

Ḥāwī l-Funūn wa-Salwat al-Maḥzūn, Encompasser of the Arts and Consoler
of the Grief-Stricken by Ibn al-Ṭaḥḥān

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**Hāwī l-Funūn wa-Salwat
al-Maḥzūn, Encompasser of the Arts
and Consoler of the Grief-Stricken
by Ibn al-Taḥḥān**

Annotated Translation and Commentary

By

George Dimitri Sawa



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Cover illustration: A musician playing a double-belly lute, it is a section of a four-part mounting (36.5 × 30.3 × 5.8 cm) from fifth-/eleventh-century or sixth-/twelfth-century Fāṭimid Egypt; made of ivory. Originally, the mounting may have decorated a large box, a door, or the bench of a throne. The decorations in the complete mounting show hunting and drinking scenes, as well as a dancing courtier and musicians playing a lute, four double-belly lutes, and two oboes. © Museum für Islamische Kunst – Staatliche Museen zu Berlin, nr. I 6375, photo: Christian Krug.

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Dedicated to my three favorite composers

Johann Sebastian Bach (1685–1750)

ʿUmar al-Baṭsh (1885–1950) (Syria)

Shaykh Zakariyyā Aḥmad (1896–1961) (Egypt)



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Preface

Abū l-Ḥusayn¹ Muḥammad b. al-Ḥasan² b. al-Ṭaḥḥān al-Mūsīqī (d. after 449/1057)³ was the most celebrated composer, singer, lutenist, and music educator of his era in Cairo. He belonged to a family of musicians, was trained by his father, and Shujāʿ, the *ghulām* of Ibn Tamāma,⁴ and flourished under the Fāṭimid caliphs al-Ḥākim (375–411/985–1021), al-Zāhir (395–427/1005–1036), and al-Mustansir (420–487/1029–1094). According to the historian ʿAlī b. Mūsā b. Muḥammad b. Saʿīd al-Maghribī (d. 685/1286), al-Qurṭubī said that he was a marvelous composer and that he composed most of the Egyptian songs of the time. Al-Maghribī added that al-Sharīf Muḥammad b. al-Ḥasan al-Ḥusaynī l-Afsāsī sang some of his songs in Egypt. He saw him at the end of the year 449/1057, when he was an old man, well-dressed, riding an Egyptian [type of] donkey with an ornate saddle, and accompanied by a slave. He held a prominent position with the vizier Abū Muḥammad al-Yāzūrī (d. 450/1058) and taught his singing slave girls.⁵

Ibn al-Ṭaḥḥān's treatise *Ḥāwī l-Funūn* enjoyed a certain popularity well into the seventh/thirteenth century, when it was mentioned by the synonymous title *Jāmiʿ al-funūn* by the historians al-Maghribī and Kamāl al-Dīn ʿUmar b. Aḥmad b. al-ʿAdīm (d. 660/1262), who said that he was an accomplished singer with virtue and literary taste. Al-Tifāshī (d. 651/1253) used it extensively in his *Mutʿat al-asmāʿ fi ʿilm al-samāʿ* (The delight of the ears in the science of listening to music).⁶

1 The MS has Abū l-Ḥasan (fol. 1), but, as Neubauer remarked, this was written by a later hand. The correct name is Abū l-Ḥusayn, as it appears later in fols. 57a, 74a, and 81a; al-Asad, *al-Qiyān* 265; Ibn al-Ṭaḥḥān, *Ḥāwī*, ed. Neubauer vi; ZY (Zakariyyā Yūsuf's *Ḥāwī* ed.) 1–2.

2 The MS (fol. 1) and ZY have al-Ḥasanī, but it is al-Ḥasan as it appears in fols. 81a–81b, p. 199.

3 Farmer incorrectly said that he flourished in the eighth/fourteenth century (Farmer, *Sources* 57; Ibn al-Ṭaḥḥān, *Ḥāwī*, ed. Neubauer vi).

4 *Ḥāwī* fol. 40a, p. 106.

5 al-Asad, *al-Qiyān* 265–6; Ibn al-Ṭaḥḥān, *Ḥāwī*, ed. Neubauer v; ZY 2; al-Ziriklī, *al-Aʿlām* vi: 84.

6 Ibn al-Ṭaḥḥān, *Ḥāwī*, ed. Neubauer v. It is also worth noting that Kāmil al-Khulāʿī (1292?–1357/1875?–1938), the famous Egyptian composer and theorist, quoted chapters 5, 19, 10, 12, 43, 44, 46, 74, wholly or partially in his treatise *Kitāb al-Mūsīqā l-sharqī* (48, 78–80). There are, however, some divergences in the quotations which indicate that he may have used a different copy than the one used in this book; it is likely one of the copies that was lost or misplaced in the Dār al-Kutub (see pp. xiv for details about three more copies that are either lost or misplaced). He does not mention the name of the treatise, and in one of his quotations he shortens the name of Ibn al-Ṭaḥḥān to just al-Ḥasan b. al-Ṭaḥḥān.

1 Egypt under the Fāṭimids

In 358/969 Jawhar al-Šiqillī (d. 381/992) wrested Egypt from its Ikhshīdīd rulers. He conquered al-Fuṣṭāṭ, then built a new quarter which he called al-Qāhira; it became the capital of the Fāṭimids in 362/973. Jawhar then built the great mosque of al-Azhar, which was soon made into an academy by the caliph al-ʿAzīz bi-llāh (344–386/955–996).⁷

Hitti remarked that the golden age of Fāṭimid Egypt began with al-Muʿizz li-Dīn Allāh (319–365/931–975), and culminated with al-ʿAzīz; up to the time of al-Mustanṣir, it was the leading country of Islam.

Al-Ḥākim, the fifth Fāṭimid caliph, and the third to reign in Cairo, established the Dār al-Ḥikma or Dār al-ʿIlm (House of Wisdom or Science) in order to teach and propagate extreme Shīʿī doctrine, and in conjunction, he patronized sciences such as astronomy, astrology, optics, philosophy, medicine, and ophthalmology. He encouraged the historian al-Musabbiḥī (366–420/977–1029) and patronized the physicist and music theorist Ibn al-Haytham (ca. 354–430/965–1038),⁸ but regrettably, like his grandfather al-Muʿizz li-Dīn Allāh, he held strict religious views:⁹ he forbade the drinking of wine, prohibited singing, and ordered that musical instruments be destroyed. In that respect, he followed the practice of the ʿAbbāsīd caliph al-Mutawakkil (206–247/822–861).¹⁰ Though al-Ḥākim encouraged Ibn al-Haytham to write on music theory, he was against musical practices, which he deemed sinful and impermissible. Al-Ḥākim's reign was marked by monstrous atrocities; for example, in 410/1020 he ordered that al-Fuṣṭāṭ be burned down; he killed several of his viziers, including the father of his vizier Abū l-Qāsim al-Ḥusayn b. ʿAlī b. al-Maghribī (370–418/980–1027) who was forced to flee; and in 400/1010, he also killed his maternal uncle Arsenius, the Melkite patriarch of Alexandria. He demolished a number of churches, including that of the Holy Sepulchre in 400/1009; he confiscated the possessions of the churches and monasteries in Egypt; he prohibited the Epiphany Procession in Cairo; and he forbade the display of crosses and the sounding of the *nāqūs* (a long piece of wood struck with a shorter one to announce the prayer times). He forced Christians and Jews to wear black robes and only ride donkeys; and in the bathhouses, Christians had to wear crosses around their necks, and Jews wore a sort of yoke with bells.¹¹

7 Hitti, *History* 619.

8 Canard, Fāṭimids, *ET*².

9 See fol. 37a, p. 99; Farmer, *History* 190; Farmer, *Sources* 37–8; Hitti, *History* 628–9.

10 Farmer, *History* 138.

11 Canard, al-Ḥākim, *ET*²; Hitti, *History* 620–1; al-Ziriklī, *al-Aʿlām* 11: 245, VII 305–6.

Al-Ẓāhir, the seventh Fāṭimid caliph and the fourth to reign in Cairo, was politically incompetent and a hedonist who enjoyed wine and black slave girls.¹² In 415/1024, he pompously rode through the streets with his courtiers, followed by his servants, and surrounded by dancers, even as people on the street followed him crying about the pain of the famine.¹³

Al-Mustanṣir, the eighth Fāṭimid caliph and the fifth to reign in Cairo, followed in the footsteps of his father al-Ẓāhir's hedonism and was also a great patron of music and musicians. He lived a life of luxury and in his palace he erected a pavilion with a pond of wine constructed in imitation of the Zamzam building and well at Mecca; there he used to drink to the accompaniment of singers and string players and declared: "This is indeed more pleasant than staring at a Black Stone, listening to the muezzin's drone and drinking impure water."¹⁴ He was so fond of music and musicians that he gave his estate near the Nile, "Arḍ al-ṭabbāla" (Estate of the female drummer), to his favorite singing girl; his vizier al-Yāzūrī had pictures painted of singing girls.¹⁵ His library had 200,000 books.¹⁶ His treasures, a good indicator of material culture in Cairo, included precious stones, crystal vases, inlaid gold plates, ivory and ebony inkstands, amber cups, vials of musk, steel mirrors, parasols with gold and silver shafts, chess-boards with gold and silver pawns, jeweled daggers, and swords and embroidered fabrics manufactured in Dabīq and Damascus. In general, the decorative and industrial arts during the Fāṭimid era showed musicians and music instruments; wood engravings were made of living creatures, such as deer attacked by monsters, and hares seized by eagles. The same themes appear in bronze objects, ceramics, and fabrics.¹⁷ Architecture flourished as well. For instance, in addition to al-Azhar mosque, al-Aqmar mosque, built in the late Fāṭimid era in 519/1125, shows the first appearance of the corbeled stalactite niche (*muqarnas*). The Persian Ismā'īlī missionary Nāṣir-i-Khusraw (394/1004–

12 Bianquis, al-Ẓāhir, *ET*².

13 Al-Musabbiḥī, *Chronique*, iv: 73. I owe this reference to Neubauer (personal communication).

14 This refers to the sacred stone built into the wall of the Ka'ba in Mecca, and the well of Zamzam opposite it, whose waters the pilgrims drink (Hitti, *History* 626).

15 Farmer, *History* 191.

16 Hitti, *History* 626, 629.

17 Hitti, *History* 630–1. Neubauer and Neubauer, *Arab music* 441–51 provide a very useful list of publications about art objects depicting music instruments, musicians, and dancers; these publications include Behrens-Abouseif, A bronze tambourine player; Hussein, *Die Vergnügungen*; Farmer, *Islam* 48–53; Jones, Notes on a tattooed musician; Kühnel, *Die Lautenspieler*; Kühnel and Goldschmidt, *Die islamischen*; Marçais, *Les Figures d'hommes*; Mostafa, *Darstellung*; Mostafa, *Musicians*; Rice, A drawing; Shiloah, *Musical*.

d. between 465 and 471/1072 and 1078), who visited Egypt in 1046–49, described it in glowing colors: the caliphal palace of al-Mustanşir had thousands of servants, foot guards, and horses; Cairo had thousands of houses five to six stories high, its main streets were covered and lighted by lamps, luxurious galleys were moored by the Nile, old Fuṣṭāṭ had seven great mosques and Cairo had eight, and Nāşir enjoyed its military music. Hitti adds: “The whole country enjoyed a degree of seeming tranquility and prosperity that made Nāşir enthusiastically declare: ‘I could neither limit nor estimate its wealth and nowhere have I seen such prosperity as I saw there.’”¹⁸ At the same time there were periods of considerable unrest, economic unsettlement, famine, and pestilence.¹⁹

2 The Manuscripts

In this book I have used Eckhard Neubauer’s facsimile edition of the Cairo MS, *Funūn jamīla* 539. It is in 111 folios of 15×20 cm, and written, according to Neubauer, probably in the fifth/eleventh century.²⁰

There are three additional manuscripts, but unfortunately they and their microfilms could not be located in the Cairo Manuscripts Institute.

1. MS *Funūn jamīla* 32, 173 pages, 17×25 cm, dated 1321/1903, microfilm no. 50347.
2. MS *Funūn jamīla* Ṭal‘at 84, 48 folios, 19×26 cm, not dated, microfilm no. 50348.²¹
3. MS 1362, 112 folios, 21×33 cm, not dated, microfilm no. 50338.²²

According to Zakariyyā Yūsuf and Nāşir al-Dīn al-Asad, MS *Funūn jamīla* 32 was copied from MS *Funūn jamīla* 539.²³ So there were likely no differences between them, though the second copy might have helped to clarify effaced words, undotted letters, and words without diacritical marks.

MS *Funūn jamīla* 539 is missing four chapters:

- Chapter 48 of part 1, fol. 54a: Who are better, the singers of Persia, India, or Byzantium, p. 136;

¹⁸ Hitti, *History* 625–6.

¹⁹ Farmer, *History*, 191; Gibb, al-Mustanşir, *ET*².

²⁰ *Nashra bi-asmā’ kutub al-Mūsiqā wa-l-ghinā’ wa-mu’allifihā l-mahfūza bi-Dār al-Kutub* 9; Ibn al-Ṭahhān, *Hāwī*, ed. Neubauer vi–viii.

²¹ For the last three MSS, see Shiloah, *The theory of music, Supplement* 17, 110–11; ZY 2–4.

²² The information about these three MSS and *Funūn jamīla* 539 was kindly given to me by Neubauer in a private correspondence.

²³ Al-Asad, *al-Qiyān* 267; ZY 2.

- Chapter 62 of part 1, fol. 59a: Mention of the ‘Abbāsid caliphs’ sons who sang, p. 152;
- Chapter 11 of part 2, fols. 96a–96b: The best person to have played the Arabic lute and to have sung Arabic songs accompanying himself, p. 235;
- Chapter 16 of part 2, fol. 100b: On dance, its types and names. Fortunately, this chapter is not lost, as it is quoted in al-Tīfāshī (*Mut‘at* fols. 153–4; al-Sillāmī 279–80).

The first folio of MS *Funūn jamīla* 539 is missing, and fols. 2a to 6b are badly damaged and have lacunae. Fols. 3b–5b contain the table of contents of part 1, so the lacunae can easily be filled in from the titles preceding the chapters.

3 Chapters and Contents

The treatise “Encompasser of the Arts and Consoler of the Grief-Stricken” deals only with the arts of music and poetry; as for the “consolation,” this concerns the author himself, and by extension others in his situation. That is, he bemoans the fact that he is not accepted and recognized in his own era, when precedence is given to the older masters and not his contemporaries.²⁴ More importantly, however, he lived in the era of the ruthless caliph al-Ḥākim who, as mentioned above, held strict religious views like his grandfather al-Mu‘izz li-Dīn Allāh:²⁵ he forbade wine-drinking, prohibited singing, and ordered that musical instruments be broken. In a sense, the treatise addresses the grief that he and his fellow musicians felt during the era of al-Ḥākim. The prohibition of music may have been the reason there is no mention of music or singing in the title of the treatise.

The treatise is in two parts. Part 1 is in 80 chapters and part 2 has 22 chapters. Part 1 is called *‘ilmīyya* (scientific, theoretical) and part 2 is *‘amaliyya* (practical), though Ibn al-Ṭaḥḥān does not strictly adhere to this division. For example, chapter 25: “The names of voices, their good and bad qualities,” and chapter 26: “Beautiful vocal music, techniques, and qualities,” are under part 1 (scientific, theoretical), whereas chapter 15: “The beautiful techniques that affect rhythms and rhythmic modes, their numbers and types” is under part 2 (practical) and includes instrumental and vocal music. A closer look at the contents reveals that part 1 tends toward vocal music, part 2 is heavily tilted toward instruments and instrumental music, and both parts have theoretical and practical

24 For details, see fols. 2b–3a, p. 5 and chapter 11 in part 1, pp. 31–6.

25 See fol. 37a, p. 99.

elements. A more accurate division would have been to refer to part 1 as vocal music, and part 2 as instrumental music.

The 80 chapters of part 1 include sayings of philosophers; subtleties and the meaning of melodies; types of compositions; voice production and characteristics of voices and vocal music, such as breathing properly, the qualities of skilled singers, solo and duet singing, how to care for the voice, foods, drinks, and locations that are beneficial or detrimental to the voice; important theoretical matters such as poetic and musical divisions, types of preludes, syncopations, *tarjīl* (ornamented repetitions), *tarkhīm* (tender voice with good enunciation), *ṭarab* (acute emotion of joy or grief) and the primordial importance of tonality; reasons for poor rhythm and poor intonation; approaches to teaching; musical and extra-musical behavior at the court; and the permissibility of singing. 22 chapters of part 1 are devoted to the names of singers from the pre-Islamic era to the Syrian singers and those in the Fāṭimid and Ikhshidid eras, the latter three being an important addition to Arabic music history.

Part 2 includes the invention of the lute; extremely important information about lute manufacturing, fret placement, and stringing and tuning; 47 rhythmic ornaments, names and definitions of rhythmic and melodic modes; acoustics; names and types of dances; descriptions of twelve instruments; and fitting modes with poetic themes.

At the beginning of the treatise Ibn al-Ṭaḥḥān mentions that he is not interested in the topic of the division of the strings and its relation to the notes produced. He is also not interested in the ancient Greek system of tones and limmas. Thus, he departs from the approach of al-Fārābī (b. before 258/872–3, d. 339/950). On the other hand, he provides numerous details that only a composer, singer, lutenist, and educator of his caliber could write with such mastery. As Neubauer said, this treatise belongs to music literature, and is based on the traditions of the Baghdad court established by Ishāq al-Mawṣilī (150–235/767–850); in several respects it resembles al-Kātib's *Kamāl adab al-ghinā'* (*The completion of musical knowledge*), written a generation earlier in what is now the northern part of Syria and Iraq. The two treatises are wonderful examples of early music dictionaries; they complement each other and add priceless information that is missing or unclear in the works of al-Iṣfahānī (284–360/897–971) and al-Fārābī. Ibn al-Ṭaḥḥān's treatise contains 102 chapters, and al-Kātib's has 43 chapters. Some chapters are similar, with some more elaborate in one than the other: for instance, the chapter entitled "On the sophistication of melodies," which is chapter 2 of al-Kātib's work is more elaborate than chapter 3 of Ibn al-Ṭaḥḥān's book; the chapter entitled "Planning and figuring out where and how much to breathe," which is chapter 36 of Ibn al-Ṭaḥḥān, is more elaborate than its equivalent chapter 18 of al-Kātib. Some chapters occur only in Ibn al-

Ṭaḥḥān, such as chapter 8, on the very important subject of poetic and musical divisions; some occur only in al-Kātib, such as chapter 13, on the measurements of the frets of the lute.

In addition to sharing similar topics, they also share a number of now lost fourth-/tenth-century sources; they relied on the works of al-Kindī (d. after 256/870), al-Iṣfahānī, al-Fārābī, Ibn Khurdādhbih (ca. 205–300/820–911), al-Khuwārizmī (d. 387/997), and al-Mufaḍḍal b. Salama (d. ca. 290/903). The lost intermediary sources are those of [Ibn] al-Za‘farānī l-Kātib and others, perhaps including al-Sarakhsī (d. 286/899), who is often quoted by al-Kātib.²⁶ In his treatise, Ibn al-Ṭaḥḥān mentioned [Ibn] al-Za‘farānī twice: once when mentioning the singing slave girls in the *Jāhiliyya* era or early Islamic period, and once in relation to the definition of the light *hazaj* and its tapping.²⁷

Ibn al-Ṭaḥḥān did not consult the works of al-Iṣfahānī and al-Fārābī, in fact he mentions their names just once: he mentions al-Fārābī with regard to the shortest duration of sound perceptible to the human ear and he mentions al-Iṣfahānī with regard to the fact that al-Iṣfahānī’s *Kitāb al-Aghānī* is based on Iṣḥāq al-Mawṣilī’s book by the same name.²⁸ It is abundantly clear from the serious discrepancies between his text and their texts that he did not consult them. For instance, his list of one hundred songs differs from that of al-Iṣfahānī, and the history of how these lists of songs were compiled also differs; his passage on ornaments differs from that of al-Fārābī, whose name he does not mention, and the passage is incomplete.²⁹ From this we know that he did not use their works, rather he relied on intermediary sources that distorted the original works.

The works of al-Kindī, al-Iṣfahānī, al-Fārābī, Ibn Khurdādhbih, al-Khuwārizmī, al-Mufaḍḍal b. Salama, and al-Kātib are very useful in deciphering effaced words, letters without dots or vowelings, and in defining technical terms left undefined in the manuscript, such as the 47 rhythmic techniques in part 2, chapter 15. In addition, I have used a fragment of an Arabic text in Hebrew letters which has been preserved in the Cairo Genizah. This fragment con-

26 Ibn al-Ṭaḥḥān, *Ḥāwī*, ed. Neubauer vi–vii. Al-Sarakhsī wrote four treatises on music: *Kitāb al-Mūsīqī l-kabīr* (Grand book of music); *Kitāb al-Mūsīqī l-ṣaḡhīr* (Small book of music); *al-Madkhal ilā ‘ilm al-mūsīqī* (Introduction to the science of music); *Kitāb al-Lahw wa-l-malāhī* (Book of entertainment and musical instruments [about singing, singers, boon companions, and funny stories]) (al-Zirikli, *al-A‘lām* 1: 205). Al-Kātib also knew and used the work of [Ibn] al-Za‘farānī l-Kātib (al-Kātib, *Kamāl* fol. 237; Kh. 147; al-Kātib, *La Perfection* 206).

27 *Ḥāwī* fols. 18a, 105a, pp. 44, 267.

28 *Ḥāwī* fols. 19a, 19b, 94a, pp. 49, 230.

29 *Ḥāwī* fols. 16a–16b, 61b–63a; pp. 37–40, 159–66.

tains three short melodic modes that were probably used as lute studies and could be from the time of Ibn al-Ṭaḥḥān. The fragment and the modes were first described by Avenary; subsequently Neubauer transliterated the Arabic text, translated it into German, and commented on it.³⁰ Transliterations appear in parentheses for the benefit of Arabic musicologists and philologists who will want to know the Arabic terms, whether these are musicological or socio-cultural in nature. I have adhered to Brill's transliteration system, available at brillonline.com.

For the purpose of translating *Ḥāwī l-Funūn* I used the lone Cairo ms *Funūn jamīla* 32 copy; Zakariyyā Yūsuf's edition, which, though lightly edited, is very useful to decipher obscure words; Neubauer's article on the lute, which relies on *Funūn jamīla*; al-Kātib's treatise in its manuscript format, the Cairo edition of this manuscript, and Shiloah's extremely useful French translation; al-Tifāshī's *Mut'at* in its manuscript form; and the excellent Arabic edition of al-Sillāmī. Al-Tifāshī made extensive use of Ibn al-Ṭaḥḥān's treatise. He must have had a more complete copy of it or another work of Ibn al-Ṭaḥḥān which has not survived. For this reason, al-Tifāshī's work is a crucial resource whenever obscurities arise in Ibn al-Ṭaḥḥān's treatise. I have also used al-Asad's book for the names of pre-Islamic singing slave girls.

30 Avenary, Paradigms 21; Neubauer, Die acht, 408–12.

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Abbreviations

- EI*¹ *Encyclopaedia of Islam, First edition*, ed. M.Th. Houtsma, T.W. Arnold, R. Basset, and R. Hartmann, Leiden 1913–36.
- EI*² *Encyclopaedia of Islam, Second edition*, ed. P.J. Bearman, Th. Bianquis, C.E. Bosworth, E. van Donzel, and W.P. Heinrichs, Leiden 1960–2004.
- EI*³ *Encyclopaedia of Islam, Third edition*, ed. Kate Fleet, Gudrun Krämer, Denis Matringe, John Nawas, and Everett Rowson, Leiden 2011–.
- KA* al-Iṣṣfahānī, *Kitāb al-Aghānī*, 24 vols., Cairo 1927–74.
- Kh.* al-Kātib, *Kitāb Kamāl adab al-ghināʾ*, ed. Ghaṭṭās ʿAbd al-Malik Khashaba, rev. Maḥmūd Aḥmad al-Ḥifnī, Cairo 1975.
- KI* al-Fārābī, Abū Naṣr (d. 339/950), *Kitāb al-Īqāʿāt*. Istanbul: Topkapı Sarayı MS III, Ahmet 1878, fols. 160b–167a.
- KII* al-Fārābī, Abū Naṣr (d. 339/950), *Kitāb Iḥṣāʾ al-īqāʿāt*. Manisa [Turkey] Public Library MS 1705, fols. 59–90a.
- KMK* al-Fārābī, Abū Naṣr (d. 339/950), *Kitāb al-Mūsīqī l-kabīr*, ed. Ghaṭṭās ʿAbd al-Malik Khashaba, rev. and intro. Maḥmūd Aḥmad al-Ḥifnī, Cairo 1967.
- MA* al-Fārābī, Abū Naṣr (d. 339/950), *Kitāb al-Mūsīqī l-kabīr*, 2 vols., French translation by B.R. d'Erlanger, *La Musique arabe*, 2 vols. Paris 1930 and 1935.
- N-KI* al-Fārābī, Abū Naṣr (d. 339/950), Die Theorie von Īqāʿ. 1: Übersetzung des Kitāb al-Īqāʿāt von Abū Naṣr al-Fārābī, ed. E. Neubauer, in *Oriens* 21–2 (1968–9), 196–232.
- N-KII* al-Fārābī, Abū Naṣr (d. 339/950), Die Theorie von Īqāʿ. 11: Übersetzung des Kitāb Iḥṣāʾ al-Īqāʿāt von Abū Naṣr al-Fārābī, ed. E. Neubauer, in *Oriens* 34 (1994), 103–73.
- ZY* Ibn al-Ṭaḥḥān al-Mūsīqī, *Ḥāwī l-funūn wa-salwat al-maḥzūn*, Cairo: Dār al-Kutub MS Funūn Jamila 539; ed. Zakariyya Yūsuf, Baghdad 1976.

PART 1

The Theoretical Arts



Introduction [fols. 2a–3a; ZY 6–7]

[The fact that the first page is missing and notwithstanding the presence of lacunae, we can still find useful information in this chapter: the singer needs to have musical and extra-musical knowledge fit for a boon companion, that is, [he must be] a real renaissance man; and we find the age-old issue of people disliking the contemporary repertoire and longing for the older one. Ibn al-Ṭaḥḥān explains the approach he takes in his treatise: he divides the book into short chapters to make it easy for the reader to comprehend its rich material. The first part is in 80 chapters and is scientific and theoretical; the second part is in 22 chapters and is considered practical.¹ He eschewed discussing string lengths and ratios as determinants of notes and the Greek tonal system.]

...² in the art (*ṣināʿa*). And the narration (*ḥikāya*) of ... done correctly, so if anyone without natural disposition (*ṭabʿ*) could comprehend it, then ʿAllūya would do so because of his skills and beautiful singing.³

The singer needs to be knowledgeable (*murtād*)⁴ in many fields (*ʿilm*),⁵ have good perception (*taṣawwur*),⁶ be correct in his [time] measurements (*qiyās*), have a long breath ... be knowledgeable about the characters and temperaments of the elites, [about] how to mix with scholars and littérateurs, know by heart the melodies of the predecessors, be able to recite the poems of earlier poets, have clear convictions, [have] the intuition (*ḥads*) of the cleverest (*zaraq*) astrologers,⁷ be able to combine firmness (*wathāqa*) with sweetness and hit

1 This division is not strictly adhered to; see the introduction p. 5.

2 The previous page of the MS is missing, and the introduction has many lacunae.

3 This sentence also occurs on the first page of MS 32, *Funūn jamīla* but it is missing the word “narration” at the beginning, see p. 10. ʿAllūya’s skills are corroborated by Iṣḥāq, who, when asked to compare ʿAllūya’s with Mukhāriq’s said, “ʿAllūya (d. 236/850) is more knowledgeable in understanding what comes out of his head, and more cognizant of what he sings and performs on the lute ... he performs well and composes with artful mastery ... But if they perform in front of a caliph or a commoner, Mukhāriq (d. ca. 231/845) would win the *majlis* and get the reward because of his beautiful voice and excessive ornamentation and creative changes” (KA XI: 334; Sawa, *Musical and socio-cultural anecdotes* 179). In short, what ʿAllūya lacked in natural disposition (ornamentation and creative changes) he made up with his skill and intellect.

4 Lit., “trained, practising, exercising.”

5 Lit., “sciences.”

6 *Taṣawwur* also means imagination, conception.

7 Lane defines *zaraq* as above but not *zaraq* (*An Arabic-English lexicon* III: 1227). Zenker equates it with *ḥīla* (trick) and defines it as *hypocrisie* and *tromperie* (*Dictionnaire* 479) which fits with conjecture. ZY edited it as *rīzq* (income). This is repeated in fol. 49b, p. 126.

the mark successfully (*iṣāba*)⁸ so that he is able to [stealthily] reach (*iqtibās*)⁹ his goal ... so consistency, trust, and decency [become] his stock-in-trade ... he wins over people's minds with his intelligence, is successful (*yuwaffaq*)¹⁰ in what ...¹¹ he evokes *ṭarab* with emotion and his moving singing, imparts serenity in [peoples'] lives with his serenity, and possesses the characteristics described in a poet's poem ... you do not feel anything [around you] but what he sings ... he may cause *ṭarab*¹² ... and one must hear it before one can understand it;¹³ he enslaves ears with his good performance and hearts with his versatility and mastery (*iftinān*). I have not heard anyone who came close [to this]¹⁴ except al-Sharīf Abū l-Qāsim Aḥmad b. | al-Rassī [d. 345/956]¹⁵ because he was ... reaching back to those who preceded him and at the same time he did not find anything in the world of knowledge that troubled him or bored him or distracted him ... relying on his name, his honor, his prosperity, and rich (*istimlā'*)¹⁶ melodies ... al-Rāyiqiyya and her younger friends Ghunayma, Sharīda,¹⁷ Yusrā l-Rāyiqiyyāt ... al-Rabāḥiyya, Nahār, and Shikla al-Muṭaṣimiyya. Also he would not have an aversion to taking melodies from the best compositions and setting them into his songs.¹⁸ So if a singer came to Egypt, he would bring him ... [and see] what [new songs] he brought with him and take him to inaugurations (*bay'*)¹⁹ and gatherings ... present the latter and everything he found ... of the rich melodies of the above-mentioned older songstresses and so on. I have not heard songs comparable to his and have not seen anyone who has distinguished himself and went ... with regard to his [creative] melodic movements (*intiqāl*) and [I have not seen anyone]

8 ZY 6 misread it as *iqāfa* (addition). For more detail about hitting the mark in both composition and performance, see KA I: 315, V: 113, 230, VI: 312–9; Sawa, *Musical and socio-cultural anecdotes* 73–4, 206–7, 216, 266.

9 Lit., “taking with the end of one's fingers.”

10 ZY 6 misread it as *yarfiq* (appends).

11 ZY 6 suggested *yaqūl* (he says) for the unreadable word.

12 Regrettably after this word there is an official circular stamp that obscures the end of this line and the following one.

13 This is a paraphrase and edition of an awkward sentence that says: “and before the ear understands that which is sung so he can understand it.”

14 ZY 6 edited the effaced words as *bihi li-l-ma'nā* (in meaning), except that it cannot be *bihi* because there are two *fathas* over the effaced word.

15 He was the best of those of 'Alawid descent, leader of the Ṭālibiyyin and a fine poet, composer, and singer.

16 ZY 6 edited this as *istihlā'* (beautiful).

17 The end of the word is effaced and ZY 6 has Sharīda.

18 Often the process includes taking a melody intact, or with alterations, and setting it to a new poem (Sawa, *Musical and socio-cultural anecdotes* 82–92).

19 This can also mean exchanges.

engaged deeply in inventiveness like him or anyone who followed him except ... a discarded and forsaken one. By my life, the value of a composer's compositions is not known until after he has passed away and [it] has been lost. It was said that the world of the young²⁰ is looked down upon, and people seek what is lost and prefer the works of the previous generation [to the modern one].²¹ This is precisely the problem | that has occupied (*kasaba*)²² my mind, spoiled my state, and forced me to ... continued to make me sick, and God is my helper. 3a

Euclid²³ said in his book entitled *Ta'lif al-luḥūn* [The composition of melodies]²⁴ that it is good to divide the long road with landmarks or guideposts (*manār*)²⁵ that are close to one another so that the hardship of traveling a long distance is made easier by traveling from one landmark to the next. I have therefore adopted this approach in this book and divided it into separate chapters so it is easier for the reader and more enjoyable. I have divided it into two parts. The first concerns the scientific (*ilmī*) and logical (*manṭiqī*) art, which I wrote about exhaustively. The second part concerns the practical art of music, instruments, strings, frets, plucking techniques (*anqār*),²⁶ melodic modes, fingers and courses, and rhythmic modes. I have ignored the theories my predecessors followed with their obscure forms (*shakl*)²⁷ and numbers [and proportions] (*ʿadad*), as well as tone (*ṭanīnī* 204 cents), half tone (*niṣf ṭanīnī*, 98 cents) and limma (*baqiyya*, 90 cents), and improper stories from long ago (*masīrāt*).²⁸ I zy 7

20 This refers to the generation of young composers.

21 This topic is dealt with in more detail in part 1, chapter 11, pp. 31–6.

22 Lit., “gained”; zy 6 edited this as *kaffa* (hinder).

23 Euclid was the famous Greek mathematician who flourished in Alexandria around 300 BCE. He was also known as a music theorist and for his *Sectio Canonis*, a treatise on “the physical causation of sounds and their pitches, designed to justify the treatment of pitches as relative quantities, and the intervals between them as numerical ratios” (Barker, *Greek musical writings*: 11: 190). An Arabic translation of the *Sectio Canonis* has survived, see Neubauer, *Die Euklid*.

24 Ibn al-Nadīm gives a different title: *Kitāb al-Naḡham* (also known as the Book of music); it may be the same work or another one (*al-Fihrist* 328). The story that follows about the landmarks or guideposts which Ibn al-Ṭaḥḥān attributes to Euclid is most likely apocryphal.

25 Lit., “lighthouse.”

26 This is an uncommon plural of the word *naqra* (attack, plucking); it is usually *naqarāt*. It probably refers to the plucking of strings and tapping of rhythm techniques mentioned in part 2, chapter 15, fols. 99b–100a, pp. 241–54.

27 It is not clear what is meant here; he may have meant definitions.

28 zy 7 edited this as *muthīrāt* (exciting, emotional, love, and causing affection). In this case, it would refer to the erotic anecdotes found in *KA* about the lives of poets, musicians, and patrons (Sawa, *Erotica*).

have instead presented tender, lighthearted, and beautiful stories. God is my helper and instructor, and for me, God suffices, and He is the best disposer of affairs.²⁹

29 This is a variant of Qurʾān 3:173: “For us God suffices, and He is the best disposer of affairs.”

Contents¹ [fols. 3a–5b; ZY 8–10]

Chapters of part 1

Chapter 1: The preference of speech over muteness	
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Chapter 29: Locations that are beneficial for voices and improve them, and those that diminish and spoil them	ZY 9

1 There are some lacunae in the table of contents; some titles differ from the titles of the chapters in the body of the MS, and some are not in the same order. This issue is addressed in footnotes on the chapter titles in the body of the MS.

- Chapter 30: The ranks of boon companions and singers
- Chapter 31: Instruments that overwhelm the voices and other factors
- Chapter 32: The care of throats in general, and before and after puberty
- Chapter 33: On knowing the reasons musicians get off rhythm
- 4b Chapter 34: Approaches to teaching and how to apply them |
- Chapter 35: The reasons for poor intonation and its characteristics
- Chapter 36: Planning and determining where and how much to breathe
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- Chapter 38: Syncopation and guidance to it
- Chapter 39: Twittering and its derivation
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- Chapter 41: *Tarjī* and its characteristics
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- Chapter 43: What stimulates the singer to be active and what makes him sluggish
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- Chapter 46: Good qualities [to have] while singing
- Chapter 47: Good and bad song themes
- Chapter 48: Who are better: The singers of Persia, India, or Byzantium
- Chapter 49: Mention of the male singers in the Umayyad era
- 5a Chapter 50: Mention of the songstresses in the Umayyad era |
- Chapter 51: Mention of the male singers in the ‘Abbāsīd era
- Chapter 52: Mention of the songstresses in the ‘Abbāsīd era
- Chapter 53: Mention of the slave singers and songstresses in the ‘Abbāsīd era
- Chapter 54: Mention of the male singers and songstresses in the Ikhshīdīd era in Egypt
- Chapter 55: Mention of the male singers in the ‘Alawīd era in Egypt
- Chapter 56: Mention of the songstresses in the ‘Alawīd era in Egypt
- Chapter 57: Mention of the male slave singers in the ‘Alawīd era in Egypt
- Chapter 58: Mention of the male Syrian singers
- Chapter 59: Mention of the Syrian songstresses
- ZY 10 Chapter 60: Mention of the Umayyad caliphs who sang |
- Chapter 61: Mention of the ‘Abbāsīd caliphs who sang
- Chapter 62: Mention of the ‘Abbāsīd caliphs’ sons who sang
- Chapter 63: Mention of the ‘Abbāsīd caliphs’ daughters who sang
- Chapter 64: Mention of the viziers, princes, and their sons who sang
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- Chapter 66: On the proper behavior to praise men and women when they reach a state of *ṭarab*

Chapter 67: Mention of the one hundred chosen songs	5b
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Chapter 79: The compositional output of male singers in earlier times	
Chapter 80: Stories about male singers in earlier times and their pedigree	

The Preference of Speech over Muteness

[fols. 5b–7b; ZY 3, 11–2]

[This opening chapter emphasizes the importance of having both theoretical and practical knowledge; man's superiority to animals on account of his logic and speech; and the similarity of the superiority of singing over speech to the superiority of speech over muteness. The centers of fols. 6a–6b are badly damaged and missing much text; Zakariyyā Yūsuf (referred to as ZY 3 above) used the now lost copy of MS 32 *Funūn jamīla* to fill some of the gaps.]

6a, ZY 3

God be praised, He created the human being out of His benevolence, and brought him about with His wisdom | and from God, may His name be exalted, he derived ...¹ those utterances and actions that anger Him, and I say, Utterances without knowledge of the practical side are hardly useful except when its laws are *manṣūr* [?]² and its fundamentals are *mashrū* [?].³ Similarly, practical knowledge cannot help theoretical knowledge by itself ...⁴ some of both can help with the other,⁵ about this,⁶ we see that people involved in practical matters are more numerous than those involved in theoretical matters because the latter⁷ is difficult and is hard to understand. This is because the gain from theoretical matters is difficult to reach and the gain from practical matters is close by. The scholar without practical knowledge is like the geometrician (*muhandis*)⁸ who knows ... the roots and the branches⁹ even though he does not have ... [knowledge] about practical matters. Similarly, the position of the practical person without theoretical knowledge is akin to the position of the

1 ZY 11 has *al-diyāna* (religion) and ZY 3 has “I ask him.”

2 ZY 11 has *munṣarifa* (dismissed) and ZY 3 has *munṣarima* (elapsed).

3 ZY 11 has *mashrū’a* (rightful) and ZY 3 has *mashrūha* (explained).

4 ZY 3 has *nāqil la-ḥaṣala ma’an* (copyist they would both have happened together [?]).

5 This issue is taken up later in more detail, see fols. 43b, 65a, 99b, pp. 112–3, 171, 240.

6 ZY 3 fills in the lacuna in the MS with the expression “with the other, about this.”

7 MS, ZY 3 and 11 have the practical, but as the next sentence unfolds, it is clear that it is the theoretical.

8 It also means surveyor, engineer, architect.

9 These are metaphors used to explain the main body of a melody and its variations. ZY 3 has *wuṣūl* (arriving) instead of the correct word *uṣūl* (roots).

carpenter¹⁰ who constructs a wooden ceiling in hexagon, octagon, or angles (*al-muzāwī*),¹¹ ... with types of compositions and musical divisions, and does not know the defect ... from where was it extracted (*ustukhrija*)¹² ... and it branches out and this is a quality in our era among the singers who cause *ṭarab* and who earn a living. The singers causing *ṭarab* are content with the knowledge ...¹³ of what occurs in the throat with regard to ornamented repetitions (*tarjīʿ*), additions (*tazyīd*), | and the [?]¹⁴ ... and the doubling (*idʿāfāt*)¹⁵ and compositions (*talhīnāt*) and in the strings from ... and the joining, disjoining, *taqnīʿ*,¹⁶ and prelude (*nashīd*).¹⁷ So if one of them comes to a *majlis* where there are people who do not ...¹⁸ he would be in the same position as a person writing beautiful calligraphy (*khatt*)¹⁹ with people ... and unable to write but they call him a writer. Likewise some of those who make a living from music have neither practical nor theoretical knowledge despite the multitude ... of those shooting arrows aimlessly in this art.²⁰ Some of them talk ... and if asked about a [rhythmic or melodic] mode (*tarīqa*), would stammer and speak incoherently (*jamjama*)²¹ and if asked about a singing matter, would desist (*ahjama*). If asked about ... and none of them has copied or composed.²² And I say ... how²³ many knowledgeable people in this art can judge between two compositions ... judge in favor of the knowledgeable over the ignorant and attest ... and natural disposition is the primordial matter in this art. Ibrāhīm b. ... said ... if a person does not have [the natural disposition] then he cannot be knowledgeable in singing ... [and if] one without [this] disposition can attain and comprehend

6b

10 "Position of the carpenter" is from ZY 3.

11 Angles made up of lines intersecting lines, or arches intersecting arches, or arches and lines intersecting, or surfaces intersecting other surfaces (al-Tahānawī, *Kashshāf* 111: 125–6).

12 The sentence "from where was it extracted" is missing in ZY 11, and ZY 3 has *istamarra* (remain).

13 There are effaced words and ZY 11 suggested *bi-l-hayn lā* (to the easy and of little value and not) so the complete sentence would read as "content with the knowledge of what is easy and of little value and not what occurs in the throat with regard to ..."

14 ZY 11 suggested *siġhāt* (lower octaves) and ZY 3 suggested *hajāt* [?].

15 ZY 3 has *isnaʿnāt* [?]. For the meaning of *idʿāf*, see fol. 30a, 100a item 8, pp. 79, 245.

16 For the definitions of the last three words, see fols. 99b–100a, pp. 81, 243–5.

17 MS and ZY 3 have *tashudd* [?] For the definition of *nashīd* see pp. 119–21.

18 ZY 11 and 3 suggest *lā yughattī li-mahāsin* (do not cover the beautiful traits) and *lā yaftīn al-mahāsin* (do not comprehend the beautiful traits) respectively.

19 ZY 3 has *khatt* whereas ZY 11 and the MS have *yajid* (to find).

20 The section from "multitude ... in this art" is missing in ZY 3.

21 This phrase is missing in ZY 11.

22 ZY 3 has "... and as the one who has copied understood and did not compose."

23 This occurs only in ZY 3, and it is unclear in the MS.

it, then Aḥmad b. Yūsuf would have done so. About singing in tune with the lute strings,²⁴ if one without the natural disposition can attain and comprehend it, then Ishāq b. Ibrāhīm al-Mawṣilī would have done so because of his superiority ...²⁵ | and [God] endowed him²⁶ with senses which made him superior to all animals which are not that privileged.

[God] made the eye to look attentively at people; the nose to smell perfumes; the ears to distinguish voices; He gave the tongue logic, speech, and expression [making him superior to] predatory animals and birds, each unable to know the characteristics of others. | It was said that the tongue is a tool that makes eloquence manifest itself; a ruler who helps decide about an appropriate oration; an utterance that brings forth the answer; an intercessor who helps attain the need; a describer who explains things; a companion who eliminates loneliness; a preacher who forbids shamefulness; a companion who invites you to do good deeds; a planter [sower] who seeds friendships and love; a harvester who collects the treasures and blessings; an entertainer who purifies and pacifies the ears; a skillful and eloquent tool which clarifies the argument; its whole body is a sense which differentiates between hot and cold, moist and dry, sweet and sour, tasteless and the tasty and salty.

It was said that without the tongue a human being would be but an ignorant beast and a portrayed shape (*ṣūra mumaththala*).²⁷ Imām ‘Alī b. Abī Ṭālib [BH 23–40/600–661], blessings upon him, said, “A human being obtains power over things, and manages them thoroughly, by means of his heart and his tongue (*al-mar’ bi-aṣgharayh, qalbih wa-lisānih*).”²⁸ The Prophet, blessings upon him and his companions, said, “Speak and you[r character] shall be known.” ‘Alī [al-Zāhir] [395–427/1005–1036]²⁹ the amir of believers (*amīr al-*

24 Lit., “entry of throats with strings.”

25 For Ishāq’s trick to circumvent the discord of his voice with the strings of the lute, see fol. 26b, p. 66. ZY 11 read the following obscure word as *‘ilm* (knowledge). ZY 3 has an added sentence: “in the art ... correctly, so if one without natural disposition can attain and comprehend it, then ‘Allūya would do so because of his skills and beautiful singing.” This sentence also occurs at the beginning of fol. 2a which opens the treatise, see p. 3.

26 As is apparent in the next paragraph, this refers to human beings in general, not just Ishāq.

27 This expression is obscure and difficult to translate. *Ṣūra* can also be rendered as form, image, pictorial representation; *mumaththala* can be translated as represented, resembling.

28 *Al-aṣgharān* literally means “the two ... least things, that is, the heart and tongue” (Lane, *An Arabic-English lexicon* IV: 1692).

29 The caliph al-Zāhir, r. 411–427/1021–1036 (Ibn al-Ṭahhān, *Hāwī*, ed. Neubauer v; al-Ziriklī, *al-A‘lām* v: 25).

mu'minīn), blessings upon him, said, "The value of every human being is in his good deeds (*mā yuḥsin*)."³⁰

It was said that the superiority of singing over speech is similar to the superiority of speech over muteness.

Wise men have said that one endowed with heart and intellect (*lubb*) should be cognizant of his position and the position gifted [to him] (*wa-manzilat mā wuḥiba lahu*)³¹ from his heart and [should] reap such fruits while endeavoring to seek knowledge and the desire to embrace it (*i'tināq*).³²

7b

If the superiority of the tongue is only limited to the utterance of the Qur'ān, mentioning the names of the Merciful God, and constantly mentioning the creed, "There is no god but God and Muḥammad is His Prophet," then this superiority would be the greatest.

It was said that with measured (*mawzūn*) and well-arranged (*muttafaq*) words the eminence of the mind and the image of the honorable soul appear. Muting one's speech buries the superiority of the soul, and abstaining from showing knowledge prevents the appearance of the mind, and this is wrong (*ẓulm*).³³

30 ZY 12 suggested that the effaced word is *yuḥsin* (to do good).

31 This phrase is effaced in the MS; ZY 12 suggested what is between brackets, though he has *fa-manzilat*—which makes no sense—instead of *wa-manzilat*.

32 MS has *i'tiqād* (belief) and ZY 12 correctly edited it as *i'tināq* (embrace).

33 This is almost verbatim from Būlus al-Bīzanṭī (Kazemī, *Die Bewegte* 145–50; 321–2). *ẓulm* also means "injustice, oppression, tyranny."

The Gems of Philosophers' Aphorisms [fols. 7b–8a; ZY 13]

[The author reports the sayings of the Greek philosophers Plato, Pythagoras, Artemidōros, Euclid, and Hermes about music. Some of these sayings are most likely apocryphal.]

Plato [427?–347 BCE] said that singing is an honorable virtue and is meritorious (*faḍila*), [and] that [it] remained under the subject of logic though logic could not elicit [its virtue]. So the soul elicited them as melodies. When they appeared, the soul was delighted by them and reached a state of *ṭarab*.¹

Pythagoras² [ca. 582–507 BCE] said that sung notes are remnants or surpluses (*faḍla*) of logic and the former are considered delicate (*laṭūfa*) by means of perception (*ḥiss*) but was not grasped.³ [The remnants of logic] desire it the way a knowledgeable person does and a desirous person looks for it. [Pythagoras] also said that it is beneficial for a person (*anfa' li-l-insān*)⁴ to talk about mental [soulful] matters (*naḥsiyya*) but if he is not capable then he should listen to the one who [is more knowledgeable and] can explain it.

8a Artāmīdhrūs⁵ said that listening to entertaining sounds incites one to sing along (*taghrīd*),⁶ to laugh, and to talk. And these [activities] are a great gift from God, let Him be praised.

Plato said that we have not seen a person knowledgeable (*'arīf*)⁷ [in music] who does not have perfect disposition and a proportionate body, especially if he was knowledgeable in the specifics of its meaning, durations, [and the rhythmic modes] of its notes and melodies (*awzān naḡhmihi*), and the measure of its poetic feet and durations (*maqāḍīr ajzā'ihī wa-awzānihi*).

1 This theme occurred previously in Būlus al-Bīzanṭī (Kazemi, *Die Bewegte* 138–40; 322).

2 MS has Fithāghūrus.

3 The subject of the verb is the “remnant,” but ZY 13 thought it was the “soul” and put it in square brackets. This theme (soul and logic) also occurred previously in Būlus al-Bīzanṭī (Kazemi, *Die Bewegte* 138–40; 322).

4 These words are obscure in the MS; I have followed the suggestion in ZY 13.

5 He is Artemidōros of Alexandria, a Greek medical doctor (early second century CE).

6 Lit., “singing, twittering, warbling.”

7 ZY 13 has *'azīf* (instrumentalist).

Euclid said, what is it about the tongue that [makes it unable to] convey to us, or translate to us, as the distinguishing [factor] to the brain, which does not know what is conveyed by listening. He also said that God, praise be to Him, has given us the gift of hearing as a means to attain wisdom and [has] given us the benefit of sound reaching our ears [so that we are able] to compose melodies [with such sounds], in accordance with the stirring motions in our souls. And melodies are not there for us to gain pleasure, which we share with animals, as many people think, but melodies were bestowed on us to give us strength to evaluate [the varieties of] souls within us, [if] they are not in harmony with what is required.

Hermes⁸ said that when God, let Him be praised, found out about our weakness, He gave us the science of melodies to remedy the state of our souls, and to use them in our [religious] festivities to bring us closer to God when we glorify and sanctify Him with moving melodies. This is the best we have in matters of the soul.⁹

8 He is an apocryphal author who became known as Hermes Trismegistos; some of his Greek writings about medicine, alchemy, astrology, and magic were translated into Arabic.

9 The last part of this sentence is similar to a passage in *KA VIII*: 224–5; Sawa, *Musical and socio-cultural anecdotes* 378–9.

On the Sophistication of Melodies [fols. 8b–9a; ZY 14]

[This chapter discusses the subtleties of music, which go beyond mere enjoyment to bring therapeutical and behavioral improvements. Al-Kātib's chapter 2 is similar to this one but more elaborate.¹]

The subtleties and sophistications (*faḍl*) of melodies are unknown (*khāfin*) to most people because they think that they [melodies] are composed for [the sole purpose] of enjoyment and pleasure (*iltidhādh*), but this is not correct. When reaching excellence was beyond the grasp of modern composers, they aimed at the smallest possible refinement in this art, and remained at the limit of their potential. When composing melodies, learned men aimed at types of therapies (*mudāwāt*),² management [of proper behavior] (*siyāsa*), and imagination (*takhayyul*) to transform the stingy person to generosity, the resentful to contentment, the cruel to gentleness, and the coward to courage, and to move the soul from one state to another and excite peoples' imagination.³ As an example, one of the Greek kings heard about a region where people who were very hardy and courageous went from this state to one of weakness, disgrace, and failure. He asked for the reason and was told that their region bordered a group of effeminates (*makhānīth*); as a result their characters became soft because of their softness and the slackness of their speech and they made them listen to their soft, longing (*ḥanīn*),⁴ and effeminate melodies. So he ordered them to move away from them [the effeminates]. Then he sent them musicians
9a who played instrumental pieces (*ṭarq*)⁵ | that gave them strength, courage,

1 Al-Kātib, *Kamāl* fols. 26–33; Kh. 22–4; al-Kātib, *La Perfection* 44–9.

2 The MS has *mudārāt* (tricks) but this is definitely a copyist mistake. In a similar chapter al-Tifāshī has *mudāwāt* (*Mutʿat* fol. 6; al-Sillāmī 61).

3 A similar but more elaborate passage occurs in KA VIII: 224–5; Sawa, *Musical and socio-cultural anecdotes* 378–9.

4 ZY 14 edited it as *khanīn* (longing and crying) (Sawa, *Arabic musical and socio-cultural glossary* 95).

5 *Ṭarq* is synonymous with *ḍarb* which in KA also means striking a percussion instrument, a stringed instrument, instrumental exercise, instrumental piece, an instrumental rendition of a song, a playing technique, style, ornament, or instrumental accompaniment (Sawa, *Musical and socio-cultural anecdotes* 157, 160, 386).

ardor, anger, pride, and bravery. As a result they returned to their initial state and avoided the [effeminate] enemies. Baṭlamyūs⁶ used to order people to listen to strange (*gharība*) [?]⁷ melodies at the beginning of the day, so that only⁸ moderation in temperament and calm in the soul occurred in their mind for the rest of the day. Likewise, he ordered them to listen to such melodies at the end of the day and before sleep, so that their sleep would be clear from the frightening harm of nightmares.⁹ These melodies also make the soul more harmonious.

6 The MS has Baṭlimyūs; it is Ptolemy, the Greek music theorist (fl. 127–51 CE).

7 Al-Tifāshī has a more likely term, *mufriḥa* (causing happiness) (*Mutʿat* fol. 6; al-Sillāmī 61).

8 This word is missing in the MS but supplied in al-Tifāshī (*Mutʿat* fol. 6; al-Sillāmī 61).

9 This has been attributed to Pythagoras and the Pythagoreans (Barker, *Greek musical writings*: II: 379; Strunk, *Source readings* 83).

The Meanings of Melodies [fols. 9a–9b; ZY 15]

[This chapter discusses what is apparent in melodies (e.g., high and low notes), and what is hidden (e.g., sound composition), and the meaning of melodies and how they should be in harmony with the meaning of the poem. This chapter is very similar to al-Kātib's chapter 3, save for some anecdotes at the end of the latter. It is quoted almost verbatim in al-Tifāshī's chapter 14;¹ I have identified the divergences in footnotes.]

Among those who are truly knowledgeable in the art of singing, there are those who despise songs that have few short notes (*shudhūr*)² and notes, display little compositional craft (*qalīl al-ʿamal*),³ and are composed of short rhythmic cycles (*qaṣīr al-adwār*),⁴ but who admire the opposite, that is, [songs] with many notes, long rhythmic cycles, and many short notes (*shudhūr*). By my life, they are correct, though they have not realized that there remains more to the subject. This is because there are aspects of melodies (*alḥān*)⁵ that are clear and apparent, and aspects that are hidden and obscure. The clear and apparent are, for example, high (*shidda*)⁶ and low pitches, fast and slow tempos,⁷ [metaphorically] sweet [ripe] and unripe fruit, and heat and cold. As for the

- 1 Al-Kātib *Kamāl* fols. 33–8; Kh. 25–6; al-Kātib, *La Perfection* 50–3; al-Tifāshī, *Mutʿat* fols. 43–5; al-Sillāmī 147–8.
- 2 *Shudhūr* is the plural of *shadhra*, which is a short note that starts with a smooth voice and is sung to long low vowels, that is, long *ī*, and phonetic alterations (*a* and *ā* going toward *i* and *ī*). *Shudhūr* are vocal ornaments added between two adjacent notes or immediately after a note. According to al-Fārābī, they should be used in moderation in the course of a melody and should not exceed two or three in one section (al-Fārābī, *KMK* 1073, 1173; *MA* 11: 59, 90; Sawa, *Music performance* 102–4). Al-Kātib has *shudūd* (tensions) and by extension, multiple modes and modulations (al-Kātib, *Kamāl* fol. 33; Kh. 25; al-Kātib, *La Perfection* 50).
- 3 Al-Tifāshī has the equivalent *sahl al-ʿamal* (easy compositional craft) (*Mutʿat* fol. 43; al-Sillāmī 147).
- 4 Al-Tifāshī has *qalīl al-adwār* (a few cycles), but *qaṣīr al-adwār* (short rhythmic cycles) above is more correct because a line later, we have its opposite “long rhythmic cycles.”
- 5 Fol. 9a and ZY 15 have *insān* (human being), but the next sentence shows that the context is melodies and not human beings. In addition, both al-Kātib and al-Tifāshī have *alḥān* (al-Kātib, *Kamāl* fol. 33; Kh. 25; al-Kātib, *La Perfection* 50; al-Tifāshī, *Mutʿat* fol. 43; al-Sillāmī 147).
- 6 The MS has *shadhra* but the context clearly requires *shidda*, and ZY 15 correctly suggested the latter. See also al-Kātib, *Kamāl* fol. 33; Kh. 25; al-Kātib, *La Perfection* 50; al-Tifāshī, *Mutʿat* fol. 43; al-Sillāmī 147.
- 7 Lit., “lightness and heaviness” (*khiffa wa-thiqal*).

obscure [aspects of melodies], these are in addition to the previous [apparent aspects] and are interspersed among them (*taḍāʿīf*). | The obscure aspects are sound compositions,⁸ proper and pleasant settings [of music to poetry],⁹ and knowing the meaning of the melodies,¹⁰ for there are many that have no meaning at all. Some have no meaning, such as poems that are well measured, have sound [metric] arrangements and eloquent words, yet have no meaning. Some have a delicate (*raqīq*)¹¹ and beautiful meaning, are beneficial, and have a strong effect on the soul. The listener must discern the meanings inherent in the melodies,¹² for they [these melodies] must reflect the [mood of] the words, whether that is contentment, anger, happiness (*surūr*),¹³ worry, sadness, or joy. This is because the quality (*ṣūrat*) of the words of the contented [person] differs from that of the sad one,¹⁴ the preacher's from that of a hackneyed speaker,¹⁵ the foolish one (*jāhil*)¹⁶ from that of the gentle one, the coward's from that of the courageous one, the flirtatious one from that of the modest one, the calm one from that of the overbearing one,¹⁷ the spoiled one from that of the seeker, and the proud one (*mutaʿazziz*)¹⁸ from that of the humble one, as the humble [person] is willing to accept as little as possible.

