahar Gharsa
 Band 4: BASHRAF SAMAT' IN RASDU-DH-DIL played by a popular brass band, "Association Musulmane de Musique"

SIDE II

- Band 1: TAQSIM SIKa played on violin by Mr. Khaled Kaak
 Band 2: ANDALUSIAN NAWRAH IN THE MODE OF SIKa recorded during a public concert at the "Rashidia"

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

TUNISIA

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TUNISIA

VOLUME I

The Classical Arab- Andalusian Music of TUNIS

Recorded in Tunisia
in 1960

by Wolfgang Laade



Singing Tar-player of a Popular Orchestra

TOP: Khemâïs Tarnan of the "Rashîdia" with his Lute
BOTTOM: Naï player of a Popular Orchestra

Notes and photos by Wolfgang Laade

Classical Arab music came into being after the rise of Islâm. Himself a descendant of an Andalusian-Arab family the famous Tunisian historian Ibn Khaldûn (1332-1406) tells us that music as an art was completely unknown to the Arabs of pre-Islamic times. They only knew poetry and some little caravan driving ditties. He states that a civilization with great cities and a highly differentiated culture forms the basis for the development of any art including music. Only rich households with a refined luxury give some people enough time to occupy with the muses.

Before Islâm the Arabs were poor nomads roaming the deserts and being constantly pressed by the daily hardships of living. They therefore could not create any art. This changed instantly with the expansion of the Islâm which gave rise to many big cities with rich and refined culture.

If nowadays we look at the repertoire of Arab music we find that there is still a highly developed art music connected with the cities. Beside of this, in the countryside we find pure folk music which seems to have remained nearly unchanged since biblical times except of a few types of songs which are obviously influenced by the town-music. This folk-music is presented on the third record of this anthology.

The Arab writers have well handed down how their classical music originated. So it is told that the first Arab singers, Ibn Tuwais and Ibn Mussayih, listened to the singing of Persian slaves which worked at the Kaaba in Mekka. Their way of singing accompanied by various instruments hitherto unknown to the Arabs must have fascinated them greatly. Moreover Greek and Persian singing-girls brought to the Arabian households as slaves

were highly in vogue. Some Arab singers now started to study the lovely art in Persia herself and after their return taught it to a steadily growing number of pupils. They also instructed singing girls and it is well known that even some of the most famous singers of that period as Ma'abad sold girl slaves after having instructed them in the arts of singing and lute playing. Every feast in the houses of rich merchants and high officials was beautified by music and dancing of girls as well as by recitation of fine poetry and - wine. The courts of the caliphs were only the centres where the most famous musicians were permanently employed. There seems to have reigned a real craziness about the new music and the artists often received gifts which nearly ruined their spenders. A real star-cult arose around the singers and many stories relate how the mighty caliphs themselves broke out into tears and tore their garments into pieces when listening to a particularly beautiful song.

The first who introduced the classical music into Muslim Andalusia was the famous Ziryâb (between 775-885). He was himself a pupil of the glorious Ishâq ben Ibrâhîm al-Mawsili who flourished at the courts of the Abbasside caliphs Harûn al-Rashîd, Mamûn and Mutasim in Baghdâd. Ziryâb was exceptionally talented. He also invented a modification of the lute which since the beginnings was the favourite instrument of the singers. His teacher became jealous and caused him to be driven off the court of caliph Mutasim. Ziryâb went off. He crossed North Africa where messengers of the Andalusian caliph 'Abd er-Rahmân II. reached him and invited him to the court of Cordoba. 'Abd er-Rahmân received him with kingly honours and soon the singer belonged to his most intimate friends. Ziryâb was also well schooled in the sciences and arts. He had himself studied history and astronomy. His knowledge and his intelligence were greatly admired. So enchanting was his singing that a legend spread telling that spirits would visit him nightly to teach him these haunting melodies. Ziryâb has also made important contributions to the theory of Arab music.

Now two schools of classical Arab music were existing as there were two caliphates: the oriental one at Baghdâd and the occidental one at Cordoba. In the course of time they developed different styles and theories. At Ziryâb's time the characteristic "nawbah" or suite of Moorish-Andalusian music was developed in Spain. It is described by the historian of Arab Andalusia, al-Maqqarî, as follows: "In Andalusia a concert is started with a nashîd (recitative) which is sung on any rhythm. It is followed by a slow movement and the performance ends with two quick movements - according to the rules fixed by Ziryâb." Besides of Cordoba also the courts of Sevilla and Granada were musical centres.