8 Here al-Kātib adds *ṣiḥḥat al-qisma* (proper musical divisions), that is, musical divisions properly set to poetic feet (al-Kātib, *Kamāl* fol. 34; Kh. 25; al-Kātib, *La Perfection* 50).

9 The added square brackets come from al-Kātib, who explains that a proper and pleasant setting for music means that it should properly suit the theme of the poem (al-Kātib, *Kamāl* fol. 34; Kh. 25; al-Kātib, *La Perfection* 50). The "proper and pleasant setting" is taken up in detail in part 1, chapter 5 of Ibn a-Ṭaḥḥān, pp. 20–2.

10 Interestingly, this refers to the musical meaning that is often hidden, and requires skilled musicians to unravel it and understand it.

11 Al-Tifāshī has the synonymous *daqīq* (*Mutʿat* fol. 44; al-Sillāmī 148).

12 In al-Tifāshī it is the singer who should make clear the meanings to the listener (*Mutʿat* fol. 44; al-Sillāmī 148).

13 The MS has *shurūr* (evils) but the antithetical context requires *surūr*; ZY 15 correctly edited it this way, and al-Tifāshī likewise has *surūr* (*Mutʿat* fol. 44; al-Sillāmī 148).

14 This phrase is more nuanced and detailed in al-Tifāshī: "The essence of the words of the contented differs from those of the angry one, and the essence of the words of the happy differs from the essence of the words of the sad" (*Mutʿat* fol. 44; al-Sillāmī 148).

15 Al-Kātib adds: "The quality of the utterance of the irritating person differs from that of the person who calms an agitated person, and the quality of the utterance of the dignified scholar differs from that of the fun tempter" (*Kamāl* fol. 35; Kh. 25; al-Kātib, *La Perfection* 51).

16 Al-Tifāshī has *ʿanif* (rough) (*Mutʿat* fol. 44; al-Sillāmī 148). See also al-Kātib, though the sentences are reversed (*Kamāl* fol. 35; Kh. 25; al-Kātib, *La Perfection* 51).

17 ZY 15 wrongly edited *mustaṭīl* (overbearing) as *mustaṭīb* (the one who finds delight).

18 Al-Kātib and al-Tifāshī have *mutaʿattib* (accuser) (*Kamāl* fol. 36; Kh. 26; al-Kātib, *La Perfection* 52 reversed the meaning; al-Tifāshī, *Mutʿat* fol. 44; al-Sillāmī 148).

Composing Melodies That Suit the Poems [fols. 9b–11a; ZY 16]

[This chapter contains a very long list of poetic themes; the composer is strongly advised to make the mood of the music reflect that of the poetry. By contrast, if a poet wants to compose a poem on an already existing melody, he should also make sure that the sentiment in the melody is in harmony with that of the poem he intends to compose. Lastly, the performer should properly enact the meanings and sentiment of the music and lyrics.]

- 10a The composer must take care to set the poems to music that suits them, and the one who ignores this will not be considered superior.¹ Fīdarus² said that the skilled composer is the one who brings the melody he is composing close to the meaning of the poem, and if the composer cannot bring the body of the melody in line with the meaning of the poem that affects the soul, then he is not a consummate composer. If he is a poet, then [the right path for him—should he want to compose a poem and set it to an existing melody—is to make the meaning of the poem fit the meaning of the melody. And the right path for the composer—should he want to clothe (*albasa*) a poem onto a melody—is to make the meaning of the melody fit the meaning of the poem].³

1 This sentence appears in al-Tifāshī at the end of his chapter 14, which is based on chapter 4 of Ibn al-Ṭaḥḥān above (al-Tifāshī, *Mutʿat* fol. 45; al-Sillāmī 148). Chapter 15 of al-Tifāshī is almost identical (*Mutʿat* fols. 45–8; al-Sillāmī 149–50) to that of Ibn al-Ṭaḥḥān's part 1, chapter 5.

2 It is likely to be Pindar, 522?–443? BCE or 518?–438 BCE, a Greek lyric poet, noted for his *Epinikia*, which are lyric odes in honor of notable people, for example, the winners of the ancient Greek athletic games (https://www.ancient-literature.com/greece_pindar.html). Al-Sillāmī has Phidarsu and Phidrasu (al-Tifāshī, *Mutʿat*; al-Sillāmī 149, 234; fols. 45 and 104 have Qīdras and Qadras); ZY 16 has Findarus but later (ZY 100) has it as Fīdarus; Ibn Khurdādhbih has Fīdhrus; al-Masʿūdī has Findarūs (Ibn Khurdādhbih, *Mukhtār* 16; al-Masʿūdī, *Murīj*, ed. Pellat 128). Ibn al-Ṭaḥḥān's passage is almost verbatim from Būlus al-Bīzanṭī's *ʿUnṣur al-mūsīqī* in its Arabic translation (Kazemi, *Die Bewegete* 311–2), and Fīdarus appears as Qīdarus (Kazemi, *Die Bewegete* 311–1) or with the first letter undotted (Kazemi, *Die Bewegete* 310, 314, 316).

3 The square brackets are from al-Tifāshī (*Mutʿat* fol. 47; al-Sillāmī 149–50); his passage is clearer and more complete than the one in Ibn al-Ṭaḥḥān, which reads: “If he is a poet. And if he is not a poet but a composer, then the poet should bring forth the meaning of the soul by means of a poem, and the composer should clothe (*albasa*) it to a suitable melody.” It is also clearer than the original one of Būlus al-Bīzanṭī (Kazemi, *Die Bewegete* 311–2).

There are many types of poems: those about pride, courage, asceticism, flirtation,⁴ wine, hunting, honor (*sharaf*),⁵ sadness, elegies, [poems about] the sound of thunder (*hazaj*),⁶ revenge, treason, loyalty, separation, meeting, ardent desire, consolation, [about] the characteristics of horses, flowers, water, ponds, seas, gardens, pleasure trips, distance, nearness, victory, conquest, meadows, envy, secrecy, cordiality, generosity, consolation, congratulations, supplications, garb, dresses, pen cases, pens, writings, eloquent literature, oration, the management of proper behavior, gentleness, leadership, honor, weddings (*a'rās*),⁷ high-ranking people,⁸ | feelings, skill, palaces, body shapes 10b (*qudūd*),⁹ female breasts (*nuhūd*),¹⁰ posteriors, walking with a swinging gait, fulfilling a promise, mentioning one's needs, urges, ardor, provocation, condolences, pastimes, absence, presence, and the like.

No person's state is unaffected by some of the above topics, and each of these themes has its corresponding melody.

The singer's performance relies on what is appropriate to each of these themes: if he praises a person, he intensifies his praise [with words, music, and the sound of his voice];¹¹ if he mentions battles, he frightens [his listeners], causes [them] to tremble (*ar'ada*), and emits bolts of lightning (*abraqa*);¹² if he mentions flirtation, he makes it tender and delicate; if [it is about] languishing (*wanā*),¹³ he laments; if he mentions death, he cries; and if he mentions youth, he regrets its passing.¹⁴ Thus his singing will be based on the appropriate meaning.

4 This is missing in ZY 16.

5 MS has *saraf* (extravagance); ZY 16 edited it as *sharaf*.

6 More generally *hazaj* refers to a type of song with *tarannum*; a voice causing *tarab*; a husky voice; words close together in succession; a prosodic meter: *mafā'ilun mafā'ilun mafā'ilun mafā'ilun mafā'ilun mafā'ilun mafā'ilun*; lightness and agility; the sound of thunder; the buzzing of flies (Sawa, *Musical and socio-cultural anecdotes* 29).

7 The word is effaced and ZY 16 has *a'rāsi* (weddings); al-Khulā'i has *a'rād* (honors) which is unlikely because it is the previous word (*Kitāb al-Mūsīqā* 80).

8 This is missing in ZY 16; al-Khulā'i has *shirā'* (buying) which is unlikely (*Kitāb al-Mūsīqā* 80).

9 ZY 16 misread it as *qudūr* (pots).

10 ZY 16 misread it as *nuhūr* (rivers).

11 See the definition of *tafkīm* p. 75.

12 The verbs *ar'ada* and *abraqa* are written in the margin and are quite effaced. ZY 16 has cleverly figured them out.

13 The MS has *ranā*; ZY edited it as *wanā*. Al-Tifāshī has probably the more correct *rathā* (elegize) (*Mut'at* fol. 46; al-Sillāmī 149).

14 Al-Tifāshī adds "become sad" (*Mut'at* fol. 46; al-Sillāmī 149).

Among melodies, there are some that cause depression (*inqibād*), some that cause joy (*inbisāt*),¹⁵ some that cause action (*ḥaraka*),¹⁶ and some that bring calm (*sukūn*).¹⁷ The character of a melody that causes joy is proud and evokes glory, bravery, and deliverance, determination, and nobility. The character of a melody that causes depression is distressed and evokes sadness, crying, and heartsickness; it makes one feel lowly, cowardly, and fearful. The calming melody is built on tranquility, peace of mind, safety |, and tenderness. The melody that causes restlessness (*muqliq*)¹⁸ is built on the agitation (*qalaq*) of the soul, its wrath, and anger. All these melodies have poems that suit them and [regrettably] none of our contemporaries knows anything about this topic.

15 For the melodies causing depression or joy, see n. 14, p. 39, and n. 25, p. 78, and for al-Kindī's influence see pp. 37–41, chapter 12.

16 A few lines later it is replaced by *muqliq* (to cause restlessness).

17 This is a quadripartite division that differs from the tripartite in chapter 12. The two divisions have depression and joy in common, whereas action and calm in the quadripartite are replaced by moderation in the tripartite (see pp. 37–9).

18 The MS and ZY 16 have *mu'allaq* (suspended) but the definition that follows and the word *qalaq* (agitation) clearly shows that it should be *muqliq*, as it is also in al-Tifāshī, who copied Ibn al-Ṭaḥḥān's chapter here (*Mut'at* fol. 47; al-Sillāmī 150).

The Definition of Singing and Its Components¹ [fol. 11a; ZY 17]

[Singing is made up of four components: notes, their arrangement, musical divisions, and rhythmic modes. At the end of this short chapter the author adds three more: (1) poetic divisions, (2) durations and the measurements of notes, and (3) the length and amount of the prosodic meters. Interestingly, he views a singer who only performs as not a full singer, that is, to be called a singer he should also be a composer! Al-Tifāshī has a shorter version of this chapter in his chapter 16, to which he adds a shorter version of Ibn al-Ṭaḥḥān's chapter 8 on poetic and musical divisions.²]

Singing is made up of four indispensable components, none of which can be left out; with them singing becomes complete and perfect. If one is missing, then the singing is spoiled and incomplete. The first component is the notes, then their arrangement and composition (*ta'līf*), then the musical divisions (*qisma*), then the rhythmic mode. Ishāq b. Ibrāhīm al-Mawṣilī said that the one who has perfected all four is a true singer, whereas the one who does not know all four well is wanting and incapable. Not every person who has learned composed songs [that are not his], and made a living from it, should be called a singer. Indeed, the only one who deserves this appellation is the one who knows the musical divisions (*qisma*), poetic feet (*tajzī'a*), rhythmic modes, the arrangement of notes in a composition (*ta'līf al-nagham*), the durations and measurements of the notes (*'arūḍ al-ghinā'*),³ and the length and amount of the prosodic meters (*'arūḍ al-shi'r*). The only person I ever met who knew all of these and applied them was my father, may God have mercy upon him, and I have followed his tracks in this matter.

1 The title in the table of contents is more comprehensive: "The definition of singing and its components, without them it cannot be adequate."

2 Al-Tifāshī, *Mut'at* fol. 48; al-Sillāmī 151.

3 Lit., "prosody of singing"; this probably means the rhythms of the melody, as opposed to its rhythmic mode and musical divisions.

The Definition of the Voice and Its Production¹ [fols. 11a–11b; ZY 17]

[This is undoubtedly one of the most priceless chapters in this manuscript. It details the mechanics of sound production that involves the lungs, larynx, pharynx, throat, tongue, palate, teeth, nose, and lips. Then it delineates two types of voices: a head voice, and a chest voice that also includes the larynx and throat.]

11b Learned men have said that the voice consists of air coming from the lungs (*riʿa*) which encounters (*ṣadama*)² the tongue (*lisān*), palate (*ḥanak*), and teeth (*asnān*), then ascends to the inside of the nostrils and nose (*manākhīr*), then flows to the tongue and lips (*shiffa*), and [finally] becomes a musical sound (*nagham muʿallafa*).³ The loud (*jahīr*) sound originates from the larynx and throat (*ḥanjara*), whereas the soft and delicate (*daqīq*) [sound] originates from the chest (*ṣadr*). All vocal sounds come from the lungs (*riʿa*) to the throat and pharynx (*ḥalq*), then to the mouth (*fam*). Some are chest voices (*ṣadriyya*) and some are head (*raʿs*), larynx, and throat (*ḥanjara*) voices. In general, voices differ from one another in thickness (*ghilẓ*) and thinness (*diqqa*);⁴ the difference is due to the width (*siʿa*) or narrowness (*dīq*)⁵ of the passages that lead from the lungs, and also because of the vocal instrument (*ālā muṣawwiṭa*), grooves, and notches⁶ in the lungs, but God knows better.⁷

1 The table of contents adds “and its beginning,” referring to the point where the sound starts, i.e., the lungs.

2 Lit., “collide.”

3 Lit., “composed and arranged notes.”

4 This likely means low and high pitches, as becomes clear in the next sentence.

5 ZY 17 has *ḥanīq* (irritation).

6 The word is undotted; ZY 17 suggested *ḥuzūz*.

7 Another very informative passage occurs in KA xv: 155; Sawa, *Musical and socio-cultural anecdotes* 191, “The high note (*ṣayḥa*) in Ḥunayn’s melody [*Līman al-dāru*] came from the chest (*ukhrījat min al-ṣadr*), then from the throat (*ḥalq*), then from the nose (*anf*), then from the forehead (*jabha*), then it was sung with a glottal stop (*nubirat*) so that it came out from the cranium (*qihf*) [specifically the cranium refers to the brainpan, the skull, or the bones at the top of the head] then *nunnated* (*nawwinat*) [sung with *ghunna*, that is, the prolonged unvowelled *n*] and returned (*mardūda*) to the nose and then was cut off (*quṭiʿa*).” This passage is more detailed regarding the head (i.e., the forehead and the cranium) voice, and regarding the glottal stop and *nunnation*.

Poetic and Musical Divisions¹ [fols. 11b–12a; ZY 17–8]

[This crucial chapter defines the importance of properly setting poetic feet to musical divisions, as this makes the song easier to hear, perform, and learn. This chapter also notes that some verses have different thematic material, and thus the form is not strophic, but in this case, akin to an AABB type form.]

The *tajzi'a* is the process by which the composer divides the poem into equal poetic feet² and sets each foot to a musical division (*qisma*); he does this throughout the whole song, for two verses, or three, or more. If the poetic feet are properly set to their corresponding musical divisions,³ then the teacher will

- 1 The author mixed up the *tajzi'a* and *qisma*, saying the former refers to music and the latter to poetry, but he corrected himself later in fol. 21a. For the benefit of the reader, I use *tajzi'a* and *qisma* to mean poetic feet and musical subsections respectively. In essence, each poetic foot is properly set to a musical subsection (or division) often referred to as *qisma*; this means the musical subsection and its rhythmic pattern. On the first page of the *Aghānī al-İşfahānī* explains the importance of mentioning the prosodic meter (*'arūd*) of the poem, because through it one knows the poetic feet or division (*tajzi'a*), which should be properly set to the musical subsection or division (*qisma*) (KA 1: 1; Sawa, *Musical and socio-cultural anecdotes* 37–8). A shorter summary with the same mix-up occurs in al-Tifāshī (*Mut'at* fol. 48; al-Sillāmī 151).
- 2 'Equal' refers to the equality of divisions (meters) among the verses of the whole poem, for instance, if a poem is in the *ṭawīl* meter: *fa'ūlun mafā'ilun fa'ūlun mafā'ilun // fa'ūlun mafā'ilun fa'ūlun mafā'ilun*, then all the verses will have the same meter.
- 3 The following example of *Yā ghazālī* (O my gazelle), a classical, nineteenth-century song from Aleppo, well illustrates this point. The first measure, in 9/4, is set to the first hemistich *Yā ghazālī kayfa 'annī ab'adūk*, and has the prosodical scheme *fā'ilātun fā'ilātun fā'ilūn*. The composer divided the lyrics as follows: *Yā ghazālī = fā'ilātun*; *kayfa 'annī = fā'ilātun*; *ab'adūk = fā'ilūn*. Then he musically divided the 9/4 into three sets of 3/4: the first set is "married or clothed" to *Yā ghazālī = fā'ilātun*; the second set to *kayfa 'annī = fā'ilātun*; and the third to *ab'adūk = fā'ilūn*. Note that in the Arab world, the medieval practice of setting of poetic divisions to musical ones survived up to the beginning of the twentieth century; it was then gradually replaced by a freer style of setting lyrics to music.

Yā gha - zā - li // kay - fa 'an - nī // ab - 'a - dūk
 Fā - 'ī - lā - tun // fā - 'ī - lā - tun // fā - 'ī - lūn
 (dumm) (takki)

CHART 1 Yā Ghazālī

be able to understand it [and teach it],⁴ and [it will be] easier for the student to learn it,⁵ and [it] will be correct in the view of the singer who is knowledgeable in both practice and theory. The song should also be free of added ornaments (*zawā'id*)⁶ and excess notes (*fuḍūl al-nagham*).

12a; ZY 18

If the composer [maintains the proper correspondence of poetic feet and musical divisions] then he will not be criticized about his composition | and its qualities. Its precision will be similar to that of the old compositional style.

He may want to add a high note or a *tajnība*⁷ in the third or fourth verse, or [add] a different and newer melodic movement (*intiqāla*) to distinguish it from other verses. He should not do this in all of the verses, for if he does, he will decrease the beauty and uniqueness of such a high note, *tajnība*, or melodic movement from the melody. And [if he does not do this in all the verses, then] he will not ruin the division, for otherwise additional ornaments [the high note, *tajnība*, or melodic movement] will emerge [and damage the division].⁸

Ibrāhīm b. al-Mahdī [162–224/779–839] disagreed with Iṣḥāq b. Ibrāhīm [al-Mawṣilī] about the poetic and musical divisions; Ibrāhīm held the opinion that they were the same,⁹ but Iṣḥāq and his son [Ḥammād] are right in this matter.¹⁰

4 Al-Tifāshī has, “will be within reach to the listener hearing it” (*Mut’at* fol. 48; al-Sillāmī 151).

5 The phrase “easier for the student to learn it” was supplied from al-Tifāshī (*Mut’at* fol. 48; al-Sillāmī 151) because it is unreadable in the MS. ZY 17 suggested *tardīduhu* (its repetition).

6 Usually ornaments are added during a performance, not in the composed song per se. This probably means that the song proper uses ornaments excessively and as the end of the sentence states, this produces an excess of notes. Such additions ruin the meter, as becomes clear a few lines later.

7 This is a technique in which the note of the index finger is replaced by its anterior. In the MS it is clearly *tajnība*, but ZY 18 misread it as *taḥnīna* (tenderness), probably meaning a lower register.

8 The additions in one verse are all right, but the excessive additions in more than one verse may well cause an imbalance in the rhythm.

9 In KA X: 146–7, the disagreement does not relate to Ibrāhīm considering the poetic feet and musical divisions as the same thing; rather, it was a disagreement about the poetic divisions of a song composed by Ibrāhīm. In another anecdote, it concerned the poetic and musical divisions not fitting properly (v: 288). Other strong disagreements were about the first and second heavy and their lights, what one called the first heavy, the other called the second heavy and vice versa (I: 4–5, X: 96–7; Sawa, *Musical and socio-cultural anecdotes* 15–20).

10 ZY 18 has “his father” instead of “his son.”

If a singer does not divide his composition properly [with respect to poetic and musical divisions], then he is called “law breaker” (*mafsūd al-qānūn*).¹¹ This was the case with Murajjā b. Abī l-Faṭḥ b. al-Ḥuwaylā and Yuḥannas¹² al-Naṣrānī l-Qaḍībī, whose compositions were not discarded [though] they had these bad qualities.

¹¹ Lit., “his law is corrupted and faulty.”

¹² ZY 18 edited it as Yukhkhās followed by a question mark.

The Origin of Arabic Singing¹ [fols. 12a–12b; ZY 18]

[Arabic singing originated in Mecca and Medina; they specialized in it in the same manner that other cities specialized in particular goods.]

It was said that Arabic singing had its origin and derived from the two holy places, Mecca and Medina, and that it was confined to its people (*taḥayyaza*),² and brought them livelihood and food, much like the grapes of [?]³ the fine linen fabrics of Tinnīs,⁴ embroidered or painted fabrics of Alexandria, silk fabric (12b *mulḥam*) of Marw,⁵ sable fur of | Khuwārizm and adjoining villages, saffron of Māh, musk of Tibet, sugar of Ahwāz, silk brocade of Tustar,⁶ *fānīdh*⁷ of Makrān, quince of Suyūt,⁸ apples of Lebanon, veils and curtains of Wāsiṭ and Bahnasā, glass of Tyre, anointing oil of Baghdad, [olive] oil of Palestine, citrons of Caesarea, salt of Rosetta, fish of Pelusium, silk (*khazz*)⁹ of Andalusia, flax and linen of Lower Egypt (Malīj),¹⁰ sugar cane of al-Maḥalla, and vinegar of Upper Egypt.¹¹ Thus, each city specialized in a product so [the inhabitants of each city] needed each other's goods. Thus the origin of Arabic singing goes back to Mecca and Medina, and from there it spread everywhere.

1 The table of contents adds the redundant “and its beginning.”

2 It is undotted in the MS, but the same passage in al-Tīfāshī clearly gives *taḥayyaza* (*Mutʿat* fol. 48; al-Sillāmī 153). ZY 18 edited it as *tajabbara* (to show pride).

3 The word is effaced in the MS.

4 Tinnīs is a city in the Egyptian Delta famed for its fabrics (Hitti, *History* 340, 346).

5 More specifically it is a fabric whose warp, but not its woof, is silk (Dozy, *Supplément* 522).

6 The MS has Dostar, but Le Strange (*Lands* 234–5) has it as Tustar, a city famous for its brocade. It was the second capital of Khuzistān and was called Tustar by the Arabs, and Shustar, or Shushtar, by the Persians.

7 This is Arabized from the Persian *pānīd*; it is a particular type of white sugar made in Makrān and exported to neighboring lands (Le Strange, *Lands* 329). ZY 18 has *fāyandh*.

8 This is another name for Asyūt in Upper Egypt (al-Firūzābādī, *al-Qāmūs* 868).

9 ZY 18 has Khanar.

10 Al-Firūzābādī, *al-Qāmūs* 263. ZY 18 has *malīḥ* (good).

11 This is missing in ZY 18.

Favoring Older Poetry over the Modern

[fols. 12b–13a; ZY 19]

[Al-Tifāshī's chapter 18, "Favoring Older Singing over the Modern" is based on this chapter and is very similar to it.¹ Al-Kātib's chapter is similar but shorter.² In essence, the author favors older poems because they are eloquent and masterly; to his contemporary readers these poems are difficult to understand because of their language, and unappealing because of their ancient themes. Instead, contemporary readers favored modern poems and themes that were appealing and use a language they can understand. Ibn al-Ṭaḥḥān finds modern poems weak and amateurish and says they use vulgar words.]

Most people, when hearing Arabic poems—composed about dwellings, traces, vestiges, meadows, homelands, the remains of an abandoned encampment, dung, the qualities of horses and camels and wild animals, battles, revenge, hatred, intertribal hostilities, eminent personalities, deserts, wastelands (*sabāsib*),³ steppes (*bīd*),⁴ and desolate regions—are displeased by them, [they] find them unappealing, and do not understand them. They only like poems about love and flirtation and eroticism, gardens, wine, | singing slave girls,⁵ and gatherings (*majālis*) because they understand these [topics] and because they [poems on these topics] use words they are familiar with and [words they themselves] utter. The one interested in this art must learn the grammar (*naḥw*)⁶ and language [of these poems] and examine what is obscure in the language of the Arabs and the meaning of the poems and their words, [in order] to learn them by heart and understand them. This is [true] because these poems are eloquent and masterly, as if they were carved out of rock (*nuḥita min ṣakhr*).⁷

13a

1 Al-Tifāshī, *Mutʿat* fol. 49; al-Sillāmī 155.

2 Al-Kātib, *Kamāl* fols. 46–7; Kh. 31; al-Kātib, *La Perfection* 59–60.

3 ZY 19 misread it as *ṣyāsa* (politics).

4 ZY 19 misread it as *ʿabīd* (slaves).

5 Al-Tifāshī has “the beauty and good qualities of women and *ghulāms*” (*Mutʿat* fol. 48; al-Sillāmī 155).

6 ZY 19 misread it as *numuw* (growth).

7 The same expression is used to describe ʿAbādīl's compositions in reference to their smaller number but outstanding quality (KA VI: 97; Sawa, *Musical and socio-cultural anecdotes* 124). ZY 19 misread it as *tunḥat min ḥanjār* (carved out of a throat).

They include the history of the Arabs, their battles, proverbs, sayings, character, generosity, pride, lineage, and noble descent, [and these are found] only in the works of learned poets. As for contemporary poems, they are amateurish and composed of vulgar expressions, but they also have some good qualities, such as specific types of rhyming words (*tajnīs*),⁸ [the use of] antithesis or the juxtaposition of contrasting ideas (*taṭbīq*),⁹ complete meanings with good word choices (*tatmīm*),¹⁰ sudden transitions in speech (*iltifāt*),¹¹ digressions (*istīṭrād*),¹² shared meanings (*taḍmīn*),¹³ and, in addition, some eloquence.¹⁴ But, if they lack such positive qualities, then there is no usefulness in listening to them.

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- 8 There are many types: two words that differ by one letter, such as *zārī* and *bārī*; the first letters of conjugated verbs, such as *yanhawna* and *yan'awna*, that differ by one letter; words that differ in short vowels, such as *burdin* and *bardin*; words in which the points over the letters, such as *anqā* and *atqā*, differ (al-Jurjānī, *Kitāb al-Ta'rifāt* 54).
- 9 Al-Jurjānī, *Kitāb al-Ta'rifāt* 63.
- 10 Al-Jurjānī, *Kitāb al-Ta'rifāt* 52; al-Khuwārizmī, *Mafātīḥ* 74.
- 11 Al-Khuwārizmī, *Mafātīḥ* 95.
- 12 This refers to saying one thing but meaning something else, not intentionally, but accidentally (al-Jurjānī, *Kitāb al-Ta'rifāt* 20).
- 13 This is a poetic technique in which the meaning is shared between two verses ('Abāda, *Muḥjam* 192; al-Jurjānī, *Kitāb al-Ta'rifāt* 62).
- 14 These rhetorical devices are called *badī'* and were the distinguishing characteristic of new poetry.

Favoring Older Singing over the Modern

[fols. 13a–15b; ZY 19–20]

[In this long chapter, the older repertoire of the author's era is presented as superior to the modern one because it abides by prosodic laws; the poetic divisions are sound, harmonious, and symmetrical; the musical sections are similar and harmonious; and they fit the poetic feet correctly. The modern repertoire is only acceptable if it emulates the superior craft of the older one. The author warns about transmission problems; namely, that with a mix of good and bad transmitters, good and bad performers, and with the passage of time, the older repertoire has been altered a great deal. At the end, the author bemoans the fact that people always think older is better, even though some modern songs are of excellent quality. Of interest also is the use of colorful metaphors to show the superiority of the old songs; namely, metaphors related to embroidery, food, and calligraphy. Al-Tifāshī's chapter 18 is a shorter version based on this chapter.]

There is no disputing the beauty of old/traditional singing, its correctness and strength. For these reasons modern-day composers, generation after generation, have emulated it and followed it as an example.

Ibrāhīm b. al-Mahdī¹ said that the superiority of old singing to the modern (*muḥdath*)² | is similar to that of the old embroidered or painted fabrics to the new ones, every time you re-examine the old, it is beautiful to the eye, whereas the ugliness of the modern is exposed and seen as repugnant.

13b

Al-'Adawī³ said to 'Amr b. Bāna, "Why do you dismiss modern singing? I feel much *ṭarab* when I hear it, much more than when I hear the older singing."

1 Al-Kātib has Ibrāhīm b. Maymūn al-Mawṣilī (better known as Ibrāhīm al-Mawṣilī) who commented on the superiority of older singing (al-Kātib, *Kamāl* fols. 45–6; Kh. 30; al-Kātib, *La Perfection* 59).

2 The word is unreadable in the ms. Al-Tifāshī has *muḥdath* (modern) (*Mut'at* fol. 50; al-Sillāmī 156), which fits the context well. ZY 19 suggests *taḥaddīh* (challenging).

3 ZY 19 read the name as al-Ma'rawī, which is quite possible, but al-Tifāshī clearly states that it is al-'Adawī (*Mut'at* fol. 50; al-Sillāmī 156).

‘Amr said,

We only dismiss it because of a defect (*‘illa*), namely, much of modern singing is set to poetry that has incorrect meters and prosodic measures, whereas the old singing is the opposite; it abides by prosodic laws, the poetic divisions are sound and similar (*mutasāwī l-ajzā’*) [among the verses], the poetic sections are harmonious and symmetrical (*mu’tadil al-fuṣūl*), the musical sections and cadences are similar and harmonious (*mushtabih al-maqāṭi’*), and the musical subsections and divisions (*qisma*) [fit the poetic feet] correctly.⁴ |

ZY 20

Ibrāhīm al-Mawṣilī [125–188/742–804] said that the superiority of older singing to the modern [songs] is like the superiority of tasty food to other [not tasty] food. A sated man continues to eat good tasty food because it is good and he knows its superiority, whereas a hungry one eats unappetizing food out of necessity, knowing full well that other foods are better and superior, and the sated person’s desire is repulsed by bad food and [so he] rejects it.

Iṣḥāq b. Ibrāhīm [al-Mawṣilī] said, “My father used to say, ‘I have only compared singing with calligraphy; a person may read a book that has no spelling (*hijā’*)⁵ mistakes or missing letters, but there is still a huge difference between [reading] that and elegant calligraphy (*muḥarrar*).’”⁶

14a In addition, the way to compare [what has reached us from]⁷ old singing with modern [singing] is like | comparing different versions of the sayings of the Prophet (*ḥadīth*); it is like narrating from scholars, and the closer the [temporal] chain of transmission (*isnād*),⁸ the more correct and superior it is.

The music transmitter (*nāqil*) should be a good performer and accurate in his conception (*taṣawwur*)⁹ and transmission (*ḥikāya*),¹⁰ [he should] not add

4 For more detail, see KA v: 210, and for an excellent analysis of Iṣḥāq’s composition, see v: 375–6; see also Sawa, *Musical and socio-cultural anecdotes* 99–106, 146.

5 The first two letters are slightly effaced and hard to read, it seems to be *manjāyihī* and ZY edited it as *manḥāh*. Fortunately, al-Tifāshī has the correct and suitable word, *hijā’ihī* (its spelling) (*Mut’at* fol. 51; al-Sillāmī 156).

6 The verb *harrara* means he wrote in a handwriting that is accurate, beautiful, elegant, free from defects, with its characters properly formed, and its faults corrected, and without omission or erasure (Lane, *An Arabic-English lexicon* 11: 538).

7 This is explained in more detail in subsequent passages.

8 Closer likely means closer in time to the saying itself, or closer to the source, or a shorter chain of transmission.

9 *Taṣawwur* also means imagination, perception, apprehension; in addition, it may refer to an imaginative teaching approach. ZY 20 has *taṣwīr* (depiction) which also fits the context well.

10 Lit., “narration.”

or remove anything from the original song and [he should] accurately perform its musical sections¹¹ and cadences, and do full justice to the notes, without adding anything; otherwise he will spoil the song.¹²

I say, people argue with one another about the superiority of singing in different times and eras, even though precedence should be given to the older generation of composers. Someone knowledgeable in this matter said to me, and I had taken the side of the older generation,

know that older singing, even though masterful (*muḥkam*), solid (*wathīq*), and correct (*ṣaḥīḥ*), has none of the beauty of what we hear in our time, but rather generates (*wallada*) [beauty] over a long time and gains [further beauty with the passage of time] from the throats [singing it], and from the character, talent, and sadness (*shajā*) [of those who sing it]. It is composed (*ḥarrara*) the way fabric (*nasīj*) is woven and the way books (*sifār*) are written [for posterity] (*tataḥakkak*).¹³

So I said to him,

This is not the case because the opposite is clear at closer examination. Do you not see that the best of composers, creators (*ṣāgha*), and instrumentalists we have known is Shaykh Abū l-Qāsim al-Rassī? Yet you see that the songs we heard from him—from not nearly as long ago as the older (*qadīm*)¹⁴ songs—have been modified (*tashadhdhaba*), diminished (*naqaṣa*), and transformed (*istahāla*). The more time passes, | the more 14b the transmitters (*rāwī*)¹⁵ multiply, [and those] of the first generation (*al-ṣadr al-awwal*) who knew al-Sharīf Abū l-Qāsim and learned from him—[this first generation] have died out—[and at their hands] his songs have been diminished and spoiled. This is because the ones who learned from him did not learn his songs accurately, [though they] assumed [incorrectly, that they got them right] and [as a result, they] diminished them [because of their limited ability] (*shuḥḥ*).¹⁶ Then they relayed them to

11 It is taken for granted that he will also ensure that the poetic feet, rhythmic divisions, and subsections fit together properly.

12 For good and bad transmitters, see KA XI: 334, XV: 269; Sawa, *Musical and socio-cultural anecdotes* 178–80.

13 Lit., “engraved.” ZY 20 has *tanḥāk al-astār* [?].

14 The word is effaced; ZY 20 has *qadīm*.

15 Lit., “narrators.”

16 Lit., “scarcity, paucity.”

others who diminished their beautiful characteristics [again, because of their limited ability], and so on.¹⁷ Then there is another shortcoming that eludes the singer or songstress; for instance, a songstress would take it upon herself to [make a change and would] be fond of [that] change (*aghrama*) and use it to make up for the imperfection [caused by her lack of skill] (*sadd al-khalal*),¹⁸ and as a result the song is spoiled, changed, and transformed. If this happens to songs from a period very close to our own, what then is the case when the period is more distant from us. Most of those who have transmitted the old songs were not known to be skilled or praiseworthy, nor were they better than Ma'bad, Ibn Surayj, al-Gharīd up to Mālīk b. Abī l-Samḥ and others. [On balance] what reached us came from good and bad transmitters, ignorant and knowledgeable ones; some followed the rhythm (*mūqī'*)¹⁹ and some were off. [What reached us also came from] songstresses who did not know anything²⁰ about the art, but imitated what they heard with [their limited] natural disposition (*akhadhā bi-l-ṭab'*),²¹ and when a passage eluded them (*shadhdha*)²² they ignored it, and if they were imperfect in performing a passage [rhythmically],²³ they replaced it with something other than the original musical division. If a person suggested that they repeat a melody many times, so as to divide it properly, or to make the notes

ZY 22

17 KA has a wonderful passage about this issue. Al-Iṣfahānī said this change was made because some musicians who are lazy or have limited knowledge failed to learn the good older singing repertoire properly, and then passed the altered ones to others. He then said, "And if this process continues without interruption, then the composition belongs to whoever is singing and making the changes at the time and not to the predecessors. [Ultimately] if the new singers change what they have learned as they please, and the ones from whom they learned had also changed it, and the latter had also learned from others who had changed it—then once this process has gone on for a span of five generations or so, then the audience in our era will not be listening to any part of the original form from the early generation of composers" (KA x: 69–70; Sawa, *Musical and socio-cultural anecdotes* 260).

18 Lit., "plug up the imbalance or flaw."

19 Lit., "the one who taps the rhythmic mode," but often it also means to sing (KA i: 291; Sawa, *Arabic musical and socio-cultural glossary* 537). So in this case it is those who perform correctly and those who do not.

20 This should have been page 21.

21 In al-Tifāshī it is slightly different: *ḥakā ma sama'a* (sing what they heard) (*Mut'at* fol. 51; al-Sillāmī 157).

22 ZY 21 edited the slightly effaced word *shadhdha* as *'asura* (is difficult), al-Tifāshī has *shadhdha* (*Mut'at* fol. 51; al-Sillāmī 157).

23 Lit., "if a passage is off balance for them."

[that are] sung more ample, emphatic, and richer, and [they] sung from the chest (*taḥkhīm*),²⁴ when they should be sung in a soft, tender, and smooth way (*tanīm*), and vice versa, [they failed to do so]. All of this | negates what you have said. Not long ago, Abū l-Ḥasan b. al-Shāmiyya and Nuṣayra, even though they did not have sound craft, composition, excellence, or creativity, nevertheless taught a group of men and women. I will demonstrate the deficiencies and imperfections among performers who learned from them and I will listen to what I have composed and [see] what makes me unique and [the characteristics] in which I excelled from among songstresses [singing behind curtains] and singers (*min al-satāyir wa-l-mughannīn*),²⁵ and [what] I strove for and was not stingy about [teaching to them]. [I will prove that they sang the song I composed] in a deficient and imperfect way even though such songstresses had moving throats with sentiment and sadness, relaxed hands [when playing the lute], and singing skills to the utmost of perfection and beauty, but inevitably, they add [something] here and remove [something] there; thus, it then becomes fixed [with its mistakes] and does not change. Some of them haughtily reject returning to the correct version, as they are enamored [by their faulty performance]. And some of them rush [in singing] songs in heavy meters and slow down the fast [light] ones (*mahthūth*), and in this manner the heavy becomes light and the light becomes heavy. [And all of this happens] while I am with them, watching and aware of what they are doing, whereas others are lost [and unaware of the mistakes].

15a

In this way my opponent accepted what I said and acknowledged its truth.

I say, contrary to what was laid out above, that modern songs, if their poetic divisions are sound and similar (*mutasāwī l-ajzāʾ*), if their musical subsections and divisions (*qisma*) correctly [fit the poetic feet], if the musical notes and divisions are harmonious (*muʿtadil al-naḡham*),²⁶ if the musical sections and cadences are clear-cut (*ḥadd al-maḡṭaʿ*),²⁷ if they fit the rhythmic mode

24 This explanation of *taḥkhīm* is from fol. 28 b, p. 75. In al-Fārābī *taḥkhīm* qualifies the ample sound as coming from the chest (KMK 1172; MA II: 90; Sawa, *Music performance* 101, 104–5). ZY 21 has *tankhīm* (clearing throat, spitting), but it is definitely *taḥkhīm*.

25 ZY 21 edited this as *sāʾir al-mughannīn* ([one who] stands among [the other] singers).

26 In fol. 13b, p. 32, this was: “poetic sections are harmonious and symmetrical” (*muʿtadil al-fuṣūl*).

27 In fol. 13b, p. 32, this was: “the musical sections and cadences are similar and harmonious” (*mushtabih al-maḡāṭiʿ*). But both are important for a good composition.

well (*mūqiʿ*), and are composed with patience (*mutasawwif*),²⁸ then, they will emanate (*yusrī*)²⁹ from the old singing and follow its course. But people authorize themselves | to prefer what is absent and distant from their era and belittle what is near their time and [see it as] deficient.

If all old singing is better than what came after it, we would never know the superiority of later generations over one another, their production would be discarded and despised, and we would never know the superiority of the generations that came after the first one.³⁰

[But I must interject here] that every new type of singing becomes old when it is added to what comes after it. I have tested people's admiration for everything old [who] think little of what they currently have. I would sing a song with weak poetry and music, short meters (*dawr*), with little compositional craft, and lacking beautiful qualities, and if I attribute it to my father or to earlier and older composers I could think of, then the listeners would say, by God, this is the beautiful, inimitable, wondrous, and delightful singing of old. Then I would sing a good song with long meters, much compositional craft, [I would] go to great efforts to sing it and attribute it to a modern composer or to myself.³¹ The listeners would turn their attention away from it, shun it, and ask for a repetition of the first one. Every knowledgeable person is looked down on by the people of his era, but when he dies, his compositions are deemed magnificent, and they seek them and mention them. This state of affairs is similar to the collections of poets' poems; they are only sought after when the poets are dead and gone.

28 ZY 21 has *munsariq* (stolen), followed by an obscure word "*mawyilan* (?) or *mawdilan* ()," which ZY 21 left out.

29 ZY 21 read it as *yufwi* (folds).

30 That is, of the author's era.

31 The MS has "to him."

The Character, Effects, and Types of Melodies¹ [fols. 16a–17a; ZY 21–3]

[Ibn al-Ṭaḥḥān mentioned in his introduction that he would ignore the subject of tone (*ṭanīnī*), half-tone (*nisf ṭanīnī*), and limma (*baqiyya*), and true to his word, he mentioned but did not analyze the *qawī* (diatonic) tetrachord into tone and half-tones. He then added the chromatic and enharmonic, showing the influence, but not mentioning the names, of al-Kindī, al-Fārābī, and al-Khuwārizmī; it is very likely that he took his information from another source that included the above authors. To al-Kindī specifically, he owes the three types of musical compositions/tetrachords that cause cheer, depression, and moderation. He then mentioned the basic constituents of notes in the melodies, namely, the basic and the ornamental notes, again influenced by al-Fārābī. He closed the chapter with types of melodies: measured and unmeasured vocal music, measured and unmeasured instrumental music, and a type of music that occurs when tuning instruments. This chapter shares much material with al-Kātib's chapter 21.]

Melodies are built on three different tetrachords (*jins*):²

- (1) the diatonic (*qawī*),³ which is perfect and complete (*kāmil*), is also called the strengthening one (*al-muqawwī*);⁴

1 The title of this chapter is literally, “The honor of melodies and their attributions.” The parallel chapter 21 in al-Kātib has *naʿt* (description, qualification) (al-Kātib, *Kamāl* fol. 118; Kh. 75; al-Kātib, *La Perfection* 116). The title in the table of contents of the MS is “The names of melodies” rather than types of melodies. The latter is more correct.

2 Of the three tetrachords, only the first one was used in Arabic music; the other two go back to ancient Greece but they are mentioned nonetheless. These three tetrachords are mentioned in al-Kindī's *Risāla fī Khubr taʿlīf al-alḥān* 59; al-Fārābī, *KMK* 161–3; *MA* 1: 60–1; al-Khuwārizmī, *Mafātīḥ* 243–4. For an overview of tetrachords from al-Kindī to al-Lādhīqī, see al-Faruqī, *An annotated glossary* 125–7.

3 Lit., “strong.”

4 In addition to *qawī* and *muqawwī*, al-Khuwārizmī also calls it *al-ṭanīnī* (lit., having intervals of a tone) and defines its intervallic structure as tone, tone and one-half tone (*Mafātīḥ* 243–4).

- (2) the chromatic (*mulawwan*)⁵ which is less than the first in strength; [and]⁶
- (3) the enharmonic (*nāẓim*),⁷ which is the softest and the least adequate [harmoniously] (*mulā'ama*).⁸ It was called *nāẓim* [arranger, organizer] because it resembles a drawing that was dyed, colored, embellished, and that became perfect, complete, and beautiful.⁹ It is also called the one that causes cheer and delight (*baṣṭī*)¹⁰ to the soul and strengthens it.¹¹

5 Lit., “colored.”

6 In addition to *mulawwan*, al-Khuwārizmī also calls it *lawī*, and defines its intervallic structure as a half tone, half tone, and three half tones (*Mafātīḥ* 243–4). Al-Kātib also calls it *lawī* but both Khashaba and Shiloah read it as *lawnī* (colored) (al-Kātib, *Kamāl* fol. 118; Kh. 75; al-Kātib, *La Perfection* 116–7).

7 Lit., “arranger, organizer.” In addition to *nāẓim*, al-Khuwārizmī also calls it *ta'rifī* (composed) and *rāsim* (drawer, sketcher) and defines its intervallic structure as quarter tone, quarter tone and two tones (*Mafātīḥ* 243–4). Al-Kātib also calls it *ta'rifī* (al-Kātib, *Kamāl* 118; Kh. 75; al-Kātib, *La Perfection* 117).

8 The ms has *malāma* (blameworthy), which is probably a copyist's mistake. A parallel passage in al-Fārābī clearly has *mulā'ama* (ΚΜΚ 162; MA 1: 60). Al-Fārābī divides the tetrachords into two main groups: the *qawī* (strong) and the *layyin* (soft). The latter is further subdivided into two groups: the extremely soft is called *rāsim* and *nāẓim* (organizer), and the *mutawassīṭ* (moderate) is called *mulawwan* (chromatic). Al-Fārābī then adds that some of the ancients called the strong “manly” and the soft “womanly” (ΚΜΚ 161–3; MA 1: 60–1). See also n. 14 below about a similar division in al-Khuwārizmī.

9 This sentence is clearer and more detailed in al-Fārābī: “The extremely soft (*rāsim* [drawer, sketcher] and *nāẓim* [organizer]) have a weak influence on the soul. They are comparable to an artist's first drawing of a shape and organization of it, then coloring of it, but without embellishments (it thus becomes colored, i.e., chromatic), and then completing it (with embellishments; thus it becomes complete and strong, i.e., diatonic)” (ΚΜΚ 161; MA 1: 60). The same idea can be found in al-Kātib, *Kamāl* fol. 118; Kh. 75; al-Kātib, *La Perfection* 117.

10 The ms has *baṣīṭī*, but ZY 22 correctly edited it as *baṣṭī* as in al-Kindī. According to al-Kindī, it is one of three ethological types of musical compositions that causes cheerfulness and delight. This is copied from Quintilianus' exalting, systaltic, *De Musica*, Book 1 (trans. Barker, *Greek musical writings* 11: 445; Sawa, *Rhythmic theories* 502–3). This and the other two below (the one that causes anxiety and depression and the one that calms the soul) are a nice theory, but they are faulty and unrelated to practice. KA clearly shows a poem set to music by many composers in many modes, and even one and the same composer setting a poem to a number of modes; thus, this empirical evidence negates al-Kindī's theory of the correspondence between the theme of a poem and the modes used (KA 11: 238, VI: 239, IX: 153–4, 248, XVIII: 308–9, XX: 298; Sawa, *Musical and socio-cultural anecdotes* 110–4).

11 This is the opposite of what al-Fārābī and al-Khuwārizmī said, see n. 9 above and 14 below.

[Then we have the tetrachord,] which causes anxiety and depression (*qabḍī*),¹² and the stable one (*istiqrārī*),¹³ which calms the soul into moderation (*iʿtidāl*).¹⁴

Melodies that have many *shadharāt*¹⁵ and embellishments (*taḥsin*) are perfect, complete (*kāmil*), and beautiful (*ḥasan*).¹⁶ Melodies that have [more] notes at the extremities of the poetic feet (*juzʿ*) and, in only some sections, are inferior (*dūn*) to the first.¹⁷ [The aspects of these melodies] that are inferior to the first relate to the detailed presentation (*sard*)¹⁸ of the melody and the neglect of the separators; [these aspects make] the melodies worth (*taqdīr*) one-quarter of the first.¹⁹

12 In al-Kindī, it is one of three ethological types of musical composition that causes grief and sadness. This is copied from Quintilianus' depressing, diastaltic, *De Musica*, Book 1 (trans. Barker, *Greek musical writings* 11: 445; Sawa, *Rhythmic theories* 502–3).

13 Al-Kindī uses the word *muʿtadil* (moderate) instead, and according to him, it is one of three ethological types of musical composition; it excites and produces sublimity, generosity, and beautiful noble praise. This is copied from Quintilianus' peaceful, hesychastic, *De Musica*, Book 1, trans. Barker, *Greek musical writings* 11: 445; Sawa, *Rhythmic theories* 502–3. Farmer says: "These three types of composition appear to correspond to the systaltic, diastaltic, and hesychastic groups into which Pseudo-Euclid (Cleonides) divides the ethos." This discussion occurs in Pseudo-Euclid's *Eisagoge Harmonike*, which was known in Arabic translation as the *Kitāb al-Nagham* (*Book of Notes*) or *Kitāb al-Naghm* (*Book of Melody*) (Farmer, *Saʿādyah*, p. 25; rpt. p. 607).

14 Al-Khuwārizmī also has a tripartite division, but it differs from Ibn al-Ṭaḥḥān's: "The first (strong) is the most outstanding because it stirs the soul toward help, much enjoyment, and *ṭarab*, and it is called the manly; the second has the soul between much enjoyment and depression, and it stirs the soul toward generosity, freedom, and courage and it is called the effeminate (*khunthawī*); the third creates a touching mood, sadness, depression, and it is called womanly" (al-Khuwārizmī, *Mafātīḥ* 243–4).

15 For its definition, see n. 2, p. 18, fol. 9a.

16 Oddly, a partially perfect one is called *wāfi* (full, complete, fol. 17 a, p. 41, in part because only the extremities of the separators are filled and embellished and not the whole melody).

17 Al-Kātib adds that it is half a melody (*Kamāl* 118–9; Kh. 75; al-Kātib, *La Perfection* 117).

18 Lit., "unraveling, uninterrupted succession of the notes." Here detailed presentation means perfect melodies with regard to the rhythm, rhythmic modes, melodic movements, and embellishments. Shiloah has a different understanding, namely, the rhythm of the words, but this does not fit the context of the sentence (al-Kātib, *Kamāl*; al-Kātib, *La Perfection* 117, n. 5).

19 ZY 21 edited it as *taqrīr* (decision) which does not fit the context of the sentence. The sentence here is clearer and more correct than a parallel one in al-Kātib, which states that "a melody that has notes, *shadharāt*, and arrangements in the separator and cadence yet the rest is a detailed presentation, is a melody" (al-Kātib, *Kamāl* 119; Kh. 75; al-Kātib, *La Perfection* 117; Kh. correctly added "a quarter of the perfect melody").

16b People say²⁰ we find that each melody consists of two types [of notes]. One of them is like the warp and woof in a cloth,²¹ and the other is equivalent to the ornaments and dyes in the | cloth. The first is called the basis and fundamentals (*uṣūl*), and the second [is called the] additions and embellishments (*tazyīdāt*). In the additions and embellishments we find elements that are elegant and pleasant, and some that are not pleasant, and they spoil the melody.

Melodies are of three types: *ḥaramī*,²² *baṣṭī*,²³ and *khaffī*.

The *ḥaramī* is made up of three components: poetry, musical notes (*taʿlīf*),²⁴ and rhythmic mode.

[The *baṣṭī*] is made up of notes and poetry, like the caravan song (*ḥudāʾ*) and [those] like it that are unmeasured, or [it is] like recitations of the Qurʾān and [intoned] storytelling.²⁵ [The *baṣṭī*] also includes notes and rhythm, such as the complete pluckings (*al-aqrāʾ al-tāmma*)²⁶ heard only from playing

20 This paragraph is a shorter version than that of al-Fārābī, and Ibn al-Ṭaḥḥān likely took it from a secondary source, otherwise he would have mentioned al-Fārābī. The passage from the latter states: “Each melody consists of two types of notes. The first type is equivalent to the warp and woof in a cloth, the mud bricks and wood in buildings. The second type is equivalent to the carving, engraving, facilities, and exteriors in buildings, and the dyes, smoothing, ornaments, and fringes in the cloth ... The notes which are equivalent to the warp and woof in a cloth we shall term basis and fundamentals (*uṣūl*) of melodies, while the second type we shall term additions and embellishments (*tazyīdāt*) to melodies. Then we find melodies in which the additions and embellishments are pleasant and increase the elegance of the melodies, and some in which the additions and embellishments are unpleasant, and because of this they are detrimental to the melody and they spoil it” (*KMK* 110–1; *MA* 1: 39; Sawa, *Music performance* 72). Al-Kātib has a shorter version of al-Fārābī’s, but longer than Ibn al-Ṭaḥḥān’s, and unlike the latter, al-Kātib attributes the passage to al-Fārābī (*Kamāl* fols. 199–20; Kh. 76; al-Kātib, *La Perfection* 117–8).

21 The MS and ZY 22 have “buildings,” which is incorrect.

22 Shiloah read it as *ḥazmī* (al-Kātib, *La Perfection* 118) and ZY 22 read it as *jarmī*. In al-Kātib it is clearly *ḥaramī* (al-Kātib, *Kamāl* fol. 120; Kh. 76).

23 The MS has *baṣṭī*, but it is *baṣṭī* in al-Kātib (*Kamāl* fol. 120; Kh. 76; al-Kātib, *La Perfection* 118).

24 Lit., “musical composition.” Shiloah translated it incorrectly as harmony (al-Kātib, *La Perfection* 118).

25 Al-Kātib adds *taqṣīs* (a Christian chant) (*Kamāl* 121; Kh. 76 [has misspelled it as *taqṣīṣ*]; al-Kātib, *La Perfection* 118).

26 It is undotted in the MS and ZY 22 edited it as *anwāʾ* (types). In al-Kātib it is dotted clearly and reads *aqrāʾ* which is the plural form of *qarʾ* (beating, plucking) (*Kamāl* fol. 121; Kh. 76; al-Kātib, *La Perfection* 119). According to al-Fārābī, the complete attack is the loud, strong, and resounding one (Sawa, *Rhythmic theories* 535, 599).

(*ḍarb*)²⁷ [string instruments] and from blowing in rhythm (*al-zamr al-muwaqqaʿ*)²⁸ [in wind instruments].

The *khattī* is based on just one thing with regard to the subject of music, namely, [instrumental] musical composition. It can be divided into two types. One exists in all perceptible sounds (*maḥsūs*), such as when strings are being tuned (*taswiya*), in [unmeasured] instrumental introductions (*ḍarb*) before a song, and these are not frequent.²⁹ The other exists in wind instruments (*nafasiyyāt*), such as the *mizmārs* when the player blows to adjust the tuning (*naḥkh al-taswiya*).

The melody is the transition (*istiḥāla*) from one note to another that is higher or lower in pitch.³⁰

There is also a type of melody called *madanī* which has no clear effect | on the soul; it has the same position as | Arabic words in poetry; they are uttered but are not like regular utterances, and thus are not flowing or smooth to the ear.

17a

ZY 23

There is also the *wāfi* [full, complete], in which the extremities of the separators (*aṭrāf al-fawāṣil*) of its parts are filled and embellished (*mushbaʿa*).

The *khātil* (deceitful) is the one in which the separators of its parts are built on a thing [that is] appended to it, [that is] measured by means of it, and [is] relied upon to end the song or its sections (*yūṭā lahu*).³¹

27 The MS and ZY 22 have *ṣawt* (voice) but the correct word is *ḍarb* (playing, plucking) as in al-Kātib (*Kamāl* fol. 121; Kh. 76; al-Kātib, *La Perfection* 119).

28 ZY 22 has *zaman* (time, duration), and al-Kātib has *zamīr* instead of *zamr* (al-Kātib, *Kamāl* fol. 121; Kh. 76; al-Kātib, *La Perfection* 119).

29 In KA it also refers to striking a percussion instrument or a string, an instrumental exercise, an instrumental piece, an instrumental rendition of a song, a playing technique or style or ornament, or an instrumental accompaniment (Sawa, *Musical and socio-cultural anecdotes* 157, 160, 386). In the MS it is in the plural form *ḍurūb* then followed by the adjective *nādir* (rare, uncommon) but *nādir* is in the singular, which is odd in Arabic.

30 Al-Kātib adds that it also goes from one melodic mode to another within the same verse (*Kamāl* fols. 136–7; Kh. 83–4; al-Kātib, *La Perfection* 130).

31 Lit., “stepped on, treaded upon,” meaning that it facilitated the ending, so one relies on it, or puts weight on it.

The Names of the First Male Singers in the *Jāhiliyya*¹ [fol. 17a; ZY 23]

Reports and their transmitters concur that the first singer in the *Jāhiliyya* was Jangabūr, and it was also said that it was ‘Alas Dhū Jadān.² After them came ‘Alqama [b. ‘Abada] al-Faḥl [d. ca. BH 20/603];³ Jadhīma b. Sa‘d;⁴ who was called the Muṣṭaliq, meaning the one with the nice voice; Rabī‘a b. Ḥuzām;⁵ and al-Faḥl. After them came Dimām b. Ḥammād [?] and al-Naḍr b. al-Ḥarith Kalada.⁶ After them came the *mukhaḍramūn*, i.e., those who reached the Islamic era, such as Rabāḥ b. al-Mu‘arrif, Abū Lahab, Ibn Abī l-Danākil, al-Juḥmī, and Abū Buwayh.

- 1 The title in the table of contents has “Islam” instead of the correct word *Jāhiliyya*. For more information about the singers and songstresses, please refer to Kaḥḥāla, *Mu‘jam*; Kaḥḥāla, *A‘lām*; alwaraq.net; al-Ziriklī, *al-A‘lām*; Farmer, *History*; Kilpatrick *Making*; Sawa, *Musical and socio-cultural anecdotes*. For male ‘Abbāsīd musicians, see Neubauer, *Musiker*; for songstresses, see Paraskeva, *Entre*; for songstresses during al-Mutawakkil, see Stigelbauer, *Die Sängerinnen*.
- 2 KA (IV: 217) mentions that he was the first to sing in Yemen. His full name is ‘Alas b. Zayd al-Ḥārith; he was a king from Ḥimyar and nicknamed *dhū jadān* (endowed with a voice) because of his beautiful voice. See also Sawa, *Musical and socio-cultural anecdotes* 195; al-Ziriklī, *al-A‘lām* IV: 247.
- 3 Farmer, *History* 18; Kaḥḥāla, *Mu‘jam* VI: 294; Kilpatrick, *Making* 326; al-Ziriklī, *al-A‘lām* IV: 247.
- 4 This name is undotted in the MS; ZY 23 edited it as Jarīḥa. Ibn Khurdādhbih has Judhayma al-Khuza‘ī b. Sa‘d ... known as al-Muṣṭaliq (Ibn Khurdādhbih, *Mukhtār* 20).
- 5 This name is undotted in the MS; ZY 23 edited it as Jarām. Ibn Khurdādhbih has Ḥuzām (Ibn Khurdādhbih, *Mukhtār* 20).
- 6 ZY 23 read it as al-Naḍr b. al-Ḥadath b. Kalada. Ibn Khurdādhbih has al-Naḍr b. al-Ḥarith b. Kalada (Ibn Khurdādhbih, *Mukhtār* 20–1). Al-Ziriklī has al-Naḍr b. al-Ḥarith b. ‘Alqama b. Kalada b. ‘Abd Manāf (d. -2/624) (al-Ziriklī, *al-A‘lām* VIII: 33). Farmer has only al-Naḍr b. al-Ḥārith (Farmer, *History* 14, 18).

The Names of the First Songstresses in the *Jāhiliyya* [fol. 17b–18b; ZY 23–4]

Biʿād and Thimād lived at the time of ʿĀd the Great and their stories are well known.¹ Among their songs are

“O Umm ʿUthmān bestow favors on me
For it may be useful to the little soul who receives it.”²

After them came ʿAnjahūr,³ then the two singing slave girls of Ḥudhayfa b. Badr, then the two slave girls of al-Ḥarith b. Zuhayr, then Wahrām the singing slave girl of Khālīd b. Qays, then Hind and Fartanā the two singing slave girls of Ḥujr b. al-Ḥarith, then the singing slave girls of ʿAbd al-Masīḥ of Najrān. The poet al-Aʿshā [d. 7/629] composed this poem about them:

“Stopping at Najrān is a must for you
So that you stop at its doors
To visit Yazīd, ʿAbd al-Masīḥ
And their singing slave girls, they are the best people.”⁴

[There are also] the singing slave girls of Yazīd b. ʿAbd al-Madān and the singing slave girl of ʿAbd ʿUmar b. Bishr.⁵ In Medina there was a singing slave girl called Umm ʿAmr and the poet ʿAmr⁶ b. ʿAdī said

ZY 24

1 For variations of their names, see al-Asad, *al-Qiyān* 71–5. He also says that Ibn al-Ṭahhān confused them with the *Jarādatān* (two locusts) of ʿAbdallāh b. Judʿān who were known as *Jarādatayy ʿĀd* (al-Asad, *al-Qiyān* 269), and see below n. 7, p. 44 where it is correct. For biographical notices about the persons in this chapter see al-Asad, *al-Qiyān* 269–71.

2 The original poem has “the soul who asks for it” (al-maktaba.org).

3 Al-Asad mentions that the woman’s name is derived from *ʿajhara* (roughness) (al-Asad, *al-Qiyān* 269).

4 In KA (VI: 299) and ZY 23 the original poem says:

“The Kaʿba of Najrān is a must for you
So that you stop at its doors
To visit Yazīd, ʿAbd al-Masīḥ
And Qays, they are its best people.”

Al-Asad remarked that the people who are praised here are not the slave girls, but Yazīd, ʿAbd al-Masīḥ, and Qays (al-Asad, *al-Qiyān* 270).

5 Al-Asad corrected ʿUmar to ʿAmr (al-Asad, *al-Qiyān* 270); ZY 24 has “ʿAbd ʿAmr b. Bushra.”

6 ZY 24 has “ʿUmar.”

“Umm ‘Amr turned the cup away from me
Even though the cup pointed to the right [toward me].”

18a Other singing slave girls include the “two locusts” (*jarādatān*) of ‘Abdallāh b. Jud‘ān:⁷ Zabya and al-Rabāb. The two singing slave girls of al-Khaḍramī: Sīrīn and her friend; and Asmā’, Ghatma,⁸ Qaṭl, and Bahwa.⁹ There were also the singing slave girls of ‘Abdallāh b. Miqyas b. ‘Adī b. Sahm¹⁰ and the singing slave girls of Jabala b. al-Ayham,¹¹ [who] reached the Islamic era. They sang to the following poem of Ḥassān b. Thābit [d. ca. 40/661]:

“White faces and pure souls, of noble decent and generous
Proud and honorable, courageous to the utmost degree.”

Also the singing slave girl of al-Aswad b. ‘Abd al-Muṭṭalib;¹² Sāra the singing slave girl of ‘Amr b. Hāshim; the singing slave girl of al-Awsiyyīn; the singing slave girl of al-Anṣārī; the two singing slave girls of ‘Abdallāh b. al-Sā’ib al-Makhzūmī, who are well known in the story of al-Sāriqayn,¹³ whom Ḥamza b. ‘Abd al-Muṭṭalib made sterile; Qurayba, Fartanā, and Ḥumayda; the singing slave girls of ‘Abdallāh b. Salām; and al-Fārī’a and Su‘ād, the singing slave girls of al-Sīṣāb.¹⁴ Most of them reached the Islamic era and became *mukhaḍramāt*. These are all [the songstresses] we could find, and it is possible that there are others we have not mentioned.

18b Ibn al-Za‘farānī¹⁵ mentioned other singing slave girls but did not specify if they were from the *Jāhiliyya* or the Islamic era. One of them | is Manāsa, the

7 For his biography and that of the two locusts, see KA VIII: 326–32; Farmer, *History* 11.

8 ZY 23 and al-Asad suggested ‘Athma (al-Asad, *al-Qiyān* 271).

9 The letter before the *h* is undotted and difficult to decipher. ZY 24 has Barha and al-Asad has Bawha (al-Asad, *al-Qiyān* 271).

10 Al-Asad corrected this name to Miqyas b. ‘Abd Qays b. Qays b. ‘Adī b. Sa’d b. Sahm (al-Asad, *al-Qiyān* 271).

11 He was the last of the Ghassānid monarchs (d. -20/641) allied with the Byzantines in Syria (Farmer, *History* 11–2; Kilpatrick, *Making* 333; al-Ziriklī, *al-A‘lām* 11: 111–2). ZY 24 has “Alīham.”

12 Al-Asad corrected this name to al-Aswad b. al-Muṭṭalib (al-Asad, *al-Qiyān* 271).

13 Al-Asad edited it as al-Shārifayn (al-Asad, *al-Qiyān* 271–2).

14 ZY 24 has “al-Sī‘āb.”

15 The MS has Ibn Bin al-Za‘farānī. Neubauer has [Ibn] al-Za‘farānī l-Kātib (*Ḥawī l-Funūn* vii). He is mentioned again in fol. 105a as a writer of a *risāla* (epistle). Al-Sillāmī (*Mut‘at* 338) gives his name as Abū Bakr and says that he could not find his biography. Shiloah believes his name is Abū l-Faṭḥ; he was a poet and litterateur and was part of the circle of the Buwayhid vizier, belle-lettrist, and historian, al-Šāḥib b. ‘Abbād (326–385/938–995).

slave girl of 'Alqama; Su'da, the slave girl of Ḥassāb;¹⁶ Mahdiyya, the singing slave girl of 'Amr b. Mas'ada; al-Fāri'a the singing slave girl of Musāhim b. Hadū; Da'dām [the singing slave girl of] Qudāma b. Ṣaliḥ; and Ṭalāma,¹⁷ the singing slave girl of 'Ammār b. Munāhib.

16 ZY 24 has Ḥassān.

17 ZY 24 has Ṭalāma.

The Names of the First Male Singers in Early Islam [fol. 18b; ZY 25]

[Some singers belong to the early Islamic era, that is, of the “rightly-guided” caliphs (632–661), and some belong to the later Umayyad era (661–750). In chapter 49, the names of more Umayyad singers are added to the list of the latter.]

Stories concur (*tanāṣara*)¹ that the first to sing in [the] Islam[ic era] was Ṭuways [ca. 11–92/632–711],² and the first to accompany the singing [with the lute] was Nashīṭ, but it has [also been] said [that the first to sing in the Islamic era] was Sāʿib Khāthir³ [fl. mid-first/seventh century], before Ṭuways. After them came Ibn al-Samḥ⁴ and Ibn Surayj [d. early second/eighth century], al-Gharīḍ [d. ca. 98/716], and Maʿbad [d. ca. 125/743]. After them came Mālik b. Abī l-Samḥ [d. ca. 136/754], Ibn ʿĀʾisha [fl. early second/eighth century], al-Hudhalī l-Akbar [d. ca. 119/728] and his brother al-Hudhalī l-Aṣghar, Abū Ṭunbūra, Budayḥ, Nāfiʿ [b. Ṭunbūra], Karrām⁵ b. Maʿbad, and Ibn Abī ʿAtīq [fl. late first/seventh century]. These are the origins of singing; I have mentioned them in succession because of their fame.

1 ZY 25 edited this as *tanāzara* (to dispute).

2 In KA (IV: 219) Ṭuways is credited as the first to compose in the *hazaj* and *ramal* rhythmic modes, and also the first to compose well-crafted compositions. But KA (VIII: 321) also mentions that it was Sāʿib Khāthir who first composed the well-crafted ones. See also Sawa, *Musical and socio-cultural anecdotes* 68, 126–7.

3 This is corroborated in fol. 78b, p. 195 where both Sāʿib and Nashīṭ sang in Medina and came before Ṭuways. The latter is credited with ʿAzza al-Maylāʾ as the first to sing measured music, Ṭuways in Medina, and ʿAzza in the Hijaz (KA III: 29, XVII: 162; Sawa, *Musical and socio-cultural anecdotes* 8, 67). In KA (VIII: 321, XVII: 162); the Persian Nashīṭ taught Ibn Surayj, Jamīla, ʿAzza al-Maylāʾ, and Maʿbad; and Sāʿib Khāthir imitated his Persian compositional style and set it to Arabic lyrics, thereby producing the first Arabic song in Islam that was among the well-crafted compositions (VIII: 321).

4 This is probably a mistake; Mālik b. Abī l-Samḥ (see a few lines later in the text above) was intended.

5 This name is Kardam (KA I: 306) and not Karrām.

The Names of the First Songstresses in Early Islam in addition to the Ones I Have Already Mentioned¹ [fol. 18b–19a; ZY 25]

‘Azza al-Maylā’ [fl. late first/seventh century], Jamīla [fl. late first/seventh century], the slave girl of ‘Abdallāh b. Ja‘far [d. ca. 85/704], Shuhayya | the slave girl 19a
of the ‘Abalāt [family], Umm Ja‘far,² Sallāma the slave girl of Abū Biqāḥ [family], Sallāma al-Qass [fl. late first/seventh century], Ḥabāba [d. ca. 104/723] the slave girl of [the caliph] Yazīd [d. 105/724], Rayyā the sister of Sallāma, Ṣabāba al-Madīniyya, Su‘da, the wife of Abū ‘Atīq, the singing slave girl of al-Akhṭal [d. 92/710], Umm Jubayr Barīn, Rubayḥā l-Shammāsiyya, the slave girl of Abū l-‘Arāqīb, ‘Inān the daughter of Ḥurṭ,³ ‘Azza al-Marzūqiyya, and al-Basāsa⁴ the daughter of Ma‘bad.

1 Here he meant the songstresses in the *Jāhiliyya* period. For biographical details, see Kaḥḥāla, *A‘lām*; Paraskeva, *Entre*.

2 She is different from Umm Ja‘far (d. 216/831) of the ‘Abbāsīd era.

3 Since it has no diacritical marks, it could also be Ḥarṭ or Ḥirṭ.

4 This name is Basbāsa (KA IV: 295) and not Basāsa.

The Names of the Effeminates in Early Islam [fol. 19a; ZY 25]

Hayt, who lived in the time of the Prophet Muḥammad, God bless him and grant him salvation! Al-Dalāl [d. 145/762], Nāfi', Bard al-Fu'ād, Nawm¹ al-Ḍuḥā, Ṭarīfat al-Nu'ās, Fand,² Abū Zayd, Raḥma, Ṭirāz, Shabīb, Ṣaghīra, 'Uqba, Ibrāhīm, Zunquṭa, Fahma, and 'Abādil [fl. mid-second/eighth century].

¹ In KA VIIIIL 217 it is Nawmat; it is Nawma in Farmer, *History* 255.

² In KA VIIIIL 217 it is Find.

The First to Notate Songs¹ [fols. 19a–19b; ZY 25–6]

[Notation here only means mentioning the rhythmic and melodic modes of the songs, poems, and names of the poets and composers.]

The first to notate songs was Yūnus al-Kātib [fl. mid-second/eighth century].² He sang the songs of the earlier generations; these [amounted to] six thousand three hundred songs³ and these were delimited (*mahṣūra*).⁴ He entered the songs in alphabetical order and mentioned the composers, the names of the modes (*ṭarīqa* and *nawʿ*),⁵ and the names of the poets. | Ishāq b. Ibrāhīm al-Mawṣilī based his *Kitāb al-Aghānī* [*Book of songs*] on it⁶ | and Abū l-Faraj al-Iṣfahānī based his on Ishāq's and that of [Ishāq's son] Ḥammād. In Yūnus' book there are modern, low, and poor quality poems, and undoubtedly the melodies to which they were set are the same. Proof of this [lies in the fact] that among the one hundred songs chosen for the caliph [Hārūn] al-Rashīd [145–193/763–809], some were objectionable, according to what we heard. If the songs from the era of Yūnus until now were [extant] in notated form, then they could not be enumerated because there were so many [of them], and this despite the fact that our contemporaries practice [some of] these songs and sing them.⁷

ZY 26
19b

¹ The title in the table of contents adds the redundant “and enumerated them.”

² This is corroborated in KA IV: 298.

³ This contradicts Ibn Khurdādhbih who said that there were eight hundred twenty-five songs by thirty-eight composers (Ibn Khurdādhbih, *Mukhtār* 41–2; Sawa, *Musical and socio-cultural anecdotes* 47).

⁴ It is unclear what is meant by delimited, maybe that they were well known. Yūnus was also a singer, composer, music historian, and critic. For more details, see Sawa, *Musical and socio-cultural anecdotes* 437.

⁵ This contradicts Ibn Khurdādhbih who said that the modes were not mentioned (Ibn Khurdādhbih, *Mukhtār* 41–2; Sawa, *Musical and socio-cultural anecdotes* 47).

⁶ Al-Iṣfahānī only mentions that his book was the origin on which others were built (KA IV: 398).

⁷ Because of the passage of time, it is very likely that these songs were altered by successive generations.

The Grand, Medium, and Smaller Compositions [fols. 19b, 21a–21b, 20a; ZY 26–7]

[In the binding process, folio 20 was bound in the wrong place, between 19b and 21a. The correct pagination is 19b, then 21a–21b, then 20a].

[This chapter deals with the process of composing in a passage reminiscent of one from *KA*, then the author adds his own view of the process, in which trial and error is one of the components and which includes the metaphor of music clothing the poem—reminiscent of al-Kindī—and embellishing it. The author then delineates three levels of compositions: the grand one that involves total creativity; the small one, which is in fact a contrafactum; and a medium one that includes changes to an already composed song but in such a way as to make it unrecognizable from the original. We also learn about the musical form of the songs, namely strophic, and the possibility of starting them with an unmeasured vocal prelude.]

It was narrated that [the caliph] al-Wāthiq [ca. 198–232/814–47]¹ had asked Ibrāhīm b. Maymūn al-Mawṣilī about how he composes. He said: “O Prince of Believers, I picture (*maththala*)² *ṭarab* between my eyes, remove thoughts from my mind,³ I go through composing the melody (*salaka ilā l-alḥān*)⁴ with the guidance of [my] knowledge (*dalīl al-maʿrifa*),⁵ and I do not fail.” [The caliph] said, “You deserve to be in the forefront, O Abū Ishāq.”⁶

1 *KA* has the caliph Hārūn al-Rashīd (v: 230; Sawa, *Musical and socio-cultural anecdotes* 73–4). Al-Sillāmī (*Mutʿat* 159) correctly remarked that it could not be al-Wāthiq since he was born ca. 200/816 and Ibrāhīm died in 188/804.

2 This can also mean to represent pictorially or graphically, to portray. This is a very interesting sentence, in which he “sees” *ṭarab*, and as a result, reaches a state of intense emotion of joy or grief.

3 *KA* has the equivalent “I remove worries from my mind” (v: 230; Sawa, *Musical and socio-cultural anecdotes* 73–4).

4 Lit., “traverse the path or travel through the melody.”

5 *KA* has the guidance of the rhythmic mode (*dalīl al-īqāʿ*) (v: 230; Sawa, *Musical and socio-cultural anecdotes* 73–4).

6 Al-Tifāshī adds: “You are ahead of other composers” (*Mutʿat* fol. 52; al-Sillāmī 159). *KA* is more detailed: “You deserve, O Ibrāhīm, to hit the mark and succeed, and your perfect description is in total harmony with the perfection of your compositions and singing” (v: 230; Sawa, *Musical and socio-cultural anecdotes* 73–4).

Our master [the caliph] al-Zāhir, may God sanctify his soul, asked me⁷—in the white structure where people are given drinks (*al-siqāya al-bayḍā'*),⁸ and there were no singers present—about composing. So I said to him:

O my master, if I wish to compose, I go through previously known poems with various themes (*afkār*)⁹ |¹⁰ after I remove negative thoughts from my mind, and I choose a poem from among the most flirtatious and eloquent ones and I clothe it (*albasa*) with the garb (*ḥulla*) of melodies,¹¹ one [piece of] clothing after another,¹² and whichever clothes I find jubilant (*mutahallil*) and resplendent (*mushriq*) I scatter (*afaḍḍa*) over the poem. Then I embellish its beautiful parts¹³ [further] with the jewels of the notes, polish it by listening [to myself singing it], and contemplate it according to the best of my knowledge. If it gains my satisfaction and I think I love it, then I will make it known to the public, and sing it seeking excellence.

21a

He was delighted hearing this and rewarded me, bestowed favors upon me, and loaded gifts upon me. Upon hearing this, the other singers almost died of envy.

The grand composition (*al-talḥīn al-akbar*)¹⁴ is [the result of] the composer inventing (*ikhtara'a*) the melody of a song, [such that] it is unlike any other melody, relying on the soundness of the poetical divisions (*tajzi'a*) [of the poem and setting them properly] to the musical divisions (*qisma*). He composes the notes and makes each note resemble (*māthala*) its like (*shakl*).¹⁵ So if | he suc-

ZY 27

7 Al-Tifāshī has: “One of the ‘Alawid kings asked one of the composers” (*Mut'at* fol. 52; al-Sillāmī 159).

8 Al-Sillāmī has *sāqīya* (rivulet; *Mut'at* 159).

9 Al-Tifāshī has *awtār* (strings) (*Mut'at* fol. 52; al-Sillāmī 159).

10 Fol. 20a was wrongly bound after 19b; 19b continues on 21a.

11 Here the poem is clothed with a melody; in al-Kindī the clothing metaphor also appears, but only with regard to rhythms: “One must clothe poems causing happiness with the *hazaj*, *ramal*, and the lights ...” (*Risāla fī ajzā'* 99; Sawa, *Rhythmic theories* 496–7). Al-Tifāshī adds, “Which befit the theme and the poetic meter” (*Mut'at* fol. 53; al-Sillāmī 159).

12 This sentence and the one that follows refer to his process of composing, in which he tries and is not satisfied, then tries repeatedly until he is fully satisfied with the composition (Sawa, *Musical and socio-cultural anecdotes* 71–3).

13 Al-Tifāshī adds *ʿāṭil* (idle), meaning that the not-so-beautiful parts are the ones to be embellished (*Mut'at* fol. 53; al-Sillāmī 159).

14 The entry in al-Tifāshī is similar but shorter (*Mut'at* fol. 53; al-Sillāmī 160).

15 It is unclear what Ibn al-Ṭaḥḥān meant by this sentence, perhaps he means a strophic form of the song, in which every line is set to the same melody, and the notes resemble each other from line to line. This is corroborated in the next sentence.

ceeds in composing (*tanghīm*)¹⁶ the first line, then he will succeed in the rest of the lines.¹⁷ If he wants to start the beginning of the composition with an *istihlāl* or a *nashīd*,¹⁸ he can do so. Likewise, if he wants to have a high note (*ṣayḥa*) at the end, then that is also fine. He embellishes [it] as much as he can, provided he does not spoil the musical divisions, the durations, the poetical meter, and [he does not move] from one rhythmic mode to another, heavy to light, or light to heavy.¹⁹

21b The medium composition (*al-talhīn al-awsaṭ*) is a degree lower than the first.²⁰ The composer brings up (*wallada*) the melody of a song that he had heard, and which resembles his compositional style, fits his character (*ṭabʿ*), and he fixes [it] in his mind. He then mixes [the notes of] the melody,²¹ changes their rhythmic²² and melodic modes (*jins*) (*yujannisahā*),²³ and affects a change between what he is assembling in his composition and what he hears [from the original composition].²⁴ He adds notes to it, removes notes from it, changes the locations of high notes (*ṣayḥa*) and low notes (*ṣajḥa*), and makes melodic movements (*intiqāl*) that depart [from the original] so that people do not know what it is, and it does not resemble the original. He also changes the poetic meters (*wazn*), corrects its musical divisions (*taqṣīm*) [to fit the altered poetic meter], embellishes it with *shadharāt* and added ornaments (*zāʿida*), and controls its sections (*faṣl*) and cadences (*maqṭaʿ*).

The smallest composition²⁵ involves taking a poem in the same poetic meter as that of a poem set to the music of a known song; if it has the same rhyme (*qāfiya*) it [becomes] a better [composition]. Then [it involves] dividing it

16 ZY 27 has *tanʿīm* (polishing) and al-Tifāshī has *taqṣīm* (musical division) (*Mutʿat* fol. 53; al-Sillāmī 160).

17 This definitely describes a strophic musical form, as is also very clear in al-Kātib (*Kamāl* fol. 110; Kh. 71; al-Kātib, *La Perfection* 111–2).

18 For the definition of these, see fols. 28b, 45a, pp. 75, 119–21.

19 Al-Tifāshī adds that the composer can embellish further with a nice melodic movement (*intiqāl*) (*Mutʿat* fol. 53; al-Sillāmī 160).

20 The entry in al-Tifāshī is similar but shorter (*Mutʿat* fols. 53–4; al-Sillāmī 160).

21 This may mean changing the order of the notes and adding new ones. See below in the paragraph about additions.

22 For examples of a song in which the melody was stolen and the rhythmic mode altered, see KA I: 253, XXII: 302–3; Sawa, *Musical and socio-cultural anecdotes* 84–7.

23 The MS clearly has *yujannisahā* (to give new mode, from *jannasa*) and not *yuhassinahā* (from *ḥassana*) as in ZY 27, which means to embellish. It is the same in al-Tifāshī (*Mutʿat*; al-Sillāmī 160), though the word is unclear in the MS, fol. 53. A few words later al-Tifāshī mentions the change in modes, thus corroborating the modal change of Ibn al-Taḥḥān.

24 This is followed by a contradictory sentence that does not make sense: “So as not to change it the way it was before.”

25 The entry in al-Tifāshī is similar but shorter (*Mutʿat* fol. 54; al-Sillāmī 160–1).

according to the way the prosodical meter (*aṣl*) of the original poem is divided or the derivative (*farʿ*)²⁶ of that meter [is divided], so that the composer does not miss any note, *shadhra*, melodic movement (*intiqāla*), *tajnība*²⁷ from it, and does not change the duration of the notes. If he succeeds in doing this, he sings it and pretends it is his. This is copying (*naql*) [a melody] and it is the least exacting (*kulfa*). The one able to compose | in the grand style should not resort to it, unless he wants to deceive and play a trick (*kāda*) on a fellow musician,²⁸ is stuck and obliged to do so in front of a king, or if something unexpectedly happened to him (*badaha*),²⁹ giving him no time to compose a skillful grand composition, even though he is not unable to make the correct measurements and follow the rules.³⁰

20a

Iṣḥāq would consider setting a poem to the two heavies and their lights, and the *ramal* and *hazaj* and their lights.³¹ If he could not decide on a poem, like it, and excel in setting it to music, he would discard it and say that the poem is defective (*makhrūm*).

- 26 In Arabic poetry there are eight rhythmic feet that combine to make sixteen poetic meters. The meters have basic forms (*aṣl*) as well as variations (*farʿ*). The variations are known as *ziḥāfāt* (minor variations occurring in the middle of the verse) and *ʿilal* (major variations occurring at the end of the verse). For more details see Weil, “Arūḍ,” *ET*².
- 27 This is a technique in which the note of the index finger is replaced by its anterior; this technique is ornamental, used in the middle or the end of the melody. In the MS it is clearly *tajnība* but ZY 27 misread it as *taḥnīna* (tenderness), probably meaning a lower register. In al-Tifāshī it appears also as *taḥnīna* and then adds *ṣayḥa* (high note) (*Mutʿat* fol. 54; al-Sillāmī 160).
- 28 *Kāda* also means “to dupe, outwit, harm by artful manipulations, desire to do an evil action to someone without him knowing.” For examples of such trickery, see KA II: 69, v: 366–7, XII: 156; Sawa, *Musical and socio-cultural anecdotes* 83–5.
- 29 ZY 27 read it as *bi-yadayh* (with his hands).
- 30 The sentence from “even though ... following the rules,” is from al-Tifāshī (*Mutʿat* fol. 54; al-Sillāmī 161); this is much clearer than Ibn al-Ṭaḥḥān’s.
- 31 That is, the first heavy and its light, the second heavy and its light, the *ramal* and its light, and the *hazaj* and its light.

Ṭarab and Its Causes

[fols. 20a–20b, 29a–29b; ZY 28–9]

[In this chapter the author expands the concept of *ṭarab*, which hitherto was confined in the minds of the masses to music, to include poetry, speech, good deeds, beautiful scenery, and meeting the beloved. A sophisticated listener is not easily moved by singing, unless the poetry, music, and singer's skills are of very high technical quality, whereas an ignorant listener is moved easily by poor quality music. There is a lacuna in the MS and the topic changes, namely, to a singer's ability to read his patron's mind and sing accordingly, add *ṭarab* to his performance, and thereby receive hefty rewards. Al-Tifāshī's chapter 20 is a shorter version of this chapter, and clears up an ambiguity toward the end of Ibn al-Ṭahḥān's passage.¹ Al-Kātib's chapter 1 treats the same subject, but with less detail.²]

Ṭarab is what arouses people and results in joy or sadness; it is not confined to singing or instrumental music. People are aroused by poetry, speech, the mention of good deeds, beautiful places, by any clear and pure sight, or a nice garden. *Ṭarab* can also occur out of fear, the mention of death, disaster, the notification of someone's death, separation, generous gifts, and meeting the beloved.³ The poet said:

“If he refuses to be moved by *ṭarab* from your work
He would be moved by the *ṭarab* of the brothel (*nawāla*) or the confused person.”⁴

20b As for *ṭarab* emanating from singing, each person is moved as by what suits him and by what appeals to his soul. The greater a person's knowledge of singing, the less *ṭarab* he will feel because there is little to delight him and because he

¹ Al-Tifāshī, *Mut'at* fols. 54–5; al-Sillāmī 163.

² Al-Kātib, *Kamāl* fols. 20–5; Kh. 19–21; al-Kātib, *La Perfection* 41–4.

³ For the definitions of *ṭarab* in Ibn Khurdādhbih and in medieval dictionaries, see Sawa, *Musical and socio-cultural anecdotes* 275–6; for its effects on people and animals, see *ibid.* 276–311; Sawa, *Arabic musical and socio-cultural glossary* 281–322.

⁴ This refers to a person who is insensitive to *ṭarab* and only moved by lowly feelings.

will be able to notice the imperfections (*khalal*), oversights (*zalal*), deficiencies (*naqṣ*), and alterations (*tabdīl*) [from the perfect art].⁵ This is because the person knowledgeable about the art of vocal composition and singing is only delighted by good composition (*taʿlīf*);⁶ the proper arrangement [of words] (*nizām*);⁷ eloquent words and language (*kalām*); a beautiful placement of the throat (*ḥalāwat mawqīʿ al-ḥalq*);⁸ a strong and firm (*wathāqa*)⁹ voice; good control of the end of the cycles (*fāṣila*); good, distinct, and [well-]marked cadences (*maqṭaʿ*); good diction;¹⁰ correct rhythm, proper intonation;¹¹ and good musical division,¹² God forbid [the contrary]! What is common among ignorant people regarding *ṭarab*—whenever they listen to the strings, throats,¹³ the sounds (*aṣwāt*)¹⁴ of the soft or loud oboes (*mazāmūr*), drums (*tubūl*), and all other instruments—[is that their feeling coincides with the lower level] *ṭarab* that moves the non-speaking (*ṣāmit*) animals.¹⁵ Al-Jāḥiẓ [163–255/780–869] said that each animal, whether silent or speaking (*nāṭiq*), is affected by *ṭarab*, except the billy goat (*tays*).¹⁶

Moving musical compositions cause mental reactions that incite *ṭarab*, and bring forth happiness because the sound of the strings has an impact on the nature and soul of people.

5 Al-Kātib expounds the same idea, but it is not as rich in technical details as that of Ibn al-Ṭaḥḥān (al-Kātib, *Kamāl* fols. 21–2; Kh. 19–20; al-Kātib, *La Perfection* 41–2).

6 For more detail on this topic, see the section on the skilled singer (*ḥādhiq*) pp. 170–3.

7 This refers to words arranged according to prosodical meters, i.e., poetry.

8 This very likely means singing in the register that is proper for the voice. A very similar passage in al-Tifāshī has *ḥalāwat al-manṭiq* (beautiful utterance) (*Mutʿat* fol. 55; al-Sillāmī 163).

9 ZY has *wathāʿiq* (documents)?

10 Lit., “fulfilling what is uttered.”

11 Lit., “free of getting off the rhythm (*khurūj*) and dissonance (*naḥār*).” ZY 28 edited *naḥār* as *nashāz*, which also means dissonance.

12 I have placed “good musical division” before “God forbid,” following a similar passage of this in al-Tifāshī (*Mutʿat* fol. 55; al-Sillāmī 163). Placing it after “God forbid” makes no sense if it is appended to the next sentence.

13 The MS has *ḥulū*, it is missing the letter *q* in *ḥulūq* (throats); ZY edited it as *julūd* (skins), as in percussion instruments that use skins; this is incorrect because a few words later the membranophone *ṭabl* is mentioned.

14 The MS has *al-sawwāt*; ZY 28 correctly edited it as *aṣwāt*.

15 Al-Tifāshī adds “speaking animals” but this is likely a mistake (*Mutʿat* fol. 55; al-Sillāmī 163).

16 Al-Tifāshī (*Mutʿat*; al-Sillāmī 219–20) mentions that things that are *ṭarab*-like or frightening somehow affect quadruped animals (*bahīm*), but not insects and reptiles.

[There are] three human desires (*shahwa*): the desire of the rational mind (*nafs*), that is, wisdom; the desire of the angry mind, that is, revenge; the natural desire, that is, food and other necessities.

29a [There are] three honors: the honor that comes from wisdom; the honor of the mind; and the honor of aversion [to distasteful behavior].¹⁷ | People react differently to *ṭarab*, that is, [they react] according to the poetic themes that describe the state of the listener, [the themes of] abandonment or reunion, separation or union, distance or closeness, health or sickness, love or solace, joy or sadness. So whichever of the above themes the singer sings, if it is in harmony with the emotions of the listener, then the latter will reach a state of *ṭarab* and reward the singer according to his means. It is possible that the listener will reach a state of *ṭarab* because of the beauty of the melody and the compositional skills used, and not because the poetry harmonizes with the emotions of the listener, or other factors.

Popular [sayings] are in agreement that *ṭarab* affects many quadruped animals (*bahīm*), among them stags (*ayyil*); if they hear the sounds of wind or stringed instruments, they almost fall asleep because of the *ṭarab*. Likewise, when thirsty camels, three or five of them,¹⁸ hear *ṭarab*-like sounds, they stop [even] at the site of the water, and raise their heads before they drink.¹⁹ Most horses, mules, and donkeys do not drink unless they hear whistling or the high thin tones of a wind instrument. The poet said:

“Do not drink except when there is *ṭarab*
For I saw the horses drink when they heard whistling or the high thin
tones of a wind instrument.”

29b The plovers raise the [sound of their] piping when they hear the sound of stringed instruments, | and they flap their wings and fly until they are close to the performer. They may even storm the *majlis* where there is singing: I saw some of them go up on top of the peg holder of the lute, and their company was greatly enjoyed. I saw birds piping, listening to the playing of the lutes and answering and talking to them. These are the *nawābī* [?], *ba‘ābiṭ*,²⁰ turtledoves, pigeons (*dubsī*),²¹ collared turtledoves, blackbirds, nightingales, and starlings. I have indeed observed this phenomemon and not just heard about it.

17 There is a lacuna at this point; the continuation of this chapter starts at fol. 29a.

18 This could also mean “when they have been thirsty for four or five days.”

19 For a similar anecdote, see KA XV: 30; Sawa, *Musical and socio-cultural anecdotes* 280.

20 This may be a copyist’s mistake for *bughāth* which means a small bird.

21 This is also a small bird of a blackish color that cooes, or the male dove, or black and red pigeon, or a species of collared turtledove (Lane, *An Arabic-English lexicon* III: 848).

As for the agreement [between] what the singer sings and what is inside the listener's heart, I saw a wondrous example of this! Our master al-Ḥākīm, may God sanctify his soul, appointed the commander Muḏī' al-Dawla Naṣrallāh b. Yazāl as governor of Homs and [put him] in charge of the administration of its affairs, while Murtaḏā l-Dawla b. Lu'lu' was the king of Aleppo. [Murtaḏā] found [the situation] difficult to take, and refused to be close to him. So one day he said to his brother, the amir Abū l-Jaysh, "In three days [likely the time it took to travel from Aleppo to Homs], do you want to drink and listen to al-Iṣbahāniyya, the slave girl of Muḏī' al-Dawla Naṣrallāh b. Yazāl?" The brother said, "How can I do that?" He said, "Take one thousand Ḥamdānī horsemen to him. He will feel safe, so you can take him and her." This Iṣbahāniyya songstress | belonged to Prince Lākī [?], Muḏī' al-Dawla rewarded him [Lākī]—because he was [in financial] difficulty—[with] wheat and barley worth one thousand dinars. Prince Lākī [returned the favor and] and gave her [the songstress] to him.²² She was a good [singer]. The horsemen mounted secretly and left Aleppo by night. Muḏī' al-Dawla had a person inform him about the news and places of relaxations (*jamām*)²³ in Homs. So the informant wrote to him [and sent the message] on the wing of a bird, telling him about the situation, and warning him.²⁴ The letter reached Muḏī' al-Dawla as he was drinking and Ibn al-Shāmiyya the singer was present. When he read the letter his [Muḏī' al-Dawla's] color became ashen and he was dumbfounded. So Ibn al-Shāmiyya sang fittingly this verse:²⁵

23a;
ZY 29

"By the House of God, you have lied and you shall not take it
By force as long as there is someone holding the sword."

Muḏī' al-Dawla turned toward him [Ibn al-Shāmiyya] and said: "Woe unto you! Do you know the concealed, the invisible?" Ibn al-Shāmiyya said: "O Prince, God forbid!" Then Muḏī' al-Dawla told those present about the news. When he arrived in Homs [in the past] he gave gifts to his allies the Banū Kalb, the Banū Ashhab, and the Tha'ālib who are the Arabs of Homs. He loaded them with gifts, and gave items of clothing to their women and children. | In the morning, one thousand Arab²⁶ horsemen and one thousand private military horsemen were [loyal to Muḏī' al-Dawla; he] met and defeated his enemies and

23b

22 This last phrase is missing in ZY 29.

23 ZY 29 has *ḥammām* (bath), although the MS does not have a double m.

24 ZY 29 is missing the phrase "warning him."

25 This verse is from a poem by Faḏl the poetess (d. ca. 257/871) (al-maktaba.org).

26 ZY 29 is missing the word "Arab."

conquered Ma'arrat al-Nu'mān; [they] gained booty, were victorious, and his soldiers came back safely.

So if the singer is smart, lucky [enough] to be knowledgeable, and is talented, and the listener has knightly virtues,²⁷ and ample means, and the singer reads the feelings of his patrons correctly, and acts suitably, then the *ṭarab* becomes deep-rooted and the singing (*samā'*)²⁸ freely affects the soul; generosity, relaxation, and happiness (*aryaḥiyya*)²⁹ appear; the distinctive powers of the soul come to the fore and take shape in many forms of delight, they wear the garments of sovereignty, are adorned with the jewels of pride, attract virtues and reject vices, seek noble things, raise themselves to [these characteristics], and are honored by them; they persevere in the oceans of *ṭarab*, and ride into fields of happiness.³⁰ In this way the singer attains his desire and gains his greatest wish.

27 These include manliness, valor, chivalry, generosity, and a sense of honor.

28 Lit., "listening."

29 See KA I: 257, IV: 212–3, XVII: 300–1 for anecdotes illustrating generosity as a result of *ṭarab*, and Sawa, *Musical and socio-cultural anecdotes* 439.

30 A shorter version of this paragraph occurs in al-Kātib (*Kamāl* fol. 25; Kh. 21; al-Kātib, *La Perfection* 43–4).

The Tonalities in Singing, Their Arrangements and Types [fols. 23b–24b; ZY 30]

[The most striking aspect of this chapter is that tonality is called *bisāt*, a term meaning a thing that is spread, like a rolled-out carpet being spread out; musically it refers to a pervasive spread through the music and is anchored to a key or a tonic. It is so strong that invariably the song and cadences end on it. There are five tonics on each string, and the names of the melodic modes all start by naming the tonic. Ibn al-Ṭaḥḥān cautions the singer, when singing in a certain tonality, not to move from that tonality until they sing at least three songs in it, and if the singer is unable to do so, then he advises him to resort to a trick or distraction of some sort, in order to insert a break between the songs.]

Singing is made up of many registers (*ṭabaqa*) and tonalities (*busuṭ*).¹ There is a whole array of high and low registers and notes, and they are not confined to just the highest and the lowest. No one knows this except [when encountering] the instrumental playing (*ḍarb*)² of a master | or [singing] from a well-trained throat (*ḥalq*),³ and this is because singing varies according to [the singers'] freedom to act (*taṣarruf*) [in composition and performance], courses (*majrā*),⁴ and the differing types of throats, their strengths and weaknesses. It may be that a register is difficult and high (*ishtadda*) for one person, yet easy for another. It also happens that one part of a song is easy to sing, yet another part is not.

24a

Voices, strings, and wind instruments are all designated by the same technical terms with regard to their registers.⁵ Each string of the lute produces five notes (*naghamāt*): one is produced by the open string, and the other four by the four fingers.⁶ So the song is designated by whichever one [of these five] the

1 See n. 7, p. 60 below for the definition of *busuṭ* or *bustuṭ* (pl. of *bisāt*).

2 ZY 30 misread it as *ṭarab*.

3 Lit., “special throat.” ZY 30 has *khalq* (person) but a line later has *ḥulūq* (pl. of *ḥalq*).

4 This refers to the musical mode using the middle or the ring finger (or being in the course of the middle finger or ring finger), that is, the modality.

5 ZY 30 is missing the word “registers.”

6 These are the index, middle, ring, and little fingers.

song is built upon, or by the last note of its cadences (*maqṭaʿ ajzāʾih*), [which is also the tonic], and it is the tonality (*bisāṭ*)⁷ of the song. There are five tonalities (*bust*) that come from every string, as mentioned above. Regarding the five notes, the beginnings⁸ of a song can be on one string and its final cadence on another, so the tonality is the last note of the cadence.

The genera of *iqāʿāt* (rhythmic modes) are included (*dākhil*) in the names of tonalities (and melodic modes). No tonal name is mentioned without the [eight rhythmic modes] attached to it: that is, the two heavies and their lights, the two *ramals*, and the *hazaj* and its light.⁹

24b If you sing a song in a certain tonality, do not leave that tonality until you sing three more songs [in that tonality].¹⁰ So if | you fall short (*qaṣṣara*)¹¹ in your performance [and cannot find songs in the same tonality], then leave (*ukhruj*)¹² it and seek what is close to that tonality,¹³ without changing the rhythmic mode!¹⁴ So if you want to move from tonality to tonality, do not stray too far from its genus, so singing and lute playing remain harmonious (*istawā*) with respect to the listening audience and are not discordant (*nabā*) to the ears.¹⁵ But if you must move to a song that is tonally far from the preceding one,¹⁶ then occupy yourself, between the two tonalities, by [taking a break, such as] tuning a string,

7 Lit., “a thing that is spread” (Lane, *An Arabic-English lexicon* 1: 204). This means that the tonic is the most important note, an anchor, from which other notes spread.

8 The word is unreadable, it could be *yajrī*, *yaḥwī*, *yaḥdī*, *yaḥrī*; ZY 30 has *majrā* (course) which is also possible. From the context, I edited it as “the beginnings.”

9 These are the first heavy and its light, the second heavy and its light, the *ramal* and its light, and the *hazaj* and its light. This is an example of combining rhythmic and tonal and modal names: “second heavy rhythmic mode and the melodic mode with the open *mathnā* string as a tonic in the course of the ring finger fret” (KA VI1: 71; Sawa, *Musical and socio-cultural anecdotes* 96. For a list of rhythmic modes, tonics, and melodic modes, see Sawa, *Musical and socio-cultural anecdotes* 8, 13).

10 Ibn al-Ṭaḥḥān would have been horrified at classical Western music, since it often modulates from key to key (e.g., C major to G major). He probably would have been less shocked if the modulation shifted from mode to mode and kept the same tonic (e.g., moving from C major to C minor), or changed mode and tonic (e.g., moving from C major to its relative A minor).

11 ZY 30 misread it as *qaṣada* (to intend).

12 ZY 30 misread it *mā kharaja* (that which comes out).

13 Ibn al-Ṭaḥḥān did not elaborate on what a closer tonality would be. He may have meant changing the course and not necessarily the key, as for instance going from the C D E F tetrachord to C D E♭ F.

14 In short, one change is enough; do not add a change in rhythm too.

15 See n. 13 above. (re., tetrachord changes).

16 Lit., “an art (*fann*) far from it.”

talking, or drinking from a cup, so that it appears that you began [the new tonality] just now [at that point], and in this way it will not be discordant when [it is] heard.¹⁷

¹⁷ The same idea is found in al-Kātib, but instead of tonalities, he refers to modes (*Kamāl* fol. 200; Kh. 127; al-Kātib, *La Perfection* 177–8).

Vowels and Consonants¹ [fols. 24b–25a; ZY 31]

[This brief chapter concerns both singing and phonology. Ibn al-Taḥḥān delineates the prolonged unvoiced consonants and the prolonged vowels which, when mixed, bring about nine combinations. All this comes to a total of fifteen sounds. The author relies on the writings of al-Fārābī in whatever source was available to him.]

Some letters can be prolonged with a note and some cannot. Of the prolonged ones, some are ugly to hear, and some are not. Those that are ugly are three letters: *l*, *m*, and *n*;² they are unvoiced (*khurs ghayr muṣawwata*).³ There are three voiced ones: *alif*, *wāw*, and *yā'* [*a*, *u*, *i*]. The Arabs call them letters of prolongation (*madd*) and softness (*līn*). They occur at the end of words and are
 25a prolonged in melodies |. The *alif* is high (*musta'lin*), the *yā'* is low (*munkhafid*), and the *wāw* is medium (*mutawassit*). The *yā'* and *wāw* follow one another, but the *alif* does not follow them in the rhymes and notes [?]. All of these may be mixed: *alif* and *yā'*, *yā'* and *wāw*, *yā'* and *alif*,⁴ as in the utterances *wā*, *yā*, *wī*, and *ay*. So there are nine mixed voiced letters.⁵ When adding the three vowels we get twelve, and adding the *l*, *m*, and *n* gives us fifteen in total.⁶

1 Lit., “uttered (*nawātiq*) and muted (*khurs*) letters.”

2 This is contrary to what al-Fārābī and al-Kātib say (*KMK* 1070, 1172; *MA* 11: 57, 90; al-Kātib, *Kamāl* fols., 128, 132; Kh. 79–82; al-Kātib, *La Perfection* 124, 127; Sawa, *Music performance* 101–4).

3 Lit., “mute and unvoiced.”

4 Al-Fārābī has *alif* and *wāw* (*KMK* 1073; *MA* 11: 59).

5 This passage is also found in al-Kātib, *Kamāl* fols. 96–7; Kh. 63; al-Kātib, *La Perfection* 99–100. Thus, al-Fārābī clarifies this by stating that each of these three combinations inclines toward one of the two extremities, or in between, and it does not incline toward either of the two extremities. When inclining, it leans toward one or the other, which means that the emphasis is on the beginning vowel or the end vowel (*KMK* 1072–4; *MA* 11: 58–9). For more details, see Madian, *Language-music relationships* 274–5.

6 This is followed by an incomprehensible sentence: “So all the letters that are sounded are six, and the *jazmīn* [?] (ZY 31 has unvoiced) are eight and one letter standing plus the medium makes nineteen. And Ishāq said that they were nineteen but did not prove it.”

Testing the Essences of the Voices¹

[fols. 25a–26a; ZY 32]

[Some singers sing best in the higher register and should stick to it, whereas others sing better in the lower one and likewise should adhere to it. But the best singers are those who excel in both registers and in the notes in-between. Ibn al-Ṭaḥḥān adds an important tip about buying a singing girl, that is, find her correct register with the help of a master. Then, by sticking to that register, she will excel, her voice will gain more beauty, and consequently her value will increase.]

The essence and best quality (*jawhar*) of some throats emerge in the high registers (*al-ṭabaqāt al-shadīda*), as long as the singer does not become out of breath (*inbahara*),² tired, his voice does not cease, and [he does not] become hoarse (*baḥaḥ*). The essence and best quality of other throats emerge in the lower registers (*al-ṭabaqāt al-layyina*), such that listeners can hear the voice [of a good singer, even in a low register]. | [In general, the essence and good qualities should include both] high and low notes [within the vocal range], and the notes in between (*tadrīj*),³ to the extent (*ḥadd*)⁴ that the singer is in control of both his performance and his freedom to act (*taṣarruf*); this is a thing which cannot be confined (*inḥaṣara*) [to some notes], delimited (*ḥadda*),⁵ or pinpointed.⁶

25b

The way for one to buy a singing girl is to ask her to go (*tanaqqul*)⁷ through a number of registers, high and low. A person knowledgeable in this art should be present [with] the buyer, [the buyer] would ask him to tune [the lute] from one register to another, gradually going up or down and [also] contemplate her performance in these various registers. If he finds that the essence and best quality

1 The title in the table of contents is more comprehensive; it adds “and its registers.”

2 It also means “dazzled.”

3 Lit., “in a gradual manner.”

4 ZY 32 read it as *jidd* (seriousness).

5 ZY 32 read it as *jadda* (to be serious).

6 Ibrāhīm b. al-Mahdī illustrates this point; he excelled at singing in high and low registers, and notes in between, see n. 7, fol. 69a p. 178.

7 Lit., “travel.” The word *tanaqqul* is undotted in the MS, and ZY 32 edited it correctly by adding the required dots.

of her throat emerge in one (*aḥad*)⁸ of the registers, he would then keep its position after trial and error.⁹ He would buy her, and ask her to stay within this register, and forbid her from going away from it [to another one]. Her singing would then become better and more beautiful and slowly become excellent, and consequently her value would increase. This is [true] because some throats become more tender (*raqqa*) when singing at the higher register, develop a ringing (*taṣaṣṣala*),¹⁰ branch out (*tafarra'a*),¹¹ have fewer notes (*ta'arrā*),¹² and become like the throats of young boys.¹³ Some expand (*tafarrasha*) and become thick [coarse, rugged] (*ghaluḥa*). Some grow dark and murky (*aḥlama*) and cease (*inqaṭa'a*).

26a [Some] gain (*iktasā*)¹⁴ notes, become pure (*ṣafā*), and their essence and best qualities emerge [if the singer sings in the higher register appropriate to his throat]. | The notes of some who sing [appropriately] in the lower register become clear and manifest (*ḡahara*), become round (*tadawwara*),¹⁵ give a beautiful impression (*ḡasuna mawqī'uh*), and gain (*iktasā*) sweetness and beauty.

If the singer takes control of his breathing he can cause his audience to reach a state of *ṭarab*. To some singers, the lower register is not suited for their throats at all, [and if they sing in it] a clamor (*taṣyīḥ*)¹⁶ and poor intonation (*naḡār*) occurs in their singing, [then] it turns into screaming (*ṣīyāḥ*), and becomes confined (*inḡaṣara*). What I have mentioned regarding good quality singing only occurs for the performer who is well-formed (*taṣawwur*) [with respect to vocal gifts]. [In summary], the essence and good qualities of throats should emerge from high to low notes in a gradual manner [within the singer's range],¹⁷ and these [essence and qualities should] not be confined or limited. So understand that.

8 ZY 32 incorrectly edited it as *aḡadd* (sharpest); the MS not only clearly shows just one *d*, but the passage also makes no sense when it singles out the sharpest register. The object of the exercise is to find the right register, not the sharpest one.

9 Lit., "by feel and habit."

10 See also the description of the *muṣaṣṣal* fol. 27a, item 12, p. 70.

11 This may mean that the voice loses its good qualities and tends toward bad ones.

12 Lit., "become naked."

13 That is, the voices become more tender when singing at a higher register, and as a result become thinner, akin to the voices of young boys.

14 Lit., "put on, be dressed."

15 This can also mean "turn around."

16 ZY 32 edits this incorrectly as *taḡbīḥ* (ugliness).

17 This means that the voice is good in the low register, high register, and in between.

Tricks Used to Bring Throats in Tune with the Strings¹ [fols. 26a–26b; ZY 33]

[Ibn al-Ṭaḥḥān explains the remedies he has for students who sing above or below pitch. The chapter concludes with an anecdote, corroborated in KA, about the famous Iṣḥāq al-Mawṣilī, who reached an advanced age and, as a result, his throat had a higher register. To remedy this problem he tuned his lute higher.]

These [tricks to remedy throats not in tune] are a very difficult field (*bāb*), and [the singer] must work hard (*taʿab*). Only the young succeed in it; as for the older person, no amount of teaching can help, as the poet said:

“Do you want to get married after you grow old
[Verily] hardship is the practice of the senile.”

The one involved in treating this matter needs a long time; this is because | the voice is often not in tune with the strings (*nafara*), neither at a higher or at a lower pitch.² So he must correct his intonation (*ṭabaqa*).³ So if the voice is higher than the lute, then you [the teacher] should order the [student] singer to sing at a tone a level lower than the lute is tuned to by half a fret,⁴ and show it to him with your own voice. If the student disputes this and says he sings correctly with the tone level of the string, and says I [the teacher] must lower the strings or raise my voice,⁵ then you have to prevent him from doing this and

1 Interestingly, the literal translation of the title is: “The Use of Tricks (*taḥayyul*) to Insert the Voice into the Strings.” Al-Kātib has a chapter on music education that differs from the content of Ibn al-Ṭaḥḥān, save for the tricks used to disguise a poorer voice. In essence, al-Kātib concentrates on the need to listen to great masters, and the importance of being in rhythm (*Kamāl* fols. 217–21; Kh. 136–7; al-Kātib, *La Perfection* 191–3). The title in the table of contents is more detailed; it has “discordant throats.”

2 For details about singing below pitch, see fol. 67a, pp. 175–6.

3 Lit., “tone level.”

4 This is approximately half a tone.

5 In essence, the student is accusing the teacher of being out of tune, and saying that the teacher should correct his own faulty intonation, which is lower or higher than the correct one. The student asks the teacher to tune the strings down or raise his voice by raising the strings!

teach him that his voice should be in tune with the strings. You should persist in doing this so that his voice goes down little by little to be in tune with the lute. Similarly, if his voice is lower than the tone level of the lute, then he should sing higher till his voice is in tune with the lute.

It was mentioned that toward the end of his life Ishāq b. Ibrāhīm al-Mawṣilī was affected by a higher register (*taṣyīḥ*) in his throat, that is, a discord (*munā-fara*) and difference (*mubāyana*) with the strings of the lute. So he used a trick: he tuned [the open string] to the anterior [of the index finger] (*mujannab* [*al-sabbāba*])⁶ to hide what was in his throat, and he would sing mostly in that tuning, thus hiding the discord (*nubuww*) of his throat [in relation to the strings] and his higher register, and this [showed] the utmost excellence (*fadl*)⁷ and capability in his art.⁸

6 It is either 98 or 114 cents from the open string. But it is more likely that the *mujannab* (anterior) is not the *mujannab al-sabbāba* (anterior to the index finger) but the *mujannab al-wuṣṭā* of al-Fārābī; this is his own term for the *wuṣṭā* (middle finger). So in essence, instead of tuning his lute a half-tone above standard tuning, Ishāq tuned it approximately a minor third above (see details in a similar and more elaborate passage fol. 103a, pp. 263–4, n. 11).

7 ZY 33 read it as *qasd* (aim).

8 This is similar to a passage in KA (v: 326; Sawa, *Musical and socio-cultural anecdotes* 204–5) in which Ishāq resorted to singing in a counter-tenor style (*takhnīth*, which can also mean head voice) to overcome the discord of his voice with the lute. As a result, he sounded better and emerged as a wonder of wonders.