From the 13th century on the Christian reconquista of Spain drove the Arabs back to North Africa. One after the other the Andalusian cities were conquered and one after the other their inhabitants in large crowds floated back to the African continent.

So it happened that the local musical styles of each Moorish-Andalusian centre found a new asylum in a certain North African town. Thus we find now the musical style of Sevilla in Tunis, that of Cordoba in Algeria, that of Valencia in Fez, and that of Granada in Tetuan. Still nowadays the nawbahs of the various North African musical centres show definite differences in style owing to the historical circumstances.

In Tunis it was told that the Arab-Andalusian music nowadays is nowhere so carefully practiced as in Tunis herself. In contrary, it was said to be in great danger of dying out in Algeria and Morocco. There are only a few old people who still know it whereas in Tunis the cultivation of the old music is organized by the Arabian Music Academy "Rashîdia". There the classical music is played in a quite orthodox manner. Outside this organized academy Andalusian music is also played by several local orchestras of Tunis and her suburbs Sidi Bu Said and La Marsa, and it is even played by the popular brass bands of the larger Tunisian cities. Whereas the music of the "Rashîdia" follows strictly the rules of traditional theory the style of the popular ensembles is more or less modified and corrupted - at least not at all appreciated by the orthodox musicians of the academy. These ensembles use to introduce elements of the Eastern (Egyptian) style and moreover mix up their programs with modern popular songs of Tunisian and Egyptian composers.¹⁾

The classical music of the Maghrib is cultivated by the "Andalusians", i.e. by that part of the population who proudly traces back its descentance to the Arab refugees of Spain. To these people this music along with the classical poetry, literature and arts, still reflects the glory of Arab Andalusia. Thus the music has quite a different meaning to them than that of the "Orient" to the eastern Arabs. It rises feelings which are unknown to the Orientals but which are essential to the Arabs of Andalusian descent. It is - though perhaps almost unconsciously - associated with the splendour of the Sevillian, Cordoban and Granadan courts and gardens, with musical trips on the Andalusian rivers, with brilliant banquets in the nightly parks of the palaces and the murmur of their fountains. It brings back to memory the fascinating contests between famous singers and poets, the wise discussions of the great philosophers and scientists, and the subtleties of Spanish Andalusian architecture as the Alhambra and the Alcazar.

While in the Orient the music flourished without any interruption the expulsion of the Arabs from Spain seems to have caused some break. Moreover, when Baron d'Erlanger himself living at Tunis studied the classical Arab music this art was almost in the state of dying. Surely just his efforts have caused a new encouragement and thus added to the musical revival which today lies in the hands of the "Rashîdia". For both reasons - it seems -

1) The current song hits of popular Egyptian singers as Om Kalsoum, Sabah, Mohamed Abdel Wahab, Farid el-Atrache, etc. are as much in vogue throughout Tunisia as American song hits in Europe.

the music of Tunis differs greatly from that of the Orient. It lacks almost any efforts of new inspiration. Its main aim is true and correct reproduction of the tunes which are traditionally handed down. Therefore we do not find there the flourishing art of improvisation, the rich use (ore sometimes abuse) of arabesque-like embellishments and all the individual refinements which oriental musicians and singers like to add to their melodies. Instead of this the Andalusian music of Tunis owns a more solemn and unsensual character. The members of the chorus sing with quite steady, unpersonal, abstract voices, without the wailings and sighs, tremolos and sobbings which are just typic in oriental song. The instrumental sound is as well quite uniform in the orchestral unisono. Instrumental improvisations are rather rare. Here and there they arise sporadically and almost scrupulously not to break the musical rules. They do not float exuberantly up and down, they do not weep nor laugh, not mock nor flatter as in oriental music. The Andalusian tunes are of smooth and restrained character yet of a certain noble splendour of its own. While oriental music pours out all the fulness of actual life the music of Tunis is retrospective, is itself sounding memory. The academic education at the "Rashidia" only furthers this peculiarity. ¹⁾