The Names of Voices (*ḥalq*),¹ Their Good and Bad Qualities [fols. 27a–28a; ZY 34–5]

[In essence, the thirty-seven names include positive attributes such as timbre, dynamics, emotions, aesthetics, ornaments, moisture, purity, bird-like [sounds], and various combinations of the above. The negative attributes include the lack of ornamentation, dryness, trembling, bad intonation, the murkiness, darkness, thirsty, gasping sound, congestion, blockage, song alteration, and insect-like sounds. Al-Kātib's chapter 35 is similar to this one but has only twenty-fives names, as opposed to the thirty-seven in Ibn al-Ṭaḥḥān.² Al-Iṣfahānī has twenty-five terms; most are common (the same words or synonyms) to the list of Ibn al-Ṭaḥḥān, which has very important additions to al-Iṣfahānī's³ and to al-Fārābī's masterly classification of the voices. The latter's list of terms includes corresponding sensations peculiar to the senses other than hearing, human passions, and technical terms about the specific ways air passes through the organs.⁴]

- [1] *al-shajī*⁵ [moving, touching, sad] is the best (*aḥsan*), most beautiful (*aḥlā*), clearest (*aṣfā*)⁶ [voice], and [the one] filled with notes (*aktharahā naḡhaman*).⁷

1 Lit., “throats.”

2 In Ibn al-Ṭaḥḥān's list the round voice (*mudawwar*) is missing, but it already occurred in fol. 26a, p. 64

3 To the list of the positive attributes in *KA* we have sweet/juicy, thunderous, loud like a wash-basin; for the negative attributes, we add a damaged throat (Sawa, *Musical and socio-cultural anecdotes* 189–90).

4 Sawa, *Music performance* 99–101.

5 The MS has *shajā* as a noun, but it should be *shajī* as an adjective, like the other thirty-six entries. See also *al-shajā* number 64, fol. 31b p. 84. Ibrāhīm al-Mawṣilī adds tenderness to the *shajā* (*KA* I: 290). See also *KA* XI: 119; al-Kātib, *Kamāl* fol. 195; Kh. 124; al-Kātib, *La Perfection* 174; Sawa, *Arabic musical and socio-cultural glossary* 228–9; Sawa, *Musical and socio-cultural anecdotes* 133, 458.

6 See also *KMK* 1070; *MA* II: 57; Sawa, *Music performance* 99.

7 Here it is interesting that the *takthūr* (melodic ornamentation) is added to the timbral and aesthetic voices. See also *KA* I: 290, XV: 8, XXI: 110; Sawa, *Music performance* 101; Sawa, *Arabic musical and socio-cultural glossary* 228–9; see also item 20, n. 26, p. 78 for a definition of *takthūr*.

- [2] *al-mukhalkhal* [lit., anklet sound]⁸ is the loud (*‘ālin*) and high-pitched (*hādd*) sounds endowed with beauty (*halāwa*) and loudness (*jahāra*).⁹
- [3] *al-muṣahraj* [lit., that which is made with plaster of quick lime]¹⁰ is the loud (*ṣayyit*),¹¹ polished (*ṣaqīl*),¹² [sound] without ornamental repetitions (*tarjī*), or [many] notes (*naghma*).¹³
- [4] *al-khādimī* [lit., servant-like] is a voice that gives a strange impression (*mawqīʿ*), like the unpleasant voices of servants.
- [5] *al-jahīr* [loud] is the thick (*ghalīz*) voice that penetrates and remains (*dhāhib*) in the ears.¹⁴

8 The related terms *khulkhal* or *khalkhal* refer to the anklet or pair of anklets. As the definition unfolds, it is clear that the metaphor of anklets is good, and is namely a loud, ringing sound.

9 Al-Kātib has *mujaljal* (reverberating), not *mukhalkhal*. *Mujaljal* is defined as clamorous. Both terms have the idea of loudness, but *mukhalkhal* is more nuanced, with a high pitch and beauty. There may have been a copyist's error: the letter *kh* instead of *j* or vice versa (*Kamāl* fol. 195; Kh. 124; al-Kātib, *La Perfection* 174 [has *mujaljal* incorrectly, translated as *voix mordante*]). See also Sawa, *Musical and socio-cultural anecdotes* 198 for the related word *jahīr*.

10 Quick lime was used in water troughs or tanks; the related word *sihrj* is a cistern or a large water tank (Lane, *An Arabic-English lexicon* IV: 1738; Wehr, *A dictionary* 528).

11 For loudness as a good vocal quality, see KA VI: 325–6; Sawa, *Arabic musical and socio-cultural glossary* 264; Sawa, *Music performance* 171; Sawa, *Musical and socio-cultural anecdotes* 198.

12 *Ṣaqīl* also means “smooth, burnished, shiny, glossy.”

13 In short, it is a voice that is polished, plain, stable, and powerful like the plaster of quick lime that holds together a large water container—an interesting metaphor. For a plain and stable (*qārra*) voice, see al-Fārābī KMK 1071, 1166; MA II: 58, 86; Sawa, *Music performance* 100, 104; Sawa, *Musical and socio-cultural anecdotes* 34. For a softer type, see *amlas* item 19 below, p. 71.

14 For loudness as a good vocal quality, see KA VI: 167, 291–3; Sawa, *Musical and socio-cultural anecdotes* 448; Sawa, *Music performance* 171. For a sound that remains in the ear, see the anecdote about ‘Allūya’s voice, which resembled the sound of a struck wash-basin (KA XI: 337; Sawa, *Musical and socio-cultural anecdotes* 198). Al-Kātib defines *jahr* as being loud, thick, with clear notes (*Kamāl* fol. 195; Kh. 124; al-Kātib, *La Perfection* 174–5).

- [6] *al-ajashsh*¹⁵ is a loud voice with a nice huskiness (*buhūḥa*),¹⁶ with rich and abundant notes, and ample sound (*mufakhhkam*).¹⁷
- [7] *al-nā'im* [lit., soft, smooth, tender, fine]¹⁸ is a voice that has a beautiful impression (*mawqī'*) and pure (*ṣāfī*) sound.
- [8] *al-abahh* [huskiness] is caused by three factors: natural disposition (*khilqa*), fatigue (*ta'ab*), and illness (*'illa*). The best is the natural one.¹⁹
- [9] *al-karawānī* [plover sound]²⁰ is like the sound of the plovers in [terms of being] fine and delicate (*dīqqa*), pure (*ṣafā'*), and [having a] continuing sound (*tasalsul*).
- [10] *al-zawā'idī* [lit., with added notes] is the one with notes added to the song itself (*maqādir al-ghinā'*).²¹

15 In Lane, *ajashsh* is defined as having a rough, loud, intense sound (*An Arabic-English lexicon* 11: 425–6); it is similar in *KA*, where the voice of the poet 'Amr b. Ma'dikarib in his old age is described (*KA* xv: 213; Sawa, *Musical and socio-cultural anecdotes* 199). Al-Kātib mentions the term but does not define it (*Kamāl* fol. 195; Kh. 124) and Shiloah translates it correctly as a thick voice (*voix grasse*) (al-Kātib, *La Perfection* 175). Al-Khalīl (al-Khalīl, *Kitāb al-'Ayn* vi: 3–4) adds huskiness (*buhūḥa*) to thickness and hoarseness (*ghilaz*) and says that *ajashsh* is one of three sounds used in Arabic music compositions, and that it comes from the head and out of the nose (*khayāshīm*). This is then followed by an ambiguous sentence translated by Lane as: “followed by a gradual fall (*taḥaddur* but the Arabic text in al-Khalīl has *bi-khadarin* [with numbness]) [*of the voice*] modulated in accordance to that same sound and then followed by a sound ... like the first.”

16 See also *abahh*, item 8 below, p. 69.

17 In al-Fārābī, the related word *tafkḥīm* qualifies the ample sound as coming from the chest (*KMK* 1172; *MA* 11: 90; Sawa, *Music performance* 101, 104–5). This is unlikely to be the same, as al-Khalīl defines it above as related to huskiness or ampleness, but not a chest voice.

18 Al-Fārābī mentions the related word *na'ma* (*KMK* 1070; *MA* 11: 57; Sawa, *Music performance* 99).

19 Al-Kātib has a different take on *abahh*; he says it can be nice if it is not overdone. So in his mind, the huskiness can be controlled by the singer and is not the result of a natural state or fatigue or illness. He also adds that Iṣḥāq said that one of the best voices is one that is husky [and] fatigued (*abahh mat'ūb*); in this case he contradicts Ibn al-Ṭaḥḥān (*Kamāl*, fol. 195; Kh. 124; al-Kātib, *La Perfection* 174).

20 In *KA* xix: 141 it is another bird, the *bulbul* (nightingale) that denotes a beautiful voice (Sawa, *Musical and socio-cultural anecdotes* 440). In the contemporary Arab world, both denote a beautiful voice. Later in fol. 43b it is the pigeon, p. 114.

21 Lit., “amounts of singing.” In *KA*, *zā'ida* and its plural *zawā'id* are used mathematically to mean both additions and subtractions (*KA* x: 129, Sawa, *Music performance* 185–90). They can be aesthetically pleasing or detrimental to the melody (*KA* xxiii: 179; Sawa, *Musical and socio-cultural anecdotes* 41, 163). Here it clearly refers to the additions of notes, often ornamented ones. Al-Kātib provides more detail: they are added notes that are densely packed (*mutakāthifa*); they alter the songs with ever-changing ornaments, making it difficult for the student to learn a song (since the teacher does not adhere to one version). This is corroborated in *KA* x: 129; al-Kātib, *Kamāl*, fols. 187, 195; Kh. 119, 124; Shiloah wrongly

- [11] *al-muqa'qa'* [lit., clattering, rattling, clanking, noise, gnashing, high-sounding words] resembles the speech of the Bedouins, that is, [it is] without beauty (*ḥalāwa*).²²
- [12] *al-muṣalṣal* [lit., ringing, clinking, clanking, clattering, rattling] is the fine and delicate (*daqīq*), dry (*yābis*),²³ adept, and efficient sound (*mujīd*),²⁴ without a moving, touching mood, and sadness (*shajan*).²⁵
- 27b [13] *al-ṣarṣūrī* [lit., cricket, cockroach-like] is the thin (*daqīq*), high pitch (*ḥādd*), naked (*al-ʿārī*)²⁶ sound that has an ugly (*qabīḥ*)²⁷ impression.
- [14] *al-murtaʿid* [trembling] is the sound of one chilled because of a fever.²⁸
- [15] *al-agharr*²⁹ [lit., beautiful] is the voice that has charm (*fitna*),³⁰ beauty (*ḥalāwa*), and many notes.

translated it as redundant and of thick timbre, al-Kātib, *La Perfection* 166, n. 1, 167, 174; Sawa, *Musical and socio-cultural anecdotes* 177; al-Tifāshī, *Mutʿat* fol. 63; al-Sillāmī 174.

22 Al-Kātib has a similar definition; instead of *muqa'qa'* he has *mutaqa'qi'*; and Kh. edits it as the former (*Kamāl*, fol. 195; Kh. 125; al-Kātib, *La Perfection* 175). For an anecdote illustrating the unpleasant voice of the Bedouins, see KA VI: 291–3; Sawa, *Musical and socio-cultural anecdotes* 356–7.

23 Al-Fārābī has the related word *yubs* (dryness) (KMK 1070; MA 11: 57; Sawa, *Music performance* 101).

24 Al-Kātib has *muḥtadd* (sharpened); see the following footnote.

25 In KA, it has a positive meaning, as can be gleaned in a poem about Sallāma (d. ca. 130/748) composed by al-Qaṣṣ: “She stretches the proper metrical arrangement of the words in the poem and repeats them /

With a ringing (*ṣalṣal*) in her voice that is repeated” (KA VIII: 336; Sawa, *Arabic musical and socio-cultural glossary* 253). Al-Kātib, however, describes the *muṣalṣal* sound negatively, as a sharpened (*muḥtadd*) dry sound without humidity, and as a consequence, the sound of a screeching or crickets’ stridulation sound (*ṣarīr*) results and the voice is called “cricket” (*ṣarrār*). Thus, he considered it like the *ṣarṣūrī*, item 13 above (*Kamāl*, fol. 196; Kh. 124; Shiloah read it as *ṣarīkh* (scream), al-Kātib, *La Perfection* 175).

26 The word is unclear in the MS. It can be *ʿārī* (naked) as above, or *ʿādī* (ordinary, plain, indistinguishable).

27 Unlike al-Kātib, who compares *muṣalṣal* to a cricket sound (*ṣarīr*), Ibn al-Ṭahḥān makes a distinction between the two: *muṣalṣal* is positive and *ṣarṣūrī* (a cricket sound) is negative.

28 Al-Kātib, *Kamāl* fol. 196 has the same definition; Kh. 125; al-Kātib, *La Perfection* 175. The related word *arʿada* appears in KA (XIX: 145), where the singer Ashʿab lost his voice because of old age and his singing had a tremble in it. The word *murtaʿish* (trembling) also appears in KA XXI: 252 (see also Sawa, *Arabic musical and socio-cultural glossary* 168; Sawa, *Musical and socio-cultural anecdotes* 199, 201–2).

29 The MS does not have a dot over the letter *ʿayn*, making the word *aʿarr* (most shameful) which does not fit the description that follows. ZY 34 correctly added the dot over the letter *ʿayn* to read *agharr* (beautiful).

30 In the MS, the word does not have the letter *n*, and ZY 34 correctly added it.

- [16] *al-raṭb* [lit., moist, humid]³¹ is the one [that] resembles water flowing freely and with beauty.
- [17] *al-ṣiyāḥī* [lit., high-pitched]³² is being out of tune (*naḡara*)³³ with the string, either sharper or flatter.
- [18] *al-luqmī* [lit., clogged up] is the one who sings as if there is a morsel of food (*luqma*) in his mouth.
- [19] *al-amlas* [lit., smooth]³⁴ is moderate (*mu'tadil*), clear (*ṣāfī*), and without (*al-khāl*)³⁵ [too many] notes and ornamental repetitions (*tarjī*).³⁶
- [20] *al-muẓlim* [lit., dark] is the one with no sound (*naḡhma*),³⁷ and almost cannot be heard.³⁸
- [21] *al-ṭalī* [lit., pleasant, nice] is close to a thin, moist, and humid (*raṭb daqīq*) sound that is weak (*da'ufa*) and almost hidden (*khāfā*).
- [22] *al-rājiḥī* [lit., preferable] is fine and delicate (*daqīq*), soft, smooth, tender (*nā'im*), moderate (*mutawassīṭ*), and moist (*nadī*).³⁹
- [23] *al-sha'ith* [lit., disheveled, unkempt, disarranged] is a sound that is clear sometimes, unkempt at other times, with an unfinished sound.⁴⁰

31 The related word *ruṭba* (humidity) appears in al-Fārābī. He says that it is used to embellish long notes and notes at the end of the song (KMK 1172, 1174; MA 11: 90–1; Sawa, *Music performance* 101–4; Sawa, *Musical and socio-cultural anecdotes* 34, 194). Al-Kātib also has *raṭb* and adds its synonym *nadī* (*Kamāl* fol. 195; Kh. 124; al-Kātib, *La Perfection* 174).

32 In this definition, however, it is both higher and lower. See also the related word *ṣayyāḥ*, item 7, p. 76. For the meaning of *ṣiyāḥ* to refer exclusively to high pitch, please see n. 10, p. 76 of item 7 below.

33 Lit., “to be discordant.” Al-Tifāshī gives the related term *nifār* (*Mut'at* fol. 55; al-Sillāmī 163).

34 Al-Fārābī provides the related word *malāsa* (smooth) (KMK 1070; MA 11: 57; Sawa, *Music performance* 99).

35 ZY 34 read it as *ibkhāl* and edited it as *ittiḥād* (union), so the sentence reads: “moderate, clear and with the union of many notes and ornamented repetitions,” but this rendering is contrary to the beginning of the definition, where it is described as moderate and clear.

36 Clearly it is a smoother and gentler type of *muṣahraj* (item 3 above, p. 68). Al-Kātib restricts the definition to a “clear” sound (*Kamāl* fol. 195; Kh. 124; al-Kātib, *La Perfection* 175).

37 Lit., “notes.”

38 Al-Kātib describes it similarly: it is a voice in which most of its sounds are hidden (*khāfa* and Kh. edited it as *khāfita* which means inaudible). He then adds the sense of sight “invisible” (*mu'māt*) to the sense of hearing. He also mentions that it can occur in the sound of the strings (*Kamāl* fols. 195–6; Kh. 124; al-Kātib, *La Perfection* 175).

39 With such attributes, it makes sense to refer to this as “preferable.”

40 Al-Kātib mentions *al-sha'ith* but does not define it (*Kamāl* fol. 195; Kh. 124; al-Kātib, *La Perfection* 175).

- [24] *al-ṣadī* [lit., thirsty] is a voice that has the ability to give a sound but falls short of it (*kaddara*).⁴¹
- [25] *al-mukhtaniq* [lit., strangled, choked] is the voice of the singer who has a constricted throat and clears it (*tanaḥnuḥ*) often.⁴²
- [26] *al-mughtaṣṣ* [lit., congested, crammed] is the voice of the singer who does not swallow his saliva and as a result, his singing is altered.
- ZY 35 [27] *al-mantiqī* [lit., speech] has no [musical] sound because of its feebleness (*taḍāʿul*) and cessation (*inqiṭāʿ*).⁴³
- 28a [28] *al-nuṭfī* [lit., drop, dribbling, trickling]⁴⁴ is the voice that is strong at times, and weak at others.⁴⁵
- [29] *al-ḥaziq* [lit., tenaciousness] is the one that spreads all the way (*tabaddada*) and does everything conceivable (*dhahaba kull madhhab*).⁴⁶
- [30] *al-mutayassir* [lit., made or becoming easy] is the one that starts lumpy (*mamdūr*)⁴⁷ then becomes smooth.
- [31] *al-munʿasir* [lit., squeezed, wrung] is the one resembling the throats of hunchbacked people (*ḥudb*).⁴⁸
- [32] *al-akhann* [lit., speaking through the nose] is the voice of a person [who sings] as if his nose is blocked (*masdūd*).⁴⁹

41 *Kaddara* also means “to spoil, roil, muddy, trouble, disturb, ruffle.”

42 Al-Fārābī clearly defines it as choking (*sharqa*), as if something is stuck in a person’s throat (KMK 1165; MA 11: 86; Sawa, *Music performance* 100). Al-Kātib mentions the *mukhtaniq* and ascribes it to a “narrow tenaciousness or compression” (*al-ḥazq al-dayyiq*); this may be a copyist mistake for *al-ḥalq al-dayyiq* (narrow throat). Shiloah paraphrased it as “gênée et sort difficilement” (*Kamāl* fol. 195; Kh. 124; al-Kātib, *La Perfection* 175).

43 Al-Kātib says *al-mantiqī* is even less than the *muḥlim* (*Kamāl* fol. 196; Kh. 124; al-Kātib, *La Perfection* 175).

44 ZY 35 edited it as *nuṭfī* with the same meaning, as drops.

45 Indeed, the term *nuṭfī* perfectly represents the way the voice comes and goes, in the same manner as drops come and go.

46 Al-Kātib’s MS has *ḥizq*; he defines it negatively with more detail, such as stretching far and wide, excessive in such a way that the notes are elongated, and have added values (*Kamāl* fol. 196; Kh. 124; Shiloah conflates it with the *mantiqī*, al-Kātib, *La Perfection* 175).

47 *Mamdūr* refers to a place plastered with clay or mud (Lane, *An English-Arabic lexicon* VII: 2699). The definition has a nice metaphor; a lumpy plastered voice that becomes smooth as the singer warms up. ZY 35 edits it in an unlikely way, as *maghzūz* (pricked).

48 Al-Kātib has the same definition (*Kamāl* fol. 196; Kh. 125; al-Kātib, *La Perfection* 175).

49 Indeed, there is an amusing anecdote in KA in which a singer is called al-Masdūd because one of his nostrils was completely blocked. The singer said that had his nostril been open, he would have amazed people with his singing and would have distracted them from their religion, worldly affairs, livelihood, and the hereafter (KA xx: 288; Sawa, *Musical and socio-cultural anecdotes* 197). Obviously the blockage prevented him from excelling.

- [33] *al-rakhw* [lit., loose, flabby, languid, soft] is the voice in which the notes are kneaded together (*ta'ajjana*) and broken up (*tafaddagha*).⁵⁰
- [34] *al-mubalbal* [lit., confused] is the one in which the notes are different [from the original] (*ikhtalafa*), and do not fall in the right place.⁵¹
- [35] *al-jāsī* [hard, rough, rugged] is the one that is disliked (*nabā*) [by those who] hear it because of its ruggedness (*jasā*).⁵²
- [36] *al-nābī* [opposite] is the one that diverges from the voice [of another singer] during the alternation of singers singing with one another (*murāsalāt*).
- [37] *al-qatī*⁵³ [cut off, abandoned] is a voice that can barely be heard at all.⁵³

Too many people listen to these [poor quality] throats but are not aware of their defects and names; if⁵⁴ they knew, they would not have liked the ugly and would not find ugly what is, in fact, beautiful.

- 50 zy 35 edits it as *tafarragha* (become void). *Tafaddagha* also refers to something that is dry and becomes soft, to break up, to crush a hollow or moist thing, to bruise or pound coarsely, split or rend slightly, or to put much clarified butter in the food (Lane, *An Arabic-English lexicon* VI: 2352). Al-Kātib defines it as kneading the notes and chewing them; this corroborates the meaning of breaking (something) up (*Kamāl* fols. 196–7; Kh. 125; al-Kātib, *La Perfection* 175).
- 51 It is not clear what is meant by “different”; fortunately, al-Kātib, who has a similar definition, used a clearer term, *muḍṭariba*, meaning disturbed, disordered, confused (*Kamāl* fol. 196; Kh. 125; al-Kātib, *La Perfection* 175).
- 52 Al-Kātib has a shorter definition, namely, that it is the opposite of the *nā'im* (soft, smooth, tender, fine) (*Kamāl* fol. 196; Kh. 125; al-Kātib, *La Perfection* 175). Al-Fārābī has the synonymous *khushūna* (roughness) (*KMK* 1070; *MA* II: 57; Sawa, *Music performance* 99).
- 53 Al-Kātib has a different wording with the same meaning, namely, the voice of a restricted singer who cannot sing the notes to their end (*Kamāl* fol. 195; Kh. 124; Shiloah has *voix étranglée* (choked voice) for *qātī*, al-Kātib, *La Perfection* 175). Later in fol. 67a, pp. 175–6, Ibn al-Ṭaḥḥān defines it as singing below pitch when singing high notes.
- 54 Instead of “if” (*law*) zy 35 has “did not” (*lā*), thus confusing the sentence.

Beautiful (*mulah*) Vocal Music, Techniques, and Qualities [fols. 28a–31b; ZY 36–8]

[This is truly one of the most beautiful and interesting chapters in the treatise. The author draws on his extensive knowledge as a singer and composer to enlighten us about issues of vocal composition, contrafactum, theft, musical forms (strophic and multi-components), melodic movements, modulations, transposition, ornaments, performance practice, unison and parallel octave and duet singing, breath control, vocal timbre, dynamics, tempi, aesthetics, rhythmic ornaments, competitions, bird-like sounds, passion and emotions, caution in performance, the effect of age, and behavior at court. Al-Kātib's chapter 23 deals with the same topics but has fewer entries; sometimes there are synonyms, and sometimes similar words have different meanings, and some common words occur in a different chapter.¹ The combined lists of Ibn al-Ṭaḥḥān and al-Kātib are a very important addition to the works of al-İṣḫānī and al-Fārābī.]

- 28b [1] *al-irtī'ād* [lit., commotion]² means the moving of the singer in the genus [of the rhythmic mode] (*jins*) until he settles (*istaqarra*) his mind on a type (*naw'*)³ [of melodic mode].

1 Al-Kātib, *Kamāl* fols. 124–5; Kh. 78; al-Kātib, *La Perfection* 121. In Ibn al-Ṭaḥḥān, the following terms are missing: *ṣarkha*, *zajarāt*, *zamma*, *ta'liqa*, *tashyī'a*, *tafkik*, *tafāghur*, *tathwīb*, and *takāhun*.

2 The related term *murta'id*, which occurred in item 14 p. 70, refers to the sound of a feverish person with chills. In addition, the related term *tar'id* (thunderous) is found in the writings of al-Fārābī, but with a different meaning. He defines them as the thunderous attacks that happen so quickly and with such a short duration that the ear is almost unable to perceive them; the duration is shorter than the shortest time, and anything shorter would be hard for the ear to perceive (for thunderous as rhythmic ornaments, see Sawa, *Music performance* 249; Sawa, *Rhythmic theories* 247, 267, 307, 327, 578).

3 İṣḫāq's system, as described by al-İṣḫānī, clearly envisages the rhythmic modes as principal and the melodic modes as subordinate. Thus, each of the eight rhythmic modes is a genus (*jins*) that is subdivided into types (*ṣinf*) according to the eight melodic modes, which act as differentiae (Sawa, *Rhythmic theories* 48). In al-Tifāshī, *naw'* is the combined rhythmic and melodic modes (*Mut'at* fols. 70–1; al-Sillāmī 190–1).

- [2] *al-ijtihād* [effort] means that the singer works hard at the point when he sings the separators (*fāsila*) and cadences (*maqṭaʿ*).⁴
- [3] *al-istihlāl* [beginning, opening] is derived from [when] a baby “begins” crying at the time of birth.⁵
- [4] *al-istirsāl* [ease, naturalness, relaxation, correctness] means that the singer sings with ease and correctly without straying from the melody (*khurūj*).⁶
- [5] *al-tafkhīm* [making ample] is making the notes [that are] sung more ample, emphatic, and richer, grander (*taʿẓīm*),⁷ and arranging (*tartīb*) [them][?].⁸
- [6] *al-tarkhīm* [softness]⁹ is the softness, gentleness, and pleasantness (*rakhāma*) of singing, and making the voice graceful, delicate, and tender (*taltīf*).

4 According to al-Fārābī, the separator is the longer duration separating the cycles in the disjunctive rhythms (Sawa, *Rhythmic theories* 571, 606, 632–3). Both the separators and the cadences are filled with ornaments that al-Fārābī called “attacks of passage” and “attacks of support” (Sawa, *Rhythmic theories* 564, 575, 624, 635). That is, the singer embellishes his performance with such attacks. In *KA* (xviii: 364; Sawa, *Arabic musical and socio-cultural glossary* 68; Sawa, *Musical and socio-cultural anecdotes* 218–9) *ijtihād* means striving to defeat an opponent in a singing match.

5 In short, it is the beginning of a song, i.e., a prelude. See also later in the text, fol. 45a pp. 119–21 where it is treated in more detail. Al-Fārābī defines it as consisting of speech-like sung words (with many syllables to a note) taken from the text of the song and varying in length from a word to less than a hemistich (*KMK* 1160–2; *MA* 11: 84–5; Sawa, *Arabic musical and socio-cultural glossary* 513–4; Sawa, *Music performance* 103; Sawa, *Musical and socio-cultural anecdotes* 447). In al-Kātib, it is a poetic foot or just one word (*Kamāl* fol. 134; Kh. 82–3; al-Kātib, *La Perfection* 128–9). In al-Tifāshī, it is also a prelude (*Mutʿat* fols. 53, 55; al-Sillāmī 160, 165).

6 The added meaning of correctness comes from an anecdote in *KA*: Ibrāhīm al-Mawṣilī said, “I left Ibn Jāmī singing while he was drunk, and in this case, he sang with ease, acted naturally, free from restraint or affectation (*istarsala*), and thus he sang it straight (*mustawīyan*) and [was] not on guard. So I took it from him and learned it perfectly” (*KA* v: 226; Sawa, *Arabic musical and socio-cultural glossary* 165; Sawa, *Musical and socio-cultural anecdotes* 178).

7 This is missing in *ZY* 36.

8 In al-Fārābī, the vocal *tafkhīm* refers to singing with an ample sound through the chest (*KMK* 1172; *MA* 11: 90; Sawa, *Music performance* 101, 104–5). Al-Kātib adds that it is done by expanding the air passage (*majrā l-hawāʾ*) (*Kamāl* fol. 128; Kh. 80; al-Kātib, *La Perfection* 124). In *KA* (1: 315; Sawa, *Arabic musical and socio-cultural glossary* 262–3; Sawa, *Musical and socio-cultural anecdotes* 206–7) it relates to good diction. For instrumental *tafkhīm*, see Sawa, *Arabic musical and socio-cultural glossary* 387–8; Sawa, *Music performance* 95–7. It is not clear what is meant by arrangements.

9 *ZY* 36 misread it as *tarqīm* (numbering). See also chapter 40 fols. 44a–44b, p. 116.

- [7] *al-ṣayyāḥ* [lit., high note, higher octave]¹⁰ is the improvement (*taḥsīn*)¹¹ of the voice.
- [8] *al-sijāḥ* [low note, lower octave]¹² is choosing¹³ a section of a song (*ṣawt*) and singing it at a lower octave.
- [9] *al-tarjīʿ* [repetition] is the repetition of notes [of a section] and then the return to it [many times].¹⁴
- [10] *al-tafrīʿ* [lit., branching out] is the moving on the part of the singer from one type (*nawʿ*) to another, then returning to the first type.¹⁵

10 In the medieval Arabic sources it is usually *ṣīyāḥ* or *ṣayḥa* (the latter is also found in Ibn al-Ṭaḥḥān, *Ḥāwī* fols. 12a, 21a), which means a higher register, or higher octave. In *KA* (VI: 293) it can be the highest note in a song, “Ibn Jāmiʿ used to prepare the highest note (*ṣayḥa*) of the song before composing its basic melody (*ʿamūd*)” (Sawa, *Musical and socio-cultural anecdotes* 78); Ishāq started a song on a very high note (*ṣīyāḥ*) (v: 366–7; Sawa, *Musical and socio-cultural anecdotes* 103). Al-Kātib mentioned that the best place for the *ṣayḥa* is in the first hemistich of the second verse to its middle, or from its middle to its end, and it may also include a bit of the second hemistich (*Kamāl* fols. 110–1; Kh. 71; al-Kātib, *La Perfection* 112). Ibn al-Ṭaḥḥān mentioned earlier that it can occur in the third or fourth verse, or at the end of the poem (*Ḥāwī* fols. 12a, 21a, pp. 26 and 52). The *ṣayḥa* clearly beautifies a melody, as is clear in the following examples. “Ibn Surayj sang one of his songs to Maʿbad. He sang it plain without high notes (*ṣayḥa*). So Maʿbad said to him: ‘Why do you not embellish it (*ḥassana*) with high notes’” (*KA* IX: 247). Al-Fārābī clearly stated that transposing some notes of the melody to their higher octave (*tabdīl*) would beautify the melody. In addition to the octave, he mentioned the fifth, octave plus fifth, and sometimes the fourth (*KMK* 1060–1; *MA* II: 51; Sawa, *Musical Performance* 97). Al-Fārābī also added two types of *ṣīyāḥ*: the medium one, that is the fifth, and the small one, that is the fourth (*KMK* 517; *MA* I: 174). See also Sawa, *Arabic musical and socio-cultural glossary* 265–7; Sawa, *Musical and socio-cultural anecdotes* 458 and *ṣīyāḥī* item 17 above, p. 71 for a different meaning.

11 ZY 36 read it as *taḥnīn* (tenderness).

12 Al-Fārābī also added two types of *sijāḥ*: the medium one, that is the fifth, and the small one, that is the fourth (*KMK* 517; *MA* I: 174). According to al-Kātib, *sijāḥ* consists of the notes of the lower octave of the *ʿūd* and is played by the two low register strings, the *bamm* and the *mathlath* (*Kamāl* fol. 80; Kh. 50; al-Kātib, *La Perfection* 86). *KA* also has the related noun *sajḥa* instead of *isjāḥ* (v: 367, VI: 259). See also Sawa, *Arabic musical and socio-cultural glossary* 205–6; Sawa, *Musical and socio-cultural anecdotes* 459.

13 The word in the MS is partially dotted and ZY 36 edited it as *yashtadd* (to become intense), a meaning that does not fit in this sentence. To fit the context I opted for “choosing.”

14 Ibn al-Ṭaḥḥān elaborates further on this topic later in chapter 41, in fols. 44b–45a, see pp. 117–8. Al-Kātib defines it as “many long notes repeated from the beginning to the end, and from the end [going back] to their beginning once or more,” that is, it is a section that is repeated one or more times (*Kamāl* fol. 129; Kh. 80; al-Kātib, *La Perfection* 124). For another meaning of *tarjīʿ*, see fol. 30a, n. 33, p. 78. In al-Tifāshī it is part of an excellent performance (*Mutʿat* fol. 63; al-Sillāmī 174); for another meaning, see item 35, p. 80. For more detail, see Sawa, *Arabic musical and socio-cultural glossary* 157–9.

15 This can mean going from a rhythmic mode to another one, or from a melodic mode to another one, or both.

- [11] *al-tamkhīr* occurs in all types (*nawʿ*) [of rhythmic modes], and its occurrence brings beauty (*ḥasuna*).¹⁶
- [12] *al-taqdīr* [evaluation] is the [proper] evaluation of the duration of the notes (*ṣawt*)¹⁷ sung and their separations (*faṣl*).¹⁸
- [13] *al-murāsala* [lit., correspondence] is the alternation (*tarāsul*) of singers singing with one another.¹⁹
- [14] *al-muqābala* [lit., encounter] is each note being mirrored by the same note in [every successive] hemistich and verse.²⁰
- [15] *al-muṭāwala* [lengthening] is lengthening the exhalation of the breath to its limit; [this takes place] when a singer competes with another one to see who will run out of air first.²¹
- [16] *al-mukhātala* [lit., craftiness, deceit] is the singer singing with his colleague in such a way that the latter stops singing and is cut off.²² 30a
- [17] *al-munāḍala* [competition] is two musicians competing and vying with one another for superiority, with each [trying to] show who is better.²³

16 ZY 36 read it as *ḥassa* (to feel), so the sentence will read: “and its position is felt.” For details about *tamkhīr*, see *mumakhhkar*, see part 2, chapters 6, 18, fols. 91b–92a, 102a–103b, pp. 222–3 and 262–3.

17 In KA X: 106, 110–1 it has the same meaning; Sawa, *Arabic musical and socio-cultural glossary* 404; Sawa, *Musical and socio-cultural anecdotes* 180–2.

18 Here the separations refer to going from one note to the next and giving each note its proper duration. One can also translate *ṣawt* as song, and *faṣl* as the last duration in a cycle that separates one cycle from the next one. In this case, the sentence would read: “evaluation of the durations of the song and the last duration in every cycle.”

19 In fol. 42b this has a different meaning: it refers to singing in unison and not in alternation. In the ‘Abbāsīd *majālis* there were two distinct formats when many musicians were present. In the first, each singer sang only one song when his turn came; in the second, each singer sang a number of songs in succession, and when he was finished, he seldom sang again (Sawa, *Music performance* 166). Here Ibn al-Ṭaḥḥān explains the first situation.

20 This is clearly a strophic form, that is, every line is set to the same melody.

21 This is the last line in fol. 28b. The text continues on fol. 30a, and according to ZY 36, n. 44, fols. 29a–29b are part of chapter 20. In KA (I: 41, v: 112; Sawa, *Arabic musical and socio-cultural glossary* 333; Sawa, *Musical and socio-cultural anecdotes* 265–6) the related verb *aṭāla* (*l-shiʿr*) means setting too many notes and ornaments in a composition.

22 In KA (XVIII: 69; Sawa, *Arabic musical and socio-cultural glossary* 97; Sawa, *Musical and socio-cultural anecdotes* 214) the related verb *khatala* means conquering a difficult song with skill and craft.

23 KA refers to competitions as leading to performance excellence, and as a way to amuse the patrons. See Sawa, *Music performance* 178–83.

- [18] *al-mudāwala* [lit., (broken) deal] is when a singer is in [some kind of] agreement with a fellow singer to relieve, aid, and alternate with the latter (*rasīl*),²⁴ and then breaks the agreement.
- [19] *al-taghrīd* [warbling, twittering, cooing] is derived from the warbling of birds and [resembles] their beautiful sounds.²⁵
- [20] *al-taʿdīd* [lit., numbering, making numerous] is a type of joy much liked in singing.²⁶
- [21] *al-tawṭiya* [introduction, preparation]²⁷ is what one uses to prepare the high note before its occurrence, in performance or composition.
- [22] *al-ikhtilās* [lit., stealth]²⁸ is performing (*tuḵhadh*)²⁹ a note before its prescribed time and before the previous note ends.
- [23] *taqdīr al-anfās* [figuring out breathing] is the singer's breathing at the location of the separators.³⁰
- [24] *al-ishtirāk* [lit., sharing] is going (*mazaja*)³¹ from one type (*nawʿ*) to another type and then back to the first type.³²
- [25] *al-ighrāq* [drowning] is submerging (*yataghhāraq*) oneself in a section of a song to improve it.³³

24 ZY 36 misread it as *wasīla* (way).

25 See also fol. 43b, p. 114 for a similar meaning. Al-Kātib mentioned the *taghrīd* of birds as a beautiful sound that brings joy to the listener, but he does not mention it as a quality of a human voice (*Kamāl* fol. 123; Kh. 77; al-Kātib, *La Perfection* 120).

26 *Taʿdīd* with the meaning of making numerous is unlikely to be a *tarjīʿ* since *tarjīʿ* has been mentioned above. *Taʿdīd* could be a positive *ṭarab*, that is, one bringing joy; or a technique known as *takthīr* (making many, and using more than seven notes in the melodic mode) in al-Fārābī (*KMK* 1059; *MA* 11: 50; Sawa, *Music performance* 91–5). For songs containing eight or ten notes, see Ibn al-Munajjim, *Risāla* 24; *KA* VIII: 373–5, IX: 43, 60–1, 344–5; Sawa, *Arabic musical and socio-cultural glossary* 50, 349–53; Sawa, *Musical and socio-cultural anecdotes* 22–8.

27 Al-Kātib defines *tawṭiya* as a higher octave or high-pitched note(s) (*ṣayḥa*), or a *taran-num*, or pre-composed notes before the song begins (*Kamāl* fol. 134; Kh. 82; al-Kātib, *La Perfection* 128). For another meaning and entry see part 2, chapter 15, item 34 p. 252.

28 For more detail see fols. 43a–43b pp. 112–3; for another meaning, see item 17, fol. 100a p. 247.

29 Lit., “taking.”

30 For more detail see fol. 42a, pp. 109–10.

31 Lit., “to mix, blend.” ZY 36 misread it as *kharaja* (to exit).

32 In *KA* the term “sharing” is used with respect to songs in which the course includes both the middle and ring fingers (*KA* v: 270, xxii: 146; Sawa, *Arabic musical and socio-cultural glossary* 232–3; Sawa, *Musical and socio-cultural anecdotes* 13, 17, 393). Here the term sharing most likely means going from one melodic mode to another, and not from one rhythmic mode to another. For the latter, see item 36, fol. 100a p. 252.

33 This may mean practicing diligently to reach perfection by repeating the section over and over. Or it may mean repeating it while performing it, also to improve it. In the latter case, it is a more intense *tarjīʿ*.

- [26] *al-ittifāq* [lit., agreement] is [when] the singer is in time with the other musicians.³⁴ ZY 37
- [27] *al-id'āf* [lit., doubling] means singing with another singer but an octave higher.³⁵
- [28] *al-isti'nāf* [lit., resumption] is finishing a line of poetry and immediately connecting (*ista'nafa*)³⁶ it to the next line.³⁷
- [29] *al-ḥaṣr* [confinement]³⁸ is the use of the *maḥṣūr* (*yuhṣar*) melodic mode and modulating into the *mazmūm*³⁹ or open string melodic modes, or others.
- [30] *al-batr*⁴⁰ [cutting off, separation] is cutting off the end of a long section or cadence (*maqta' ṭawīl*)⁴¹ without straying from the melody (*khu-rūj*).⁴²
- [31] *al-ibtidā'* [invention, creativity] means creating a melody from one's own natural disposition (*ṭab'*) and not relying on another melody.⁴³ 30b
- [32] *al-ikhtirā'* [lit., invention, creation] is composing a song (*ṣawt*) with many melodies (*ṣawt*).⁴⁴

34 Lit., "to be in agreement with other musicians with regard to durations." In KA (VIII: 217; Sawa, *Arabic musical and socio-cultural glossary* 534; Sawa, *Musical and socio-cultural anecdotes* 242), *ittifāq* also refers to a similar voice and singing style.

35 For the related word *taḍ'īf* as a rhythmic ornament, see fol. 100a, item 8. p. 245.

36 Lit., "resume."

37 This clearly means that there is no pause between one line and the next.

38 The MS and ZY have *ḥaṣrān*, but it seems that the *ān* is repeated, because it is followed by another *an*. But it could be *ḥaṣrān* in the dual form, to mean confined to the two modes of *mazmūm* and *muṭlaq*. See also fol. 108a, p. 279 where *maḥṣūr* (a melodic mode that uses the ring finger fret of the *mathnā* string as a tonic in the course of the ring finger fret) modulates into *mazmūm*; and see *tarjīh* fol. 31 b, p. 85 for modulation from *mazmūm* to *muṭlaq*. For more detail about *maḥṣūr* see fol. 91b, p. 222.

39 *Mazmūm* refers to melodic modes that use the index finger fret of the *mathnā* string as a tonic in the course of the middle or ring finger fret, for more detail, see fol. 91b, p. 222.

40 ZY 37 misread it as *batrān*.

41 Al-Kātib mentioned that the end of the melodic section should coincide with the end of the rhythmic foot (*Kamāl* fols. 111, 135–6; Kh. 71, 83, 87; al-Kātib, *La Perfection* 113, 129–30).

42 He may mean without getting off rhythm. It seems likely that the long cadence is curtailed and replaced by a pause, that is, notes are removed but their durations are replaced by pauses.

43 Ibn al-Ṭaḥḥān used this definition of *ikhtara'a* to explain the grand composition *al-talḥīn al-akbar* (fol. 21a). Al-Tifāshī used the same as well (*Mut'at* fol. 53; al-Sillāmī 160), and listed it under inventing types of songs from the meters (*baḥr*) of the twelve *bardawāt* (*Mut'at* fol. 39; al-Sillāmī 142).

44 This may mean that the song is made of parts and is not strophic in form. Clearly, in this case *ikhtirā'* differs in meaning from *ikhtirā'* (inventing a brand new composition) in relation to the grand composition. In this chapter, *ibtidā'* means a brand new composition.

- [33] *al-itbā'* [lit., following] is [one] song following another in the same [rhythmic and melodic] modes (*tarīqa*).⁴⁵
- [34] *al-intizā'* [extraction, removal] is extracting the wholeness (*ṣiḥḥa*) of the melody of a song (*ṣawt*) and setting it to another poem (*ṣawt*).⁴⁶
- [35] *al-tarjī'* is a type of regret, sorrow, and anguish.⁴⁷
- [36] *al-tafajju'* [agony] is more intense than pain (*tawajju'*) and suitable [for] lamentations (*marthiya*).
- [37] *al-tadhallul* [self-abasement] is found in melodies that befit poems [of self-abasement].
- [38] *al-tadallul* [lit., coquetry] is a pleasant type of resisting an amorous dalliance [from a beloved] and expressing grief [because of him] (*tas-hājī*).
- [39] *al-taḥarruz* [caution] is to be on guard (*taḥaffūz*)⁴⁸ about slipping (*zalat*)⁴⁹ while singing.
- [40] *al-ta'azzuz* [lit., pride] is found in songs with themes of confidence (*i'tidād*) and reprimand (*tawbīkh*).⁵⁰
- [41] *al-takahhul* [lit., turning into middle age, mature age] is called old age (*shaykhūkha*) by some people; it resembles (*hākā*) older peoples' voices.⁵¹

45 In al-Kātib this refers to the doubling of the letters; it is especially effective when the *l*, *m*, and *n* are doubled (*Kamāl* fol. 132; Kh. 81; al-Kātib, *La Perfection* 127).

46 For a large number of synonyms to this contrafactum in *KA*, see Sawa, *Musical and socio-cultural anecdotes* 65. Ibn al-Ṭaḥḥān calls it the smaller composition (*al-talḥīn al-aṣghar*) p. 52. In al-Kātib, *intizā'* has a different meaning; it is similar to a poem's movement from the *nasīb* (erotic introduction) to the *madīḥ* (panegyric, praising a person or a tribe). In music, he mentions that he does not call it a movement, rather he calls it a separation motif (*infīṣāl*); it occurs in the middle or end of the first verse or in the middle of the second verse (*Kamāl* fols. 133–4; Kh. 82; al-Kātib, *La Perfection* 128).

47 See fol. 28b, item 9 p. 76 for another meaning of *tarjī'*.

48 For an anecdote about caution, see *KA* v: 226; Sawa, *Arabic musical and socio-cultural glossary* 79; Sawa, *Musical and socio-cultural anecdotes* 460.

49 *Zalat* also means deficiency, moving aside. The various meanings point to mistakes in intonation, timing, lack of a full breath, or a memory lapse.

50 *ZY* 37 read it as *ta'azzur* (reprimand) instead of *ta'azzuz* (pride). This is a possibility, in which case the sentence would read "Reprimand: It is found in songs with themes of confidence and reprimand."

51 Al-Tifāshī mentions the use of the *mathlath* and *mathnā* (that should have been the *bamm*) strings to accompany the voices of older singers (*al-takahhul*) and that these strings should be used for lower notes (*Mut'at* fol. 104; al-Sillāmī 233). For the negative effects of old age on a singer's voice in *KA*, see Sawa, *Musical and socio-cultural anecdotes* 463.

- [42] *al-tamahhul* [lit., slowing down] is when a person has a pain in his side (*majnūb*) and sits and holds on [to it].⁵²
- [43] *al-zafn* [lit., dance]⁵³ is a type of *ramal* rhythmic mode that is much liked and most often found [in compositions played on] *ṭunbūrs*.⁵⁴
- [44] *al-mujn* [pleasure] is derived from *mujūn* [shameless pleasures]; a second type (*nawʿ*) is found in melodies, and these are beautiful.⁵⁵
- [45] *al-ittiṣāl* [lit., joining] is when a singer is in the company of another singer and competes with and opposes him (*muʿāraḍa*) with a better performance (*qawl*).⁵⁶
- [46] *al-infīṣāl* [lit., separation]⁵⁷ is when the singer separates from the other singer and sings a song in the same rhythmic and melodic modes (*ṭarīqa*).
- [47] *al-qahqaha* [lit., laughter] occurs in singing; it means [singing with] laughter and is peculiar (*mustaghraba*) to the singers of Baghdad.⁵⁸ 31a
- [48] *al-hamza* [glottal stop] is the use of the glottal stop in some notes in a song; it is very agreeable.⁵⁹

52 This ambiguous sentence very likely refers to a very slow tempo. ZY 37 correctly added a question mark after the definition.

53 Al-Fārābī defines this as a type of dance that does not result in any sound. For more detail, see Sawa, *Musical and socio-cultural anecdotes* 312–21.

54 In KA we read about a particular style of *ṭunbūr* compositions, namely, those set to the *ramal* and *hazaj* rhythmic modes (XXII: 212; Sawa, *Musical and socio-cultural anecdotes* 152).

55 It is unclear what is meant by the second type.

56 Lit., “utterance.”

57 ZY 37 misread it as *infīʿāl* (being affected). For another meaning in al-Kātib, see item 34, p. 80.

58 Al-Kātib defines *qahqaha* as the loud and broken laughter that was so common among the singers of Baghdad that it became their “property” (*Kamāl* fol. 133; Kh. 82; al-Kātib, *La Perfection* 127. Shiloah misread people of Baghdad and had musicians instead). In the dictionaries it is defined as repeated and extended laughter, and laughter accompanied by the word *qah*, and when repeated it becomes *qahqah*. KA reports that Ibn Surayj sang in a laughing manner (KA I: 293; Sawa, *Arabic musical and socio-cultural glossary* 425; Sawa, *Musical and socio-cultural anecdotes* 208).

59 In al-Fārābī the *hamza* is used to fill the beginning of a note (KMK 1117; MA II: 71; Sawa, *Musical and socio-cultural anecdotes* 34). It is also used in the *nabras*, which are short notes sung with a soft glottal stop before or after a vowel, and for which the time value should not exceed a *watad*, i.e., a 3/8 duration. *Nabras* are added in the middle of a song as embellishments (KMK 1077–8, 1173; MA II: 60, 90; Sawa, *Music performance* 102–4). When a *nabra* (or soft *hamza*) is added to a vowelized consonant the result is a light *sabab* with a value of 2/8; a *nabra* (or soft *hamza*) is also added when the end of a section, or the end of a song, lands

- [49] *al-ghamza* [lit., wink; soft attack] occurs at the end (*ṭarf*) [of melodies] and the end of sections (*faṣl*).⁶⁰
- [50] *al-ḍujra* [lit., anxiety arising from grief] is a sound that derives from its name and occurs in the melodies [or sections thereof] resembling grief.⁶¹
- [51] *al-fatra* [lit., slackness, weakness] occurs at the end of sections (*faṣl*) of melodies in such a way that it is not heard.⁶²
- [52] *al-mubāyana* [the first type] [lit., separation, opposition] is when a singer sings with another singer, one [sings one] verse and one [sings the other] verse.⁶³
- ZY 38 [53] *al-mubāyana* [the second type]⁶⁴ [lit., separation, opposition] is when a singer sings with another singer, one [sings one] hemistich and [the other sings] one hemistich.

on a vowelized consonant, thus facilitating the difficult cut-off (*KMK* 1084–5, 1173; *MA* 11: 61). The *nabra* (or soft *hamza*) is also added at the beginning of a long note and long vowel to facilitate its performance (*KMK* 1117; *MA* 11: 71). See also Sawa, *Musical and socio-cultural anecdotes* 34–5. In al-Kātib, the *hamza* is an ample chest voice that resembles moaning (*Kamāl* fol. 138; Kh. 84; al-Kātib, *La Perfection* 130).

- 60 Al-Fārābī mentions that a *ghamza* (or wink) is the practitioners' term for a soft or weak attack; it is used to indicate the position of an attack in a passage or support or a doubled attack (Sawa, *Music performance* 231; Sawa, *Rhythmic theories* 168, 350, 371–2, 379, 426, 573, 580, 639). It indicates an attack that is weak and resembles a wink. Al-Katib corroborates Ibn al-Ṭaḥḥān, saying that it occurs at the end of a section of a song and that, in addition, it is a sharp-pitched note played stealthily after low-pitched notes (*Kamāl* fol. 138; Kh. 84; al-Kātib, *La Perfection* 131).
- 61 Al-Kātib has *ḍajara* and says that it resembles the sound of vexation, anger, worry, and grief (*ḍajar*) (*Kamāl* fol. 27; Kh. 79; al-Kātib, *La Perfection* 123). In al-Fārābī we find *ḥuzn* (sadness) and *ghaḍab* (anger) (*KMK* 1071; *MA* 11: 58; Sawa, *Music performance* 100).
- 62 The MS has *ismuhā* (its name) but ZY 37 correctly edited it as *sam'uhā* (hearing it). Thus it is a type of pianissimo that points to the end of a section.
- 63 This is clearly a duet; *KA* mentions a duet as the best of worldly pleasures: “Thumāma b. al-Ashras said, ‘I passed by Ibrāhīm al-Mawṣilī and Yazīd Ḥawrā’ while they were having a morning draft and between them they sang one song in turns, one performed one line and the other one line ... By God I could not imagine that any worldly pleasures could be left after the state these two were in’” (*KA* v: 231; Sawa, *Music performance* 153–4; Sawa *Musical and socio-cultural anecdotes* 239–40). Ibn al-Ṭaḥḥān's description is repeated again in fol. 42b, p. 111 with the following addition: “This format shows the excellence, skill, and superiority of one over the other.”
- 64 This is later called *mumāthala* (fol. 42b, p. 111), with the following addition: “They may correspond [vocally] with one another, contend with one another by engaging in a melodic tug of war, [each] one taking a poetic foot [set to a musical division], and when he finishes it the other one starts the next poetic foot, and they each add more ornaments in the soft passages.”

- [54] *al-ibdāl* [replacement] is replacing the index finger note (*mazmūn*) [e.g., G] with that of an open string (*mutlaq*) [e.g., F] note and vice versa.⁶⁵
- [55] *al-radda* [lit., returning] is when the singer, after finishing a verse, returns to its beginning and then stops.⁶⁶
- [56] *al-tashbīʿa* [lit., filling] consists of notes (*nagham*) and ornaments (*zāʿida*)⁶⁷ that fill the end of a section of a song (*maqtaʿ*).⁶⁸
- [57] *al-ṣila* [lit., joining, linking] is when the cup is [still] in the mouth of the patron and the verse is finished [so the singer] links it to another one.⁶⁹
- [58] *al-ishāra* [pointing] is when the singer is in the melodic mode (*nawʿ*) that starts with the open string (*mutlaq*) and then [the singer] points to the melodic mode that starts with the index finger (*mazmūn*).⁷⁰

65 Al-Fārābī uses the related term *tabdīl* and mentions two types of replacements: (1) replacing a note with its octave, fifth, octave plus fifth, fourth; (2) replacing a note with a neighboring note, such as the anterior to the index finger (e.g., G flat) to replace the index finger (G) (see example 2, p. 223; *KMK* 1060–1; *MA* 11: 51; Sawa, *Music performance* 97). In al-Kātib, *ibdāl* is the replacement of letters rather than notes (*Kamāl* fols. 129–30; Kh. 80; al-Kātib, *La Perfection* 125). For more details about the *mutlaq* see fol. 91b, p. 222.

66 Al-Fārābī explains the *radda* technique as setting the last portion of the melody to the first line of the poem, or a part of it. This part of the poem is repeated but to a different melody; according to him, this phenomenon is due to the use of the first line of the poem, or a part of it, as a measured or unmeasured vocal prelude. As a result, there is a shortage in the lyrics that is remedied by using the lyrics of the first line (*KMK* 1162–3; *MA* 11: 85; Sawa, *Arabic musical and socio-cultural glossary* 162–4; Sawa, *Musical and socio-cultural anecdotes* 35–6, 99–100). In al-Kātib, the *radda* can use the words of the first verse, or another verse, or the last verse (*Kamāl* fols. 131–2; Kh. 81; al-Kātib, *La Perfection* 126–7). For anecdotes in *KA* where the *radda* occurs, see IX: 278, XIV: 114; Sawa, *Musical and socio-cultural anecdotes* 100–1.

67 See item 10, fol. 27a p. 69.

68 Al-Fārābī does not restrict the *tashbīʿ* to the sections of a song. For details about the *tashbīʿ* to mean fullness and satiation with regard to food, intellect, clothing, writing, phonology, the human body, and herbage, see Sawa *Rhythmic theories* 192. In *KA* it is one of the many positive requirements of a good singer (I: 315; Sawa, *Arabic musical and socio-cultural glossary* 262–3; Sawa, *Musical and socio-cultural anecdotes* 206–7).

69 Clearly it is bad manners to stop singing when the patron is still drinking. So the singer does not stop singing and links the finished verse with another one. It is not clear if the added verse has already been sung in the course of the song, or if the verse is from the same poem and the same melody but one that has not yet been sung, or if it is another poem and another melody. Al-Kātib has the meaning of joining, but not in the same context. Rather, the *ṣila* is the musical joining of one line to another, or one hemistich to another, when there is no pause, cadence, or end of a section (*maqtaʿ*) and when there is no breathing space (*Kamāl* fol. 136; Kh. 83; al-Kātib, *La Perfection* 130).

70 In both cases of open or index finger, the tonic is given, but not the course. Here pointing

- [59] *al-ghāra* [lit., raid] is a singer / composer [who] hears a song, likes a section of it, and takes it.⁷¹
- [60] *al-istikāna* [lit., submission] is conformation (*tawfiq*), obedience (*khuḍūʿ*), and self-abasement (*tadhallul*).⁷²
- [61] *al-istiʿāna*⁷³ [seeking help, making use], like its name indicates, is a *shadhra* [?] that causes *ṭarab* according to what resembles it in the poem.
- 31b [62] *al-istināba* [substitute] is when the singer uses the strings instead of his voice to play high-pitched notes (*shidda*).⁷⁴ |
- [63] *al-hazza* [shaking] is shaking the note; [in general] notes are shaken (*mahzūza*) or plain and stable (*qārra*).⁷⁵
- [64] *al-shajā* [moving, touching mood, sadness] is related to resisting an amorous dalliance [with a beloved] and expressing grief [because of him] (*tashājī*); it also refers to a beautiful voice. It is among the qualities that produce *ṭarab*.⁷⁶
- [65] *al-bukāʿ* [crying] is imitated (*hākā*) in the melodies to suit lamentations (*marthiya*) and complaints (*shakwā*).⁷⁷

may refer to a warning that a modulation is going to occur. Otherwise, the *ishāra* were facial expressions and gestures of the palms, hands, fingers, eyes, eyebrows, edge or side of the face, head, and shoulders (for more detail, see fols. 50b–51b, pp. 129–31).

- 71 This is a targeted theft, and the metaphor of a “raid” is brilliant, because in a targeted raid one does not steal everything.
- 72 This may refer to songs in which the singer begs for a reward or pardon from a patron, or begs for love from his beloved.
- 73 ZY 38 edited this word as *istighātha* (screaming for help) which does not fit the definition.
- 74 Al-Tifāshī finds this a fault, as it reduces the value of the voice (*Mutʿat* fol. 58; al-Sillāmī 168). He also mentions the substitution of a note in the lute with its octave (*Mutʿat* fol. 106; al-Sillāmī 233–4).
- 75 Al-Fārābī has the same definition (*KMK* 1071, 1164–5, 1172; *MA* 11: 58, 86, 90; Sawa, *Arabic musical and socio-cultural glossary* 512; Sawa, *Music performance* 100; Sawa, *Musical and socio-cultural anecdotes* 39) and al-Kātib (*Kamāl* fol. 133; Kh. 82; al-Kātib, *La Perfection* 127). Al-Tifāshī adds a most interesting piece of historical information: he heard an Andalusian singer perform seventy-four shaken notes in one line of a poem composed by the poet Abū Tammām (ca. 189–232/805–845)! (al-Tifāshī, *Mutʿat* fols. 30–1; al-Sillāmī 104).
- 76 Al-Kātib also has *shajā* and *shājī* as among the prerequisites or good qualities in a singer (*Kamāl* fols. 186, 195; Kh. 118, 124; al-Kātib, *La Perfection* 166, 174). See also Sawa, *Arabic musical and socio-cultural glossary* 228–9; Sawa, *Musical and socio-cultural anecdotes* 458. In *KA*, heavy rhythms produce such moving, touching feelings of sorrow (11: 373); Ibn Surayj had a set of songs named after him, *Mushjiyāt Ibn Surayj*, because they caused such feelings (1: 277); the term is associated with tenderness (1: 290). See also *al-shajā* number 1, fol. 27a p. 67.
- 77 For crying because of *ṭarab* see *KA* 1X: 177, XVIII: 359; Sawa, *Arabic musical and socio-cultural glossary* 28; Sawa, *Musical and socio-cultural anecdotes* 296, 298.

- [66] *al-tarjīh* [inclination] is making notes incline (*murajjah*) between the [melodic mode starting with] the index finger (*mazmūm*) and the [melodic mode starting with] the open string (*muṭlaq*).⁷⁸
- [67] *al-ta'awwuh* [moaning, sighing, wailing] causes *ṭarab*, resembles the sound of its name, and is used by Baghdadi singers.⁷⁹
- [68] *al-tanahhudāt* [sighings] derive from sighing (*tanahhud*) and occur during separation (*furqa*), longing, and desire (*shawq*).⁸⁰
- [69] *al-takrīr* [repetition] is the repetition of a note [or a section of] a melody (*naghma*) that causes *ṭarab* and is pleasant and enjoyable (*mustahsan*).⁸¹
- [70] *al-ta'rij* [lit., bending, inclining]⁸² is the changing (*ta'rij*) and twisting (*talawwī*) of the melody so that nothing remains (*anba'a*)⁸³ of it except the alteration (*'amal*).⁸⁴

78 See also *ḥaṣr* fol. 30a p. 79. It may not be a mode, but a note; in such a case the sentence would read: "It is making the note incline between the index finger and the open string," or it may refer to a note between the two, or to the movement from one to the other. In al-Fārābī it does not mean the inclination of a note but a vocal sound production, namely, singing the notes in a weightier, more powerful way by widening the air passages (*KMK* 1172–3; *MA* 11: 89–90; Sawa, *Arabic musical and socio-cultural glossary* 155–6; Sawa, *Music performance* 101; Sawa, *Musical and socio-cultural anecdotes* 40). Al-Kātib, probably incorrectly, equates the *tarjīh* with the *tarjī'* (ornamental repetitions) (*Kamāl* fol. 129; Kh. 80; al-Kātib, *La Perfection* 124–5).

79 Al-Kātib adds that *ta'awwuh* resembles the sound of a person moaning and in pain. A song can be built partially or totally on it; this results in a feeling of its beauty and softness (*Kamāl* fol. 128; Kh. 80; al-Kātib, *La Perfection* 124). There are also instances in *KA* (11: 363) in which people moan as a result of *ṭarab* (Sawa, *Arabic musical and socio-cultural glossary* 16, 284; Sawa, *Musical and socio-cultural anecdotes* 298–9).

80 Al-Kātib adds that *tanahhudāt* consist of one or more notes followed by a loud respiration; they occur in fast-moving notes (*naghma mukhabbaba*). Shiloah read it as *mujannaba* (anterior to the index finger) (*Kamāl* fol. 135; Kh. 83; al-Kātib, *La Perfection* 129).

81 *Takrīr* is equivalent to *karra* in al-Kātib, *Kamāl* fol. 129; Kh. 80; al-Kātib, *La Perfection* 125. In al-Fārābī it is a rhythmic variation technique that involves the repetition of parts of the rhythmic cycle, leading to metric expansion (Sawa, *Music performance* 248; Sawa, *Rhythmic theories* 568, 629).

82 *Ta'rij* can also mean "turning, swerving, zigzagging."

83 Lit., "is known."

84 This technique is well corroborated in *KA* (x: 69–70) where al-Iṣfahānī brilliantly commented on the process of change, saying: "And if this process [of change] continues without interruption, then the composition belongs to whoever is singing and making the changes at the time and not to the predecessors. [Ultimately,] if the new singers change what they have learned as they please, and the one from whom they learned had also changed it, and the latter also learned from others who had changed it—then once this process has gone on for a span of five generations or so, then the audience in our era will not be listening to any part of the original form from the early generation of com-

- [71] *al-tadrīj* [gradual ascending or descending] is the gradual descent in the melody from a higher to a lower register and vice versa.⁸⁵
- [72] *al-muhāhāt* is the repetition of the letter *hā'* in vocal melodies.⁸⁶
- [73] *al-mu'āyāt* [lit., howling] is the howling of singers to one another.⁸⁷
- [74] *al-na'arāt* [lit., shouting, bellowing] occur in singing and behave according to their names.⁸⁸
- [75] *al-zafarāt* [sighs, moans]⁸⁹ derives from the *zafīr* [calamity, misfortune] and is pleasant and enjoyable (*mustahsan*).

posers" (Sawa, *Musical and socio-cultural anecdotes* 260; see also Sawa, *Music performance* 187).

- 85 This technical term appears with this meaning in *KA* (v: 366–7): "When Ishāq composed his song *A-Māwīyya* in the *ramal* rhythmic mode, he came up with a very rare *ramal*. This is so because he starts it on a very high note then gradually descends until it reaches a cadence on a low note" (Sawa, *Arabic musical and socio-cultural glossary* 132; Sawa, *Musical and socio-cultural anecdotes* 103). In al-Fārābī the related terms *daraj* and *idrāj* are rhythmic techniques: see item 6, *idrāj* fol. 100a, p. 244. In al-Kātib it has the same meaning (*Kamāl* fol. 128; Kh. 79; al-Kātib, *La Perfection* 124).
- 86 Al-Kātib gives more detail about this. The *muḥāhāt* are like the *shahaqāt* (sobbing, moaning) and occur when the letter *hā'* (h) is repeated, such as in *hāhā* or *hahahā* or *hahāhā*. When there are too many repetitions of the letter *hā'*, it is *muḥāhāt*; when there are not that many, it is called *shahaqāt*, such as in *āha āha*; when prolonged as in *hā hā*, it is used in lamentation and caravan songs (*Kamāl* fol. 134; Kh. 82; al-Kātib, *La Perfection* 128).
- 87 This may mean a musical shouting match that eventually leads to an excellent performance. It may be a more intense type of *munāḍala* (item 17 above, p. 77). ZY 38 misread it as *mu'ābāt* (criticizing).
- 88 Al-Kātib uses the related word *na'īr* and defines it as the sound of a drunken man, who produces a long, sustained, or broken sound, in one breath (*Kamāl* fol. 132; Kh. 82; al-Kātib, *La Perfection* 127). It occurs in *KA* (I: 239, IV: 283, XII: 53; Sawa, *Arabic musical and socio-cultural glossary* 489; Sawa, *Musical and socio-cultural anecdotes* 297, 304) as causing *ṭarab*.
- 89 More specifically, it means "he inhaled to the maximum because of grief, and then exhaled with a prolonged sound of a sigh" (Lane, *An Arabic-English lexicon* III: 1236–7). In al-Kātib it is similar to the *hamza* (*Kamāl* fol. 138; Kh. 84; al-Kātib, *La Perfection* 130).

Tricks Used in Stealing Songs and Precautions to Prevent This [fols. 31b, 22a–22b, 32a–34a; ZY 39–42]

[This is an amusing chapter about stealing songs, and contrafactum, and tools to prevent the theft of songs. The details about learning difficult songs and about musical forms are also interesting.]

With regard to stealing (*sariqa*) songs, the one who decides (*yaṣirru*)¹ to do so “encircles” them (*ḥayyaṭa*)² | and alters them so it [i.e., the song] is not recognizable; he can be successful and [this can be] achieved by practicing [the music of] composers who also know the craft of composition (*mawqiʿ*).³ This is because the singer (*sāmiʿ*)⁴ who wants to learn a new song must strive to learn the poem of the song, to know the rhythmic and melodic modes, and to contemplate its sections, musical divisions, its meanings, cadences, and poetical divisions. | He must also strive to contemplate the first line of the poem; by doing so he will know the rest of the song, unless there are other types of melodic movements and a high note, in which case he must work harder than if it had been a strophic form (*al-qānūn al-wāḥid*).⁵ The latter is like the song of al-Sharīf Abū l-Qāsim al-Rassī:

“Is there not a living being in the desert dunes inhabiting the empty and bygone remains?”⁶

The four verses of this song have the same melody.

The one that makes him work harder toward the end of the song is like this one:

- 1 The word is unclear; ZY edited it as *yughannī* (to sing).
- 2 That is, for the purpose of stealing them.
- 3 Lit., “situation, location, position.”
- 4 Lit., “listener.”
- 5 Lit., “similar canon.” A great number of *muwashshahāt* of the nineteenth and twentieth centuries have a strophic form like this (e.g., *Yā shādī l-alḥān* of Sayyid Darwish [1892–1923]), others have the form AABA.
- 6 This is a poem by Dhū l-Rumma (ca. 77–117/696–735) (al-maktaba.org).

"If Quraysh one day meets to boast
Then in Manāf they will find their secret and essence."⁷

22b So if he thinks of it [and understands it], he could [steal] it at once. If not, he would ask someone present to [steal] it for him. Or he would say to the one who sings it: "In this song, there is a section which is different." He would point to it | and repeat it and say: "This is the place that is not clear, and if you sing it for me, I will show you (*arītuka*) [the problematic section]."⁸ Or you⁹ sing it [by changing it] to an easier and plainer (*mursal*)¹⁰ melody, and you say that this poem has been set only to this melody. He will be [angry], as if struck by fire and would sing [his own song, because he is], enamored with his tune. In this way you learn it correctly (*yaṣiḥḥu laka*),¹¹ or you are closer to learning it, as you are hearing it [again]; he will not be aware of you [learning it], and you will succeed in taking it from him.

It was related that al-Ma'mūn ordered Ibrāhīm b. al-Mahdī and Ishāq b. Ibrāhīm al-Mawṣilī to set to music a poem he had suggested, and I think it is his poem:

"I wrote to my beloved, with the fold (*kasr*)¹² of my eyelid
A letter which only she will read
The rosy red color of her cheeks and the glance of her eyelids
Told me that she read it."¹³

Both took the poem and learned it by heart. He then ordered them to come back early the next day to have a morning draft. Ishāq said:

7 The poem is by Abū Ṭālib (-85–3/540–620); the original second hemistich says, "Then in 'Abd Manāf they will find their secret and essence" (al-maktaba.org). The verse is repeated on fol. 45b, p. 120 with the correct "'Abd Manāf."

8 ZY 40 edited it as *irtabaka* (will be confused), but the text clearly has *arītuka*.

9 Here the author changes the person and addresses his remarks to a student.

10 *Mursal* also means calm and without many melodic jumps. See KA IX: 247 and Sawa, *Musical and socio-cultural anecdotes* 78–9.

11 ZY 40 edited this incorrectly, as *yaṣiḥu laka* (he will scream at you).

12 It can also mean a fraction, part, half, fifth, tenth; crease, wrinkle, ply, plait; side (Lane, *An Arabic-English lexicon* VII: 2611–2).

13 The poem is by Aḥmad b. Abī Ṭāhir b. Ṭayfūr (204–280/819–893); the original poem has "eye" instead of "eyelid," and "fold of her eyelids" instead of "glance of her eyelids" (al-maktaba.org).

I thought about Ibrāhīm b. al-Mahdī; [in the past I] had found him to be faster than me, with a better talent (*qariḥa*) and a sharper mind | in composition. I was worried that he would beat me and get to [al-Ma'mūn] first, so I disguised myself, brought one *dīnār* with me and made my way to the doorman who stood at Ibrāhīm's door. I gave him the *dīnār* and asked him to let me sit there so as to meet Ibrāhīm in the morning on the way to the Prince of Believers (*amīr al-mu'minīn*). And while he was composing a song or a poem, Ibrāhīm used to sit alone under an archway that he never left. He asked for a lute [to help with his composition] at that location, and I could hear him and [he was not aware that I was there], and nothing of his composition was hidden from me. He began composing and dividing the melody and kept repeating it until it was perfect to him (*ṣaḥḥa lahu*), and in the process I learned it and mastered it (*aḥkama*). I went to my house, changed my clothes, and went to the caliph's palace. The servant went out and asked who was there, [and] I said, Ishāq. The servant went in, came out, and summoned me. When I appeared before the caliph, he said to me: "The song?" I said, of course, O Prince of Believers (*amīr al-mu'minīn*), and | [I] sang it and he liked it, and ordered that I be given garments, a gift, and two camels |. Ibrāhīm b. al-Mahdī came in the late morning, and permission was given for him to enter. [The caliph] asked him about the song, and he said, "Of course, O Prince of Believers" (*amīr al-mu'minīn*) and he sang it exactly like I did. [Ishāq] said to himself: "By God, I sang his song and I beat him, and I think there is someone in my house who can tell [you] about it".¹⁴ Al-Ma'mūn's face became pale and [he] was upset and said: "O Uncle, what did you do?" He said: "Do what?" [Al-Ma'mūn] said: "This is Ishāq's composition!" [Ibrāhīm] said: "I would free what I own of female and male slaves, and my confined (*muḥabbas*)¹⁵ beasts for the sake of God, I would also renounce Islam if any person preceded me [in composing] my melody." He became angrier. When I worried that [Ibrāhīm would] say or do something unexpected, I said: O Prince of Believers (*amīr al-mu'minīn*), would you reassure me [that you will not punish me]? He said: "Yes." So I said: "I must tell you the truth. It is his melody." I told him the story, he laughed and said: "May God kill you, O thief!" He then ordered that Ibrāhīm be given double what I was given.

32a

ZY 41

32b

14 He must have sung it in his house, where someone heard it, and could be a reliable witness that Ishāq had sung that song.

15 ZY 41 edited as *maḥabbatan* (for the love of).

33a The same thing or even [worse] happened to Ibn al-Shāmiyya and me at the house of Ibn¹⁶ Ayyūb, the owner of a number of restaurants. We met, ate, and slept until the | drinking party and its setting were ready for us. Ibn Ayyūb left and Ibn al-Shāmiyya took a section that he liked from a poem of Ibn al-Rūmī [221–283/836–896] and set it (*naqala*)¹⁷ to the melody of a [known] song he used to sing. This is because he was not able to invent (*ikhtirā*)¹⁸ a melody on his own; rather he could copy one [and set it to another poem] if the poetic meter was the same. I learned it correctly from him. And the poem is:

“As if her breeze has the fragrance of lavender
 A master taking possession of my character¹⁹
 A gift of nice aroma given at night²⁰
 To imaginations²¹ which are her intimate friends
 If her breath blows gently at dawn
 A free person would breathe as if he were a heart-rending one.”

He then grabbed the lute and sang it and I heard it [again] and mastered it even better. Ibn Ayyūb also heard it and it caused him to [reach] a state of *ṭarab*.

He [Ibn Ayyūb] then said [to Ibn al-Shāmiyya]: “What is this, for by God its *ṭarab* stirred me.”

[Ibn al-Shāmiyya] replied: “It is a song I have composed because of your responsiveness.”

33b Ibn Ayyūb was wearing a violet garment of Greek silk brocade. I saw him as he looked toward his garment and toward Ibn al-Shāmiyya, | so I knew that he wanted to give it to him. Then Ibn al-Shāmiyya went downstairs to talk to his *ghulāms* about something.

So I said to [Ibn Ayyūb]: “O my master, I am astonished at this old man claiming that song and lying about it.”

He said: “What do you mean?”

I said to him: “This is my father’s melody and he took it from his song. I can [sing it] better because he left out the best of it.”

So he said to me: “Sing it!”

16 The text has Abū but later he is mentioned many times as Ibn, not Abū.

17 Lit., “copied, transferred.”

18 This is synonymous with *al-talḥīn al-akbar* (grand composition, fol. 21a, p. 51).

19 The original says: “A master put him in charge of my character” (al-maktaba.org).

20 The original has “flew” instead of “given” (al-maktaba.org).

21 The original has “to types of gardens” instead of “imaginations” (al-maktaba.org).

I did, and then I went to the third verse and sang the open string note, and turned it into a high note and improved it.

He said: “By God this is rare and exquisite (*tarīf*).”

Then Ibn al-Shāmiyya came and Ibn Ayyūb’s behavior toward him changed. He said to him: | “O Abū l-Ḥasan, I heard this melody from him and I think he sings it [the way his father had composed it].”

ZY42

[Ibn al-Shāmiyya] said: “By God, I did not know that, so can he sing this poem to a different melody?”²²

[Ibn Ayyūb] said: “No it is the same melody.”

[Ibn al-Shāmiyya] said: “Do not deny (*ankara*)²³ God his power.” Then he turned toward me and said: “Sing it!”

I said: “I will, but it is not a good time now (*al-sā’a*)²⁴ in front of you.”

He said: “By God, sing it,” as he was eager to show that I had lied. I sang it and sang the high note and [Ibn al-Shāmiyya’s] color became ashen and he was embarrassed.

Then he said, “Sometime two melodies happen to coincide exactly, and minds can concur.”²⁵

I said to him: “But | you heard it from my father in Tripoli while we were drinking in the back by the lilies of the valley.”

34a

He became more angry, got up, and left. Ibn Ayyūb rewarded me with the long outer garment open in the front, with wide sleeves (*jubba*).

After a short while I related to him the story [about how musicians steal songs] and he said to me: “My admiration for your intelligence is dearer to me than your singing.”

As for [how to take] precautions [against] the theft of songs, only skillful practitioners can do it.²⁶ This is because, if a skillful singer is worried that someone will steal his song, he would alter the musical divisions, spoil its poetic feet, change its notes, and enact melodic movements that are different from the ones in the verses of the song, and he would also add (*zā’ida*) notes that were not in the song proper. Furthermore, if it were in a heavy meter he would lighten it, and if [it were] in the light meter he would make it heavier, and connect

22 The ms has an addition in the margin that is unreadable.

23 ZY 42 has *shukran* (thanks). Here the sentence means that God has the power to enable two people to compose the same melody. See n. 25 below.

24 ZY 42 misread it as *sāḥa* (field).

25 For an anecdote in KA where minds indeed concur, see III: 306; Sawa, *Musical and socio-cultural anecdotes* 85–6.

26 Al-Kātib has a similar chapter, but it is not as detailed as this paragraph (*Kamāl* fols. 164–9; Kh. 106–8; al-Kātib, *La Perfection* 151–4).

them.²⁷ If he wishes, he can change its melodic mode (*nawʿ*) to another one, as for example from *mazmūm* to *muṭlaq* or to *maḥmūl*²⁸ and take it farther from its origin (*qānūn*). But this will not work if the thief is Ishāq or his father²⁹ Ibrāhīm.³⁰

27 By “connect them,” he may mean the heavy will become and remain light and vice versa.

28 *Maḥmūl* is a melodic mode that uses the middle finger fret of the *mathnā* string as a tonic in the course of the middle finger fret; for more details see fol. 91b, p. 222.

29 The MS mistakenly has “son.”

30 That is, they are so clever that they will find and remove the alterations and return to the original song.

Food and Drinks That Are Beneficial to the Throats and Those That Are Not¹ [fols. 34a–35a; ZY 43–4]

[This chapter and the next are combined in al-Kātib's chapter 39 which offers a shorter version but also a few useful additions. At the end of the chapter the author adds other factors in addition to food and drinks.]

Drinks that are beneficial are warm water (*al-mā' al-ḥār*) before breakfast, rose water or julep (*jullāb*),² violet (*banafsaj*) juice, walnut oil (*duhn al-lawz*),³ to gargle with the residue left in a sieve from white bran-free flour (*ḥuwwāra*),⁴ barley water (*sha'ir*), jujube water (*'unnāb*), sebesten plum juice (*sibistān*), violet oil,⁵ thickened licorice juice (*rubb al-sūs*) and its stem (*'ūd*), cabbage paste (*lu'ūq al-kurumb*), the plant,⁶ sugar (*sukkar*), sugar cane (*qaṣab al-sukkar*),⁷ dried date juice (*sharāb al-tamr*)⁸ and plain oxymel (*sakanjabīn*)⁹ for phlegmatic throats, swallowing aged alcohol beverage in consecutive portions, little by little (*tajarru'*), salted lime and sweetened lime, sipping small quantities of soup or broth made of starch and the core (*lubāb*) of mulberry juice,¹⁰ water of soaked and sprouting beans (*bāqilla*), and the oil of squash.¹¹

1 The title in the table of contents correctly adds “and other factors.”

2 Al-Kātib refers to sucking on the julep plant (*Kamāl* fol. 211; Kh. 133; al-Kātib, *La Perfection* 185).

3 Al-Kātib adds that walnut oil should be taken before breakfast (*Kamāl* fol. 221; Kh. 133; al-Kātib, *La Perfection* 185).

4 Nasrallah, *Treasure* 272, 692. ZY 43 has *jawārī* and defines it as white flour. Al-Kātib has gargling with *'aqīd*, a drink prepared by condensing milk (Dozy, *Supplément* 151; *Kamāl* fol. 211; Kh. 133; al-Kātib, *La Perfection* 185).

5 Al-Kātib has violet drunk in warm water (*Kamāl* fol. 211; Kh. 133; al-Kātib, *La Perfection* 185).

6 He may be referring to the cabbage plant.

7 In al-Kātib this is grilled sweet sugar cane (*Kamāl* fol. 211; Kh. 133; al-Kātib, *La Perfection* 185).

8 The MS has *nīmū* (?); ZY edited it as *tamr*.

9 The MS has *sakjīn*; ZY edited it as *sakanjabīn*. For a list of recipes, see Nasrallah, *Treasure* 700.

10 The core can also be the best part, or the quintessence or marrow, of mulberry juice; or it can refer to condensed juice.

11 To these al-Kātib adds toasted green wheat (*farīk*) (Nasrallah, *Treasure* 691) pounded with

As for food that is beneficial, [these include] the *jawādhib*,¹² fatty and tasty broth, soft boiled eggs (*nīmbirisht*),¹³ beans sitting in water for a long time (*maṣlūq*),¹⁴ cold moist pounded meat dishes (*mudaqqaqāt*),¹⁵ thick pudding (*khabīṣ*),¹⁶ sweet stew (*fālūdhajīyya*),¹⁷ rice pudding (*urẓ bi-l-laban*), and sweet food. For phlegmatic throats, one uses salty foods (*mulūḥ*), some [of which] get rid of phlegm better than others.

What harms the voice are excessive fatigue,¹⁸ heavy hangovers, pickles (*mukhallal*),¹⁹ dates (*balah*),²⁰ fresh spadix²¹ and pollen (*al-ṭalʿ al-ghaḍḍ*),²² olives, pomegranate rind, myrobalan (*ajlīj*), | myrtle seeds,²³ bitter quince (*saḡ-arjal*),²⁴ the abandonment of singing, singing in alternation or in unison (*murā-sala*) with men and women who sing higher notes below pitch (*qaṭīr*),²⁵ learning [wrongly] from them, singing [but not] in the usual register, the [bad] habit

sugar; the use of a *siwāk* (a small stick, whose tip is softened by chewing or beating so it can be used for cleaning and polishing the teeth) in the early morning; and the *sawīq* (toasted and crushed grains) juice (Nasrallah, *Treasure* 701; *Kamāl* fol. 211; Kh. 133; al-Kātib, *La Perfection* 185).

- 12 It is a food prepared with sugar, rice, and meat; or a cake of bread baked in an oven with a bird or meat suspended above it, the gravy of which drizzles over it while it is cooking (Lane, *An Arabic-English lexicon* 11: 395). In Nasrallah (*Treasure* 693) it is defined as bread pudding; it can also have poppy seeds, or be fermented bread, or stuffed pancakes.
- 13 Lit., “half soft-boiled egg.” *Birisht* means soft-boiled egg (Wehr, *Dictionary* 53). But in Persian, *birisht* (from the verb *birishtan*) means to fry, roast, or bake, so in this case it would be a half-fried egg (Steingass, *Persian English dictionary* 175). ZY 43 misread it as *al-fīn rasht*, but got the meaning right, as half-cooked. Al-Kātib has *nūmrishṭ* (*Kamāl* fol. 211; Kh. 133; al-Kātib, *La Perfection* 185).
- 14 ZY 43 edited it as *maṣlūq* (boiled).
- 15 For recipes, see Nasrallah, *Treasure* 697.
- 16 *Khabīṣ* is a thick pudding made with toasted flour or crushed almonds with fat and sugar. Other ingredients include carrots, poppy seeds, gourd, jujube, and rose petals (Nasrallah, *Treasure* 485, 693–4). Lane defines it as food made of dates and clarified butter (*An Arabic-English lexicon* 11: 697).
- 17 Nasrallah, *Treasure* 691.
- 18 Al-Kātib adds staying up late and dancing (*Kamāl* fol. 212; Kh. 133; al-Kātib, *La Perfection* 185).
- 19 For recipes, see Nasrallah, *Treasure* 697. Al-Kātib has *ḥumūdāt* (acidic food) and says that it is only bad for dry throats (*Kamāl* fol. 212; Kh. 133; al-Kātib, *La Perfection* 186).
- 20 It seems that date juice (p. 93) is beneficial, but the dates themselves are not.
- 21 Spadix is a broken palm branch and its fruit.
- 22 ZY 43 edited *ghaḍḍ* incorrectly, as *ʿafan* (rottenness).
- 23 Nasrallah, *Treasure* 696 (under *marṣīn*).
- 24 For recipes, see Nasrallah, *Treasure* 700.
- 25 See more detail on fol. 67a, p. 175.

of [too much] rest,²⁶ singing with a low and soft voice (*zamzama*) over fastened (*ḥaziqa*)²⁷ delicate [quiet] instruments.

As for songstresses, their voices are harmed by pregnancy, giving birth, excessive obesity, eating in bathhouses,²⁸ medicaments [to combat] fat [and obesity] (*adwiyat al-shaḥm*), laxatives (*al-adwiyā al-mushila*), exposure to the wind, and carrying more than one is able to.

26 This must be another way to say the abandonment of singing.

27 This probably refers to string instruments. For more details about *zamzama*, see n. 3, p. 100, fol. 37a.

28 It is unclear how this would harm the voice, unless it causes songstresses to overeat, in addition to the harm done by humidity (see next chapter, p. 96).

Locations That Are Beneficial for Voices and Improve Them, and Those That Diminish and Spoil Them [fols. 35a–35b; ZY 44]

[The author discusses the effects of the seasons on voices, and states that confined spaces and particular structures are better for voices than open air places. The harmful effects of decaying old houses, furniture, drapes, and carpets on voices are also of interest.]

Voices increase in beauty, purity, and distinctiveness (*ḥidda*) in places that are new and plastered (*mujaṣṣa*), [and especially] in structures built in a long or oblong form (*azj*)¹ or their like. Bathhouses are also good, but less than [not as beneficial as] the former [structures] because of the humidity arising from the water, although the heat in the bathhouses evaporates [some of] the humidity and makes [the voice] more pleasant, adds to its clarity and purity (*ṣafāʾ*) and clearly improves its characteristics. Voices are also confined and condensed (*inḥaṣara*) | in them, and they ring and reverberate (*tanīn*), and these [sounds] are answered (*mujāwaba*)² by the walls.

My father, may God have mercy upon him, told me that one day he entered the golden bath (*ḥammām al-dhahab*) and there he met a master he knew well, and when the latter sang high notes he sang them below pitch (*qaṭīr*).³ So my father sang sotto voce (*tarannama*)⁴ in the bathhouse with a voice that the bathhouse made clear, pure (*ṣaffā*), and polished (*ṣaqala*). So the master said to him: “O Shaykh, I wish that every day there was a bathhouse where you could sing and bring your singing to people’s ears.”⁵ My father laughed.

1 It also refers to an arched or vaulted structure, portico, gallery, piazza (Lane, *An Arabic-English lexicon* 1: 52).

2 ZY edited this word as *mujādat* (bare).

3 This is the definition given in fol. 67a, p. 175; *qaṭīr* also refers to singing quietly, so as to be barely heard, fol. 27b, p. 73.

4 *Tarannama* can also mean vocalizations or lyrics sung for long durations, melismas, singing, ornamented repetitions, and vibrato.

5 The text is awkward, it says: “From where, there be to you every day a bathhouse to carry your singing to peoples’ ears” (*udhun* is “ears,” but text has *udhuz*, which is not a word).

Narrow (*ḍayyiq*) places are more beneficial than wider (*wāsiʿ*)⁶ ones because the voices congregate in them (*ijtimāʿ*) and [the spaces] confine and condense them.

The [places] that harm voices, diminish them, cause them fatigue, take away and overwhelm their beauty and emotion (*shajan*) [include] houses that are decaying (*shaʿith*), slanted (*munḥarif*), damp (*nadī*), and open (*munkashif*); gardens, deserts, seas, rivers, open country and steppes (*barārī*); places filled with furniture, carpets, and mattresses (*farsh*),⁷ [places with] curtains (*sitr*), coverings, and drapes (*killa*); places that are soft (*murakkhkhamā*);⁸ caves (*ma-ghāra*), and subterranean vaults (*sirdāb*). In addition, the seasons, I mean winter, fall, summer, and spring, diminish voices and taking precautions in the summer is more important than in the winter⁹ because the pores [of the throat and nasal cavities] swell (*naḥkh*)¹⁰ and the [voice-producing] organs are loose (*takhalkhul*).

6 Al-Kātib has the opposite (*Kamāl* fol. 212; Kh. 133; al-Kātib, *La Perfection* 186).

7 In al-Kātib there must have been a copyist's mistake; instead of *furūsh* (pl. of *farsh*), it has *ʿarūs* (bride); Kh. edited it as *ʿurūsh* (a structure made of canes, reeds, or palm-sticks for shade; or corners in a house [Lane, *An Arabic-English lexicon* v: 2000]); (*Kamāl* fol. 213; Kh. 133; al-Kātib, *La Perfection* 186). *Furūsh* is most likely, but we cannot discount the words "shade or corners," because the sentence in al-Kātib continues and include coverings and wooden terraced ceilings.

8 ZY 44 edited *murakkhkhamā* as *muzdahima* (crowded).

9 Al-Kātib adds that in the winter, and under a cloudy sky, the voice becomes thicker and deeper or lower; in the summer, and under a cloudless sky, it becomes higher (*Kamāl* fols. 212–3; Kh. 133; al-Kātib, *La Perfection* 186).

10 The ms clearly has *naḥkh* but ZY 44 edited it as *tafattuḥ* (opening).

The Ranks of Boon Companions and Singers¹ [fols. 36a–37a; ZY 45–6]

[This chapter states that musicians occupy the third and lowest rank among the court retinue. At the end of the passage we learn about the prohibition of music, wine, and of the destruction of musical instruments at some point in the Fāṭimid court. This mirrors events during the Umayyad and ‘Abbāsīd eras.]

Narrators telling stories about Persian [kings] said that Ardashīr b. Bābak² was the first to arrange the ranks of boon companions and singers.³ He divided them into three ranks. The first [rank included] the Persian princes (*asāwira*) and the sons of kings; between the first rank and the king are ten cubits. Then he made the second rank, the retinue (*biṭāna*), boon companions, conversation partners, and narrators (*muḥaddith*); they are ten cubits from the first rank. The third rank includes the court jesters (*muḍḥik*), comedians (*ahl al-hazl*), musicians, and singers (*ahl al-ṭarab*); they are ten cubits from the second rank. From the above [ranks] he discarded the ones with lowly origins (*la’īm al-aṣl*), those [who are] diseased (*dhū āha*), those with contemptible professions, or the descendants of those with mean professions, those accused of passive pederasty (*ubna*),⁴ cowards, and those lacking strength (*nāqiṣ al-jawāriḥ*).⁵

He put the skilled musicians (*mūsīkār*)⁶ in the second rank, a rank below the first. He put the third rank with the rank of the players of *wanj*,⁷ lyres

1 The title in the table of contents correctly adds “in the past.”

2 Ardashīr b. Bābak was born in the late second century and was the founder of the Sāsānīd Empire and the ruler of Iṣṭakhr (206–241). (http://www.newworldencyclopedia.org/entry/Ardashir_I).

3 For details about the ranks of singers in the ‘Abbāsīd era, see Neubauer, *Musiker* 57–9, 81–2. In essence, the top performers were in the first class, lesser-known singers belonged to the second class, and instrumentalists and the youngest singers belonged to the third class. In addition, younger singers, lesser-known ones, or newly arrived singers would sing at the end of the night, after the masters had finished their performances (Sawa, *Music performance* 166; Sawa, *Musical and socio-cultural anecdotes* 230).

4 ZY 45 misread it as *ibnatihi* (his daughter).

5 It can also mean lacking limbs or extremities of the body.

6 ZY 45 edited it as *mūsīqīyyīn* (musicians), but in the MS it is clearly *mūsīqār* (a panpipe), see Farmer, *Islam* 116. The passage is problematic regardless of whether it refers to skilled musicians or panpipe players, because the musicians are in the second rank, whereas in the previous passage they are in the third rank.

7 The word is undotted; ZY suggested *riḥ* (wind). The word *wanj* appears in Ibn Khurdādhbih,

(*mi'zafa*), pandores (*tunbūr*), and wind instruments (*zamar*). The wind player (*zāmir*) in the first rank⁸ | would not play with musicians in the second and third ranks. Similarly, the wind player who is below a higher rank would not perform with the higher one.⁹ And if the king becomes [drunk] on wine and he raised one to a higher rank, he would not demote him to the lower one later. As for the Umayyad and 'Abbāsid caliphs, they had no rank arrangements with regard to boon companions, until [Hārūn] al-Rashīd came and divided them into ranks and asked them to adhere to them. Then came al-Amīn, who stopped the practice, sat with the boon companions, mixed with the singers, and made their positions equal; he did not care where he sat. Al-Ma'mūn, after him, improved the situation just a bit. 36b

As for our leading masters, may God bless them, matters were kept [according to] the best order and respectability. [Everyone] complied, and no one was known to deviate from this: the masters behaved as an audience who listened, did favors (*in'ām*)¹⁰ for the singers, rewarded them for their performances, and paid them wages | for teaching the slave girls. Singers acted only as singers, and were not boon companions and did not engage in debates (*mu'āqara*), 37a; ZY 46
so singers were not hurt and did not leave the palace. This is because of their high-mindedness and the magnanimity of their souls. Our master [the caliph] al-Ḥākim,¹¹ may God sanctify his soul, followed the practice of his grandfather al-Mu'izz li-Dīn Allāh [319–365/931–975], may God bless him, in forbidding the drinking of wine, in breaking musical instruments, in prohibiting singing and what follows along these lines, and obliterating [musicians and musical instruments].¹²

where it is defined as an instrument with seven strings and a rhythm [?] resembling that of the harp. The people of Khurāsān and beyond used to play it (Ibn Khurdādhbih, *Mukhtār* 17; al-Mas'ūdi, *Murūj*, ed. Pellat v: 128). By rhythm Ibn Khurdādhbih may have meant the plucking of the strings of the *wanaj* and harp.

8 This probably means that the third rank was subdivided into more ranks.

9 For the rule of not mixing ranks, a rule that went back to Sāsānid times, see Neubauer, *Musiker* 58. Neubauer gives a vivid example of Baršawmā saying that he belonged to the second class and thus could not accompany Ibn Jāmi' who was in the first class, unless Hārūn promoted Baršawmā to the first rank, which Hārūn did.

10 ZY 45 misread it as *anḡhām* (melodies).

11 He is the ruthless caliph al-Ḥākim, see p. XII, also referred to as "our master," fol. 29b p. 57.

12 For such prohibitions, as reported in KA, see Sawa, *Musical and socio-cultural anecdotes* 336–77.

Instruments That Overwhelm the Voices and Other Factors¹ [fols. 37a–37b; ZY 46]

[Here is a list of instruments that overwhelm the voice and what a singer can do to remedy this. The author also mentions other factors that affect the voice negatively, e.g., dancing, disease, and singing in the wrong register.]

Wind instruments (*zamar*), bowed instruments (*rabāb*), the harp (*jank*),² and thunderous or ambient sounds of people eating (*zamzama*),³ overwhelm the voices [of singers] because of the tenderness of the latter. Then the singer must penetrate (*dakhala*) them so that he can be heard and match them [in volume]; this must be done until it becomes a habit. Dance also overwhelms voices, and severe pain and disease (*iḥṣār*) prevent one from singing.⁴ As for dancing, it causes the singer to be out of breath (*bahara*); wind instruments undermine and weaken the voice; pain and disease impair the lungs and chest; as does going up the stairs. The one who wants his voice to be free of such shortcomings (*āfa*) should simply avoid such instruments unless he is forced to sing along with them.⁵ | It is also harmful to the voice for a singer to sing in alternation or in unison (*murāsala*) with another singer whose register is lower than his, and confine himself to less than his potential. In addition, too much or too little singing negatively affects the voice.

¹ The expression “other factors” is missing in the table of contents, fol. 4a.

² If they are not loud, then they can accompany the voice quite well.

³ *Zamzama* is the sound of thunder, a distant sound that is confused and continuing, or murmuring sounds, heard from a distance; or speaking in a low voice while eating; or the sound of gibberish while eating and not using the tongue or lips; or it is a sound coming out of noses and fauces [faces] but mutually understood (Lane, *An Arabic-English lexicon* III: 1248–9).

⁴ This also includes pain from suppressing the feces and urine (Lane, *An Arabic-English lexicon* II: 582–3).

⁵ For a vivid portrayal of a case in which singers were forced to sing alongside loud oboes and damaged their voices, see KA XVIII: 171–2; Sawa, *Musical and socio-cultural anecdotes* 247–8.

The Care of Throats in General, and before and after Puberty¹ [fols. 37b–38b; ZY 46–7]

[Here the author reiterates the importance of singing in one's range; failing to do this causes irreparable damage to the voice. He then mentions the approach that must be taken when teaching young students, and at what age they should begin. He then adds the best time of day or night to sing, and the importance of letting the voice rest.]

As for caring for the voice, the most important aspect is to remain in one's range (*ṭabaqa*); the singer should not trouble himself with what he cannot handle and should confine himself to his range.² This is the truth; however, finding the correct range of singers and songstresses requires the knowledge of the best position, so that the essence and good quality (*jawhar*) of their voices becomes manifest. One should be careful not to leave the beginner [alone singing without guidance] and not to let him become tired [or force himself] when moving from range to range [to find the proper one].³ Such excessive and tiring efforts will bring about hoarseness (*baḥaḥ*), and will remain with him for the rest of his life.

Most teachers make young boys work hard before puberty and force them | to sing in the highest ranges, claiming that this is better for their throats. But it is most damaging to them because it will break them (*qaṭa'a*), drain, exhaust, and deplete (*istanfada*) their voices, and damage (*yu'illu*)⁴ the [vocal] instruments (*ālāt muṣawwita*),⁵ and they will be out of breath. The earlier, knowledgeable musicians instructed that singing should be taken up at particular known times, such as when girls develop breasts (*hijāma*), when they [begin] bleeding (*faṣd*),⁶ [reach] puberty (*bulūgh*), and [on] the consummation of marriage (*ibtinā*).⁷

38a;
ZY 47

1 In the table of contents this is listed as chapter 34, fol. 4a.

2 The MS has an incorrect, contradictory statement: “does not confine himself to it.”

3 This sentence is preceded by an unclear sentence *tanaqqul wa-zāyah*. The word *zāyah* is obscure; ZY 46 edited it as *zīyāda* (addition).

4 ZY 47 edited it as *yu'āwidh* (rely on).

5 Lit., “sounding instruments,” meaning voices.

6 This very likely refers to menstruation. ZY 47 misread it as *qaṣd* (aim).

7 Lit., “being built, framed, or constructed.” The verb *ibtanā bihā* means he had his wife

Striving (*nifās*)⁸ to sing beyond one's general range ensures the loss (*inqitā'*) [of the voice] and once one encroaches on the higher range, it will result in harming and weakening the throat and breaking (*qaṭa'a*) it; this follows logically and always takes place.

Singing should be done in the early morning (*ghadāh*)⁹ before breakfast and later in the evening after digesting the meal.

Each throat has its own technical skill and position that should not be trespassed. This is because the throats, if [they are] encroached upon and harmed, will become fatigued (*kalla*), broken (*inqaṭa'a*), weakened, torn (*infarasa*),¹⁰ and the harm done will remain.

38b The bathhouse and the abandonment of singing will harm the voice,¹¹ | and taking some rest and doing so in moderation is good for the voice.¹² But if the [singer] goes back to practicing and training his voice again, he should do so gradually, so his voice will return because the habit [of knowing how to sing] is second nature. So understand!

conducted to him on the occasion of the marriage, or he went in to his wife (Lane, *An Arabic-English lexicon* I: 260–1), or, in short, the loss of virginity.

8 The MS has *nufās* but the dictionaries have *nifās*. This refers to the delivery of a child, but this meaning does not make sense with the rest of the sentence (Lane, *An Arabic-English lexicon* VIII: 2829; Wehr, *A dictionary* 986). The latter also gives the meaning of emulation, competition, and by extension, striving.

9 ZY 47 edited it as *ghinā'* (singing); this does not make sense.

10 ZY 47 edited it as *inharasa* (crushed).

11 In fol. 35a, p. 96 it is the humidity of the bathhouses that is detrimental to the voice. The MS adds the redundant “neglect and nonobservance.”

12 This only makes sense if the voice needs a rest.

On Knowing the Reasons Musicians Get Off Rhythm [fols. 38b–39b; ZY 47–8]

[The gist of this chapter concerns the primordial importance of staying in rhythm; the author gives very interesting and a myriad of reasons to explain why people get off rhythm. Al-Kātib's chapter 29 is on the same topic, but is more technical in nature.¹]

There are many reasons [a musician] gets off rhythm. The first is a lack of natural disposition (*ṭabʿ*); this is the most serious, the worst, and the problem [that is] least likely to go away. Getting off the prescribed rhythm is the ugliest [of problems for musicians]. Ishāq b. Ibrāhīm al-Mawṣili said: "The one who composes is one of us, the one who is hardly heard (*qaṭīʿ*) is one of us,² but the one who gets off rhythm is not aware of it and thus cannot stop it, [and so] is not one of us."

The reasons for getting off rhythm are many: exertion, speed, slowness,³ lassitude, lack of attention to keep⁴ the proper durations so that the time lapses and the musician gets off rhythm, or the opposite, rushing before filling the duration properly thus one goes off beat, distractions, mistakes, | fright, drunkenness, | [self] admiration, a lack of ability (*aḥfāl*),⁵ flawed sensory perception, an impure imagination and [time] measurement, and obstinacy [without knowledge of the truth].⁶ It was said that a human being or a non-speaking animal always walks with rhythm, and that obstinacy [involves] getting off [rhythm], and getting off [rhythm] is parting from the measure (*wazn*),⁷ either

39a
ZY 48

1 Al-Kātib, *Kamāl* fols. 161–4; Kh. 104–5; al-Kātib, *La Perfection* 149–51.

2 *Qaṭīʿ* also means (though not in this statement) singing the high notes below pitch.

3 Ibn Khuradādhbih limits the reasons for getting off rhythm to speed and slowness (al-Masʿūdī, *Murūj*, ed. Pellat v: 131; Ibn Khurdādhbih, *Mukhtār* 54–5; Sawa, *Rhythmic theories* 56, 58). The word slowness is missing in ZY 47.

4 Lit., "the heart is too distracted to learn."

5 ZY 48 edited it as *iḥṭifāl* (celebration); this does not make sense.

6 This may mean that the singer continues his mistake and thus is always off.

7 The word "measure" (*wazn*) should not be confused with a musical bar; it is used in the sense of "measuring." In poetry *wazn* refers to poetic measure, and it is likely that musicians borrowed the term from poetry.

toward slowness or speed. If one considers all the arts, he will find rhythm in all of them.⁸

Prince Šaḥī l-Dawla Abū ‘Abdallāh Muḥammad, the son of the vizier of viziers Abū [sic] ‘Alī b. Ja‘far b. Falāḥ,⁹ said to me: “One day I said to Abū l-Faṭḥ al-Ḥuwaylā: ‘How do you find this singer, Ḥasan al-Yad?’”¹⁰ He said: “He enters the rhythm like people come to me in my town.”¹¹

I attended a *majlis* in the presence of our master al-Zāhir, may God sanctify his soul; Abū l-Ḥusayn b. Walīda the dancer (*zaffān*) was present and he sang the well-known song: |

“Love has given you upon my departure
From my right side, back and front.”

He got off rhythm at the end of the melody (*maqṭa‘*),¹² so I laughed. He said to me: “Why did you laugh, did he get off rhythm?” I said: “Indeed, the ones that enter leave.”¹³ Our master, may God bless him, laughed. If a singer gets off rhythm,¹⁴ he would say to him: “Close the door behind you.”¹⁵ Another person would say: “Go back to the shore.”¹⁶ These are the utterances of the sailors at sea.

8 Such as, for example, measurements and proportions in architecture and painting.

9 Ja‘far b. Falāḥ al-Kutāmī (d. 360/971) was one of the commanders of al-Mu‘izz al-‘Abidī, the ruler of Ifrīqiyyā; he was sent to Cairo with Jawhar al-Šiqillī to conquer Egypt. ‘Alī b. Ja‘far b. Falāḥ al-Kutāmī (d. 409/1019) was a Fāṭimid vizier with the honorific title *wazīr al-wuzarā’* (vizier of viziers or grand vizier); he was the vizier and confidant of the caliph al-Ḥākim (al-Ziriklī, *al-A‘lām* 11: 126, 1v: 269).

10 Lit., “Good hand” [at playing the lute], which may have been his nickname. But ZY 48 edited it as *a-ḥasan al-yad* (lit., “is his hand good”).

11 That is, he comes in and out, in a free, disorderly way, and by extension, the singer is not orderly with duration; in short, he is off rhythm.

12 *Maqṭa‘* also means cadence or the end of a section.

13 This is a literal translation of a rather obscure joke. He may mean that the singer gets off rhythm, and is so bad that people have to leave.

14 Lit., “leaves.”

15 He may mean, when the singer who was off rhythm leaves, he should close the door and not come back.

16 That is, return to the safety of the shore and keep the rhythm intact.

Approaches to Teaching and How to Apply Them¹ [fols. 39b–41a; ZY 48–50]

[The author gives important advice to both teachers and students to create a beneficial learning environment. For the student, three important qualities are needed: intelligence, talent, and desire. The teacher must use a gradual approach to the levels of difficulties, [have] patience, kindness, and respect, and [must be] modern and refreshing in [his approach to] the field of education, not frighten the student, not use corporal punishment, and not make condescending remarks, as they are counterproductive. In addition, the teacher can use rewards, competitions, and tricks to encourage the student to learn.]

The basis of teaching (*asās*), foundation (*aṣl*), and proper condition (*qawām*) in every art is intelligence (*dhakāʾ*), [having a] good mind (*khāṭir*)—and, it is said, a natural disposition (*ṭabʿ*)—and desire (*shahwa*). The student should know the scope (*qadr*) of the art, [and hence its difficulties and subtleties], have a conscious perception [of its essence] (*tamyīz*), and have a clear mind (*ṣafāʾ al-dhihn*). If all these matters are present in the student, it will be easier for the teacher, [it will] help him, and spare him much trouble in teaching.

One day al-Sharīf the singer said to my father—and [my father, al-Ḥasan b. al-Ṭaḥḥān] used to teach his son Luʿluʾ, his daughter² Ṭaḥrīr, and his wife |

40a;

ZY 49

“O Abū Muḥammad, did you see how fast she learns when the song is [orally] transmitted (*alqā ʿalā*) to her?”

My father said: “The one with a good natural disposition is such that when taught something, it is as if he recalls something he knew, but had forgotten.”³

So al-Sharīf liked what he said, clapped his hands in his praise, and recorded it in writing, quoting him. Verily this is a statement from my father that no one who preceded him had said before.

¹ In the table of contents it is listed as chapter 32.

² The MS says “his son,” but in the next sentence it is clear that it is “his daughter.”

³ This is a brilliant statement about talent and the speed with which a talented student learns; namely, that the student had the knowledge in his unconscious but needed to be reminded.

The teacher must be graceful and kind, friendly, with a careful approach (*siyāsa*) to teaching, [he must be] patient, and [be] able to gain the respect of his students without confounding (*ikhrāq*)⁴ or frightening (*tarḥīb*) them.⁵ The teacher should also make the students desire to learn, and use tricks to stimulate them to work harder (*taḍrīb*),⁶ and hold contests between them to select the best among them, hold competitions, make demands (*mujā-māt*),⁷ give false promises,⁸ and make them feel that they are disputing one another.

Shujāʿ, the *ghulām* of Ibn Tamāma, who was among those I studied singing with in my youth, told me that ʿAsma⁹ al-Riyāḥiyya used to bribe him and was nice to him so that he would learn from her; she did this out of respect and kindness for Ibn¹⁰ Tamāma, his master, because the latter had bestowed favors upon her. Al-Raffāʿ the dancer (*rāqīṣ*) used to promise the eunuchs (*ustādh*)¹¹ a black colt while teaching them to dance, yet none received it. He also used to promise the young a toy made of sugar, and | this state of affairs hap-
pened often. It is proper and necessary to teach only the one who desires to learn.

It was related that the Greeks would happily seek [to teach] young boys what is easy to learn, and the arts they liked best, provided it was not an art that disparaged them, an art that was beyond their grasp, or an art that decreased their worth, or humiliated them. These factors help the students learn easily.

As for beating (*ḍarb*) and scorn (*istikhfāf*), they are of no use except to a few students, because they occupy and distract the mind, grieve the heart, take away from the natural disposition, and lead [one] to hate that which they are beaten for. Verily, singing is based and built upon *ṭarab* and delight (*masarra*); the path to it derives from what resembles it, and is harmonious and not discordant with it. The teachers should approach it by avoiding giving the young

4 This is the verbal noun of the verb *akhraqa*, which means to confound or perplex a person so that he cannot see the right course, or cause him to lose his reason or intellect (Lane, *An Arabic-English lexicon* 11: 728). It also means to lurk, lie in wait [as if to wait for the student to make a mistake and then scold him] (Wehr, *A dictionary* 235). ZY 49 edited it as *ighrāq* (drowning).

5 ZY 49 edited it as *tarhib* (intimidation, frightening).

6 Lit., “ardor.”

7 The MS has *muḥāmāh*, but this must be a copyist’s error. ZY 49 edited it as *mujāmala* (flattery).

8 This may mean that he promises rewards to good students but does not fulfill his promises; the idea is to motivate the student to strive for the reward.

9 The name is undotted; ZY 49 has ʿUthayma.

10 The MS and ZY 49 both have “Abū.”

11 Lane, *An Arabic-English lexicon* 1: 56.

boys too much craft [with technical difficulties] because their minds will be less effective (*taballada*),¹² their thoughts will be divided and scattered, their powers will wane, and their [vocal] instruments will be exhausted. Therefore, they must train them by breaking them in little by little and not by teaching them the difficult repertoire first, until it becomes easy for them later. The student is ordered not to sing what is transmitted to him orally until it is perfect, and [he has] been given permission | by his teacher to sing it; otherwise his rush to sing when [he is] not ready will result in a corrupt (*yanfasid*)¹³ rendition. It is also possible that the student, if he forgets a section and takes it upon himself to make it up to his liking (*gharrama*),¹⁴ would then have the corrupt way [of doing it] fixed in him. In this case, the teacher must work very hard and become tired uprooting (*qalʿ*) the mistake. It may be a good idea to have the student choose an instrument [to accompany his singing]; this way the teaching will be faster, more fruitful, and more successful.

41a;
ZY 50

12 Lit., “become dull-witted, stupid.” ZY misread this as *talabbada* (become entangled).

13 ZY 50 misread this as *bi-nafsihi* (by himself).

14 ZY 50 edited this as *qaddama* (to present).

The Reasons for Poor Intonation and Its Characteristics [fols. 41a–41b; ZY 50]

[The author lists many reasons for poor intonation, such as natural disposition, disease, or a bad teacher with poor intonation. At the end, the author mentions a remedy for the problem.]

Poor intonation (*taṣyīḥ*)¹ is the breach (*fatq*)² of the throat from the [vibrating] string and deviation (*khurūj*) from it, either to a higher or lower pitch. Sometimes poor intonation occurs from the beginning to the end of the song, sometimes [it] occurs in the difficult passages, sometimes at the beginning or at the end of the song, sometimes in a place [in the middle],³ and it could also [occur] in the speech.⁴ This can occur at birth and can be part of one's disposition; or it could be due to a disease (*illa*); | or it could come from the teacher who has this problem himself and passes it on (*a'dā*)⁵ to the student.⁶ Likewise beautiful and *ṭarab*-like qualities are passed on.⁷ A lack of practice (*inqiṭā'*), rushing (*ajala*), and shaking (*irti'āsh*) also cause poor intonation. If the student becomes used to [poor intonation] and if it takes hold, then it will only be eradicated (*inqala'a*), after much toil, and even then it may not be eradicated. I have mentioned a trick to get the discordant voice in tune with the strings,⁸ but this only works for beginners,⁹ and may God save us from all ills.

1 Lit., “screaming,” which denotes a high pitch, but as the definition shows, this can refer to a higher or lower pitch.

2 *Fatq* also means a “rip, tear, cleft, crack, fissure, slit, slash, and rupture.”

3 This sentence is missing in ZY 50.

4 This may refer to a squeaky voice.

5 Lit., “to infect, to be contagious.”

6 This is followed by a redundant sentence: “And the deviation can also be passed on,” as if the deviation (*khurūj*) and the breach (*fatq*) are different characteristics.

7 In the MS this sentence occurs after the next one, and disrupts the train of thought, so I placed it before.

8 See chapter 24, fols. 26a–26b, pp. 65–6.

9 That is, before they develop the bad habit and it becomes entrenched.

Planning and Determining Where and How Much to Breathe [fols. 41b–42b; ZY 50–1]

[The author, a successful singer, gives sound advice as to where to breathe in the song to prevent shortcomings.]