To the listener who for the first time is confronted with this music it may appear to be rather monotonous and dull when for example compared with the abundant inspiration of Indian musicians and the breath-taking fascination created by them while elaborating a rāga. But there is an other mentality behind it which in subtle words was explained to me by Mr. Manoubi Snoussi, former assistant of the Baron d'Erlanger. He said: "Suppose I want to lay out a garden. What do I do? First I will built a circular wall around some space to be separated from outside. Just in the middle of the garden I will built up a pavillon open to all sides. Now sward and flowers will be planted and paths will be drawn which are all leading directly to the centre, i.e. to my pavillon. There I will sit and look around. I may turn to this or that side, and the view will always be the same. There is nothing irregular, nothing disturbing my mind. And (according to the direction of the paths) everything comes towards me. I am able to allow it to come or not, according to my mind, I can accept or refuse. There is nothing disturbing or alarming me. Thus it is with our music." And he added: "Look at the ornaments of my bookcase." It was a large bookcase filling the whole wall and it was covered with fine designs of wood-carving: regularly turning and twisting lines - veritable arabesques. "Look at this", he said, "and do it quite relaxed. Try to follow the lines in this or that direction. Your look may wander here and there. It will find many paths to follow and it is quite irrelevant whether it takes this or that direction. You may accept this way and

refuse the other, you may even refuse to follow any line. Thus it is with our music."

Instruments used in the Classical Tunisian music.

The leading instrument in the classical orchestra is the lute called 'ud. In Tunisia it has five double strings three of them made of gut. It is played with a quill serving as plectrum.

Originally the main bowed instrument was the two-stringed rebâb which nowadays became very rare in Tunis and is mostly replaced by the European violin. The qanûn is a trapeze-shaped box-zither of the same type as the Gypsy cymbal but is plucked with metal nails attached to the finger tips. It has 63-78 metal strings in sets of 2-3 for each note.

As only wind instrument the nai or longitudinal bamboo-flute without mouthpiece is used. It has six finger holes. According to the different modes and pitches a particular nai is used for each.

The percussion section consists of the tar which is a tambourine of about a foot in diameter to which rattling metal plates are fixed - it is the prototype of the Spanish tambourin - and the naqqârat which is a pair of small copper kettle-drums.

The popular ensembles sometimes replace the 'ud by some kind of European mandolin and the naqqârat by a darabukka which is a vase-shaped clay drum normally belonging to the folk music only. The instrumentation is rather freely handled.

The orchestra of the "Rashidia" is composed as follows:

2 'ud, played by the senior professor Khemâis Tarnân, born 1890 and by the junior professor Tahar Gharsa.

3 violins, the leading one played by Mr. Salâh al-Mahdi, chief of the Service des Beaux-Arts of the Ministry of National Education and formal director of the "Rashidia". The other violins are both played by amateur pupils of the academy.

1 rebâb and 1 violoncello, played by two disciples.

1 tar, played by a female teacher.

1 pair of naqqârat, played by the head of the percussion class.

This instrumentation is quite a matter of momentary chance. It is no fixed composition. Only thus can be explained why on one hand the nai and qanûn were just lacking whereas on the other an European violoncello was added.

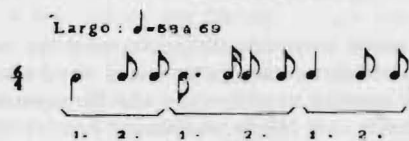
RHYTHMS

Beside of the modes ¹⁾ and their melodic patterns the scales of which will be added to the notes on the

1) As to this characterization of the Andalusian music and particularly that of the Tunisian Music Academy, a comparison with the corresponding Turkish recordings on Folkways FW8801, Side I, Bands 1-2 may be suggested.

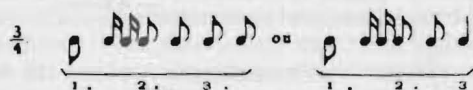
single recordings rhythm forms an essential part of Arab music. Without further comment²⁾ the rhythms which figure in the Andalusian nawbah will be given here according to Baron d'Erlanger.