In general, the locations of inhaling are at the cadences that occur at the ends of sections (*maqāṭiʿ ajzāʾihi*) and at the end of the separator (*taqṭiʿ fāṣilatīhi*).¹ It is also possible to inhale in other places, such as when there is a break between the notes² |. If the notes are excessively long³ and follow one another without a break, then the singer must inhale the commensurate volume of air, as he must also do before difficult passages,⁴ before the cadence, and before a high note. He must be alert at all these locations and inhale just before them, so that he can reach them without being out of breath (*munbahir*) or be overcome and in trouble [because he lacks sufficient air] (*munqahir*). [With enough air] he will find strength, power, a long breath, and he will also be calm and at ease such that he is able to fill in (*ishbāʿ*) the notes [with sufficient breath], and thus prevent his singing from becoming faint (*ḍaʿīl*), being cut off [before the end of the passage, or note] (*munbatir*), and being disturbed (*muḍṭarib*).⁵ The best places to end (*yuqṭaʿ*)⁶ the breathing, [and prepare for the next breath] are at the end of sections and partitions (*faṣl*) in speech and poetry, and, [in singing], at the ends of sections and separators. Ending the inhalation [in the middle of a passage of connected notes] is considered ugly and improper. It is praiseworthy

42a;
ZY 51

1 Lit., “at the cutting of the separator,” i.e., where the separator is cut off.

2 Lit., “when the notes are not temporally consecutive.”

3 The word “utmost” is missing in ZY 51.

4 The MS adds a redundant sentence “in the places where the notes are consecutive and connected.”

5 For the importance of having sufficient breath, which is part of the “Qurʾān of singing,” and on vocal excellence, see KA 1: 315; Sawa, *Arabic musical and socio-cultural glossary* 262–3; Sawa, *Musical and socio-cultural anecdotes* 206–7. Al-Kātib has a shorter and less elaborate passage about breathing. In summary, the singer must have enough air to sing long passages and do so at the break (*maqṭaʿ*) that precedes the long passage. In this way he is in control and does not become short of breath or tired, and can sing the last notes of the cadence without them becoming feeble, hidden, or faint (*Kamāl* fols. 101–2; Kh. 66; al-Kātib, *La Perfection* 103).

6 ZY 51 edited it as *yāqaʿ* (to occur).

thy to [take a] long breath before a difficult and long passage, at [ornamental] repetitions (*i'āda*) of notes, at a high-pitched note, at the *tajnība*,⁷ and before notes that are close together (*muqāraba*). [These notes that are close together] require much labor [in] time and skill especially [in composition] if the meter
 42b | of the poem is short. These types of melodies are the best and require great effort to master.⁸

7 The *tajnība* is a technique in which the note of the index finger is replaced by its anterior; this technique is ornamental, used in the middle or the end of the melody.

8 An excellent illustration of this type of skillful composition can be found in an anecdote about Ishāq al-Mawṣilī (KA v: 341; Sawa, *Musical and socio-cultural anecdotes* 101–3). Ishāq's composition was deemed a masterpiece because he set just four words to an array of musical techniques: an unmeasured vocal prelude, a measured melody, high and low notes, and ornamental repetitions.

Murāsala, mubāyana, and mumāthala [fols. 42b–43a; ZY 51–2]

[Here the author discusses singing in unison and in duets, and supplies readers with interesting details.]

When a singer sings a song in unison with another singer [it is called] *murāsala*. Their throats are blended and each strives to outdo his colleague in excellence and established principle (*qānūn*). It is very pleasant. It was said that if two donkeys brayed together they will cause *ṭarab*, and a couple in harmony (*muttafiq*) is better than two discordant (*mukhtalif*) singers singing alone (*fāṣil*).

When two singers sing together, one sings one verse, and the other sings the next verse, and [it is called] *mubāyana*. This format shows the excellence, skill, and superiority of one over the other.¹

When two singers sing together, one sings the first hemistich (*ṣadr*), the other sings the second hemistich (*ʿajuz*), and then they continue singing that way, one doing the first hemistich, and the other the second hemistich, and [it is called] *mumāthala*.² It is beautiful and causes much *ṭarab*. They may also correspond [vocally] with one another (*tarāsala*), | contending (*tajādhabā*) with each other by engaging in a melodic tug of war, one taking a poetic foot [set to a musical division], and when he finishes it the other one starts the next poetic foot, each adding more ornamentation (*ḍaʿafa*)³ in the soft passages.

43a;
ZY 52

1 See also items 52 and 53 in fol. 31a, p. 82.

2 See also the chapter on rhythmic ornaments, fols. 99b–100a.

3 *Ḍaʿafa* can also mean singing at a higher octave, as ZY 52 suggested.

Syncopation and Guidance to It

[fols. 43a–43b; ZY 52]

[This is a syncopation technique in which the note is played before or after its due time. It adds much beauty to the performance.]

The *ikhtilās* is a concealed (*khafī*), pleasant, and delicate (*latīf*) [technique]; its character is more linguistic than technical [such as musical syncopations],¹ I will just mention how a person familiar [with music can] be guided to most of it [and then explain it with words]. It has three aspects.

The first is to perform the note before its time.²

The second is to let go of the prescribed time for the note, then catch it before its time lapses.³

43b The third is to let go of the prescribed time for the note, then, out of fear that its time may lapse completely, catch up with it at the last moment or [more accurately] just before its duration expires, by proceeding in a rushed way before [the expiration] | altogether. This is the strongest aspect, the most pleasant, and most concealed (*akhfāhā*).⁴

1 He contradicts this at the end of the chapter. In words and speech, *ikhṭalasa* means to slur a vowel, not give it its full sound, or suppress it. And in general, it means to take an opportunity with deceit and guile, with haste, or to snatch it (Lane, *An Arabic-English lexicon* 11: 784–5). This general meaning is clearly apparent in the three definitions that follow.

2 This is a paraphrase of the cumbersome (and repetitive) sentence which says (literally): “The singer returns to some of the notes which he has performed and before the time of the next ones he sings the latter before their prescribed time and appends them and joins them to the former.”

3 This technique is well illustrated in al-Fārābī, where the attack of passage is delayed (KI 164b; N-KI 221; Sawa, *Rhythmic theories* 289).

4 “Most concealed” makes sense since it occurred at the last moment. ZY 52 misread it as *aḥlāhā* (most beautiful). Al-Kātib restricts *ikhṭilās* to plucking the string with the pick in an almost imperceptible manner, ideally at the end of section or piece (*Kamāl* fol. 142; Kh. 86; al-Kātib, *La Perfection* 134). In KA, part of an excellent performance is singing the *nabarāt* stealthily (*ikhṭilāsan*) and imitating them faithfully in the plucking of the strings (1: 315; Sawa, *Musical and socio-cultural anecdotes* 206–7). In al-Fārābī it is a technique used in the light heavy rhythmic modes; it consists of adding attacks between the attacks of the original rhythm. The added attacks give the impression that the light heavy category has been altered to the light category. To remedy this, al-Fārābī says that the added attacks must be performed as weak or soft attacks by stealth (*ikhṭilāsan*), so as to keep the light heavy character (KI 66b, 70a,

Each one of the three aspects has a place [in the song], and [this place] depends on the duration of notes in the song, its poetic feet, the placement of the words in relation to the notes, and many more and beautiful details that cannot be investigated or described with words, for there are things that cannot be clarified with words without musical sound (*ʿamal*).⁵

73a, 74a; N-KII 144, 149, 155–6; Sawa, *Musical and socio-cultural anecdotes* 3; Sawa, *Rhythmic theories* 349, 361, 372, 379, 428, 635).

5 Lit., “practical work.”

Twittering and Its Derivation

[fols. 43b–44a; ZY 52–3]

[Like the anecdotes in *KA* reveal, here a good singer's voice is likened to the sound of birds.]

Twittering or cooing (*taghrīd*) reveals the song and causes *ṭarab* (*īṭrāb*) by means of its emotion and beauty. It is derived from the cooing of pigeons, and it is said that if it causes *ṭarab*, the pigeon cooed.¹ The poet said:

“The lamentation of a pigeon has stirred this desire.”

The poet Abū l-Qāsim al-Ḥusayn b. ‘Alī b. al-Maghribī [370–418/980–1027]² composed a poem with the same meaning:

44a “A turtledove cooed in the thicket,
Lamenting, dawn has agitated her and robbed her of sleep |
She says, O mistress, get up and go to sleep
What am I to do to obey an order.”

ZY 53 Another poet said:

“The sound of the *nawāqīs*³
Made me sleepless at dawn.”

Abū Nuwās [ca. 140–198/755–813] said:

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- 1 In *KA* the voice of a good singer is compared to that of a nightingale (XIX: 141; Sawa, *Musical and socio-cultural anecdotes* 194–5); here it is compared to a pigeon and a plover, fol. 27a p. 69. For a similar meaning, see item 19, fol. 30a, p. 78.
 - 2 The MS has al-Maghribī, that is, in the Egyptian dialectical pronunciation. He was also known as al-Wazīr al-Maghribī, his father was killed by al-Ḥākim (p. XII in the introduction).
 - 3 This is the plural of *nāqūs*, a long piece of wood struck with a shorter one called a *wabīl* and used by Christians to announce the prayer times (*KA* XXII: 14; Sawa, *Musical and socio-cultural anecdotes* 51).

“The rooster crows⁴ loudly
 So give me drink, as the morning draft is delicious
 Give me drink so that this shameful [drink]
 Shows me⁵ beauty
 To remind me of Noah
 When Noah built his ships.”⁶

4 Lit., “titters.”

5 The poem quoted in al-Raḡīq al-Qayrawānī (d. ca. 425/1034) has “you will see me as beautiful” (*Quṭb al-surūr*, alwaraq.net).

6 Al-Raḡīq al-Qayrawānī has “When Noah built his dominion.”

The Definition of *tarkhīm* [fols. 44a–44b; ZY 53]

[*Tarkhīm* is defined, then placed in the context of the poem. The combination of full and soft sounds produces *ṭarab*.]

Tarkhīm is the softening (*tanīm*) of the voice, as for instance when it is compared to speech; when they say gentle speech (*manṭiq rakhīm*) they mean soft (*nāīm*), pleasant (*tarif*),¹ and with nice enunciation (*lafẓ*). It leaves a nice impression when it is heard, it is not dry (*jāff*), or obscure (*khāfin*).² The poet Ru'ba³ b. al-‘Ajāj [d. 145/762] said:

“Verily you have a soft (*sajīh*)⁴ throat and a gentle speech
And the one who created the stars (*falak*)⁵ brought him into existence
(*ḥādithuhu*).”⁶

44b It was said that if a note is sung in an ample way (*mufakkkham*)⁷ and then followed immediately by a soft one [note] (*murakkkham*), then a music connoisseur would not be able to control [the effects] of *ṭarab* on him. The *tarkhīm* is only effective and beautiful when the poem mentions supplication and tender affection, resignation, submission, and coquetry; this is because every melody should suit the words and meanings of the poem.

1 *Tarif* can also mean plentiful, at ease, delicate, luxuriant, affluent (Lane, *An Arabic-English lexicon* 1: 303–4).

2 Lit., “hidden.” See also the definition of *tarkhīm* in fol. 28b, item 6, p. 75.

3 ZY 53 edited this name as Dūma.

4 *Sajīh* also means gentle, smooth; the related technical terms *sajḥa* and *isjāḥ* refer to notes in the lower register, with the implied meaning of gentleness. *Sajīh* is undotted in the MS; ZY 53 edited it as *shahīh* (stingy) but this does not fit the context.

5 ZY 53 edited this as *fulk* (ships).

6 ZY 53 edited this as *ḥādathahu* (talked to him).

7 For definitions of *mufakkkham* and *tafkḥīm*, see fol. 14b, 27a, pp. 35, 69, 75.

Tarjīʿ and Its Characteristics [fols. 44b–45a; ZY 53–4]

[*Tarjīʿ* consists of ornamental repetitions of a section of a song; it includes revisions of that section with further embellishments and glosses, and it is very aesthetically pleasing. It is best placed at the last section of the song. Al-Kātib's definition is less detailed.¹]

Tarjīʿ consists of repeating the notes and doing so with sweetness and grace (*ḥalāwa*), beauty (*malāḥa*), causing *ṭarab* (*itrāb*), and rhythmic [variations and ornaments] (*īqāʿ*). It is derived from the word revision (*murājaʿa*).² The poet said:

“I went back over the words in an amiable way
I fled from his truthfulness to his lies.”

This is the most beautiful of all singing techniques, and it is better if it is done naturally (*ṭabʿan*) than [if it is done] artificially (*takallufan*). [Al-Sharīf] al-Raḍī [359–406/970–1015] said |:

ZY 54
45a

“But oh, do not feign love for me
Because exposing a person feigning a character³ is the act of a good-natured person.”

1 Al-Kātib, *Kamāl* fol. 129; Kh. 80; al-Kātib, *La Perfection* 124.

2 This is a very interesting statement. In essence a section of a song is sung, then revised and sung again, better than the first time, and then again and again, such that it is a kind of musical gloss and painting of the meaning, interpretation, and rhetoric. See also item 9, fol. 28b, p. 76. For its positive qualities and as an agent of change, see KA II: 373–5, V: 341, VI: 261; Sawa, *Arabic musical and socio-cultural glossary* 157–9; Sawa, *Musical and socio-cultural anecdotes* 39, 261, 461. This technique survives to the present day in classical Arabic singing and in the elaborate chanting of the Qurʾān (*tajwīd* and *tartīl*); it also occurs in instrumental improvisations.

3 ZY 54 has *faṣīḥ al-qaṭīʿ* ([being] eloquent among friends) instead of *faḍḥ al-taṭabbuʿ* (exposing a person feigning a character).

Some people use *tarjī* at the ends (*aṭrāf*)⁴ of sections, and in this way it is most beautiful and [is] best at causing *ṭarab*. The poet Dhū l-Rumma said:⁵

“She sees from the one affected by sadness and lovesickness
That she broke with a person after repeated longing.”

4 zy edited this as *al-ḥirāf* (lack of good fortune?).

5 Alwaraq.net states that the poet is not Dhū l-Rumma but Arṭāt b. Suhayya (d. after 65/685). There are many variations of this poem in a multitude of sources.

Nashīds and Their Types² [fols. 45a–46a; ZY 54–5]

[Ibn al-Ṭaḥḥān takes the unmeasured *nashīd* and *istihlāl* to a new level not found in al-Fārābī or al-Kātib. In the definitions of al-Fārābī and al-Kātib, the *nashīd* and *istihlāl* are preludes; in Ibn al-Ṭaḥḥān, they are also interludes and postludes and have very interesting and rich forms.]

Nashīds are of many types. One is the *istihlāl*.³ It is a high note or a high-pitched scream (*siyāḥ*); it is also the crying of the baby at birth, as it is said he started [his life] crying. It is also said that the *istihlāl* is the falling of rain on rocks. By [musical] *istihlāl* they mean a notification that the song is about to start and that the *istihlāl* is its introduction (*muqaddima*). It occurs in the first poetic foot, or [part of] the first hemistich, after which the song starts.

Some *nashīds* are *muṣarraʿ*,⁴ | that is, if the *nashīd* occurs in the first hemistich, then it is followed by a measured *basīṭ* in the second hemistich, then the *nashīd* returns in the third hemistich, then the *basīṭ* follows in the fourth hemistich. 45b

It is called *mubāyat*⁵ if the *nashīd* occurs fully in the first verse, the *basīṭ* in the second, the *nashīd* in the third, and the *basīṭ* in the fourth.

It is called *muzdawaj*⁶ if the *nashīd* occurs in the first and second verses, and *basīṭ* in the third and fourth verses.

The *musahham*⁷ is like the song of al-Sharīf Abū l-Qāsim al-Rassī:

1 In the MS, the title of this chapter appears incorrectly as 41.

2 The title in the table of contents is more detailed, it adds “and their names.”

3 Both *nashīd* and *istihlāl* are unmeasured speechlike vocal preludes. In al-Fārābī an *istihlāl* is built on one word and is less than a hemistich in length; a *nashīd* can consist of a hemistich or more, a verse, two verses, or more (KMK 1160–2; MA II: 84; Sawa, *Music performance* 103). In al-Kātib, the *istihlāl* is built on one foot only; with regard to a *nashīd*, if the song is two verses, the *nashīd* occurs in the first one; if the song is four verses, it occurs in the first two verses, in succession or not (Kamāl fols. 134–5; Kh. 82–3; al-Kātib, *La Perfection* 128–9). In later passages Ibn al-Ṭaḥḥān elaborates more on the *nashīd*.

4 Lit., “hemistich-like”; based on the definition, this is quite an apt term.

5 Lit., “verse-like”; as in the example above, this is an apt term.

6 Lit., “coupled.” ZY 54 read this as *laysa* (“is not”) instead of “is called.”

7 Lit., “arrow-like”; this is defined later in fol. 46a, p. 120 as *nashīd basīṭ nashīd*, which makes sense because the musical form of the song is in the shape of the triangle in an arrow.

“If Quraysh one day meets to boast
Then in ‘Abd Manāf they will find their secret and essence.”

It also resembles my song:

“She waves like a swaying stem when she walks
With a swinging gait embellished by coquetry and a beautiful body.”⁸

ZY 55
46a

It starts with the *basīṭ*, then [has] a *nashīd* in its middle, and then a *basīṭ* at its end.

The *ma‘kūs*⁹ is found in the song I have composed (*ibtada‘a*),¹⁰ and nowhere on earth has anyone composed the like of it from what we have heard and seen, or indicated (*nubū‘a*)¹¹ in any song collection. This is the song:

“I swore to her by the oath Quraysh took
And to the good omens that took place the day they gathered.”

Basīṭ is the beginning, [up] until the last foot of the first hemistich,¹² and then the second [hemistich] is sung to its end and its exit (*munṣarīf*) has a *nashīd*, such that the separator (*fāṣila*)¹³ [of its hemistich] ends with it. This is [almost] impossible and difficult to relate [with words], let alone listen to. This song begins in the second heavy rhythmic mode and the *maḥmūl* melodic mode, and ends in the *mazmūm* melodic mode. I have not heard a speech [about this feat] in order to relate it, or a preparatory [compositional trial] to follow.

46b

Some *nashīds* are set to ten verses, or less or more | and this is the doctrine of the ancients; then the *basīṭ* comes in, either in the same poem or another one. All these long compositions are void of beauty, have too few notes, have

8 The poem is by al-Buḥturī (206–284/821–898) (al-maktaba.org).

9 Lit., “inverted, reversed”; this makes sense because the *nashīd* commonly comes first, followed by the *basīṭ*.

10 Lit., “invented, devised.”

11 Lit., “prophecy.”

12 The MS does not say *basīṭ*, it says ‘amal, which means craft, so it is likely measured and it is *basīṭ*. In al-Tifāshī ‘amal means *basīṭ*, that is, in contradistinction to *nashīd* and *istihlāl* (*Mut‘at* fol. 32; al-Sillāmī 107).

13 Al-Kindī defines a *fāṣila* as three voweled consonants and an unvoweled one, as in ‘inabat (al-Kindī, *Mu‘allafāt*, ed. Z. Yūsuf 81; Sawa, *Rhythmic theories* 492). The last word in the poem comes close to ‘inabat; it is *jama‘i*. The composer likely added an unvoweled consonant to it. Al-Khuwārizmī has a different terminology; he calls the small separator the *fāṣila ṣuḡhrā* (*Mafātīḥ* 80).

the same divisions (*taqsīm*) [and thus are boring],¹⁴ do not produce *ṭarab*, and have no emotional qualities. It is also possible that the *nashīds* are dispersed and prose-like, without notes, and without beauty, like speech.¹⁵

Some *nashīds* begin as an unmeasured speech-like type (*nawʿ*), followed by a measured section (*yubsaṭ*), then at the end of the separator [they] return to the first [unmeasured] type.¹⁶

I have clarified in this chapter what no one before or after me has ever clarified.¹⁷

14 By too few notes, Ibn al-Ṭaḥḥān must be referring to the *nashīds*, since they are speech-like, that is, there are many syllables to a note. By “same divisions,” he must be referring to the *basīṭ* since it is measured and has rhythmic divisions, and it is very likely strophic in form.

15 This whole paragraph is missing in ZY 55.

16 This sentence is odd because a *nashīd* cannot also be a *basīṭ*. Ibn al-Ṭaḥḥān likely meant some compositions and not some *nashīds*.

17 This is true when we compare his exposition to those of al-Fārābī and al-Kātib.

What Stimulates the Singer To Be Active and What Makes Him Sluggish [fols. 46b–48a; ZY 55–7]

[Many factors affect the singer positively and negatively; these include the physical, emotional, psychological, and financial, as well as the audience feedback.]

47a; ZY 56 The conditions that stimulate the singer and make him active and add to his excellence are a combination of health, well-being and vigor, strong stamina (*munna*),¹ ample hope and capability, the ruler's liking (*mayl*),² peoples' high estimation and preference of him over others, | a pleasant life, good attire and footwear (*markūb*),³ and a nice smell. It also helps to look at a body of water and gardens, sit and converse with kings, leaders, and scholars, be optimistic, and in a good state and in good standing;⁴ he must also be in love, as it increases his musical excellence, generosity, and ability to cause *ṭarab*. It is also favorable for him [to be in] a *majlis* free of [anyone] who would disparage him, who would mention others and claim they are his equals, or who would prefer another singer to him.

It was related about Ismā'īl b. Jāmi' [fl. late second/eighth century] that [the caliph Hārūn] al-Rashīd fabricated with the manager of the post office a letter from Medina mentioning the death of his [Ismā'īl b. Jāmi's] wife whom he loved very much.⁵ He became overwhelmed by regrets, grief, and sadness. He sang immediately and there came out of his throat great sadness that had never been heard before. Ishāq, Mukhāriq, and 'Allūya took it from him. The song is:

47b "How many courageous men and leaders,
In the narrow mountain passes and in India⁶ are left unburied |

1 ZY 55 edited this as *bunya* (build).

2 ZY 55 edited this as *nayl* (favor).

3 For the importance of attire, see also KA II: 360, III: 345, IV: 270, VI: 164, VIII: 268, XXIV: 1; Sawa, *Musical and socio-cultural anecdotes* 323–5. The word *markūb* can also mean a riding animal.

4 Lit., "optimistic with a surplus of state and standing."

5 In KA (VI: 307–8; Sawa, *Musical and socio-cultural anecdotes* 283) this anecdote concerns the death of his mother that he loved so much. Hārūn al-Rashīd heard that Ibn Jāmi' sang best when he was sad, so Hārūn asked al-Faḍl b. al-Rabī' (138–208/757–823) to send him a fabricated letter announcing the death of his mother.

6 In KA VI: 306 and 308, the place referred to is Rūm and Sind respectively.

In Qandahār, and the one whose fate of death is written
In Qandahār, his story is not on a tombstone placed upon the grave.”⁷

When the audience became worried about him, they told him the truth. He repeated the song but did not do it as well as when he was so sad, and this is the most astonishing thing ever heard.⁸

What weakens the singer and breaks his soul is the opposite of what we have previously mentioned regarding what stimulates him. The singer needs factors which bring on excellence, increase the strength of his language (*lisān*), its clearness (*bayān*), eloquence (*faṣāḥa*), and exposition (*tibyān*).⁹

What decreases his excellence are disease, deficiency (*qilla*),¹⁰ concerns of the heart,¹¹ a bad mood, fear, fatigue, vomiting, a full stomach, hunger, thirst, anger, estrangement from the king, friends and colleagues changing their behavior toward him, broken friendships, hopelessness, weakened expectations, mounting debts, having many creditors, lacking helpers, changing his habits, filthy clothes, an ugly riding animal, people setting others above him and especially those who are inferior to him, [people] disparaging his excellence, the audience not paying attention to | what he sings,¹² and not understanding and appreciating his performance.

48a;
ZY 57

It was related that Ishāq b. Ibrāhīm [al-Mawṣilī] had a *ghulām* named Ziryāb [d. 230/845] who knew [more] about the art of vocal performance and composition that [anyone] in his era knew, so Ishāq took him to his performances, and directed his attention toward him so that he felt that he had with him a person who understood and appreciated what he was singing; in this way Ishāq further excelled, exceeded the usual bounds (*ihfāʾ*),¹³ and added much to all his actions.¹⁴

7 The poem is by Yazīd b. Mufarriʿ al-Ḥimyarī (d. 69/688) (KA VI: 306).

8 KA VI: 306 has the same story, but with the addition that Ibrāhīm b. al-Mahdī heard and learned the first sad version from Ibn Jāmiʿ. When Ibn Jāmiʿ was told the truth he was no longer sad and as a result he sang the song with less emotion. Ibrāhīm b. al-Mahdī remembered the earlier sad version and taught it back to Ibn Jāmiʿ.

9 *Tibyān* is missing in ZY 56.

10 *Qilla* could also mean a lack of financial resources.

11 This may refer to being heartsick, or heartbroken.

12 Lit., “says.”

13 This word is missing in ZY 57.

14 His actions likely include compositions, performances, and even discussions of music, and theory. Later Ishāq became jealous of Ziryāb's success, so he ordered him to leave Baghdad; Ziryāb migrated to Spain and created his own school (Farmer, *History* 128–30).

Opening Songs in the Company of Kings¹ [fols. 48a–49b; ZY 57–8]

The best songs to start a performance in the presence of the leaders are songs about good wishes (*du'ā'*) and praise (*thanā'*), such as,

“Be safe and sound O Prince of Believers (*amīr al-mu'minīn*)
And may your enemy not be safe and sound, for God has forsaken him.”

And,

“Upon your enemy O son of the house of Muḥammad
The light of morning and the darkness lie in wait.”²

48b And

“God revealed from you a bright light which appeared
And brought from you a rainy storm.”

And

“How pleasant are the days as long as you live in safety
And how [much] more prosperous [are] matters the time brings.”

And

“You are the sky of pride, so be proud
And in the peaks of glory, you are brilliant stars.”

And

-
- 1 Instead of “the company of kings,” the chapter title in the table of contents has “their arrangements.” Neither title is correct, as the chapter deals not only with opening songs but also with songs at other times and in diverse contexts.
 - 2 The poem is by Ashja' (d. ca. 195/811) in praise of Hārūn al-Rashīd; it has “nephew of Muḥammad” instead of “house of Muḥammad” (al-maktaba.org).

“You have reached the utmost in noble traits and generosity
And attained the utmost limit of whatever you sought.”

And

“Do you not see that God gave you distinguished qualities
You see all other kings crawling³ toward it.”⁴

And

“You are the best that dismounted from [among] the caravan
While rushing to the stopover.”

Then the singer sings what suits the time of the meeting. So at the end of the night he sings |:

49a;
ZY 58

“Many a night, toward dawn
The full moon is completely visible, and the breeze is gentle.”⁵

And in the morning he sings:

“The day broke as wished by those who are having a morning draft.”

And in the gardens and meadows he sings:

“And when we alighted in a place coated by dew⁶
Neatly and a shady garden without light.”⁷

And on a rainy day he sings:

3 ZY 57 edited *yatadabdab* as *mīthl nadab*, which does not make sense.

4 The poem is by al-Nābigha al-Dhubayānī (d. ca. -18/604) in praise of the Ghassānid king al-Nu‘mān b. al-Mundhir (d. ca. -18/604); the original poem has *sūra* (power and dignity) instead of *ṣūra* (distinguishing quality) (al-maktaba.org).

5 The poem is by Ibn al-Mu‘tazz (247–296/861–908); the original poem has “O God” instead of “many a night” (al-maktaba.org).

6 ZY 58 edited *ṭallahu* (coated) as *kullahu* (all of it).

7 The poem is by al-Marzūqī (d. 421/1030); the original poem differs in the last word, it has *ḥālīyan* (now) instead of *khālīyan* (without) (al-maktaba.org).

“A day of bitter cold
Is stationary and on it appear drops from the clouds.”⁸

The themes of these poems are quite common today.

As for what the singer should do, he should be endowed with the clever and bright (*zarq*)⁹ character of the astrologers. At each time [of day or night] he should sing what is suitable and what precisely describes the situation, be it
49b in the past, future,¹⁰ or present |, [be it] from the mention of success, victory, birth, good news, pastimes, absence, the arrival of a person who was absent,¹¹ hunting,¹² honesty, the characteristics of wine, listening [to good music], the mention of lineage, pride, generosity, and the characteristics of a racehorse. If he does¹³ so accordingly, and moves toward the delicacy of *ṭarab*, he will impel the leader to reward him.¹⁴

- 8 The poem is by al-Bārī' al-Baghdādī (443–524/1051–1130; these dates cannot be correct, because the poet would have been just six years old when Ibn al-Ṭahhān died!). The original poem has “the clothing of the fog” instead of “drops from the clouds” (al-maktaba.org).
- 9 ZY edited this here, and in ZY 6, as *rizq* (income). See fol. 2a, n. 7, p. 3 for the meaning of *zarq*.
- 10 The MS clearly has *mustaqbal* (future), but ZY 58 edited it as *mustaghbar* (to become dust-colored).
- 11 This phrase (“the arrival of a person who was absent”) is missing in ZY 58.
- 12 The MS clearly has *ṣayd* (hunting), though ZY 58 read it as *ḥayd* (deviation).
- 13 The MS has *faqada* (miss), which does not fit the context; ZY correctly edited this as *yaf'al* (does).
- 14 This is amply corroborated in KA; good choices were rewarded and bad ones were frowned upon. See Neubauer, *Musiker* 91–2; Sawa, *Music performance* 128–38, 160, 226.

How to Arrange and Order the Songs in the *majālis* [fols. 49b–50a; ZY 58–9]

[Ibn al-Ṭaḥḥān advises the singer to start with slow songs or unmeasured preludes and leave the faster songs for later in the performance, especially when the audience is happily drinking. He also advises about the proper behavior for repetitions, for sitting, and for exiting the *majlis*. This chapter bears some similarities to al-Kātib's chapter 36 and is quoted almost verbatim in chapter 21 of al-Tifāshī.¹]

The singer should start his performance by choosing songs in heavy rhythmic modes,² and songs with great artistry (*tiwāl*),³ with preludes (*nashīd*) that are beautiful and have strange and wondrous meanings, and also shorter preludes (*istihlāl*). The melodic modes should be those that start with the open string (*mutlaq*) or the index finger (*mazmūm*).⁴ He should not play the heavy rhythmic modes and beautiful songs (*ḥasan*)⁵ in succession but separate them equitably (*bi-l-qist*)⁶ with easier (*sahla*)⁷ songs to show the beauty | of what comes next, unless | there is another singer in the *majlis* who is similar to him and matches him; then he must pay attention to what he brings in.⁸

50a

ZY 59

1 Al-Kātib, *Kamāl* fols. 197–202; Kh. 126–8; al-Kātib, *La Perfection* 175–9; al-Tifāshī, *Mutʿat* fols. 55–6; al-Sillāmī 165–6.

2 In KA the choice of songs related more to the occasion and its use and function (Neubauer, *Musiker* 77–80; Sawa, *Music performance* 170, 226).

3 Lit., “lengthy craft.”

4 Al-Kātib suggests starting with the *mazmūm* because it is stronger than the *mutlaq* and thus it brings liveliness and joy to the audience, and this is what is needed at the beginning of the performance (*Kamāl* fols. 197–8; Kh. 126; al-Kātib, *La Perfection* 176).

5 ZY 58 dropped this word, and al-Sillāmī 165 edited it as *ḥathth* (speed), but *ḥathth* is unlikely because Ibn al-Ṭaḥḥān is dealing with the heavy rhythmic modes at the beginning of the *majlis* and because faster rhythmic modes come later. At the end of the sentence, it becomes clear that the singer should maintain the heavy rhythmic mode but, within these heavy modes, he should alternate songs that have much craft with songs that are easier to listen to.

6 ZY 58 edited this as *busuṭ* (tonalities); al-Tifāshī (*Mutʿat* fol. 55; al-Sillāmī 165) also has *busuṭ*, but this is unlikely because Ibn al-Ṭaḥḥān warned about mixing tonalities (see fol. 24b, p. 60).

7 Al-Tifāshī has *ḥasana* (beautiful) (*Mutʿat* fol. 55; al-Sillāmī 165).

8 That is, in order to maintain the level of serious and skillful songs and not alternate with easier ones.

If drinking occurs in the middle, and arguments break out (*ḥamiya al-waṭīs*),⁹ and if drinking continues and goes (*bakḥkhara*)¹⁰ to their heads, then the singer must perform songs in the *ramal* and the *hazaj* rhythmic modes, as well as songs that move people and incite them to drink. If drinking people talk and talk excessively, then the singer should follow the mood and lower his standing [to suit their mood] and sing easy melodies that bring happiness (*sarra*).¹¹

If people¹² leave and the *majlis* decreases in intensity (*khaffā*)¹³ and the master of the house is alone, then the singer should return to restraint and caution (*taḥaffuẓ*), and spend great effort (*taʿammul*)¹⁴ in choosing the songs.¹⁵ He should not repeat a song unless asked.¹⁶ He should not sit after people have left unless he is ordered to do so, he should not ask to leave after people have left, and he should sing the [preferred] song of his patron to him only.

9 Lit., “there was fierce fighting.” ZY 59 misread this as *raḥmān al-waṭīs*, an expression that does not make sense.

10 Lit., “evaporates.” ZY edited this as *nakhara* (gnaw, spoil).

11 Al-Tifāshī has *masrūda* (consecutive) (*Mutʿat* fol. 56; al-Sillāmī 165).

12 Al-Tifāshī has “most people” (*Mutʿat* fol. 56; al-Sillāmī 165).

13 The intensity likely refers to drinking and talking. ZY 59 misread this as *waqafa* (stop).

14 ZY 59 edited this as *taʿaqqul* (discernment, prudence).

15 Al-Tifāshī adds “beautiful” (*Mutʿat* fol. 56; al-Sillāmī 165).

16 This is corroborated in KA (Sawa, *Music performance*, 244).

Good Qualities [to Have] While Singing [fols. 50b–51b; ZY 59–60]

[Ibn al-Taḥḥān lays out the beneficial and detrimental postures that affect voice production, good and bad facial expressions and gestures, the position of the lute, and then he adds that the less bodily movement the better [the performance]. This chapter bears some similarities to al-Kātib's chapter 34 and is quoted almost verbatim in chapter 22 of al-Tifāshī.¹]

For the singer, complete excellence [involves] having good qualities (*shamā'il*).² These include erect posture while sitting, because if the posture is not straight it will affect his voice by diminishing and spoiling it. He should also not sing while supporting his arms or weight [on a wall or furniture] (*mustanid*), or leaning on his back or side (*muttaki'*), as both [postures] weaken his voice. Whenever he inclines, his throat and larynx (*ḥanjara*) also incline and thus spoil his singing, because the throat and larynx incline or are straightened respectively with motion and motionlessness.³

It is not good for the singer to twist the corners of his mouth (*shidq*), or twist his neck, he should not bend down or extend his chest, he should not move his hands or feet, should not sway back and forth, should not contort his face, should not overwork himself because this leads to the swelling of the jugular vein, [then] other veins also swell, and his eyes become crossed or squinty, and he should not move from one side to another.⁴

1 Al-Kātib, *Kamāl* fols. 191–4; Kh. 122–3; al-Kātib, *La Perfection* 171–3; al-Tifāshī, *Mut'at* fols. 56–8; al-Sillāmī 167–8.

2 These qualities are the postures, facial expressions, and gestures.

3 This likely means that being motionless and sitting/standing erect will make the throat likewise and result in good singing, but moving and inclining will make the throat incline and result in bad singing. For more detail about postures and their positive and negative results, see Sawa, *Musical and socio-cultural anecdotes* 217–9, 454.

4 Al-Kātib has almost the same text, except that he replaces moving the hands and feet with moving the body. Al-Kātib then adds that moving the instrument from side to side is also a bad quality (*Kamāl* fol. 191; Kh. 122; al-Kātib, *La Perfection* 171).

51a Abū l-Faṭḥ b. al-Ḥuwaylā used to do these things and crawl from the front
 ZY 60 to the back of the *majlis*.[?]⁵ Al-Baghdādī used to move | his head in an ugly
 way, and because of this the Egyptians | gave him the title of “a bird feeding its
 young” (*al-zāqq*) because of the similarity [between his movements and that]
 of a pigeon moving his head [to feed their young].⁶ Muḥsin, the *ghulām* of
 Maṣṣūr al-Bakjūrī in Damascus made ugly faces (*jins*)⁷ when he sang, espe-
 cially [when] pronouncing the short vowels *u*, *a*, and *i*.⁸

The best gestures (*ishāra*) are those made with the eyes, eyebrows, palms, and a few head movements, but rarely [with the head];⁹ they help [a singer keep the correct] rhythm, and being in rhythm is [extremely] praiseworthy.¹⁰

I have seen many singers and songstresses who are satisfied to use gestures when finishing sections, at the end of melodies or cadences (*maqṭaʿ*), and on the completion of notes (*nagham*). Some play strings as a substitute for beau-

5 The beginning of al-Baghdādī's first name is effaced; al-Sillāmī suggested al-Mughīra (al-Tīshāfī, *Mutʿat*; al-Sillāmī 167, n. 3).

6 See also Wright, *Music at the Fatimid court* 540.

7 Lit., “made ugly sorts of things with his face.”

8 Al-Kātib says it is fine to change the shape of the lips when singing vowels or voweled consonants, if the singer does not overdo it; the worst of these movements is overdoing the *i* because it is ugly (*Kamāl* fols. 191–2; Kh. 122; al-Kātib, *La Perfection* 171–2; Sawa, *Musical and socio-cultural anecdotes* 325; Sawa, *Music performance* 173–4).

9 *Ishāra* also means gestures with the fingers, edge or side of the face, of the sides of the body. To these al-Kātib adds the shoulders (*Kamāl* fols. 192–3; Kh. 122; al-Kātib, *La Perfection* 171–2).

10 Gestures were so important that musicians hired spies to learn what their colleagues did so they could copy them (*KA* III: 251–2; Sawa, *Arabic musical and socio-cultural glossary* 239–40; Sawa, *Music performance* 174; Sawa, *Musical and socio-cultural anecdotes* 325). Al-Fārābī also mentioned gestures, such as moving the shoulders, eyebrows, and head, and similar body parts (members, limbs), not necessarily as aesthetic facets of a performance but as musical instruments in their own right (visual rhythm). He listed these in his hierarchical classification of musical instruments, the lowest being instruments used in war, followed by the *zafī*, that is, a dance producing no sound (*KMK* 76–80; *MA* I: 21–2). In this respect, Meiver de la Cruz noted the following about visual rhythms: “This connects very neatly to theories of kinesthesia, and kinesthetic empathy in dance studies: we can *feel/hear/see* the rhythm through these silent movements (which then are not factually ‘silent’)” (Sawa, *Musical and socio-cultural anecdotes* 313). *KA* also refers to *ishāra* as a teaching tool: “[ʿAbdallāh b. al-ʿAbbās b. al-Faḍl al-Rabīʿī (d. 247/861) was teaching a song to a young girl,] repeating it, and motioning, pointing, and making gestures (*awmaʿa*) with all of his body to explain to her the notes [and their movements and values]” (*KA* XIX: 258; Sawa, *Musical and socio-cultural anecdotes* 183). In addition, Ibn Khurdādhbih quoted ʿAbd al-ʿAzīz b. Abī Salama (fl. mid-second/eighth century) who said: “I saw Yūnus al-Kātib, when he lost his voice he taught his slave girls with hand motions, so that they understood what he wanted as if he were singing” (Sawa, *Musical and socio-cultural anecdotes* 183, from Ibn Khurdādhbih, *Mukhtār* 42).

tiful singing, but this steals from the singing its due,¹¹ and substitutes good practice¹² with something else. This is a bad habit.¹³

[It is] best for a singer [to assume] an image that suits his attire and its beauty, and the elegance of his garments and their colors; [this is in addition to] his erect sitting posture, and dearth of bodily movements.

Ibn al-Shāmiyya seldom sang except while leaning on his back or side—unless in the company of caliphs and viziers—| he would lower the peg box (*banjak*) of his lute close to the ground, and this is ugly. Al-Sharīf Abū l-Qāsim used to hold his lute to his chest such that it was too close to his face. Ibn al-Fārisī l-Kabīr used to compete with people when he sang and accompanied himself with the lute, and sometimes the face of the lute would be turned downward because of his intense plucking; [and this was not] beautiful or successful.

51b

11 Lit., “reduces (*nakhasa*) the right (*ḥaqq*) of singing.” *Nakhasa* is mainly undotted; ZY 60 edited it wrongly as *ḥasana* and also wrongly edited *ḥaqqahu* as *minhu* (from it)! In al-Tifāshī it is clearly *nakhasa*; al-Sillāmī edited it as its synonym *bakhasa* (*Mutʿat* fol. 58; al-Sillāmī 168).

12 Lit., “proper logic.”

13 Al-Kātīb made the same remarks (*Kamāl* fols. 192–3; Kh. 122; al-Kātīb, *La Perfection* 171–2).

Good and Bad Song Themes [fols. 51b–53b; ZY 60–2]

[In addition to good and bad song themes, which respectively delight or anger the patron, Ibn al-Ṭaḥḥān warns about ugly expressions and syllables that should be avoided. This chapter is abridged in al-Kātib's chapter 26 and al-Tifāshī's chapter 23.¹]

It is commendable to sing (*taṣrīḥ*)² themes of praise, congratulations, mention of pride and lineage (*nasab*),³ dwellings, homelands, deserts and deserted places (*qifār*), green fields, water, crying about the passing of youth, mention of loyalty and the fulfillment of a promise, the recollection of relationships, tender affection, forgiveness, the mention of success and conquest, the stability of comfort and possessions | and the like.

52a

ZY 61

It is not commendable to sing about one's love, the intensity of [one's] passion, and to sing poems in which the names of slave girls such as Asmā, Su'dā, Salmā, Jumal,⁴ Da'd,⁵ Rayya, 'Utab, and Qurb and the like [appear], for one of these names might be the same as someone who has enjoyed the favor of the king he is singing for, or his mother, or his daughter, or one of his slave girls, or his sister.⁶ The singer, not knowing this, would sing it and repeat it; and at times someone in the audience might reach a state of *ṭarab* because of the mention of this name, while the king would be very angry. If the king were a tyrant and was drunk, he would order that the singer be killed, or slapped on his face, or kicked out of his presence in a most ugly and lowly manner, and be excluded from his *majlis* and deprived of a reward.

1 Al-Kātib, *Kamāl* fols. 146–7; Kh. 90; al-Kātib, *La Perfection* 137–8; al-Tifāshī, *Mut'at* fols. 58–60; al-Sillāmī 169–70.

2 Lit., “to allow, state, declare.”

3 Al-Tifāshī has *nasib* (the erotic introduction of an ancient Arabic poem) (*Mut'at* fol. 58; al-Sillāmī 169).

4 This name is missing in ZY 61.

5 ZY 61 edited this as Ra'd.

6 In KA there is an anecdote about Hārūn al-Rashīd becoming angry with Ishāq al-Mawṣilī for singing a poem of 'Umar b. Abī Rabī'a (ca. 23–93/644–712) about 'Umar flirting with Sukayna (ca. 50–117/670–736), Hārūn's cousin and the daughter of the Prophet [*sic.*] (XVII: 159–60; Sawa, *Music performance* 226; Sawa, *Musical and socio-cultural anecdotes* 214–7).

This happened to Ibn al-Shāmiyya with Mukhtār al-Dawla b. Bazāl, whose wife was the daughter of Abū Firās [320–357/932–968]. Her name was ‘Āyida,⁷ and Ibn al-Shāmiyya sang |:

52b

“The one whose heart is free of what I suffer from you
O ‘Āyida, said to me
I see you weakened, I said love
From one person afflicted me.”

Mukhtār al-Dawla [took on] an ashen color, but being mild-tempered, he pretended to be asleep; however, people left because of the singer’s disgraceful behavior.

In addition, a singer sometimes sings a poem satirizing a tribe at the home of a man who is from this tribe, and the singer does not know it, and thus [he] harms himself. As in this well-known verse:

“Lower your eyes for you are from the Numayr tribe
You neither reached the tribe of Ka‘b nor that of Kilāb.”⁸

This is similar to what happened to Abū l-Ṭāhir al-Rabābī⁹ while at the home of a leader who had a songstress named Alūf. He drank and slept at his place, and when he got up and they had their morning draft, Abū¹⁰ l-Ṭāhir sang:

“You have come to us at dusk, O faithful (Alūf) one,
Her appearance is welcome in our imagination.”

He troubled the leader and kept doing so, and was not aware [of it] until | the leader became so annoyed that he left for [another] room in his house and did not return. The singer left after that.

53a

The singer should also avoid the following:¹¹

ZY 62

7 ZY 61 has ‘Āida.

8 The poem is by Jarīr (28–110/640–728) (al-maktaba.org).

9 A *rabābī* is a *rabāb* player.

10 Here the MS has Ibn.

11 Here Ibn al-Ṭahhān is likely advising singers not to sing extremely sad songs, as they may upset the audience.

“Some men desire¹² what they have loved, but I
Desire to complain to her about my suffering and wish she would hear
it.”¹³

And

“Listen O delight of the eye to the suffering of the complainer.”

And

“Let me know [glad tidings] through the messenger
And make sure he does not betray you.”

And

“I wrote to my beloved, with the fold (*kasr*)¹⁴ of my eye¹⁵
A letter which only she will read.”

There are [words in] songs that people find ugly and repulsive, such as “from above” (*min fawqi*) and “from below” (*min asfali*); they are found ugly if uttered in an exaggerated manner (*ughriba*),¹⁶ and “my repose” (*istirāḥī*) and “strangeness” (*istiḥāshī*) are similar.

And

53b “The tears of your eyes pour out on your garment.”

And

“I beg your mercy, some calamity is lighter than others.”¹⁷

12 ZY 62 edited this as *ghannā* (sang) instead of *tamanna* (desire).

13 The poem is by al-‘Abbās b. al-Aḥnaf (d. 192/808) (al-maktaba.org).

14 See fol. 22b, p. 88, n. 12 for the meaning of *kasr*.

15 In fol. 22b this is eyelid (*jafn*).

16 ZY 62 has this as *u’riba* because the dot over the letter ‘ayn is quite faint. In this reading, *u’riba* means “stated clearly,” or “used desinential inflections.” Al-Tifāshī similarly has *u’riba* but he gives a useful detail as to why, namely, the desinential inflection of the vowel is at the end of *fawqi* and *asfali* and is ugly (*Mut’at* fol. 59; al-Sillāmī 170).

17 This is a poem by the pre-Islamic Ṭarafa b. al-‘Abd (ca. BH 60–86/538–564) begging al-Nu‘mān to spare his life. It became a proverb related to one calamity being more bearable than another (al-maktaba.org).

And

“You are my wine, my song, my spring, and my autumn.”

There are letters that are disliked when elongated in a composition: these are *ḥū*, *hū*, *sū*, *fū*, *ṭū*, *ṭī*, *qū*, and *nū*.¹⁸ The singer has the freedom to replace them with other letters.¹⁹

It was related that one day a singer sang for Kāfūr al-Ikhshidī [292–357/905–968].²⁰

“You are the productive one (*khaṣīb*) and this is Egypt.”²¹

But he kept elongating the vowel in his singing to *khaṣī* [eunuch] and repeating: “You are the eunuch.” So Kāfūr said to him: “I am the eunuch, and so what.” He then expelled him [and he left] in a most disgraceful state.

18 zy 62 edited this as *ghū*.

19 This phrase occurs on lines 9–11 instead of line 4. Line 4 and line 11 say the same thing, but are phrased differently: Line 4 states “these letters can be replaced” and line 11 states “The singer has the freedom to replace them with other letters.”

20 Kāfūr was a famous prince and eunuch, originally an Ethiopian slave bought by al-Ikhshidī, the king of Egypt (d. 312/925), who then freed him and Kāfūr affixed Ikhshidī to his name. Kāfūr was smart, a good politician and administrator; he ruled Egypt officially for two years (355–357/966–968), though he served the Ikhshidid dynasty longer than this, from 333/945 (Hitti, *History* 456–7; al-Zirikī, *al-A'lām* v: 216).

21 The poem is by the poetess Wallāda bt. al-Mustakfi (d. 484/1091) (al-maktaba.org).

Who Are Better: The Singers of Persia, India, or Byzantium [fols. 53b–54a; ZY 62]¹

¹ Unfortunately, the contents are missing; fol. 54a is blank.

Mention of the Male Singers in the Umayyad Era [fol. 54b; ZY 63]¹

Yūnus al-Kātib [fl. mid-second/eighth century]; ‘Umar al-Wādī [fl. mid-second/eighth century]; Ḥunayn b. Balwa‘ [fl. early second/eighth century]; Daḥmān al-Ashqar [fl. mid-second/eighth century]; ‘Aṭarrad [d. before 169/785 or shortly after 170/786]; al-Dārimī [d. ca. 155/772]; Aḥmad al-Naṣbī [fl. mid-first/seventh century];² Abū l-Fayyāḍ; Ibrāhīm b. al-Haytham; Qarārīt; Ibrāhīm b. Jirjīs; al-Ṣalt b. al-Fayyād.

- 1 For biographical details for this chapter and the following ones, see Farmer, *History*; Kaḥḥāla, *Muʿjam*; Kaḥḥāla, *Aʿlām*; Paraskeva, *Entre*; al-Ziriklī, *al-Aʿlām*. For anecdotes about some of them, see Sawa, *Musical and socio-cultural anecdotes*. For biographical details for chapters 49–53, see Kilpatrick, *Making*. On one hand, Ibn al-Ṭaḥḥān's lists are not comprehensive: they omit some very famous singers and songstresses and include the names of caliphs who were not singers at all. On the other hand, they supply names hitherto unknown. The latter can be problematic because they often lack diacritical marks and dots over or under the letters. Without another copy of the MS, we must be content with speculation and realize that the results can only be provisional.
- 2 The MS has Naṣabī but KA VI: 63 has Naṣbī.

Mention of the Songstresses in the Umayyad Era¹ [fols. 54b–55a; ZY 63]

55a Ḥammāda bt. Maʿbad; Ḥasda,² the slave girl of Ibn Tuffāḥa; Nawāz,³ the slave girl of al-Walīd; al-Ḥinfā;⁴ al-ʿUbayra; Baṣbaṣ;⁵ Danānīr [fl. early third/ninth century];⁶ Mumannaʿa;⁷ Badhl⁸ al-Kabīra [fl. early third/ninth century];⁹ Zun-
quṭa; Nazm al-ʿAmyā; Ṣanādīd; Lamīs;¹⁰ Mutayyam, the slave girl of ʿAlī [b. Hishām] [fl. early third/ninth century];¹¹ Qalam al-Ṣāliḥiyya [fl. mid-second/
eighth century]; ʿAjāyib, the slave girl of Sulaymān; | Sāḥir¹² al-Sawdā; Qaḍīb
al-Sawdāʿ.

1 For biographical details, see Kaḥḥāla, *Aʿlām*; Paraskeva, *Entre*.

2 This could also be read as Jasada.

3 ZY 63 read this as Nawār.

4 This could also be read as Jinfa or Khinfa.

5 She belonged to the ʿAbbāsīd era; see Farmer, *History* 132; Sawa, *Musical and socio-cultural anecdotes* 347.

6 The early third/ninth century would put her with the songstresses in the ʿAbbāsīd era.

7 ZY 63 edited this as Mumattaʿa.

8 The MS has Bazl.

9 The early third/ninth century would put her with the songstresses in the ʿAbbāsīd era.

10 She belonged to the ʿAbbāsīd era; see Sawa, *Musical and socio-cultural anecdotes* 83–4, 109.

11 The early third/ninth century would put her with the songstresses in the ʿAbbāsīd era.

12 ZY 63 edited this as Sāḥira.

Mention of the Male Singers in the ‘Abbāsīd Era¹ [fols. 55a–55b; ZY 64]

Siyāt [122–169/739–785]; Zand² al-Anṣārī; Ash‘ab al-Ṭama³ [fl. early second/eighth century];⁴ ‘Abbās Abū Murdāna;⁵ Abū Zurrūr;⁶ ‘Abādīl [fl. mid-second/eighth century]; Muḥammad Na‘ja;⁷ Abū Jawdara;⁸ al-Qawārīrī; Ṣaddār al-Makkī.

And after these,⁹ [came] Hakam al-Wādī [fl. second half of second/eighth century]; Abū Jundab; Mu‘ādh b. al-Ṭayyib;¹⁰ Ibn Jāmi‘ [fl. late second/eighth century]; Ibrāhīm al-Mawṣilī [125–188/742–804]; Fulayḥ [fl. late second/eighth century]; Manṣūr Zalzal al-Ḍārib¹¹ [d. after 227/842]; Ibn Ṣaghīr al-‘Ayn; Ishāq b. Ibrāhīm al-Mawṣilī [150–235/767–850]; Abū Ṣadaqa Miskīn¹² [fl. end of second/eighth century]; Hishām b. Jāmi‘; Jundab al-Aswad; Abū ‘Ubād; al-Zaff [d. ca. 193/809];¹³ Madanī; Abū Zakkār al-A‘mā [fl. end of second/eighth century]; Yazīd Ḥawrā’ [fl. end of second/eighth century]; Khazraj; Muḥammad b. Sahrām;¹⁴ al-Yaqṭīnī.

And after these [came] | al-Nahdī; Qāsim Zunqut; Ismā‘īl b. Zunqut; Manṣūr 55b
b. Qurraṭ al-‘Ayn; ‘Allūya [d. 236/850]; Mukhāriq¹⁵ [d. 231/845]; Muḥammad b. Baskhīr;¹⁶ ‘Amr b. Bāna [d. 278/891]; al-Ḥafṣī.

1 For sound biographical details for this chapter, see Neubauer, *Musiker*.

2 ZY 64 edited this as Zayd.

3 ZY 64 edited this as Ashsab. In KA he is referred to as Ash‘ab b. Jubayr (XIX: 135).

4 This date puts him in the Umayyad era.

5 ZY edited this as Murzāna.

6 The last *z* is missing in the MS.

7 This name is undotted in the MS; ZY 64 edited it as Ni‘ma or Na‘ma.

8 ZY 64 has Jū’dhara.

9 By “after these” here and below, after the other lists, Ibn al-Ṭaḥḥān is indicating that his classification of musicians is in a quasi-chronological order.

10 It is most likely al-Ṭabīb, as it appears in KA xv: 68; Neubauer, *Musiker* 194.

11 The MS has a different and grammatically incorrect name: Manṣūr Ḍārib Zalzal.

12 This person was known as Miskīn b. Ṣadaqa as well as Abū Ṣadaqa (KA XIX: 289; Neubauer, *Musiker* 164, 194).

13 The MS and ZY 64 have Raff.

14 ZY 64 edited this as Bahrām.

15 He was originally a slave but was freed later by Hārūn al-Rashīd. See chapter 53, where he is mentioned as a slave, p. 142.

16 This name is mainly undotted; ZY 64 edited it as Bashkhīr. It is most likely Buskhunnar, like

And after these [came] Abū Ṭūmār; Muḥammad b. al-Haytham; Muḥammad b. ʿImrān;¹⁷ Abū Shaykh; Khālīd¹⁸ al-Makkī; al-Bunduq; Akḥḍar al-ʿAyn; al-Bāhili; Ibn al-ʿAjūz.

the name of the illustrious Muḥammad b. al-Ḥārith b. Buskhunnar (fl. mid-third/ninth century). See Neubauer, *Musiker* 198–9; Sawa, *Musical and socio-cultural anecdotes* 435.

¹⁷ There is an addition in the margin that is unreadable; ZY 64 edited it as al-Barmakī.

¹⁸ The MS has Khalid or Khald.

Mention of the Songstresses in the ‘Abbāsīd Era¹ [fol. 55b; ZY 64]

Ghādir, the slave girl of Mūsā; Ḍayf, also his slave girl; Shāriya² [fl. mid-third/ninth century]; Far‘ā; Mukhāriq, the slave girl of Ishāq;³ Mutayyam al-Ḥawlā; Qalam al-Ṣafrā; Badhl,⁴ the slave girl of Ibn Ṭāhir; Thabāt,⁵ the slave girl of Kātib Rāshid; Umm ‘Alī bt. al-Rās; Farīda al-Ṣuḡhrā; Khishf al-Wāḍiḥiyya; Fuhayma al-Sawdā; Zayn al-Kubrā; Hadā, the slave girl of Maslama; Āmina bt. al-Mālīkī; Min‘a al-Sawdā’.

¹ For biographical details for this chapter, see Kaḥḥāla, *A‘lām*; Paraskeva, *Entre*; Stigelbauer, *Die Sängerrinnen*.

² This songstress is missing in ZY 64.

³ In *KA* there is an anecdote about the songstress Mukhāriq, but there she is not referred to as the slave girl of Ishāq (v: 279; Sawa, *Musical and socio-cultural anecdotes* 88), so Ibn al-Ṭahḥān must be referring to another songstress who was Ishāq’s slave girl.

⁴ The MS has Bazl.

⁵ The first two letters of the name are left undotted; ZY 64 suggested that the name is Thabāt.

Mention of the Slave Singers and Songstresses¹ in the ‘Abbāsid Era [fol. 56a; ZY 65]

Among the men [are] Nāfi‘ al-Khayr;² Abū Kāmil;³ Faṭḥ; Baṣṭ;⁴ Ma‘bad⁵ [al-Ṣaghīr al-Yaqtīnī] [d. before 193/809]; Mukhāriq [d. ca. 231/845]; Surūr; Zarzūr;⁶ Budayḥ;⁷ Sulaymān ‘Abdāl; Qumara;⁸ Ṭannāb;⁹ Qarqar; Fulful Ṣaghīr; Ḥusayn al-Aḥwal;¹⁰ Salsal; Mayyāḥ.¹¹

Among the women [are] Bid‘a¹² [ca. 242–302/856–915]; Mulāḥiz; Mulaḥ; Fawz; Gharām; Anīs; Radhādh; Qalam; Nashwān; Sāriya;¹³ Munya; Mubāḥa; Miska; al-Dārimiyya; Rabīb;¹⁴ Ishtiyāq; Ḥulwa al-Ṭawīla; Rayya al-Nājiya.¹⁵

1 For sound biographical details about the male slave singers, see Neubauer, *Musiker*; for songstresses, see Kaḥḥāla, *A’lām*; Paraskeva, *Entre*; Stigelbauer, *Die Sängerrinnen*.

2 Farmer places him in the Umayyad era (*History* 58).

3 If his full name is al-Ghuzayyil, then he belongs to the Umayyad era (Farmer, *History* 89).

4 This name is undotted and without a diacritical mark; ZY 65 edited it as Nashīṭ.

5 This person is different from the famous Ma‘bad (d. ca. 125/743) of the Umayyad era.

6 In KA the name is usually written as Zurzūr (Neubauer, *Musiker* 210; Sawa, *Musical and socio-cultural anecdotes* 437).

7 Farmer places him in the pre-Umayyad era (*History*, 58).

8 This name has no diacritical mark, so it could also be Qamara or Qimara. Farmer lists a woman by the name of Qamar, who performed for the amir Ibrāhīm b. al-Ḥajjāj (d. 287/900) in Seville and Carmona (*History* 163).

9 This name is missing a dot on the final letter and does not have diacritical marks. ZY 65 has Ṭanān.

10 ZY 65 misread this name as Aḥwar.

11 ZY 65 edited this name as Ṣayyāḥ.

12 ZY 65 misread this name as Madiḥa.

13 This name could also be Shāriya, as the scribe did not add the dots. ZY 65 edited it as Shādiya.

14 This name is undotted; ZY 65 edited it as Zaynab.

15 ZY 65 misread this name as al-Ṭājiya.

Mention of the Male Singers and Songstresses in the Ikshīdīd Era in Egypt [fols. 56a–56b; ZY 65]

[Interestingly, in this chapter many singers and songstresses are noted as also being drummers, harpists, players of *rabāb*, *ṭunbūr*, and wind instruments, as well as dancers.]

[Among the men are] Abū l-Qāsim al-Fārisī; Abū Bakr al-Anbārī; Ḥasan al-Daffāf;¹ Abū ‘Alī b. al-Jazzār; Abū l-Faṭḥ b. al-Ḥurriya; Marzūq al-Aswad; Ibn Maṣaṣ al-Zāmir;² Alqā‘ al-Zāmir; Ibn al-Munajjim [al-] Ṭunbūrī;³ Naḥrīr, the *ghulām* of Sīmā;⁴ al-Wāsiṭī; Ibn al-Kūfī.⁵ 56b

Among the women [are] Tuḥfa, the slave girl of Sakan; Walhā l-Baghdādiyya; Sumr al-Rabābiyya;⁶ Ṣalaf al-Ṣaghīra; Sitt al-Ṣighār, the slave girl of Mushfiq; Anṣāf al-Sawdā’; Nashwān al-Rāqiṣa;⁷ Nu‘m al-Mādhārā’iyya;⁸ Tuḥfa al-Jankiyya.⁹

1 A *daffāf* is a tambourine player.

2 A *zāmir* is a wind player.

3 *Ṭunbūrī* refers to a *ṭunbūr* player.

4 ZY 65 edited this name as Sulaymān.

5 ZY 65 misread this name as Karafī.

6 *Rabābiyya* refers to a *rabāb* player. It is interesting to see a *rabāb* player mentioned, as the term *rabāb* is not found in KA, though it is mentioned in al-Fārābī (KMK 800–22; MA 1: 277–86).

7 *Rāqiṣa* means dancer; she was probably both a dancer and a songstress.

8 This name could also be Mādarātiyya, as in ZY 65.

9 *Jankiyya* refers to a harp player.

Mention of the Male Singers in the ‘Alawid Era in Egypt [fols. 56b–57a; ZY 65–6]

[This is a very impressive long list of singers, a sign of much musical activity at the court.]

zy 66
57a ‘Abdallāh al-Ḥuwaylā; al-Sharīf al-Rassī; Muẓaffar b. al-Ḥuwaylā; Abū ‘Abdallāh, his [Muẓaffar b. al-Ḥuwaylā’s] brother; al-Maṭal,¹ his [Muẓaffar b. al-Ḥuwaylā’s] brother; al-Nazzām; Najm al-Bakhtiyārī; Ibn al-Rasā’ili; Ibn al-Mufārī’i; Abū ‘Abdallāh b. al-Ṭaḥḥān; | Abū Muḥammad b. al-Ṭaḥḥān; Abū l-Qāsim² Ṭāhir; Abū Murra al-Sa’li; Khumār b. Naḥrīr;³ Ibn al-Rāshidiyya; al-Kibrītī; al-Waṭwāt;⁴ al-Ḥilāwī;⁵ Ibn Khart al-Balah; Ḥasan al-Rūdī;⁶ ‘Alī, his [Ḥasan al-Rūdī’s] son; Murajjā b. al-Ḥuwaylā; Aḥmad Kā; Ibn al-Buram;⁷ Fātik al-Rāyiqī; Najā b. al-Khannāq;⁸ al-Iskāf;⁹ al-Burkānī; Ibn al-Sarā’iyya;¹⁰ Ibn al-Shāmiyya; Nuṣayra al-Qanīna; Ibn al-Kabtī; Nukhayyis;¹¹ Ibn al-Raqqāma; Ḥasan al-A’sar;¹² Ibn al-Naṣrāniyya;¹³ Ibn Maktūma; Ibnā l-Bannā; Ibn al-Jazzār; Ibn al-Sahmī; al-Kawwāz; Ibn Sa’d; al-Qaffās; al-Nawfalī; Khumār al-Baḥṭī; Ibn al-Farrās; Ibn Murra; al-Hāshimī; Abū ‘Alī b. al-Rassī; Ibn Ṭāhir; al-Shaykh Abū l-Ḥusayn Muḥammad b. al-Ṭaḥḥān, the author of this book.

1 ZY 65 edited this as Baṭal.

2 MS has Qasim.

3 ZY 66 has Qumār b. Taḥrīr; the name Naḥrīr can also be read as Naḥzīr.

4 ZY 66 misread this as al-Raṭwāt.

5 This could also be read as Ḥilādī or Ḥilārī. ZY 66 misread it as al-Jalāwīn.

6 ZY 66 read this as Wardī.

7 ZY 66 misread this as Banzam.

8 This could also be read as Tajā. ZY 66 misread the name as Tajānub.

9 ZY 66 misread this as Iskān.

10 ZY 66 edited this as Sharā’iyya.

11 ZY 66 read this as Buḥnus.

12 “Al-A’sar” means left-handed; if he played lute, then his right hand would be stopping the strings on the finger board like ‘Allūya. In such a case, the strings would be reversed, the bass string (*hamm*) would be set at the bottom, with the *mathlath* above it, then the *mathnā*, and then the treble string (*zīr*) (KA XI: 338; Sawa, *Musical and socio-cultural anecdotes* 60).

13 Lit., “son of the Christian lady.”

Mention of the Songstresses in the ‘Alawid Era in Egypt [fols. 57a–57b; ZY 66]

[Much like the previous list of male singers, there are a great number of songstresses, some of whom were also percussionists.]

Shakla al-Mu‘tašimiyya; ‘Uthayma al-Riyāḥiyya; Ṣawla; Sharāra; Bushrā; Ghunayma; Bishr al-Nādiriyya;¹ Zarf al-Wazīriyya; Shurayra² al-Wazīriyya; Ṣiyāna al-Yamaniyya;³ Ṣiyāna al-‘Aqliyya; al-Khāla; Jurāda al-Diwāniyya;⁴ Maṣābiḥ al-Rayḥāniyya; Zahwa⁵ al-Baghdādiyya; ‘Udda al-Aftasiyya; Shuhar al-Qā’idiyya; Shajwa⁶ al-Ḥadīdiyya; al-Asmariyya;⁷ Budar al-Ṭabbāla;⁸ al-Shukriyya; ‘Urs⁹ al-Qummiyya;¹⁰ Zūrā¹¹ al-Rikābiyya; Ṭaw’a; Zīna al-Sarjūniyya; Ma‘ānī l-Abūsiḥā-qīyya;¹² al-Bard¹³ al-Ḥālīkiyya; Bint¹⁴ Lu’lu’; Bint Naḥrīr; al-Yūsufiyya; al-Baydā, the wife of al-Ḥuwaylā; Bakūr, the wife of al-Rayyis; al-Baghdādiyya, the slave girl of al-Bartajawrī;¹⁵ Malak¹⁶ al-Rassiyya; Zīna al-Qaḍibiyya;¹⁷ Ladhdha, the daughter of al-Qābila; Malika Aṣīr Baṭnuhu;¹⁸ Sharāra al-Bāhūtiyya;¹⁹ al-Mar-

1 ZY 66 read this as Nashr.

2 ZY 66 misread this as Sarīra.

3 That is, the Yemeni.

4 ZY 66 edited this as Dhu‘ābiyya.

5 ZY 66 edited this as Zahra.

6 ZY 66 misread this as Ghurra.

7 ZY 66 misread this as al-Asmadiyya.

8 *Ṭabbāla* refers to a female drummer.

9 ZY 66 read this as Ghurs.

10 That is, from Qumm.

11 ZY misread this as Zūd.

12 ZY edited this as Ishāqīyya.

13 ZY 66 misread this as Anshūd.

14 The text sometimes uses Ibnat, which is synonymous with Bint.

15 ZY 66 read this as Zayd al-Bakūrī.

16 The MS has Mulk.

17 *Al-qaḍibiyya* refers to the wand (*qaḍib*) player; she likely sang to her own accompaniment, beating the rhythm with the wand. Another possibility, if another meaning of *qaḍib* is penis, is that she was a playgirl or woman with loose morals, like the famous ‘Abbāsīd songstress ‘Arīb (KA XXI: 54–91; Sawa, *Erotica* 154).

18 ZY 66 listed this as three separate people, and read the last name as Fiṭna.

19 The MS has Tāhūtiyya, but it is more likely Bāhūtiyya (i.e., from Bāhūt, Egypt), as in ZY 66.

şadiyya; al-Bābiliyya; Wudd al-Rassiyya; ʿarba, the slave girl of al-Yatīm; Sham-māma Rīqihā;²⁰ al-Wāziriyya al-Sawdā; Junḥa; Qaşīr li-l-Sukr;²¹ Sayb²² al-Ḥāki-miyya; al-Sa‘diyya; al-Na‘īmiyya;²³ al-Ḥizaqiyya;²⁴ Jaḥza; al-Qāyida;²⁵ Fāsiq²⁶ al-Kharīṭiyya; Qişaş al-Afṭasiyya; Bint al-Khabbāza; al-Fiḍḍiyya.

20 ZY 66 read this as Rafīqatuhā (her friend).

21 ZY edited this as ‘Aşīr al-Sukkar, which is more likely.

22 ZY 66 edited this as Nasīb.

23 ZY 66 misread this as Na‘miyya.

24 ZY 66 edited this as Ḥidhaqiyya.

25 This name is missing in ZY 66.

26 ZY 66 edited this as Fātin.

Mention of the Male Slave Singers in the ‘Alawid Era in Egypt [fol. 58a; ZY 67]

Najā, the *ghulām* of Barjawān; Wishāḥ, the *ghulām* of Ibn Qumāma; Sa‘āda, the brother of Shuhar; Ahīf, the *ghulām* of al-Sayyida; Riyāḍ, the *ghulām* of Bint Māya; Murhaf al-Qāyidī; Mufaddā, the *ghulām* of ‘Azīz; ‘Azīz, the *ghulām* of Faḍl; Šābir, the *ghulām* of Ibn Ḥannūn; Shafi‘; Taqī; Dīnār al-Falakī; Muqbil; Murhaf, the *ghulām* of Badī‘; Tamkīn, the *ghulām* of Walī l-‘Ahd;¹ Nuḥayd,² the *ghulām* of al-Sīda; Munqidh al-Falakī; Mubashshir, the *ghulām* of Ṭarab; Rayḥān, the *ghulām* of al-Maḥdūda; Hawā,³ the *ghulām* of Falak; Iqbāl, the *ghulām* of Jawhar; Dīnār, the *ghulām* of Jawhar; Uhayf, the *ghulām* of Naḥrīr; Bishāra, the *ghulām* of Ibn Muqashshar;⁴ Sa‘āda al-Rikābī.

1 *Walī l-Ahd* means successor to the throne; under al-Ẓāhir, this was al-Mustaṣṣir (r. 427–487/1036–1094).

2 ZY 67 edited this as Nuḥayl.

3 ZY 67 misread this as Hadhā.

4 This may also be Muqshir. ZY 67 misread it as Ma’shar.

Mention of the Male Syrian Singers [fols. 58a–58b; ZY 67]

[Some of these singers were also lutenists and dancers.]

58b ‘Alī l-Ḥamrāwī;¹ al-Naqqāsh; al-Muḥassin; ‘Akr al-Mudām;² Ibn al-Ḥakam; Farah; Muḥārib; Barakāt; Usayd; Ghanāyim; al-‘Afīf; al-Mustahām; Nujaym, the *ghulām* of al-‘Aqīra;³ ‘Alī l-‘Awwād;⁴ Abū Sa’d al-Raqqī;⁵ Abū Turāb; Barakāt; al-Dubayb; Ibn al-Dubayb; al-Zaffān al-Mughaffal;⁶ Suwayka; ‘Alūsa;⁷ Ibn al-Ṣād al-Marīfī;⁸ Shalqān; al-Nashw;⁹ Aḥmad al-Qawwās; Ghanāyim al-Mākhūrī;¹⁰ Za’rūra; Surūr al-Bārid; Najā,¹¹ the *ghulām* of Ibn al-Khawwās; Faḍḍāl; al-Shammās;¹² ‘Alī ‘Aṣfūra; Ibn al-Marāṭī;¹³ Ibn al-Kharāyīṭ.

1 ZY 67 misread this as Ḥamdāwī.

2 ZY 67 misread this as Madār.

3 ZY 67 misread this as ‘Afīra.

4 ‘Awwād refers to a lutenist.

5 ZY misread this as Duqqī.

6 *Zaffān* refers to a dancer; he may have been both a singer and a dancer. *Mughaffal* is a negative attribute meaning inattentive and gullible.

7 ZY 67 edited this as ‘Allūya, after the name of the illustrious ‘Abbāsīd singer.

8 This could also be read as al-Ṣarīfī. ZY 67 edited it as Ibn al-Ṣayyāda al-Ṣadīfī.

9 ZY 67 suggested that this was Nashwān.

10 This is an interesting name: *mākhūrī* is a 5/4 meter that was performed in taverns, so he may have been known for playing in taverns. Ibn Khurdādhbih stated that the second light heavy was called the *mākhūrī* because Ibrāhīm al-Mawṣilī often sang in taverns (*mawākhīr*) in this rhythmic mode (al-Mas’ūdī, *Murūj*, ed. Pellat v: 131; Sawa, *Rhythmic theories* 60).

11 ZY 67 misread this as Sajā.

12 Lit., “Christian cantor.”

13 ZY 67 edited this as Marāghī.

Mention of the Syrian Songstresses [fols. 58b–59a; ZY 67–8]

Al-Iskāfiyya; al-Shibliyya; Zādmīhr, the daughter of Abū Ishāq;¹ al-Saḥmāniyya;² al-Bizāfiyya; al-Iṣbahāniyya;³ Bint al-‘Aṣṣāra; Umm ‘Alī; al-Mustaṭrif;⁴ Shawq al-Ja‘fariyya; al-Dukhkhāniyya; al-Jawhariyya; al-Samrā; al-Arba‘īniyya; al-Farīda; Qurb al-Bizālīyya;⁵ al-Baghdādiyya; Bint al-Ḥaramī;⁶ | Nughāsh;⁷ al-Shawkiyya; al-Za‘farāniyya; | al-Jināḥiyya; Shajā l-Bizzālīyya; Zunām;⁸ Zāmira;⁹ Riḍā; al-Dubaybiyya; al-Māwardiyya; al-‘Allūsiyya;¹⁰ Bint al-Dubaybiyya;¹¹ al-Shajīyya; Bint al-Ṭarāyifī; al-Bayrūtiyya.¹²

59a
ZY 68

- 1 ZY 67 read this as two people: Zād and Mihrāniyyat Abū Ishāq.
- 2 ZY 67 edited this as Najmāniyya.
- 3 ZY 67 edited this as Isfāniyya.
- 4 This could also be read as Mustaṭrif.
- 5 In the next folio, al-Bizzālīyya appears with a doubled z.
- 6 ZY 67 read this as al-Ḥūmī.
- 7 ZY 67 edited this as Bughāsh.
- 8 Zunām (d. before 255/869) was also an ‘Abbāsīd wind player and an instrument maker. During the reign of al-Mu‘taṣim he invented a new type of *nāy* which became known as *nāy zunāmī*. Unfortunately the sources do not mention how it differed from the prevailing *nāys* of the time. Zunām also performed at the courts of Hārūn al-Rashīd, al-Wāthiq, and al-Mutawakkil (Sawa, *Musical and socio-cultural anecdotes* 49).
- 9 Lit., “female wind player.” She may have been both a singer and a wind player. The fact that the name Zāmira is immediately followed the name Zunām may indicate that this refers to just one person, and that she was named after the famous ‘Abbāsīd wind player; thus her name may have been Zunām al-Zāmira (Zunām the wind player).
- 10 ZY 68 edited this as ‘Allūshiyya.
- 11 ZY 68 has Dabibiyya.
- 12 Lit., “of Beirut.”

Mention of the Umayyad Caliphs Who Sang¹ [fol. 59a; ZY 68]

Yazīd b. ‘Abd al-Malik [ca. 71–105/690–724]; al-Walīd b. Yazīd [88–126/707–744];
Marwān b. al-Ḥakam [d. 65/685].²

- 1 See also *KA* IX: 250–323, X: 95–149, 162–97, 274–86, for the names of caliphs and their descendants.
- 2 He was most likely just a poet.

Mention of the ‘Abbāsid Caliphs Who Sang¹ [fol. 59a; ZY 68]

Al-Mahdī [?] [ca. 126–169/743–785]; al-Rashīd [?] [145–193/763–809]; al-Amīn [?] [170–198/787–813]; al-Ma’mūn [?] [170–218/786–833]; al-Mu‘taṣim [ca. 191–227/807–842]; al-Wāthiq [ca. 198–232/814–847]; al-Mutawakkil [206–247/822–861]; al-Mu‘tazz² [231–255/845–869]; al-Mu‘taḍid [ca. 245–289/860–902]; Ibrāhīm b. al-Mahdī [162–224/779–839].

- 1 Some of these figures were not known as singers or composers, and hence the question marks in square brackets. For sound biographical details about the singers, see Neubauer, *Musiker*.
- 2 He was a poet; his son was the composer.

Mention of the ‘Abbāsid Caliphs’ Sons Who Sang¹ [fol. 59a; ZY 68]

¹ There is no information beneath this title. For the descendants who were musicians, see *KA* X: 69–70, 95–149, 186–202, 274–87.

Mention of the ‘Abbāsīd Caliphs’ Daughters Who Sang¹ [fol. 59b; ZY 68]

‘Ulayya bt. al-Mahdī [160–210/777–825]; Umm Abiha bt. al-Rashīd; Ḥamda bt. al-Rashīd; Umm ‘Abdallāh bt. ‘Īsā b. ‘Alī; Laylā bt. ‘Alī b. al-Mahdī; Fāṭima bt. ‘Abdallāh b. Mūsā.

¹ For biographical details, see Kaḥḥāla, *A’lām*; Paraskeva, *Entre*; Stigelbauer, *Die Sängerrinnen*.

Mention of the Viziers, Princes, and Their Sons Who Sang¹ [fol. 59b; ZY 68]

Al-Faḍl b. al-Rabīʿ [138–208/757–823]; Zakariyyā b. Muʿādh; Ibrāhīm b. Ishāq; Abū Dulaf² al-ʿIjlī [d. 226/840]; Muḥammad b. al-Jahm al-Mawṣilī; Dāwūd b. al-ʿAbbās; Mūsā b. Barīʿ;³ Muḥammad b. al-Haytham; Ibn al-Khāl; [ʿUbaydallāh b.] ʿAbdallāh b. Ṭāhir [182–230/798–844]; Hārūn⁴ b. al-Ḥasan b. Sahl; Mūsā b. Ṣalḥ;⁵ Muḥammad b. Jamīl.

¹ For sound biographical details about the singers, see Neubauer, *Musiker*.

² The MS has Duluf; KA IV: 114 has Dulaf, and KA VIII: 248 has Dulafa. ZY 68 misread this as Walaf.

³ This name is undotted and does not have diacritical marks; ZY 68 edited it as Badīʿ.

⁴ ZY 68 misread this as Harūb.

⁵ ZY 68 edited this as Ṣālīḥ.

| Mention of the Male and Female *tunbūr* Players¹ [fols. 59b–60a; ZY 69]

60a

Among the men [are] Ibn Burd al-Khabbāz; Ibn al-Kays; al-Naṣībī; Ibn Khāqān; Ibn Sharāshīr; al-Masdūd [d. before 279/892]; al-Ḥarkūs; Abū Ḥashīsha [d. before 279/892]; Ibn al-ʿArīf; ʿIsā l-Simīn; Ibn al-ʿAṭshī; Abū l-Siṣī;² Ibn al-Ṭawīl; Ibn al-Ḥuyālī.³

Among the women [are] Ruqayya al-ʿAmyā; Rabāb; Wajīha; Ruqayya al-Samrā; Ṣalaf al-Rabābiyya;⁴ Bint Salama.

¹ For sound biographical details about the male slave singers, see Neubauer, *Musiker*; for songtresses, see Kaḥḥāla, *Aʿlām*; Paraskeva, *Entre*.

² ZY 69 read this as Shayṣ.

³ ZY 69 read this as Ḥanbalī.

⁴ Lit., “*rabab* player.”

On the Proper Behavior to Praise Men and Women When They Reach a State of *Ṭarab*¹ [fols. 60a–61b; ZY 69–70]

[Praise should be done in the proper place and time in a song, praise for men differs from praise for women because of the curtain.]

Praise (*zahzaha*)² is a matter caused by *ṭarab* and depends on the extent of the singer's excellence and the [aesthetic musical] knowledge of the one who praises (*muzahzih*) [him]; it requires that he behave properly and know the places and times for it. It stirs up the zeal and lively activity (*nashāt*) of the singer and causes him to excel.³ It is said that praise increases excellence (*bisāt* *al-iḥsān*),⁴ and I say that praise | is thanking (*shukr*) the singer for his excellent performance, because thanking him encourages [him to] more excellence. The connoisseur should know the [beautiful] places in the melodies, the end

1 The expression “when they reach a state of *ṭarab*” is missing in the table of contents. Al-Kātib also has a chapter on praise, its importance, and its proper placement. It is similar to this chapter but with different anecdotes (*Kamāl* fols. 202–7; Kh. 129–30; al-Kātib, *La Perfection* 179–82). The only common anecdote is one in which the songstress singing a particular note is likened to a pigeon flying upwards (*Kamāl* fols. 203–4; Kh. 129; al-Kātib, *La Perfection* 180). Al-Tifāshī also has a chapter on the topic; it is almost verbatim from *Ḥawī*, but contains only the first half of the chapter (*Mutʿat* fols. 60–1; al-Sillāmī 171–2). An interesting point about praise appears in the dance chapter, where the audience is required to praise the singer in the same tonality (al-Tishāfi, *Mutʿat* fol. 150; al-Sillāmī 275).

2 This word is Arabized from the Persian *zihāzih*, which means well done, bravo. In addition, the Sāsānid patrons praised a great performance by exclaiming *zeh zeh we-zehān zeh* (a multi-bravo); in the ʿAbbāsīd era patrons would say *aḥsanta* (you did well) (KA v: 281; Neubauer, *Musiker* 91; al-Rāghib al-Iṣfahānī *Muḥāḍarāt* 11: 717; Sawa, *Music performance* 112).

3 KA has anecdotes that corroborate the importance of praise. For example, Ishāq al-Mawṣilī told the audience that a singer likes to be told to sing, and likes to be praised (xx: 322–3; Neubauer, *Musiker* 91; Sawa, *Music performance* 161). There were also instances when a self-assured singer became irritated when praised, especially by someone who knew little about singing (vi: 282; Neubauer, *Musiker* 91; Sawa, *Music performance* 161). Praise was so important for performance excellence that its absence was used intentionally, to break a rival (KA iv: 362–3; KA vi: 282–3; Sawa, *Music performance* 161).

4 *Bisāt* literally means “spreading, expanding.” See also n. 7, p. 60, chapter 21, fol. 23b, where it means tonality. ZY 69 edited it as *nashāt* (lively activity), but it is clearly *bisāt*, as in al-Tifāshī (*Mutʿat* fol. 60; al-Sillāmī 171).

of their sections (*faṣl*), the beauty of the notes and their compositions, and the excellence and marvels of instrumental performance, [and know] to praise each one (*nawʿ*) of them when [and only when] they come to an end. For if he praised the singer at the beginning of the melodies, he would hide and take away the beauty of the melodies and prevent the audience from enjoying them. He would also prevent the singer from achieving his goal of bringing *ṭarab* to everyone present, for after all, the *majlis* is not confined to one person to the exclusion of the rest. Shouting should not occur frequently and at every place, for it is said that if praise (*ihṣān*) is too frequent then acclaim (*istiḥṣān*) will decrease.

As for men and their praise, if they are in the company of a caliph or king or leader, then they should not praise him at all, whether it is a male singer or a female slave singer (*qayna*); they must behave and be quiet in both cases, unless the leader allows them, | and they must obey him.

As for women,⁵ if there is no reason not to, then the man in charge of the curtain (*ṣāhib al-sitāra*) should be invited to stay, savor joy and happiness, and utter “God be praised” softly, now and then, so that it is not heard [in front of] the curtain [by the audience]; this will be a support or objection to whoever is behind it,⁶ but not doing so is more laudable and more beneficial.⁷ I have heard and seen someone say, while the mothers of children (*ummahāt al-awlād*)⁸ were behind the curtain, “May my face be blackened, O my perdition, O people have mercy upon me, by God I will sacrifice myself for this mouth (*fam*),” and when he said this [i.e., *fam*], he would double the *m* (*bi-ḍammīhi*)⁹ to intensify it (*tashdīd*). He would sigh and his tears would flow, and this while the man in charge of the curtain laughs. I have heard another say, “The cup is in the hand of your slave Abū ‘Abdallāh” in this clear utterance.¹⁰ Another one

61a

ZY 70

5 As the paragraph unfolds, it becomes clear that it was not women praising a performance, but women performing and men praising them.

6 This refers to the performer’s side.

7 This is the end of the passage that is similar in al-Tifāshī (*Mutʿat* fol. 61; al-Sillāmī 172).

8 This is a technical term that refers to a slave girl who has borne a child to her master. Her social status is elevated from slave girl to the mother of a child, at which point she cannot be sold or given away, she inherits her master’s estate after his death, and is automatically free; her son or daughter is also free. When she sings, she does so behind a curtain whenever guests are present (*KA* v: 407, vii: 296, xi: 348, xii: 282; Sawa, *Musical and socio-cultural anecdotes* 333–4). This paragraph indicates that some of the mothers of children were singers, and some were part of the audience.

9 ZY read this as *bi-ḍammatin* (with a *u* vowel sound) though the last letter is *h* and not *t*.

10 This may be a reference to the lyrics of the song, whether the cup means a cup of wine, or a woman’s breast.

61b screamed, “A soldier went to *yakūkū* if *hūhū*”.¹¹ Another person was at a friend’s place and when the friend suggested a song [to the women singers behind] the curtain, the guest said, “By God, she must sing my song first.” Another said, | “Repeat it, O dear lady, repeat it one more time.” Some said, “Forever, forever” one hundred times and did not understand what they were saying. Another person well-versed in singing said to me, “Listen, by God, to this moaning (*shahqa*), how excellent it is! And the melody was reliable (*mu’tamad*) because it was the story of the narrators in their language.”¹² Another skillful singer said to me, “I have not yet heard better than the singing of such and such a songstress, it is as if there were pigeons soaring in it.” A person praised the singing in front of some leaders using offensive words, so I winked at him. He said, “Do not wink at me, for by God, she is like my sister.”¹³ Much like this occurs at the hands of ignorant and stupid people.

11 These could be nonsense syllables and could be read in various ways. *Yakūkū* could be read as *dakūkū* or *nakūkū* or *bakūkū*. *Hūhū* could be *hawā hawā* (or even *hawwā*) or *hiwā hiwā* or *huwā huwā*. *Kū* or *kuww* or *kaww* means window, and in a child’s talk *kūkū* means a penis. *Hawwa* is Eve. In the case of Eve, soldier, window, and penis, it may mean if there are women around, then a soldier will go to the window to see them, or go to his penis! In Persian, *kūkū* is a dove or its cooing.

12 The last sentence is obscure; it may mean that it is an original and truthful melody, and that this fact in turn reinforces the moaning and its performance.

13 He probably mentioned words with sexual connotations and this prompted him to say that the songstress is like his sister, so no harm was meant. For a list of sentences of praise in *KA*, see Sawa, *Music performance* 159–60.

Mention of the One Hundred Chosen Songs [fols. 61b–63a; ZY 70–4]

[The title of the chapter, “Mention of the One Hundred Chosen Songs” implies that the author will supply the titles of the one hundred songs, but, in fact, the author only mentions ninety-three. Of these, only twenty-seven songs match those in *KA*. The remaining sixty-six songs, which, according to Ibn al-Ṭaḥḥān are among the chosen ones, are not found among the chosen ones in *KA*.¹ Obviously, Ibn al-Ṭaḥḥān did not rely on al-Iṣfahānī’s *KA* to cull the one hundred songs; indeed, he mentioned al-Iṣfahānī only once in his whole treatise, and only with regard to al-Iṣfahānī’s basing his *KA* on the works of Iṣḥāq and [his son] Ḥammād.² Ibn al-Ṭaḥḥān relied on a more recent list and set it under the original title of “The One Hundred Chosen Songs.” The recent list is a modernized one, maybe because a ruler ordered it, or a group of musicians [compiled it], or [it may have been done] to satisfy the musical taste of the time. Thus, Ibn al-Ṭaḥḥān’s list is a precious historical document and is one of the most interesting chapters in his treatise.

The MS supplies the incipits only; by nature they are short, and lack the context found in the complete verse, so they are difficult to translate. Fortunately, most of the complete verses can be found online, at alwaraq.com or al-maktaba.org].

One hundred songs were chosen. They were chosen from among the repertoire for Hārūn al-Rashīd; then fifty were chosen out of the one hundred, then ten out of the fifty, then three out of the ten, and this was done by unanimous consent [on the part of the singers in charge].³ They [the songs] are

62a;
ZY 71

- 1 Four of those chosen in Ibn al-Ṭaḥḥān occur in *KA* but are not among those chosen in *KA*.
- 2 See fol. 19b, p. 49. It is also likely that he did not read al-Iṣfahānī’s *KA* but got his information about various anecdotes from other mediated sources; this would explain the discrepancies between the text in *KA* and the text in Ibn al-Ṭaḥḥān.
- 3 *KA* (1: 2, 7) has a slightly different list with more details. Hārūn had commissioned Ibrāhīm al-Mawṣilī, Ibn Jāmi’, and Fulayḥ b. Abī l-‘Awra’ to compile a collection of one hundred songs, then he asked them to choose the ten best ones, and then the three best ones from among those. Clearly, there is no mention of fifty songs, as appears above. A different account about the choice of the songs, and those that al-Iṣfahānī prefers to the first one, mentions that Iṣḥāq was relating to al-Wāthiq the account of his father, Ibrāhīm al-Mawṣilī; that is, Hārūn

- (1) The palace, then the palm trees (*al-Qaṣru fa-l-nakhlu*)⁴
- (2) Did the house stir up your passion (*Ahāja hawāka l-manzilu*)⁵
- (3) The reddish-brown horse complained about running (*Tashakka l-kum-aytu al-jarya*)⁶
- (4) My companions, do not distance yourselves (*Ikhwatī lā tab'idū*)⁷
- (5) I did not ride the jade (*Wa-lam arkabu l-tahmūr*)
- (6) If destiny does not conceal you (*Idhā mā ṭawākī*)⁸
- (7) They had sent [a messenger] to Jaydā' (*Ilā Jaydā' qad ba'athū [rasūlan]*)⁹
- (8) And not with the embellishment [of the tongue] (*Wa-laysā bi-tazwīqi [l-lisāni]*)¹⁰
- (9) Perhaps if it lasted long for you (*La'allaka in ṭālat*)¹¹
- (10) I am sleepless and what is this? (*Ariqtu wa-mā hādhā*)¹²
- (11) The excellent [?] heart remembered (*Dhakara l-qalbu dāhu*)
- (12) Prevent the eye (*Uzjuri l-'ayna*)¹³
- (13) My two friends stopped over [at the gathering] (*Ūjā khalīlayy [alā l-mahḍari]*)¹⁴

had ordered the singers to chose for him the best three songs. Upon hearing this account, al-Wāthiq asked Ishāq to revise the collection and ensure that he chooses the best songs in the older repertoire, and removes songs of lesser quality from the older list. Ishāq complied by including not only songs of composers from previous eras but also contemporary composers who followed the tradition of the older composers (KA I: 2, 7–11; Günther, Abū l-Faraj; for details about al-Iṣfahānī's preference for the second account, see Kilpatrick, *Making* 45–6). Then al-Iṣfahānī added other important songs on his own, such as those of Ma'bad, Ibn Surayj, Yūnus al-Kātib, as well as, not uncommonly, the songs of caliphs, viziers, and their descendants (KA I: 2; Fleishhammer, *Die Quellen* 11–2; Sawa, *Music performance* 22–3). For the composition of KA, its sources, informants, and chains of transmission, see Fleishhammer, *Die Quellen*; for al-Iṣfahānī's life, times, and works, see Günther, Abū l-Faraj; Kilpatrick, *Making*.

- 4 This poem is by Abū Qaṭīfa (d. ca. 70/690). See KA I: 8.
- 5 This poem is by Nuṣayb (d. 108/726). See KA I: 8.
- 6 This poem is by 'Umar b. Abī Rabī'a. See KA I: 8.
- 7 This poem is by Fāṭima bt. al-Aḥjam al-Khuzā'iyya (al-maktaba.org).
- 8 This poem is by Majnūn (d. 68/688). See KA I: 8.
- 9 This poem is by al-'Arjī (d. ca. 120/738). The MS has *bu'ithū*; this is incorrect. See KA I: 8.
- 10 This is not the incipit, but the third line of the poem as it appears in KA I: 286. The poem is by al-Aḥwaṣ (d. 105/723).
- 11 This line is preceded by the verse in item 85 below (al-maktaba.org).
- 12 This is a poem by al-A'shā (d. 7/629) (al-maktaba.org).
- 13 This poem appears in KA v: 56 but is not among the one hundred chosen songs. The poet is al-Ṭarmāh (d. ca. 125/743) (al-maktaba.org).
- 14 This poem is by al-Walīd b. Yazīd (88–126/707–744). See KA III: 366.

- (14) [The separation of the beloved ones] has awakened the heart (*Rā'a l-fu'āda [tafarruqu l-aḥbāb]*)¹⁵
- (15) Did the departures agitate you? (*A-hājatka l-ṣa'ā'inu*)¹⁶
- (16) To whom belonged the dwellings (*Li-man al-diyāru*)¹⁷
- (17) Few caravans [have encamped with us] (*Rubbu rakbin [qad anākhū 'in-danā]*)¹⁸
- (18) The Kulayb [tribe] has encamped (*Kulaybun qad anākhū[?]*)
- (19) By my life, my young camel grunted (*La-'amrī na'arat qalūṣī*)
- (20) The eyes whose glances are languid have killed us (*Inna l-'uyūn allatī fī ṭarfihā maraḍun qatalnanā*)¹⁹
- (21) She has [a funny story] at Māṭirūn²⁰ (*Wa-lahā bi-l-Māṭirūn khurafa*)
- (22) The women have [a wish] at the house (*Wa-lahunna bi-l-bayti labāna*)²¹
- (23) Umm Sallāma, any time I remember you, the inner corners of my eyes choke on my tears (*Umm Sallāma mā dhakartuki illā shariqat bi-l-dumū'i minnī l-ma'āqī*)²²
- (24) The one with eyes intensely white and deep black, and [with a] compact build (*Ḥawrā' mamkūra*)²³
- (25) Stop by and greet me (*'Ūjī 'alayya fa-sallimī*)²⁴
- (26) Verily she assembled the silk clothing (*Amā lammat kisā l-khazz*)
- (27) Is she not the one who said (*A-laysat bi-llatī qālat*)²⁵
- (28) Revile me at night [?] (*dalḥinī [?] or laḥinī wā-laylan*)²⁶
- (29) [His shadow] spread little on the back [of the riding animal] (*Qalīl 'alā ṣahr [al-maṭīyya ṣilluhu]*)²⁷
- (30) Are you of the tribe of Mayya going back and forth (*A-min āl Mayya rāyih [aw mughtadi]*)²⁸

15 This poem is by 'Umar b. Abī Rabī'a. See KA II: 357.

16 This poem is by al-Numayrī (d. ca. 90/708). See KA VI: 189.

17 This poem is by al-Akhṭal. See KA VIII: 278.

18 This poem is by 'Adī b. Zayd al-'Ibādī (d. ca. BH 35/590). See KA II: 95.

19 This poem is by Jarīr. See KA VII: 308.

20 This is a place in Syria (al-Firūzabādī, *al-Qāmūs* 623). The ms has Māṭarūn. The poem is by al-Aḥwaṣ (al-maktaba.org).

21 This poem is by 'Urwa b. Udhayna (d. ca. 130/747) (al-maktaba.org).

22 This poem is by al-Walīd b. Yazīd. See KA VII: 84.

23 This poem is by Qays b. al-Khaṭīm (d. ca. BH 2/620). See KA III: 18.

24 This poem is by 'Umar b. Abī Rabī'a (al-maktaba.org).

25 This poem is by 'Umar b. Abī Rabī'a (al-maktaba.org).

26 Only *laylan* (night) is readable.

27 This poem is by 'Umar b. Abī Rabī'a (al-maktaba.org).

28 This poem is by al-Nābigha al-Dhubayānī (al-maktaba.org).

- (31) They passed by the remains of an abandoned encampment (*Mararna ‘alā aṭlāl*)
- (32) O lady in the camel’s litter, drop by and visit us (‘*Ūjī ‘alaynā rabbata l-hawdaj*)²⁹
- (33) They do not take Rabī’a away (*Lā yab‘adanna Rabī’a*)³⁰
- (34) The tribe agreed to be unrestrained (*Ajma‘a l-ḥayyu inṭilāqā*)
- (35) She pointed with her comb (*Ashārat bi-midrāhā*)³¹
- (36) He strove for ‘Amrat (*Ajadda bi-‘Amrata*)³²
- (37) The bond of love became tattered (*Raththa ḥablu l-waṣli*)³³
- (38) Give up [what you are doing] and praise [Harim b. Sinān (d. BH 15/608)] (*Da‘ [dhā] wa-‘addi l-qawla fī Harim*)³⁴
- (39) Calling on the camels that have departed (*Fa-lā zilna ḥasrā*)³⁵
- (40) Go and may you not be separated (*Idhhab fa-lā yub‘idannaka*)³⁶
- (41) Did she not get burned [when] you abandoned her (*A-lam tawla‘u bi-hajrika*)
- (42) The heart became attached and unrestrained (‘*Ulliqa l-qalbu wazū‘an*)³⁷
- (43) I knew the remains of an abandoned encampment in Jāsim (‘*Araftu bi-Jāsim aṭlālan*)
- (44) They invited love, and then (*Da‘awna l-hawā thumma*)³⁸
- (45) Does knowing about the vestiges of a dwelling (*A-ma‘ārifa l-diman*)³⁹
- (46) To whom does the vestige of a dwelling belong, to the one at peace (*Li-man ṭalalun bi-dhī salmin*)
- (47) Grief came back to me (*‘Ada lī l-hammu*)
- 62b (48) The heart has found [?] (‘*Athara [?] l-fu‘ād*) |
- (49) You caused us great distress (*Anakhtum ‘alaynā kalkal*)⁴⁰
- (50) If I say the mind forgets (*Idhā qultu taslū l-naḥsu*)⁴¹

29 This poem by al-‘Arjī occurs in KA II: 366, but it is not among the one hundred chosen songs.

30 This poem is by Mikraz b. Ḥafṣ b. al-Akhyaf (d. after 2/624) (al-maktaba.org).

31 This poem is by Saḥīm ‘Abd Bani Ḥaṣḥās (al-maktaba.org).

32 This poem is by Qays b. al-Khaṭīm. See KA II: 426. For the lineage of ‘Amrat, see KA III: 11.

33 This poem is by ‘Umar b. Abī Rabī’a (al-maktaba.org).

34 This poem is by Zuhayr (d. BH 13/609) (al-maktaba.org).

35 This poem is by Kuthayyir (105/723). See KA VII: 279. The MS has *fa-lā zāla ḥusrā*.

36 This poem is by Nāfi‘ b. al-Aswad (d. after 37/657) (al-maktaba.org).

37 This poem is by ‘Umar b. Abī Rabī’a (al-maktaba.org).

38 This poem occurs in KA IX: 179 but is not among the one hundred chosen songs. The poet is probably Qays b. Dhariḥ (68/688).

39 This poem is by Nuṣayb. See KA VI: 288.

40 This poem is by Sa‘īd b. al-‘Āṣ (3–59/624–679) (al-maktaba.org).

41 There is confusion about the authorship of this poem. See KA VI: 140.

- (51) By God, O gazelle of Banū l-Ḥārith (*Bi-llāhi yā ẓaby Banī l-Ḥārith*)⁴²
 (52) Is the fire from Umm ‘Amr (*A-min Umm ‘Amr bi-l-ḥarīq*)
 (53) The heart is now in the imagination (*Aṣbaḥa l-qalbu fī l-khayāl*)
 (54) My two friends, during your life (*Khalīlayy fīmā ‘ishtumā*)⁴³
 (55) He sent a messenger in (*Ba’athanī rasūlan fī*)
 (56) I stood up by a house belonging to Su‘da (*Waqaftu ‘alā dārin li-Su‘da*)⁴⁴
 (57) She is like an antelope, and if the red ants [crawl on her body, blood will ooze from their path because of her plump, white, thin skin] (*Mahātun lawa anna al-dharra [dī‘āfuhu ‘alā matnihā baḍḍat madārijuhu damā]*)⁴⁵
 (58) We used to be pleased [being close to] the special ones who are now hidden (*Ḥujiba l-ulā kunnā nusarru [bi-qurbihim]*)⁴⁶
 (59) The belly emanates musk (*Taḍawwa‘a miskan baṭnu*)⁴⁷
 (60) For the sake of Dhāt al-Khāl (*Wa-min ajl Dhāt al-Khāl*)⁴⁸
 (61) Is it from Rayḥāna, the host (*A-min Rayḥāna l-dā‘ī*)⁴⁹
 (62) O Buthayna, I have taken an oath (*Ḥalaftu yamīnan yā Buthayna*)⁵⁰
 (63) The crow croaked between (*Na‘iba l-ghurābu bayna*)⁵¹
 (64) My two friends, your cure is manifest (*Khālīlayy dāwaytumā ẓāhiran*)⁵²
 (65) Get up, contemplate and you (*Qum ta’ammal wa-anta*)
 (66) A person advising about love happened (*Jarā nāsihun bi-l-wuddi*)⁵³
 (67) But oh! The slave girl of al-Wahhāb (*Hayhātu min amati l-Wahhāb*)⁵⁴
 (68) O mistress of the gray [female] mule (*Yā rabbati l-baghla l-shahbā*)⁵⁵
 (69) O house of ‘Abla⁵⁶ to the east [of the Ma’sal mountain] (*Yā dāra ‘Ablata min mashāriqi [Ma’sali]*)⁵⁷

42 This poem is by ‘Umar b. Abī Rabī‘a (al-maktaba.org).

43 This poem is by Jamīl (d. 82/701) (al-maktaba.org).

44 The poet is unknown. *KA* has the synonym *rab‘in* instead of *dārin* (house). See *KA* VI: 163.

45 This poem is by Ḥumayd b. Thawr al-Hilālī (d. ca. 30/650). See *KA* IV: 354. This is followed by (*inna l-‘uyūn*) which occurred as item 20 above.

46 The poet is unknown. See *KA* III: 44.

47 This poem is by Muḥammad b. Numayr al-Thaqafī (d. ca. 90/708) (al-maktaba.org).

48 This poem is by ‘Umar b. Abī Rabī‘a (al-maktaba.org).

49 This poem is by ‘Amr b. Ma’dikarib (d. 21/642) (al-maktaba.org).

50 This poem is by Jamīl (al-maktaba.org).

51 The incipit *Na‘iba l-ghurābu* is common to a number of poems, so it is difficult to ascertain which poet is meant here (al-maktaba.org).

52 This verse is found in the Epistle of al-Tha‘ālibī (350–429/961–1038) but the name of the poet is not mentioned there (al-maktaba.org).

53 This poem is by ‘Umar b. Abī Rabī‘a (al-maktaba.org).

54 This poem is by ‘Umar b. Abī Rabī‘a (al-maktaba.org).

55 This poem is by ‘Umar b. Abī Rabī‘a (al-maktaba.org).

56 This poem is by ‘Antara b. Shaddād al-‘Absī (d. ca. -22/600); ‘Abla was his beloved.

57 See *KA* VIII: 235.

- (70) Hind sent [a messenger] to us (*Arsalat Hindu ilaynā [rasūlan]*)⁵⁸
- (71) The company of men drove away their camels (*Radda l-khalīṭu jimālahum*)⁵⁹
- (72) Verily, O [black-eyed] gazelle fawn (*Alā ayyuhā l-shādinu [al-akḥalu]*)⁶⁰
- (73) In the dream, [the virgin, the unbored pearl] made your heart sick (*Tabalat fu'ādaka [fī-l-manāmi kharīdatun]*)⁶¹
- (74) My people killed, [my brother and my sister] Umaym [asked me to take revenge] (*Qawmī hum qatalū Umaym*)⁶²
- (75) 'Unayba [?] appeared (*Bānat 'Unayba [?]*)
- (76) Zaynab pierced and killed my heart (*Aqṣadat Zaynabu qalbī*)⁶³
- (77) Did the meaningful memories of a house fill you with longing (*A-shāqaka ma'nā manzil*)
- (78) O friend, let us follow the tracks and find out [about the abandoned encampments] (*Yā ṣāḥibi qifā nastakhbiru [l-ṭalalā]*)⁶⁴
- (79) As for the sand grouse [I shall describe her] (*Ammā l-qaṭātu fa-innī [sawfa an'atuhā]*)⁶⁵
- (80) O Muyma [?], I have taken an oath (*Ḥalaftu yamīnan yā Muyma*)
- (81) The company of men strove toward the separation (*Inna l-khalīṭa ajadda l-bayna*)⁶⁶
- (82) She came early to see you and stirred [strong emotions] (*Bakarat 'alayka fa-hayyajat [wajdā]*)⁶⁷
- (83) I am sleepless, and O father, what a grief (*Ariqtu wa-bi-abā-l-hammu*)
- (84) Recalling Rabāb [after she abandoned me] (*Dhikru l-Rabābi wa-kāna [qad hajara]*)⁶⁸
- (85) O Fāṭim, slow down [some of your coquetry] (*A-Fāṭimu mahlan [ba'ḍa hādha l-tadallul]*)⁶⁹

58 This poem is by 'Umar b. Abī Rabī'a (al-maktaba.org).

59 This poem is by the pre-Islamic poet al-Mutawakkil al-Laythī (al-maktaba.org).

60 This poem is by Ḥusayn b. al-Ḍaḥḥāk (162–250/779–864). See KA VII: 145.

61 This poem is by Ḥassān b. Thābit. See KA IV: 133.

62 This poem is by the pre-Islamic poet al-Ḥārith b. Wa'la (al-maktaba.org).

63 This poem is by Ibn Ruhayma al-Madani, he composed it for his beloved Zaynab bt. 'Ikrima. See KA IV: 401, 405.

64 This poem is by 'Umar b. Abī Rabī'a (al-maktaba.org).

65 There is confusion about the authorship of this poem. See KA VIII: 258.

66 This poem is by Zuhayr (al-maktaba.org). The MS has a copyist's error: *Bāna l-khalīṭu ajadda l-bayn* (The company of men made clear the separation).

67 This poem is by al-Ḥusayn b. Muṭayr al-Asadī (d. 169/785) (al-maktaba.org).

68 This poem is by 'Umar b. Abī Rabī'a (al-maktaba.org). The MS has a copyist's error: *Dhakara l-rabābu* (The rebeck recalled).

69 This poem is by Umrū' al-Qays (ca. BH 80–130/497–545); it occurs in KA VIII: 322 and IX: 129 but it is not among the one hundred chosen songs.

- (86) I strive for your friendship today (*Ajaddu bi-ṣaḥbiki al-yawma*)
 (87) May God fight the tribe of Qays 'Aylān (*Qātala-Llāhu Qaysa 'Aylān*)
 (88) Verily, O house, ask (*Alā fa-is'ālī yā dār*)
 (89) The events in Medina (*Inna l-ḥawāditha bi-l-Madīna*)⁷⁰ | 63a
 (90) A pomegranate sweet as honey (*Wa-ashnaba ma'sūl*)
 (91) I followed them with an eye, its person [is drowning] (*Atba'tuhum muqlatan insānuhā [ghāriqun]*)⁷¹
 (92) It excited the dwellings of the brain (*Hāja maghānī l-ḥijā*)
 (93) And when we alighted in the arena of the brain (*Wa-lammā nazalnā sāḥat al-ḥijā*)

{The One Hundred Songs⁷² in KA}

- {Volume I [1] p. 8; [2] p. 8; [3a–3b]⁷³ p. 8; [4] p. 8; [5] p. 8; [6] p. 269; [7] p. 286.
 Volume II [8] p. 95; [9] p. 155; [10] p. 260; [11] p. 357;⁷⁴ [12] p. 402;⁷⁵ [13] p. 426.
 Volume III [14] p. 18;⁷⁶ [15] p. 43; [16] p. 44; [17] p. 44; [18] p. 50; [19] p. 72; [20] p. 88; [21] p. 114; [22] p. 114; [23] p. 134; [24] p. 256; [25] p. 268;⁷⁷ [26] p. 285;⁷⁸ [27] p. 310; [28] p. 350; [29] p. 366; [30] p. 368. ZY 72
 Volume IV [31] p. 119;⁷⁹ [32] p. 133; [33] p. 213; [34] p. 223; [35] p. 299; [36] p. 301; [37] p. 320; [38] p. 354; [39] p. 366; [40] p. 401; [41] p. 406.
 Volume V [42] p. 69; [43] p. 72; [44] p. 100; [45] p. 117; [46] p. 153; [47] p. 259; [48] p. 267; [49] p. 435.

70 This poem is by Ibn Qays al-Ruqīyāt (d. ca. 85/704) (al-maktaba.org). This verse is followed by (*yā ṣāḥibi qifā*) which occurred as item 78 above.

71 This poem is by Jarīr. This verse also appears in a poem in item 20. It may have been set to a different melody, and thus be a different song. See KA VII: 308.

72 There are in fact one hundred one songs, see n. 73 below. Kilpatrick also mentioned that the number should exceed one hundred because al-Ḥṣṣānī was combining two different lists (Kilpatrick, *Making*, 363, n. 39). The text above provides the complete list of volume and page numbers of the one hundred one songs; this allows the reader to access them easily.

73 Item 3, “Did the house stir up your passion” (*Aḥāja hawāka al-manzilu*) is really two items; Ibn Muḥriz set the poem to music twice: one composition was in the second heavy rhythmic mode (according to the account of Abū Aḥmad Yaḥyā b. 'Alī b. Yaḥyā l-Munajjim), and the other was in the *hazaj* rhythmic mode (according to the account of Jaḥḥa). In short, there are one hundred poems but one hundred one songs.

74 ZY 71 has a typing mistake: 375 instead of 357.

75 ZY 71 has a typing mistake: 404 instead of 402.

76 This one is missing in ZY 71.

77 ZY 71 has a typing mistake: 286 instead of 268.

78 ZY 71 has a typing mistake: 258 instead of 285.

79 ZY 72 has a typing mistake: 118 instead of 119.

- Volume VI [50] p. 8; [51] p. 31; [52] p. 32; [53] p. 69; [54] p. 100; [55] p. 119; [56] p. 120; [57] p. 126; | [58] p. 140; [59] p. 158; [60] p. 159; [61] p. 163; [62] p. 170; [63] p. 172; [64] p. 189; [65] p. 208; [66] p. 239; [67] p. 241; [68] p. 253; [69] p. 259; [70] p. 262; [71] p. 288; [72] p. 340; [73] p. 360.
- Volume VII [74] p. 69; [75] p. 84; [76] p. 94; [77] p. 105; [78] p. 113; [79] p. 145; [80] p. 228; [81] p. 279; [82] p. 307; [83] p. 308.
- Volume VIII [84] p. 89; [85] p. 154; [86] p. 184; [87] p. 235; [88] p. 258;⁸⁰ | [89] p. 267; [90] p. 267; [91] 276; [92] p. 278; [93] p. 320; [94] p. 326; [95] p. 332; [96] p. 351.
- Volume XII [97] p. 253; [98] p. 270; [99] p. 285; [100] p. 296.}

⁸⁰ ZY 71 has a typing mistake: 285 instead of 258.

The Permissibility of Singing [fols. 63b–64b; ZY 75–6]

[This chapter concerns the long-standing problem of whether singing is sinful or not, and which type of singing is permissible and which is not.¹]

The people of Medina allowed (*hallala*) [people to] listen to singing and [at the same time there were] books of songs that contained stories about a group of people who believed that singing weakens the law (*sharʿ*), and that no use can be found in it. For them, making singing permissible is equivalent to calumny in religion. Yet, in reality (*manṭiq*)² [we know] what was related about them, that they listened to caravan singing (*al-ghināʾ al-rikābī*)³ and deemed it permissible since it follows the course of the *ḥudāʾ* [a kind of caravan singing less refined than the *rukbānī*] and the unmeasured speechlike vocal preludes (*nashīd*).⁴

The first to use male slave singers (*ghulāms*), as has been mentioned, was ʿAbdallāh b. Jaʿfar [b. Abī Ṭālib] [d. ca. 85/704], peace be upon him,⁵ even though there is [in such a practice] much harm in what he regarded as lawful and deemed permissible.⁶ It was related about al-Ḥasan b. Jaʿfar, may peace be on both of them, that he said that *ṭarab* is a feeling of being relaxed, happy, and generous (*aryaḥiyya*), and it makes me feel not at all afflicted, and if some-

1 For details, see Sawa, *Musical and socio-cultural anecdotes* 336–79.

2 Lit., “logic.” The sentence “what is close to reality” is missing in ZY 75.

3 This is more likely *rukbānī*, as found in the medieval sources.

4 In short, artistic singing is not permissible, but simpler caravan songs and speechlike preludes are permissible. According to al-ʿIṣfahānī, at the time of the second caliph ʿUmar b. al-Khaṭṭāb (BH 23–40/584–644), Arabic singing was unknown, with the exception of the *naṣb* and *ḥudāʾ*. Both of these follow the style of recitation (*inshād*), but with a bit of *tatrīb* (causing *ṭarab*), some repetitions (*tarjīʿ*), and raising (*rafʿ*) of the voice. The *rukbān* is more refined than the *ḥudāʾ*, and in turn the artistic singing (*al-ghināʾ al-mutqan*) is more refined than the *rukbān* (KA III: 282–4, IX: 250; Sawa, *Musical and socio-cultural anecdotes* 28). For people who accept the *ḥudāʾ* but not the refined singing, see KA I: 409; Sawa, *Musical and socio-cultural anecdotes* 362.