I
AL - MŞADDAR
(Al-Muşaddar)

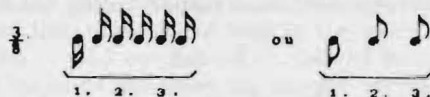


Mouvement final du Mşaddar

a) Salsalah: (Larghetto)



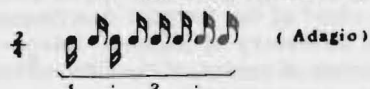
b) Hattm: (Presto)



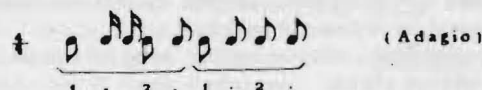
II

AL - ABYĀT

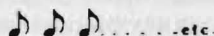
1^{er} Mouvement: Duḥūl (prélude instrumental)



2^{ème} Mouvement: Al-Abyāt



3^{ème} Mouvement: Dulāb (final)

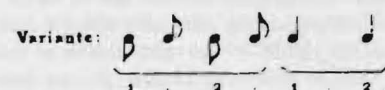
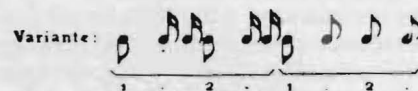
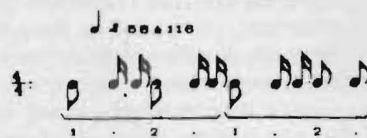


1) We can not discuss here the character and manipulation of the various modes. They are carefully dealt with in the works cited in the bibliography.

2) For the discussion of the rhythms and their handling see works of the bibliography.

III

AL - UṬĀYHĪ



IV

AL - BARWĀL

Andante: $\text{♩} = 138$

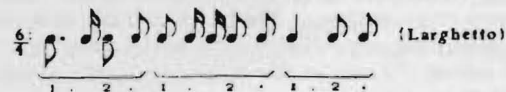


V

AL - TŪṢĪYAH

a) Généralement un $\frac{4}{4}$ (voir Bīḥyī)

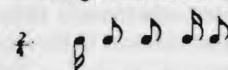
b) Parfois un $\frac{6}{4}$ comme il suit:



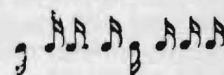
VI

AL - MŞADD

Adagio: $\text{♩} = 108 \text{ a } 120$

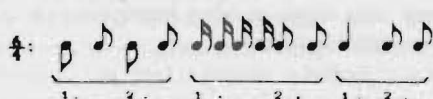


Variante



AL - DRAJ

Adagio: $\text{♩} = 108$



Varianten



Autre Variante



Drūb: ou Mouvement final



The order of an Arab concert

according to Baron d'Erlanger

A) Oriental suite (for comparison)

- 1) Taqâsîm - prelude: solo improvisation of a single instrument, mostly lute.
- 2) Bashraf - instrumental overture played by the full orchestra
- 3) Samâ'î - second instrumental overture
- 4) Tawâshîh - one or more chanted tunes
- 5) Qasîdah - a kind of recitative on a classical poem chanted by a solo voice with lute accompaniment
- 6) Tahmilah - instrumental intermedium
- 7) Dawr - chant with a principal tune and a cycle of verses
- 8) Dârij - like the tawâshîh but of different rhythms and tempo.

B) Nawbah or Tunisian suite

- 1) Al Istiftâkh - instrumental prelude of the whole orchestra but without percussion. May be replaced by a taqsîm

- 2) Al Msaddar - instrumental overture with percussion. Very slow in 6/4 or 12/8. Maybe replaced by bashraf
- 3) Al Abyât - chanted composition of highly cultivated character sometimes replaced by a qasîdah
- 4) Al Btâyhî - slow chant in 4/4
- 5) Al Tûshiyah - instrumental intermedium. solo of a bowed instrument.
- 6) Al Mshad - intermedium of the lute solo with a few percussion instruments. Slow 2/4 or 4/4.
- 7) Al Barwal - final portion of the first part of the suite. Chanted tune of quick and accelerating tempo in 2/4
- 8) Al Draj - slow chant in 6/8
- 9) Al Khaff - very slow chant in 3/4 or 6/8
- 10) Al Khatm - final portion of the whole nawbah chanted in quick and much accelerating 3/8 time.

Individual forms

TAQSİM (repartition, fragmentation), in Tunis also called istibhâr, is a kind of intonation, an instrumental improvisation without precise form. There are no other limits for the melodic arabesques than that ones given by the choosen mode. The taqsîm is of fragmentary character and serves to give free course to the musical inspiration of the soloist who thus can display his whole talents and skill and as well his musical taste and all the possibilities of his instrument. Often these solos are a privilege of the lutist of the orchestra while the rest of the musicians in the meanwhile tune their instruments according to him, do some playing to loosen their fingers, catch up the essential motifs and phrases of the mode, etc. Thus the improvised solo is imbedded into a curious waving of sounds and melodic fragments of all the other instruments.

Like the corresponding alâp of classical Indian music it serves also to introduce the mind into the technical particularities of the mode and its emotional character. Thus everyone - musician as well as listener - is prepared for the following main parts of the nawbah.

Sometimes the soloist even leaves the chosen mode modulating to an other one and crossing through a whole chain of different modes thus demonstrating his delicate taste in producing fine (and correct) modulations and transpositions of melodic phrases. After this he has to return to the principal mode.

These taqsim are perhaps the most fascinating parts of the Arabian classical music whereas in the standard melodies of the main parts of the nawbah - in contrast to Indian classical music - no individual skill can be displayed - and singers and instrumentalists all follow strictly the same melodic line just adding some little ornaments corresponding to the particularity of their individual instruments.

The BASHRAF (from Turkish shrev) is an instrumental overture of turko-persian origin brought to North Africa during the Ottoman era (in Tunis since 1535). It is always built up in a fixed order. It is based on a rather elaborate rhythm with complicated accentuations. These compositions are generally an exposé of the principal motifs which can be drawn out of the mode in which they are composed. The composer thus affirms the proper character of the mode. He uses the necessary modulations and the permitted ones. For these instrumental music often also the motifs and musical ideas are chosen of which the following chanted parts of the suite are composed.

The oriental bashraf or peshrev consists usually of four sections, sometimes of five, rarely of three. These melodic phases which are called khânât (plur. of khânâh = compartment) have always the same number of rhythmical periods on which the composition is built up.

In Tunis the bashraf is usually composed of two sections: the first one in moderate tempo forming the development, the second one named kharbî (= of warlike character) being in quick tempo - is the conclusion. An instrumental solo, a kind of impromptu without regular measure, followed or interrupted by popular airs fills the space between the two sections. According to Baron d'Erlanger the bashraf compositions have no more any local Tunisian inventions but are more and more replaced by Turkish and Egyptian peshrevs of recent import. The bashraf represented here on SIDE I, Band 2 however, belongs to the oldest ones of the Tunisian repertoire.

The SAMA'Î (plur. samâ'iyât) like the bashraf is an instrumental overture. Its character is lighter and it is performed with more fervor. The samâ'î is also composed in a never changing form - similar to that of the bashraf. It consists of four or five sections or khânât. The three or four beginning khânât are built up on a rhythm of 5/4 or 10/8 called samâ'î thakîl. The last section on triple rhythms as 3/4 or 6/8 or 3/8 called dârij samâ'î, or 6/4 or 12/8 called sanguin samâ'î. In a concert the samâ'î is played following the bashraf and it has to be in the same mode with the same melodic movement and the same style of composition as the preceding bashraf to which it is a kind of abbreviated adjoint. Sometimes only the samâ'î is played as instrumental overture of a concert.

The nawbat malûf or Andalusian suite

All parts of a suite follow the same principal mode. The composite parts of the nawbah which contain modulations into other modes have always to conclude in the principal mode.

1. Al Istiftâh, meaning commencement, start, prelude. It is an instrumental prelude sometimes played replacing the taqsim. There is only one example known for each mode. This opening part is to introduce into the following nawbah and its mode and character. It is performed by the whole orchestra playing in unisono.

The melody is free from any formal measure and therefore the percussion instruments keep silent during this part of the performance. It is nothing but an improvisation like the oriental taqsim. But the Tunisian musicians - in spite of the rhythmic liberty or better because of the absence of any precise form - check scrupulously their musical inspiration and beware of all ornaments. They rather step after step follow a certain melodic scheme and guard themselves not to pass the limits of the intangible.

2. Al Msaddar (correct form: al Musaddar = put at the beginning) is an instrumental overture, a rhythmized tune played in unisono by the orchestra accompanied by the percussion instruments. The strongly accentuated melody is invariably composed in very slow triple time (6/4 or 12/8). The tunes of this type end with two codas the first of which is called tawq, or durûb or hurûb (collier, path or flight) is based on a rhythm of 3/4 or 6/8 and the second one called silsilah (chain) on a rhythm of 3/8.

The msaddar is the Tunisian equivalent of the oriental bashraf and sometimes is replaced by its Oriental counterpart. It seems to have been built up originally on a pattern exactly corresponding to that of the bashraf. Its principal part has a fixed number of phases equal in quantity and ending with an uniform ritornell or coda similar to the taslim of the bashraf. By successive faults of the oral transmission some of the msaddar-s constitutive elements are lost and therefore it is difficult if not impossible to reconstitute its original plan. The instrumental tunes have much more suffered by this kind of transmission than the chanted ones. The words of a chant always guarantee a more or less untouched tradition. Nowadays only one msaddar is known in each mode. Their slight variants are rather caused by the oral tradition than by artistic efforts.

3) Al Abyât (= the verses). It is a tune chanted by several singers on a poem of classical form. After a short instrumental introduction (dukhûl = entrance) in rapid 2/4 time the instruments start to play in a quite discrete manner while the voices intone the abyât in 4/4 time. Its rhythm is the btâyhî. The style of this chant is slow and solemn without much use of embellishments.

Every detail of the *abyāt* attributes to make this form of chant the most noble one of the *nawbah*: the literary attitude of the words, their classical meter, their style of expression, their syntax and declination are of a highly orthodox classicism. The musical style is bared of all melodic mannerisms which oriental musicians often abuse to flatter the ears of their listeners. In the Tunisian *nawbah* the *abyāt* plays the same role as the *qasidah* in the oriental suite and is sometimes replaced by that. While the *qasidah* is nothing but an improvisation in which the singer can give free course to his musical inspiration and show all his artistic skill combining the melodic formulas the *abyāt* are veritable compositions which the musicians transmit from generation to generation forcing their successors to reproduce them in the original form as far as possible. There are not many tunes of this kind composed in the different modes. At present two or three are known in each mode and only one is sung in a suite. Only the verses which are added to these melodies may change.

4) *Al Btāyhi*. This is a chant always based on the rhythm of the same name, *btāyhi*, moving in very slow 4/4 time. The *btāyhi* is composed of a cycle of strophes which are all treated following the same pattern. They are of a fair length imparting to these songs a certain heaviness and monotony which justifies its name *btāyhi* derived from *inbataba*, to wait.

A remarkable number of songs in the *btāyhi* form exist in each mode. For each suite usually two are chosen, sometimes more. These tunes usually have an instrumental introduction named *dukhūl al-btāyhi* (entrance of the *btāyhi*). This prelude is sometimes played two times: the first time in a very quick tempo to mark the conclusion of the *abyāt* and the second time in a much slower tempo corresponding to that of the *btāyhi* which is to follow. Sometimes this prelude is also left out and the *btāyhi* grows directly out of the last note of the *abyāt*.

5. *Al Tūshiyah* (root: *washsha* = to embroider, to color a design). This is an instrumental intermedium composed of gaily varied motifs moving in 4/4 time accentuated like that of the *btāyhi* rhythm. It usually consists of two non-rhythmized solos which are performed on a bowed instrument. These improvised solos are placed one at the beginning and the other in the middle thus dividing the composition into two parts.

After the last note of the *btāyhi* the orchestra sometimes plays a series of equal beats without any particular accentuation. These succession of notes accelerates gradually to reach a very rapid movement towards the end concluding with a long drawn note on which the phases of the proper *tūshiyah* start.

6) *Al Mshad* (root: *'shadda* = reanimate, make an incursion). It is also an intermedium but performed on the lute only with accompaniment of some individual percussion instruments. In a slow rhythm of 2/4 or 4/4 which is also called *mshad* the musician creates variations on a motif based on the fundamental scale of the suite. These kind of incursions

into the principal mode serve to impregnate the ears of the singers with it and to restore its impression in their memory. Some non-rhythmized phrases without precise form improvised by the musician divide the *mshad* into two sections of more or less equal length. The *mshad* is usually introduced by a short prelude played by the full orchestra.

7) *Al Barwal*. This is a chanted tune in rapid binary time (2/4) performed with much ardour. The songs of this form are much appreciated by the listeners which are carried along by their joyous mood and liveliness. Sometimes two (or more) *barwal*-s are combined their verses alternating without fitting together. But the meaning of the words is not cared about in this combination.

The last measures of the last *barwal* by their strongly accelerating tempo are to give the impression of a coming break or stop. This tune indeed ends the first part of the *nawbah* that one which is composed of songs based on binary times only. The second part of the suite is exclusively composed of songs in triple time.

8) *Al Draj*. By the character of its movement and the special cadence of its rhythm (6/8 strongly accentuated) this chanted tune depicts well a regular and periodic structure resembling the ascense on a scale. This justifies its name *draj* which means "to ascend by steps."

An instrumental introduction in the same rhythm and the same tempo precedes this part and is called *dukhūl a-draj* (entrance of the *draj*).

9) *Al Khaffif*. This is a chanted tune in very slow 3/4 or 6/8 time. It is preceded by an instrumental introduction in the same rhythm and tempo. The meaning of the word *khaffif* (light) indicates that this type of chant is regarded as something improper. Its character is heavy and monotonous as that of a complaint. Or maybe the name *khaffif* is given to this musical form because of its rhythm which has twelve time units thus resembling the prosodic meter called *khaffif* which is also composed of twelve prosodic units.

10) *Al Khatm* (= final). As its name indicates this chanted part forms the final portion of the *nawbah* or Tunisian suite. It is a melody of lively and light character in very quick 3/8 time. Moderately accelerating it reaches a giddy tempo towards the end of the composition. The songs of this type - usually two or three in a suite - consist of long rapidly moving melisms which better than words facilitate the quick movements of the voice.

Literature on the Arab Andalusian music.

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G. Delphin and L. Guin: Notes sur la poésie et la musique arabes dans le Maghrib algérien. Paris, 1886

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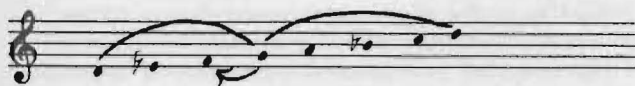
H. G. Farmer: A history of Arab music to the XIIIth century. (with large bibliography) London, 1929.

Notes to the recordings.

Side I, Band I:

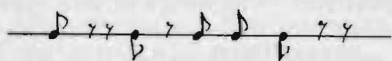
Taqsim Beyati, played on the nai by Mr. Salâh al-Mahdi.

The scale of Beyati is:



$\flat = \text{higher than } \flat$

Band 2: Bashraf samâ'î in the mode Sîka¹⁾, played by the orchestra of the "Rashîdia". This item is composed of a kharbi and a kharbî. In the space between them recitative like solos of the violin are inserted. The violin is played by Mr. Salâh al-Mahdi. The first part, i.e. the proper bashraf samâ'î is played in 10/8 time with the following characteristic rhythm called samâ'î thakîl: $\frac{10}{8}$



The latter part or kharbi stands in the rhythm draj: $\frac{6}{8}$



1) The notation of this item is to be found on p. 13 of the: Patrimoine Musical Tunisien, 1er fasc., Ensemble des "Bachrafs" Tunisiens. Published by the Secrétariat d'Etat à l'Education Nationale, Tunis, 1960.

The scale of Sîka is:



Band 3: Taqsim Rasdu-dh-Dîl played on the 'ud by Prof. Tahar Gharsa, member of the "Rashîdia". Before starting with the taqsim he demonstrates the tuning of the Tunisian lute.

The scale of Rasdu-dh-Dîl is:



Band 4: Bashraf samâ'î in Rasdu-dh-Dîl, played by a popular brass band, the "Association Musulmane de Musique" or "Bashraf of Tunis" led by Djelani ben Chaffai ben Bader. This item was recorded during a great wedding ceremony of a rich family at Sûk-el-Khemis as the rich families use to employ such bands for such occasions. The repertoire of this band was mixed up of classical tunes as well as popular Tunisian and Egyptian songs and even modern international song hits. The orchestra was composed of: 2 clarinets (one played by the leader), 2 trumpets, 1 alto horn, 1 tenor horn, 1 altosaxophone, 1 Tabal or Turkish drum, 1 snare drum, 1 pair of Turkish cymbals. All the members of this orchestra are professional musicians. The mode is the same as in the preceding item.

Side II, Band 1:

Taqsim Sîka, played on violin by Mr. Khaled Kaak (born 1932), amateur musician who works at the National Library of Tunis. He has studied the classical Andalusian music with some old professor.

For the scale of Sîka see Side I, Band 2

Band 2: Andalusian nawbah in the mode Sîka, recorded during a public concert at the "Rashîdia". The nawbah is played by the full orchestra with chorus. While only the concluding bars of Prof. Tarnan's taqsim on the lute are to be heard, the main body of the nawbah is composed of:

Btâyyh
Abyât
2 Barwala - s
Draj
Khaff
Khafm

Mode as in the preceding item.