5 ZY 75 is missing this sentence and part of the one above that starts with “follows the course of the *ḥudāʾ* ...”

6 In the text “lawful and permissible” is in the negative (that is, “was not lawful and not deemed permissible”), but this is a contradiction and makes no sense.

64a; one asks me [for a reward] I will give [generously].⁷ It was related that Ibn
 ZY 76 Jurayḥ [d. 150/767]⁸ and ‘Amr b. ‘Ubayd [80–144/699–761] met and argued with
 each other about singing. ‘Amr b. ‘Ubayd considered it unlawful (*shaddada*),⁹
 whereas Ibn Jurayḥ deemed it permissible (*rakhkhaṣa*).¹⁰ | So ‘Amr b. ‘Ubayd
 said, God, let Him be praised, said:

“Not a word does he
 Utter but there is
 A sentinel by him
 Ready (to note it).”¹¹

“So the one who composes (*kataba*)¹² songs, is he on the right or the left?” So Ibn Jurayḥ said, “Neither side because this is ineffectual talk (*laghw*), it is neither a good deed (*ḥasana*) nor an offense (*ṣayyi’a*), so either of them can prescribe it.” Two Bedouins attended a banquet in Basra where singing took place. When they heard it, one of them said to his friend, “I hear something nice from the singer who sings various notes¹³ and harmonious meanings. Who do you think will prescribe it, the one who does good deeds or the one who does bad ones?” The other said, “Indeed the singer is good, and the one who does good deeds is suitable [in his praise of it and in prescribing it]¹⁴ than the one who does bad deeds.”

One ascetic said, “I have never yet seen contempt or mockery that more closely resembles seriousness than singing.”¹⁵

7 For anecdotes about such a feeling, see KA I: 257, IV: 296, XVII: 300–1; Sawa, *Arabic musical and socio-cultural glossary* 184; Sawa, *Musical and socio-cultural anecdotes* 290–1, 365.

8 In the last two lines of fol. 63b, it is written as Jurayj, but in fol. 64a, l. 3 it is the correct Jurayḥ, as it also appears in KA I: 409.

9 Lit., “harshly.”

10 ‘Amr b. ‘Ubayd was an ascetic and the leader of the Mu‘tazila in his era (al-Ziriklī, *al-A‘lām* v: 81). Ibn Jurayḥ was a famous Meccan jurist and theologian and was in favor of music like some, but not all, theologians were. In an anecdote in KA Ibn Jurayḥ debates the permissibility of singing, not with ‘Amr, but with a group of Iraqis. In essence he said to them, if you have no objection to listening to caravan songs, how is it that you are against singing, what is the difference! (I: 409; Sawa, *Musical and socio-cultural anecdotes* 362).

11 Qur’ān 50:18; A. Yusuf Ali, *The Holy Qur’ān* 1413. The sentinels refer to the angels who record the good and bad deeds of humankind which are weighed on the day of judgment.

12 Lit., “to write down.”

13 Lit., “differing notes coming out of him.”

14 Lit., “the one who does good deeds is worthier and more deserving of good action.”

15 This means that, of all misdeeds and contemptuous actions, singing is more serious than all of them.

It was related about ‘Umar b. al-Khaṭṭāb, may God be pleased with him, that he heard [about] the singing of Bāḥ¹⁶ b. al-Mu‘tarif, who was the best singer, and said to him, “If you are a singer (*qā’il*),¹⁷ then sing me the words of [Ṣarār¹⁸ b. al-Khaṭṭāb (*sic*)], ‘Do you know of a trace whose continuity is akin to that of a leather with gold engraving?’”¹⁹ | He burst forth and sang for him. ‘Umar 64b said, “You did well.” [The singer] said, “It would be more wonderful if you had said *zāh*.”²⁰ [‘Umar] said, “And what is *zāh*?” He said, “It is a word that brought [the singer] four thousand dirhams when Kisrā²¹ uttered it.” [‘Umar] said, “As for this, no!” and gave him four hundred dirhams.

16 ZY 76 edited this as Rabāḥ.

17 Lit., “sayer.”

18 ZY 76 edited this as Ṣadār.

19 This is the first hemistich of a famous poem by Qays b. al-Khaṭīm (al-maktaba.org).

20 ZY 76 has *zah*.

21 That is, Khusraw, which is a designation of Persian kings in general.

The Qualities of a Skilled Singer

[fols. 64b–66b; ZY 76–8]

[Al-Kātib's chapter 33 shares some of the topics with this chapter and adds some interesting anecdotes. Al-Tifāshī's chapter 25 is a shorter version of this chapter.¹]

The skilled singer is the one in control of his breathing,² who sings in a variety (*tafarra'a*)³ of rhythmic and melodic modes (*jins*),⁴ steals with grace, so as not to be caught,⁵ is fortunate [to be endowed] with a beautiful voice, has a moving performance with a touching mood and sadness (*shajā*), and is creative in his performance (*taṣarruf*). The fulfillment of the character and nature of the song and its theme require three things: faithful transmission (*ḥikāya*), recital (*ruwāh*),⁶ and awareness (*dirāya*). The excellent singer is the one who hits the mark (*aṣāba*), sings (*awqa'a*)⁷ causing *ṭarab*, and entertains (*alhā*). It was also said that the skilled singer is the one who scans the poetic measure (*'addala l-awzān*),⁸ fully ornaments (*ashba'a*)⁹ the melodies, fills (*mala'a*) the musical

1 Al-Kātib, *Kamāl* fols. 185–91; Kh. 118–21; al-Kātib, *La Perfection* 165–70; al-Tifāshī, *Mut'at* fols. 61–64; al-Sillāmī 173–5.

2 KA 1: 315 has the equivalent “fills the musical notes with proper and sufficient breath,” see below (1: 315; Sawa, *Music performance* 172–3; Sawa, *Musical and socio-cultural anecdotes* 206–7).

3 Lit., “branch out.” Al-Tifāshī has *nawwa'a* (to vary) instead of *tafarra'a* (*Mut'at* fol. 62; al-Sillāmī 173).

4 Ibn al-Ṭahhān did not specify what kind of modes (rhythmic or melodic), but a few lines later he specified that he meant the rhythmic modes.

5 The passage in KA is more specific: it is singing the *nabarāt* stealthily (1: 315; Sawa, *Music performance* 172–3; Sawa, *Musical and socio-cultural anecdotes* 206–7).

6 This is probably a copyist's error, and should be *riwāya*, as in al-Kātib (*Kamāl* fol. 186; Kh. 119; al-Kātib, *La Perfection* 167).

7 Lit., “taps the rhythmic mode,” but it often means to sing (KA 1: 291; Sawa, *Arabic musical and socio-cultural glossary* 537).

8 This is very important for composition, as each poetic foot is fitted properly to a rhythmic part. It must also be carefully adhered to in performance.

9 For detailed meanings of the derivative *tashbī'* to mean fullness and satiation with regard to food, the intellect, clothing, writing, phonology, the human body, and herbage, see Sawa, *Rhythmic theories* 192.

notes with proper and sufficient breath,¹⁰ and does so carefully (*daqqaqa l-qiyās*),¹¹ clearly articulates the words (*fakhhama l-alfāz*) of the sung poem,¹² takes care of the grammatical inflections (*i'rāb*),¹³ | sings [equally well] in a variety | of rhythmic modes, fills the ears with his excellent performance, and cuts off short notes and holds long notes according to their proper duration. The good singer is the one who combines theoretical (*ilm*) and practical (*amal*) knowledge. For if he is endowed with theoretical knowledge but does not serve the practical art of music with his throat and hand, then he cannot be called a singer. Thus, he is not skilled, even though he is knowledgeable and distinguished in theoretical knowledge. If he is a practicing musician but has no theoretical knowledge, then he is as wanting as the previous one. Correct performance [often] occurs by luck and not by theoretical knowledge, and the one who performs correctly without knowing what correctness is, will not know that he has made a mistake when he makes a mistake. A skilled singer can only be called thus if he combines both practical and theoretical knowledge, even if he incites drinking.¹⁴ In addition, the skilled and excellent singer should combine practical and theoretical [knowledge] with knowledge of right and wrong, so if something causes him to stumble, he would know how to go back

65a
ZY 77

10 It is important to produce a good and full sound but also to sing in tune. Al-Kātib adds Ishāq's statement on the importance of breath control, namely, to be aware of the length of a section and have enough air for it, and when the section is over, to prepare a sufficient amount of air to be able to sing the next section without running out of breath (*Kamāl* fol. 102; Kh. 66; al-Kātib, *La Perfection* 103). Ibn al-Ṭaḥḥān adds that singers should take a breath at the end of the prosodic feet and at the end of the verse, that a singer can take a breath in the middle of a prosodic foot if the notes are not in succession (that is, if there is a pause in the melody). The singer should also measure the amount of air needed for long and difficult passages, and have enough air before the end of a section, and before a high note; in this way the singer is relaxed and able to fill the notes properly. The singer should stop at the end of the prosodic feet and at the end of the verse, as stopping for air in the middle is ugly (*Ḥawī* fols. 30a, 41b–42a; see pp. 78, 109–10).

11 This is an addition to the passage in KA.

12 That is, he should have good diction, so that the words are clearly understood when he sings. About the importance of diction, see KA XX: 237, about an orator who was praised for his loud voice (*jahīr al-ṣawt*) and good diction (*ḥasan al-laḥja*) and who, without music, softened the hearts of listeners and made them cry. Jamīla called Nāfi' b. Ṭunbūra: "the one with beautiful diction (*ḥubw al-lisān*) and eloquence (*ḥasan al-bayān*)!" (VIII: 268). It is also important to note that good diction, as part of *ilm al-tajwīd*, is crucial when chanting the Qur'ān (see Surty, *A course*).

13 Of course, inflections are crucial to understanding the meaning of the words because they indicate case; that is, whether nouns are in the nominative, accusative, or genitive, and whether verbs are active or passive.

14 This means that the singer is very skilled and serious, even if he leads the audience to drinking, a behavior that is not serious.

65b on the right track [with the assistance of theory]. A wise man said, mistakes sometimes occur because | of this art's gracefulness, refinement, sophistication (*laṭāfa*), subtlety, accuracy, delicacy (*diqqa*), the beauty of its themes (*ḥusn ma'āniḥā*), and the weakness (*duḥf*) of the one who contends with the difficulty (*ʿānaya*) of following the convention (*iṣṭilāḥ*).¹⁵ This is [true] because the sense of feeling (*ʿulūm al-lams*)¹⁶ can be confused (*shubbiḥa*) because of an impediment (*ʿāriḍ*) in the senses, and as a result it shows the wrong as being right. So if the singer comes upon something worthy (*mu'tabar*) and correct, he will sense (*almasa*)¹⁷ it and judge it with his brain, and its correctness and truthfulness will be apparent to him as opposed to mistakes and lies. If he combines [his] brain and sense on a matter, then falsehood will have no way to affect him, and truth will not abandon him.

The caliph al-Ma'mūn asked Ishāq b. Ibrāhīm [al-Mawṣilī] about a young songstress, and he replied, "The share of wonder (*ḥazz al-ʿajab*) in her singing is greater than the share of *ṭarab*."¹⁸ When al-Wāthiq asked him about Badhl al-Kabīra [fl. early third/ninth century], he answered, "She gently (*rifq*) uses guile to circumvent (*ḥāla*)¹⁹ its difficulty and conquers it (*qahara*) with her skill (*ḥidhq*)." [Al-Wāthiq] said, "Your description of her is better than her singing."

66a; Every singer who [does not]²⁰ know the laws of music, the music subsections (*qisma*) and poetic feet (*tajzi'a*), and who [does not] go through the prosodic meters and measure them against the music, has faulty singing, and
ZY 78 one should not learn from him. He is called | *al-zawā'idī*;²¹ for this reason Murajjā b. al-Ḥuwaylā was unable to teach and [no one] could learn anything from him because of his many [ornamental] additions and for being far from the

15 That is, the masters have agreed upon proper performance. ZY 77 has *idṭilā'* (study, perusal).

16 Lit., "the sciences of touching, feeling."

17 ZY 77 has *al-himma* (eagerness).

18 In KA this sentence is attributed to 'Ubaydallāh b. 'Abdallāh b. Ṭāhir, who gave his opinion about the songstress Shāriya to the caliph al-Mu'tazz (231–255/845–869) (KA XVI: 11; Sawa, *Musical and socio-cultural anecdotes* 309).

19 In KA XVIII: 69 this is *takhtiluhu* (inf. *khatala*), and has the same meaning. The sentence is verbatim from KA but is attributed to Ibrāhīm b. al-Mahdī, who gave his opinion about the songstress Danānīr (fl. early third/ninth century), to Hārūn al-Rashīd (Sawa, *Musical and socio-cultural anecdotes* 214). Danānīr was also a student of Badhl (KA XVIII: 65; Sawa, *Musical and socio-cultural anecdotes* 161).

20 The negative construction is correctly given in al-Tifāshī (*Mut'at* fol. 62; al-Sillāmī 174).

21 That is, the singer who adds notes to the song proper. Al-Kātib gives us more details about the added notes; he describes them as densely packed (*mutakāthifa*), see fol. 27a, item 10 *zawā'idī*, p. 69.

proper durations and measure (*qiyās*).²² It is beneficial to learn from the one who is correct in his measure and upholds the laws of music, and [from] the one who has a moving, touching, and sad voice that causes *ṭarab*, because he will “clothe” the one learning from him with his aesthetic performances, and because beginning students²³ will snatch the qualities of [good voices] and borrow from them. Also note that [good] throats are not permanent; they change with advanced age,²⁴ an illness, or by imitating [a teacher] too much.²⁵

Skill means cutting a thing off from its root (*aṣl*), for it is said that you become skilled in an art if you cut it off from its origin.²⁶ As the poet said:

“The artery of the heart is nearly severed because of him.”

The skilled singer is the one who perfects the elongation of notes (*madd*), cuts them off at the right time (*qaṭʿ*), who perfects the ornamental repetitions (*rajʿ*),²⁷ and who reaches all the beautiful qualities of singing.

Iṣḥāq said, “Four have achieved a high degree of perfection in four respective genres (*jins*)²⁸ of vocal composition (*ghināʾ*) that others have fallen short of achieving: | Maʿbad in the heavy; Ibn Surayj in the *ramal*; Ḥakam al-Wādī in the *ḥazaj*; and Ibrāhīm [al-Mawṣilī] in the *mākhūrī*.”²⁹ 66b

22 Lit., “measurement of notes,” and, as is often the case, too much ornamentation will cause the singer to get off rhythm. Al-Kātib explains further that with too many ornaments the melody lacks stability and changes every time the singer sings it, thus making it difficult to learn from him (*Kamāl* fol. 187; Kh. 119; al-Kātib, *La Perfection* 167). The performances of Mukhāriq were a case in point: his creative performance and his use of an abundance of ornaments caused him to make mistakes and also made him an unreliable teacher (*KA* XI: 334, XXIII: 179; Sawa, *Musical and socio-cultural anecdotes* 163, 178–9).

23 Lit., “throats.”

24 This is well documented in *KA* I: 38, II: 353, V: 108, VIII: 277–8, XIX: 145, XXIII: 183; see also Sawa, *Musical and socio-cultural anecdotes* 200–3.

25 This may mean that the student imitates his teacher and undertakes difficult tasks when he is not yet ready for them. This is followed by an odd sentence “with more or with less.”

26 This meaning is corroborated in al-Firūzābādī, *al-Qāmūs* 1127; Lane, *An Arabic-English lexicon* II: 535. In a musical sense, this means that the student has succeeded in learning everything from his teacher, with the metaphorical sense of uprooting and appropriating his skills.

27 This word is related to the term *tarjīʿ* that is often used.

28 Here genres refers to rhythmic modes; this becomes clear at the end of the sentence.

29 The MS wrongly has *naḥmūrī*. This paragraph is almost verbatim from *KA* (VI: 283; Sawa, *Musical and socio-cultural anecdotes* 97–8), but the passage in *KA* is about composition, whereas the one here is about performance.

Tools to Use to Test the Person Who Pretends to Know the Science of Music [fols. 66b–67a; ZY 78–9]

[This short chapter shows how to test a person who pretends to know not only the science but also the practice of singing.]

Pay no attention to a person who comes to you and pretends to know about the science and practice of music.¹ Truly a person relies on limiting what his opponent makes a fuss about, though the opponent has no knowledge of the science or the practice. Ask the pretender about issues and topics in my present book, provided he has not read it.² Indeed, if the knowledgeable person is a theorist or a practitioner, he knows the [string] ratios, and what ratios cause consonances and what ratios cause dissonances with respect to the calculations obtained from the science of the lute, [these calculations] are needed to know the arrangement of the music and its laws. If he is a practicing musician, he knows about them in as much as he practises them. If he does not have the combined grasp of theoretical and practical knowledge, and has [not] informed himself about them, then he will be exposed when tested. You should contend with him and continue listening | to him and his knowledge will be clearly apparent to you from the start of the talk.

It has been said that good sensory perception (*ḥiss*) is the indicator (*‘unwān*) of [good] singing, and that the knowledgeable person cannot³ conceal his superiority and his knowledge because he shows them in his movements, looks and glances, and his facial expressions and gestures.

1 Practice includes composition and performance.

2 In ZY 78 this is “has” instead of “has not.”

3 ZY 79 misread this as can.

ZY 79
67a

Bad Intonation among Men and Women

[fols. 67a–68b; ZY 79–80]

[As the author claims at the end, this chapter is rare; no other author had ventured to explain it, even al-Kātib.¹ The author defines *qaṭīʿ* as a singer who sings the high notes below pitch and gives many reasons for this defect, such as the make up of the throat, diseases, or bad teachers, or being in the company of bad singers. The author also mentions a type of copyright in Cairo as well as the fact that women not endowed with a big frame can still sing very high notes.]

Among men and women there are those called *qaṭīʿ*, it is not known why they are called this, except that it relates to singing below pitch when singing high notes.² In addition, we do not know how many types of below pitch breaches (*inqiṭāʿ*) there are.³ For men, a *qaṭīʿ* is the one who does not correctly sing notes that are an octave higher (*ṣayḥa*) than those on the *mathnā* string; for women, it is the one who does not correctly sing notes that are two octaves higher than those on the *mathlath* string. So men who sing notes on the *mathnā* string cannot sing them an octave higher correctly; likewise, women who sing notes on the *mathlath* and *zīr* strings cannot sing them [two] octaves higher correctly, and they often hold their hands tight (*tuqwā*) together to manage this high register. They are thus called *qaṭīʿ*, and the breaches (*inqiṭāʿ*) are of many types, as mentioned.⁴ | Some of [these breaches] are caused by the make up [and lack of skill] of the throat when singing at various registers. Some are caused by a variety of diseases, such as a cold or catarrh (*nazla*), fever, [from] giving birth, puberty, fatigue, shivers, obesity, chronic illness, falling, or habitual wine drinking. Some are caused by [bad] teachers, companions (*quranāʾ*), singing in alternation or in unison (*murāsil*) with men and women who sing higher notes below pitch, or [because they are] in the process learning [wrongly] from them,⁵ or people suggest [a song in a register the singer cannot handle].

67b

1 He mentioned the word *qaṭīʿ* and defined it briefly as a singer with a dearth of notes, and as a singer with a voice that is restricted and limited, who cannot sing the notes to their end (*Kamāl* fols. 187, 195; Kh. 119, 124; al-Kātib, *La Perfection* 167, 175).

2 This also means singing in such a way as to be barely heard, fol. 27b, p. 73.

3 The author lists some of them below.

4 In part 1, chapter 25, item 37, fol. 28a, p. 73 and part 1, chapter 28, fol. 35a p. 94.

5 This is clearer in fol. 35a, but it can also mean singing in alternation or in unison in a register beyond the reach of one of the singers.

I recall a rare and exquisite story here. Our master al-Ẓāhir, may God glorify his soul, had traveled to the house of Barjawān by boat on the Nile.⁶ There he heard a young Christian girl named Ḥilm who belonged to the house of Ibn ‘Allūn al-Jahbadh, a house where songs are sold.⁷ This young girl used to go to Khumār b. Naḥrīr the singer and learn from him. When [our master] heard her, he stood up and asked about her, and was told about her state. He ordered that she and Khumār b. Naḥrīr be brought in. When he saw her and heard her clearly and to his satisfaction (*shāfiyan*),⁸ he ordered that she be bought. She was sold for four hundred dinars and lived in the palace [and was favored by the patron]. However, every singer except myself judged that she was in [a vocal state] of breach (*inqiṭā‘*) | when singing the higher notes. [I did this] because I saw in her powerful voice and masterly execution of difficult passages [a talent] that enticed me to say that she did not have a breach. They said, how so. So I said, I will show you. Then I ordered her to tune the lute to a higher pitch than normal by the amount required to get a particular high note (*ṣayḥa*) that she substituted [with a note an octave lower], and to prove it with her throat. She did and sang the song completely except the highest note. When I saw this I said to the dignitary, this girl has been taught by a *qaṭīr* who substituted notes in all [the difficult] places. She became used to it, fond of it, and performed it unnecessarily.⁹ So I promised him [I would] teach her and remove this problem. The dignitary mentioned that to our master al-Ẓāhir, who admired what I said. I kept teaching her until she abandoned the bad habit and her throat (*ḥalq*) reached perfection, even though she had a soft and tender physical disposition (*khalq*)¹⁰ and a slender waist. Despite this she was not a *qaṭīr*.¹¹

This chapter is rare and uncommon and I do not know | anyone who has preceded me in writing about it.

6 This refers to the house of the Christian Barjawān family; Abū l-Futūḥ Barjawān (d. 390/1000) was the ruler at the beginning of al-Ḥākim's caliphate. His house was a meeting place of poets and musicians; on his death, he astonished his contemporaries by the size and variety of his wardrobe, library, and stables (Lewis, *Barjawān*, *ET*²).

7 This was very likely a music school where songs were taught for a fee, or it could be an early “publishing house” where authors/composers would sell the right for a singer to use their songs, and this singer could claim the song was his, or give credit to the original composer!

8 ZY 79 misread this as *shāniyan* [?].

9 Al-Kātib similarly warns about learning from a *qaṭīr* because he will ruin the voice of the student (*Kamāl* fol. 187; Kh. 119; al-Kātib, *La Perfection* 167).

10 The word is undotted so it can also be read as *ḥalq* and that fits well and follows the previous phrase, “her throat reached perfection.” But it can also be argued that the next phrase talks about her body having a slender waist, so *khalq* (physical disposition) also makes sense. ZY 80 read it as *khalq*.

11 This means that to be able to sing such high notes, a songstress should have a large frame, and the songstress here seems to be an exception.

Higher and Lower Octaves [fols. 68b–69a; ZY 80–1]

[This chapter explores singing in parallel octaves as well as the replacement of notes by higher or lower octaves.]

Doubling works well in many situations. One of them is when two singers who sing in the same key (*ṭabaqa*) and have the same vocal skills (*ṣanʿa*), but with different throats perform together. One is thin (*daqīq*) and high (*ʿālin*) and the other thick (*ghalīz*) and low (*layyin*). I will give an example. The two voices are similar to the position of the *zīr* to the *mathlath* because they are harmoniously tuned (*muttafiqān fi l-iṣlāḥ*) [in a perfect double fourth]¹ and differ with regard to low and high, and the same goes with the throats. So if the singer with the low throat sings, then the one with the high (*ḥādd*) throat will sing at the octave (*aḍʿafa ʿalayh*).²

A second situation [takes place] when one singer sings a section that has low notes and the other singer finds, on his own [in the middle of the song], the strength to sing an octave higher, and this comes out beautifully.³

A third situation occurs at the location of low notes, when the singer jumps an octave higher.⁴

As for the lower register (*siḡāḥ*), the singer should have recourse to it at places | in the song that are in the high register, that is, if he cannot sing them satisfactorily, singing the passage at a lower octave is better than constraining himself.⁵

69a;
ZY 81

It was mentioned that one day Ibrāhīm b. al-Mahdī sang, then shifted to the lower octave (*iṣḡāḥ*) at a place in the song, then sang at an octave lower than the lower [one] (*iṣḡāḥ al-iṣḡāḥ*). This is very difficult because singing at the

1 The *zīr* is the highest string and the *mathlath* is the second lowest. They are a minor seventh apart.

2 Lit., “doubled.”

3 It seems that there is a difference between the first and second situations: in the first one they are singing in parallel octaves from the start; and in the second one, they start in unison but when the low notes occur the second singer sings at the higher octave.

4 Al-Fārābī calls this technique *tabdīl* (replacement) (KMK 1060–1; MA 11: 51; Sawa, *Music performance* 97).

5 This is also a *tabdīl* (replacement), albeit at the lower octave. This same idea is expressed by al-Kātib, *Kamāl* fol. 126; Kh. 79; al-Kātib, *La Perfection* 122.

higher octave, and double of the higher octave⁶ is easier than singing at the lower octave and double the lower octave.⁷

6 The text repeats the sentence “higher octave and double of the higher octave.”

7 This is a summary of the original story in *KA* X: 100–1; Sawa, *Musical and socio-cultural anecdotes* 195–6. The story is as follows: Ishāq b. ‘Umar b. Yazī‘ said,

“I accompanied Ibrāhīm b. al-Mahdī on the lute (*daraba*) to a particular song. He sang it on four registers (*ṭabaqa*): the register to which the lute is tuned; an octave higher (*dīf*); an octave lower (*isjāḥ*); and an octave lower than the lower octave (*isjāḥ al-isjāḥ*)!”

Abū Aḥmad Yaḥyā b. al-Munajjim said that ‘Ubaydallāh said, “We were told that only Ibrāhīm had achieved this phenomenon, no one else [has done it]. One of the skilled (*hādhiq*) singers tried it but found it difficult (*ṣa‘b*) and impossible (*muta‘adhdhir*), [as it is] only achievable with a powerful voice (*qawī*). The most difficult (*ashadd*) is to reach the lower of the lower octave. The higher octave is only possible for [someone with] a powerful voice that is inclined toward a refined and high pitch (*mā’il ilā l-diqqa*). And the one who has a wide throat (*ittasa‘a l-makhraj*) [lit., “wide exit of the voice”] cannot sing that high pitch. So, if his voice is fine [enough] to reach the higher octave, he cannot sing the lower octave, let alone the lower of the lower octave. And if he has a wide throat (*ghalaḥa*) to be able to sing the lower octave and lower of the lower octave, he cannot sing the higher octave!”

How to Choose Would-Be Singers [Girls and Boys] in Order to Teach Them Singing [fols. 69a–70a; ZY 81]

[This chapter could only be written by a voice teacher! Here the author delineates the positive attributes of the would-be singer, such as physical beauty, intelligence, good diction and speech, and a beautiful voice. If a student lacks the vocal abilities, then he should learn to play an instrument or dance; failing all of this, he should give up music and pursue other arts. Al-Tifāshī's chapter 26 is taken almost verbatim from this chapter.¹]

We have much good fortune to know how to discern which girls and boys to choose to teach music. This is because it is only suitable to teach singing to the one who has a likeable face (*ṣūra*), good bodily proportions, beautiful places in the body (*maḥāsin*), [places] that are also delicate and refined,² intelligence that is evident in his eyes and tongue, soft limbs and members³ of the body, elongated extremities of the body, delicate and accurate language (*lisān*), sweet and pleasant enunciation (*lafẓ*), good diction (*manṭiq*), a beautiful vocal sound, straight teeth, a small mouth, a long neck, [one who is] lively, [whose] speech is free | of lisps or a defective pronunciation (*lathagh*),⁴ [free of] stammering (*tamtama*), [free of] shabbiness (*raththa*), [free of] a nasal twang (*khunūna*),⁵ [free of] over-enunciation and affectation (*tashadduq*),⁶ and [free of] lies and slanders (*namīma*). One must be wary of a person with a perverted view [of life], a stupid mind, an idle imagination, a bad character,⁷ [one who under-

1 Al-Tifāshī, *Mut'at* fols. 64–5; al-Sillāmī 177.

2 For interesting anecdotes about this topic, see KA I: 249, II: 360, 387, III: 251, 345, IV: 222, 270, VI: 164, VIII: 268, XXIV: 1; Sawa, *Music performance* 173–4; Sawa, *Musical and socio-cultural anecdotes* 323–6. For an exception to the rule, see KA XXIV: 131–4; Sawa, *Musical and socio-cultural anecdotes* 327.

3 Al-Tifāshī has *a'ṭāf* (sides) (*Mut'at* fol. 64; al-Sillāmī 177).

4 Al-Sillāmī defines it as pronouncing the letter *s* as *th*, and the letter *r* as *gh* or *l* or *y* (al-Tishāfī, *Mut'at*; al-Sillāmī 177).

5 ZY 81 edited this as the synonym *khunūfa*.

6 The verb *tashaddaqa* means to twist the two sides of the mouth or the quivering flesh of the mouth inside the cheeks to affect clearness (Lane, *An Arabic-English lexicon* IV: 1520).

7 For anecdotes about this topic, see KA II: 204–5, XI: 360, XIV: 187; Sawa, *Music performance* 174, 177; Sawa, *Musical and socio-cultural anecdotes* 330–2.

takes] little activity, [is] slow to answer, and [has] an idiotic brain. So if one comes across such a person, then take him and others like him to the bathhouse, dress them properly, feed them good food, do something good and positive to them to make them active, and give them a bit of wine to the extent they can handle. Then bring them teachers of instruments and dance, and order them to practice assiduously to learn [one of] them. If you see one of them liking a particular instrument, be it lute,⁸ a wind instrument (*zamr*), a double-headed drum (*ṭabl*), dancing (*raqs*), the lyre (*mīʿzafa*), or rebec (*rabāb*), then let him stick to this instrument, work at it, and practice it. You can then switch him to another and make him work hard at it and at all of them, one after another; he will certainly distinguish himself in one of them, or even in all of them. If he does not distinguish himself despite this helpful process, then [persuade] him to abandon music and pursue other arts.

70a

8 Al-Tifāshī adds the *ṭunbūr* (*Mutʿat* fol. 65; al-Sillāmī 177).

Behavior before Kings and Their Subjects¹ [fols. 70a–71a; ZY 82]

[Here the author advises the singer about proper behavior in front of the king, from proper attire to manners, to knowledge of a vast array of subjects, to being a good *nadīm* and *zarīf*. Al-Tifāshī's chapter 30 is taken almost verbatim from this chapter.²]

The singer must wear clean clothes, smell nice, combine good manners with good musical practices (*dars*)³ and a pleasant nature, avoid intemperance (*saraf*),⁴ avoid drinking in excess, be modest in his glances and exuberance,⁵ talk little, avoid jest, and make sure to keep a secret.⁶

He should not say such a person rewarded me, or such a person gave me a present. He should not say that yesterday I was at such a place, and this and that happened, because if he praises a leader in front of another leader, he would honor the first and put down the second and make him feel small. He should not ask for a reward, but if there is no other alternative, then he should not ask for something that is hard to get, because if the patron refuses, then they will be estranged, and if the patron gives it to him, then he would be loathed | [by the patron] and will be a burden to him.⁷ He should not rebuke another singer present with him nor [should he] praise him [over others]; he should not point to a mistake because it will make the other singer more knowledgeable and create enmity and rivalry. It is also likely that the rebuked singer would refuse to acknowledge the mistake and contest it; each will stick to his side and then [the matter] cannot be redressed.⁸

70b

1 The title in the table of contents has “caliphs and kings.”

2 Al-Tifāshī, *Mut’at* fols. 66–8; al-Sillāmī 185–6.

3 *Dars* can also mean effacement, that is, proper behavior and obedience toward the ruler.

4 Al-Tifāshī has *sharah* (gluttony, greed) (*Mut’at* fol. 67; al-Sillāmī 185).

5 The word “exuberance” is missing in ZY 82.

6 For anecdotes on these topics see KA II: 360, 387, III: 251–2, 278, 345, IV: 115, 270, 285, V: 228, 300, VI: 164, VII: 91, VIII: 268, 278, XI: 337, XII: 282, XV: 269, XVII: 162–3, XX: 245–6, XXI: 54; Sawa, *Music performance* 119–20, 173–4, 177; Sawa, *Musical and socio-cultural anecdotes* 323–5, 328–30.

7 For types of rewards, see Sawa, *Music performance* 245.

8 For competitions, corrections, and fights, see Sawa, *Music performance* 178–84. In one case,

He must also have sound knowledge of the art of singing [its theory and history], clothing, jewelry, swords, horses, slaves, falconry, furniture (*furūsh*),⁹ books,¹⁰ and the sciences.¹¹ So if the king asks a question about these fields, he would know the answer. He should only talk if asked, when consulted, and when asked to converse. He should not tell stories, get carried away (*istak-haffa*),¹² or display vulgar manners.¹³ He should not take off [some of] his clothes, fan himself, move from his assigned seating place, get up frequently to fulfill his needs,¹⁴ talk to people by the curtain, express praise unless ordered to, and [he should] not drink when the king drinks. If he gets up, he should carry his musical instrument with him. He should not sleep at the house of the leader, but if he must, he can do so with a group of people.¹⁵ | And if he sings, he should sing what the leader wants and not what the other people in the *majlis* want.

a fight between two lutenists about the correct version of a piece ended up in a vicious and dangerous fight, in which one hit the head of the other with his lute and put the wooden body of the lute around the neck of the unfortunate person. (KA x: 194; Sawa, *Music performance* 153; Sawa, *Musical and socio-cultural anecdotes* 238).

9 zy 82 misread this as *ṭurūs* (paper). Al-Tifāshī has *jawāriḥ* (predatory animals or birds) (*Mut'at* fol. 66; al-Sillāmī 185).

10 Books must be a general term for an array of fields in the arts and humanities.

11 In short, he should be a *nadīm* and a *ẓarīf*. The *nadīm*, or boon companion, was a highly educated individual, well-versed in music, dance, literature, poetry, prosody, grammar, history, the narration of anecdotes, the Qur'ān, *ḥadīth*, jurisprudence, astrology, medicine, the art of cooking, the preparation of beverages, horse-breeding, backgammon, chess, buffoonery, and magic. The *nadīm* (sometimes used synonymously with *jalīs*), befriended the ruler and held a permanent position at his court, educating and entertaining him. In addition, the *nadīm* had to be endowed with the qualities of a *ẓarīf*, that is, he had to be a gentleman with good behavior who avoided joking and loose talk; he was virtuous and refined, with elegant manners (*ẓarf*). The *ẓarīf* paid special attention to his clothes, which were clean and in good taste. He was strict and genteel in his table manners, that is, he took small mouthfuls, conversed, and laughed only a little, chewed slowly, did not lick his fingers, and avoided eating food which gave his breath a bad odor (Sawa, *Music performance* 119–20; Sawa, *Musical and socio-cultural anecdotes* 328).

12 This also means “to value lightly, disdain, look down on, not to take seriously.”

13 The phrase, “display vulgar manners” is missing in zy 82.

14 This most likely refers to going to the washroom.

15 It is not clear why this is the case.

Sayings and Poems of Praise about Male Singers and Songstresses in the Past [fols. 71a–72b; ZY 83–4]

Abū l-ʿAtāhiya [130–211/748–826] met Mukhāriq and said to him,

“O Abū l-Muhannā you put us in a state of *ṭarab* when you sing:¹
If speech² were food, your singing would be bread enriched with
tasty food and condiments that make that bread easy to swallow
(*udm*).”

Al-Nājim [d. 314/926]³ said,

“Her playing improved as a result of an aggrieved complaining lover
As her singing and twittering got better before that
When she sets out to perform a song
Before she sings, her lute recites the lyrics.”⁴

Another one [is]

“She is a pleasure to the eye of the one who contemplates her
And when she sings she is a pleasure to the ear
As her voice with ornamental repetitions
Is like the cooing of a turtledove on a tree branch.”

71b

Another one [is]

-
- 1 The text has *lazattamta* or *lazannanta* or *lazabbamta* [?]. ZY 83 edited it as *tarannamta* (to sing).
 - 2 In KA XVIII: 346 this is singing instead of speech. For the complete story, see KA XVIII 345–6; Sawa, *Musical and socio-cultural anecdotes* 305.
 - 3 ZY 83 thought this referred to Kushājim (d. 360/970), but it is al-Nājim, who was a known poet.
 - 4 Klein has a different interpretation based on a verse that differs from al-ʿAskarī and others: “When she wishes to play [an instrumental prelude] before singing, her *ʿūd* recites for us her poem” (Klein, *Musical instruments* 61).

“His left hand assists⁵ what he says with his right hand
 So people lean toward him
 As if he were a very lucky and powerful judge
 Who counts what the clever money changer has lent.”⁶

Another one [is]

“No sooner had ‘Ātib and her lute (*mazhar*) uttered a sound
 Than we took up the cups drinking
 Her strings (*awtār*) call for sorrows caused by the shooting bows (*awtār*)
 No sooner had we recovered and killed the [sorrows].”⁷

Another one [is]

“A songstress sings with beautiful gestures whenever you want her to
 sing
 Raising her eyes with a voice that stirs the heart with memories
 (*adhkār*).”⁸

One poet lamented the death of ‘Allūya:

72a “Tell the ones who enjoyed the singing of Mukhāriq and ‘Alluyā in the
 past
 One half of the enjoyment has died, cry about it, and enjoy Mukhāriq⁹
 Listening to good singing does not come from a singer with arrogance
 But from the proficient and skilled one.”

zy 84 Other poems praise the character of the lute, the pick, and the strings:¹⁰

5 The ms has *tumillu* (gets tired) which makes no sense. zy 83 correctly edited it as *tumiddu* (assist, extend), so in effect the left hand moves on the neck of the lute to stop the strings at the proper places, thus assisting the right hand that plucks them.

6 zy 83 has *addat* (did) instead of *addana* (lent).

7 The poem is by al-Nājim; the second hemistich of the first line has “we kept up with the cups” (al-maktaba.org).

8 zy 83 has *awkār* (nest, retreat) which makes no sense. The first hemistich is by Abū Nuwās (al-maktaba.org).

9 This is odd because Mukhāriq died around 231/845 and ‘Allūya died after him in 236/850.

10 This poem is by Kushājim and is missing the second verse: “In her natures there are elements corresponding to its strings, [elements] from which creation was put together by its Creator” (Klein, *Musical instruments* 75–6). The same poem occurs on fol. 97b–98a, p. 238.

“She sang and our ears cleared up with something that lightened [the heart]

Which told her about his secret and she told him likewise

The *zīr* came from fire, the *bamm* from earth¹¹

The *mathnā* from wind and the *mathlath* from water¹²

It has a melody for every person you desire

According to the nature it arouses

It complained about the right hand plucking it, but the left continued

At times surrounding [the neck as if it were] a necklace, and at others
adorning it with earrings¹³

She continued until she revealed to me Mukhāriq [the singer]

With his friend ‘Ath‘ath¹⁴ answering him with the most beautiful pluck-
ing¹⁵

As if I thought the two Babylonians had set on her speech

Magic from which she exudes.”¹⁶

72b

Another one [is]

“She carries a lute and plays it quickly¹⁷

And it shares its frets with our souls

It has a neck like the arm of a young woman

And its frets are in lieu of bracelets.”

11 For more detail about the origins of the *bamm* and *zīr*, see fol. 98b, p. 239.

12 The relation between the strings and the elements is traceable to Būlus al-Bizantī (Kazemi, *Die Bewegte* 252, 311) and al-Kindī’s *Kitāb al-Muṣawwītāt* 84–8.

13 According to this metaphor, the hand is the necklace around the neck of the lute, and the fingers that stop the strings are the earrings.

14 The ms has ‘Uth‘uthuh instead of ‘Ath‘athuh; ‘Ath‘ath was a famous ‘Abbāsīd singer during the reign of the caliph al-Mutawakkil, and Mukhāriq loved his singing (KA XIV: 211; Neubauer, *Musiker* 173–4). Klein has ‘Ath‘athah (after Maḥūz’s edition of *Dīwān Kushājīm*, p. 83) instead of ‘Ath‘athuh; the former does not follow the rhyme in *uh* (Klein, *Musical instruments* 75).

15 The ms has *naqr* (plucking) which makes sense in the context of this poem, namely, singing to the accompaniment of the lute. However, the original poem has *shadw* (singing) (Klein, *Musical instruments* 75–6).

16 According to Klein, the two Babylonians is presumably a reference to Hārūt and Mārūt, two angels mentioned in an enigmatic Qur’ānic verse (2:102), and identified by exegetes and commentators as having taught men magic without God’s permission (Klein, *Musical instruments* 77).

17 The same poem in fol. 98 says, “She carries a lute which answers her playing quickly.”

Satirical Poems about Male Singers and Songstresses in Earlier Times [fols. 72b–73b; ZY 84–5]

73a “I say to her, may God bless you if you shut up
 Lest I die
 She thinks I meant [may] God bless her singing
 But I meant her silence.”

Another one [is]¹

 “A singer whose voice is cold, his hands impaired
 His face cuts off the pleasure more than the screaming of separation
 No one has seen him more than once in a person’s house.”

zy 85 Another one [is] |

 “And a singer who sang claiming people have committed adultery and in
 turn people claimed that he committed adultery²
 So we insulted him, he sang and became polite because of us.”

Another one from Ibn al-Rūmī [is]³

 “Shunṭaf⁴ has been hidden, so we said, what did our blind sister do
 They said she fell from a high wall, so everyone said this is the best that
 could happen.”

Another one [is]

1 The poem is by Kushājīm and is missing in the second verse above (al-maktaba.org).

2 zy 85 edited *yuzannā* (people claimed he committed adultery) as *nurnā* (our light).

3 I could not find this poem; it is unlikely that it was written by Ibn al-Rūmī as the author claims.

4 zy 85 misread this as Shunṭaq.

“The bitter cold does not come close to us except when Zarzar⁵ sings
 May God shut him up, how much he claims that he and his listeners
 committed adultery.”

73b

Another one [is]

“A singer who sings increases the grief⁶ of the boon companions
 The luckiest people are the deaf ones.”⁷

5 The usual name is Zurzūr (KA V: 353–4).

6 The ms clearly has *ghamm* (grief), but ZY 85 edited it as *hamm* (worry).

7 This poem is by Di‘bil al-Khuzā‘ī (148–246/765–860) who was a famous satirist. The two verses are slightly different as reported by Ibn ‘Abd Rabbih: instead of *yūsi‘u* (increase) he has *awratha* (cause), and instead of *umma* (people) he has the synonym *aqwām* (Ibn ‘Abd Rabbih, *al-ʿIqd* VII: 81). This verse is missing in ZY 85.

Poems of Praise about Male Singers in Our Era [fols. 73b–75a; ZY 85–7]

[Here the author only includes praise poems about himself and his father.]

Ibn Bishr praised my father, may God have mercy upon him:

“He sang, and the rhythm, not to mention the eloquence of his speech
and logic, is so eloquent
[It is] as if his hand, mouth, and nasal bones have a language in them.”

‘Abd al-Muḥsin [al-Ṣūrī] [ca. 340–419/950–1028] wrote to me after he heard
that I had set some of his poems to music | and that these songs circulated |:

74a;
ZY 86

“A young man if he touches the strings of the lute
Would cause every organ of the body to move when listening to him¹
We do not know if he touches the lute
We reach a state of *ṭarab* from listening [to the melodies from his lute]
or from its rhythm
And if the public gives up [one of their bad] characteristics
Then, when he sings, they will give up all [bad] ones.”

Among [what] al-Badīʿ [al-Ḥalabī] [d. after 411/1020] composed about me [is
the following]:

“If a distinguished man is endowed with excellent qualities
Then the means of livelihood will be given to people because of your
grace and superiority
O Abū l-Ḥusayn you possess excellent qualities
Which even Iṣḥāq² did not possess in the past
You have embellished what you composed with an art
Which is long gone and which skillful people have fallen short of

-
- 1 On the body being moved and “singing” with the singer, see the anecdote in *KA* v: 233; Sawa, *Musical and socio-cultural anecdotes* 302–3.
 - 2 This is very likely the musical giant Iṣḥāq al-Mawṣilī.

Achieving what is even below it |
 The *majālīs* shine brightly whenever you are present
 And if you are absent they have no radiance.”

74b

Abū l-Mashkūr al-Ḥalabī wrote to me:

“Each person with apparent superior qualities will be torn to pieces³ by
 him
 The heart comes back from your mention with desires and remem-
 brances
 So please tell me, do the strings [of the lute] have strings in the heart
 also?”

The poet Abū l-Ḥusayn al-Qanū‘ wrote to me:

“O the one who [is] unique⁴ in having every good quality
 More than the creatures, he is not to be driven away
 How excellent you are, intelligent, superior
 In every meaning you are perfect and unprecedented
 You divide a people’s army⁵
 And unite the beauty of singing with that of composition.”

| Al-Mufaḍḍal b. Sa‘īd al-Maghribī wrote to me:

75a;
 ZY 87

“O you are the one who combines all beautiful and true affections
 They happen in other people a bit here, and a bit there
 O most generous in your actions, most complete in your excellence
 Most honorable when compared to others.”

Abū l-Ghanā‘im Zayd b. Aḥmad wrote about me in a poem:

“These fingers if they write
 They would write wondrous things or play [beautifully] (*ḍarab*)⁶
 Before seeing him, we have not seen
 An orator so solid and polished.”⁷

3 The MS has *yuhtār* (torn to pieces), but ZY 86 edited this as *yanhār* (breaks down).

4 The MS has *tafarrud* (unique), but ZY 86 edited this as *tagharrud* (singing, twittering).

5 The MS has *‘umūm* (people), but ZY edited this as *humūm* (worries).

6 *Ḍarab* can also mean white honey.

7 Lit., “of wood” (*min khashab*).

Satirical Poems about Male Singers [and Songstresses] in Our Era [fols. 75a–79a; ZY 87–9]

75b My father, may God have mercy upon him, said about the singer known as Akhū Saʿīd al-Abrāṣ:

“How strange of Akhū Saʿīd and what has emerged from him
From his statues which were pictured in his aims
He forgot what shows in the skin of his body
If he were intelligent, his lamentations would have blinded him.”

Other poets satirized Muḥsin the singer:¹

“A bad singer who cannot sing well, his singing
Is so poor, it causes singing to disappear
He sang and people died because of his voice
And if he raises his voice today, it will indicate total perdition.”

Some modern poets said [the following] about Ibn al-Shāmiyya:

76a “If al-Shāmī sings for us, we would feel
Because of his cold singing, that we are in al-Shām [Syria]
And how is he able to sing eloquently and clearly
When suffering from dyslogia, he cannot speak clearly and intelligibly
If you ask him to recite a poem
He would always speak [with no poetic nuances]
He grew old, and like every old man
He would think about a young boy
Even your father could not sing a song which
I have composed according to my art
But luck often disappoints the shooter
Who aims at the target.”

¹ This is likely the same person as Muḥsin, the *ghulām* of Maṣṣūr al-Bakjūrī, who was known for making ugly faces when he sang, see fol. 51a p. 130.

The same modern poet said about Nuṣayra the singer:

“They said Abū Naṣr’s throat is hoarse
And I said something to fit the meaning
Hoarseness afflicted him
And it [hoarseness] is what people point to when he sings.”

zy 88

76b

The same poet said about Ibn al-Nadīm the wind player:

“The wind player competed with me in standing
But my [standing] is way beyond his in sublimity
Out of my generous spirit, I saved him from my eloquent speech
And previously saved him by not listening to him
I jealously protected the belles-lettres and cultural refinements
Fearing that both of us would be invited [one day] to the same place
And I said [about him] what the poet Abū l-Ṭayyib² said
About ‘Abd Banī Masma‘.”

Al-Mutanabbī said in the same vein:

“‘Abd³ Banī Masma‘ insulted me⁴
But I saved his soul and honor
By not answering him back out of contempt
Who would ever bite a dog if it bites you.”

77a

This same poet⁵ said about a group of singers in a poem:

“I distinguish myself from them with graciousness
Which is the only thing that distinguishes a human being
None of those who came before me
Are like me, and where is the coward from among the courageous ones
That they can disown him, and this is one of them
And it suffices to be a proof to the deniers.”

2 This is a reference to the famous poet Abū l-Ṭayyib al-Mutanabbī (303–354/915–965); see the poem in question in the next paragraph.

3 Yāqūt (574–626/1178–1229) has “dog” instead of ‘Abd (Yāqūt, *Mu‘jam*, alwaraq.net).

4 Al-Qālī (130–211/748–826) has “made me hear” (al-Qālī, *al-Amālī*, alwaraq.net).

5 I do not believe this poet refers to al-Mutanabbī.

The same poet said about Bint al-‘Aṣṣāra:⁶

“A burper, with a stinky nose, her singing is held back
 She has a nose which exhales a putrid odor
 She sings from her mouth and breaks wind noiselessly from her nose
 And what comes out is neither for or against us!”

77b The same poet said in a poem:⁷

“There remain in our era no entertainers
 To give us pleasure, the age of entertainment has been cut off
 Except for three [and they are horrible], if they come
 Joy goes away, entertainment and *ṭarab* glide away
 Blind in mental perception and vision
 They have no keen insight of what entertainment is, whether they sing
 or play an instrument
 If they sit in a *majlis*, they are hard to bear
 If they tell jokes and amusing stories, they come out cold
 If they make fun, they come out feeble-witted
 If they talk, they lie
 If they have knowledge, they curtail it
 If they are given rewards they do not give back
 If they are treated justly, they commit injustice
 If they are loaned money, they run away with it
 If they make a promise, they break it
 If they enter into an alliance, they betray it
 If they are given peace, they break [the peace agreement]
 If they are blamed, they get angry
 If they are freed, they bite
 If they are cheated, they cheat
 If they are betrayed, they betray
 If people get close to them, they come close too
 If people compete with them, they are drawn into the competition
 If they are made to lose, they do lose
 If they are made fun of, they lay on their side [with laughter]
 If they are mounted upon, they go for the ride

78a;
 ZY 89

6 As above, I do not believe this is a reference to al-Mutanabbī.

7 As above, I do not believe this is a reference to al-Mutanabbī.

Let people be warned about them in their veiled evil, for the hearts, as
God said, can change over.”

‘Abd al-Muḥsin al-Ṣūrī said about Nuṣayra the singer:

“If Abū Naṣr sings at night, I would think he is calling people’s attention
If he reads one day, it is as if he is converting a person to Christianity⁸
And the blowing of a pale wind player
Is also languid and pale.”

8 This can also refer to baptizing someone, or rushing to help someone.

The Compositional Output of Male Singers in Earlier Times [fols. 78a–78b; ZY 89]

[Here the number of songs differs from what is reported *KA*. The additional information about the number of songs composed by singers that were not reported in *KA* is of interest.]

The total number of songs found for Maʿbad [d. ca. 125/743] is forty-six.¹

- 78b Ibn Surayj [d. early second/eighth century] composed thirty songs and some.²
 Ibn Muḥriz [d. ca. 140/757] composed twenty-six songs.
 Al-Gharīḍ [d. ca. 98/716] composed twenty-eight songs.
 Mālik b. Abī l-Samḥ³ [d. ca. 136/754] composed forty songs.
 Ibn ʿĀ'isha [fl. early second/eighth century] composed seventeen songs.
 Daḥmān [fl. mid-second/eighth century] composed twenty-one songs.

1 In *KA* it is reported as sixty songs (xv: 52; Sawa, *Musical and socio-cultural anecdotes* 121). Musicians' output varied widely, from as few as two songs to as many as three thousand songs (Neubauer, *Zur Bedeutung* 312–8; Sawa, *Musical and socio-cultural anecdotes* 118–25).

2 This sentence is missing in ZY 89. In *KA* it is reported as sixty-three songs (i: 268; Sawa, *Musical and socio-cultural anecdotes* 122).

3 In the MS this name is incorrectly written as Mālik b. al-Shaykh.

Stories about Male Singers in Earlier Times and Their Pedigree [fols. 78b–79a; ZY 89–90]

Ṭuways was the first to sing in Medina after Sā'ib Khāthir [fl. mid-first/seventh century] and Nashīṭ.¹ Ṭuways said, I was born the day the Prophet Muḥammad died [11/633], God bless Him and His companions and grant them salvation; I was weaned when Abū Bakr [al-Ṣiddīq] died [13/634]; attained puberty (*iḥtālama*)² the night 'Umar [b. al-Khaṭṭāb] [23/644] was killed; got married when 'Uthmān [b. 'Affān] was killed [35/656]; and [my] baby was born when 'Alī [b. Abī Ṭālib], peace be upon him, was killed [40/661].

Ma'bad [d. ca. 125/743] learned singing from | Jamīla, and Mālik b. [Abī] l-Samh³ also learned from her.⁴ | Both Ma'bad and Mālik have the same compositional style.⁵ Al-Gharīd [d. ca. 98/716] was a servant of Ibn Surayj, so when the latter heard him, he became jealous and expelled him. The *jinn* killed him because he [the *jinn*] had warned him [al-Gharīd] not to sing a particular song; it is:⁶

79a
ZY 90

- 1 Both Sā'ib and Nashīṭ sang in Medina and came before Ṭuways. The latter is credited along with 'Azza al-Maylā' as the first to sing measured music, Ṭuways in Medina and 'Azza in Hijaz (KA III: 29, XVII: 162; Sawa, *Musical and socio-cultural anecdotes* 8, 67). In KA (IV: 219) Ṭuways is credited as being the first to compose in the *hazaj* and *ramal* rhythmic modes, and also as the first to compose well-crafted compositions. But KA (VIII: 321) also mentions that Sā'ib Khāthir first composed the well-crafted ones. See also Sawa, *Musical and socio-cultural anecdotes* 68, 126–7 and fol. 18b, p. 46.
- 2 This paragraph is almost verbatim from KA; the only difference is *khutina* (circumcised) instead of *iḥtālama* (attain puberty) (III: 27).
- 3 In the MS this name is incorrectly written as Mālik b. al-Shaykh.
- 4 In KA Ma'bad also learned from Nashīṭ and Sā'ib Khāthir, and Mālik learned from Ma'bad (v: 103, VIII: 321).
- 5 This is true because Mālik altered Ma'bad's compositions by adding and removing notes, and by lightening and reducing longer, artfully composed songs. He then claimed that his techniques improved and embellished the songs, and as a result, people wrongly attributed the songs to him; at times he also took credit for Ma'bad's songs. Specifically in relation to the songs of Ma'bad, Mālik said, "Ma'bad has elongated and stretched and expanded them, and I removed some notes and embellished and improved them" (KA v: 111–2; Sawa, *Musical and socio-cultural anecdotes* 265–7).
- 6 This is followed by a blank space; fortunately, the poem is given in KA II: 401. In the anecdote, al-Gharīd disobeyed the orders of the *jinn* not to sing this song. It caused him so much *ṭarab* that he could not stop singing it, and as a result he dropped dead. Specifically, he kept singing

[Her whiteness soaked up the color of the linen
And her shirt was given brightness with saffron mingled with musk]

Ibn Misjah [d. between 86–96/705–715] was black and learned from Ma'bad [d. ca. 125/743], al-Gharīd [d. ca. 98/716], and Mālik [d. ca. 136/754].⁷

As for Ibn Surayj, he was the greatest among them and composed and sang most perfectly; no one of his calibre preceded or followed him in [terms of] the beauty of his singing, his voice, and causing *ṭarab*. He was unique in [terms of] his style and in composing in the *ramal* rhythmic mode.⁸ Other musicians found that his voice resembled women's voices because of his beautiful throat.⁹

The first scientific [theoretical] part is herein completed, and praise be to God alone, and may His blessing and salvation be upon His Prophet Muḥammad and companions. This will be followed by the second part, the practical art.

the song going forward and backward until his neck was twisted, and he fell down, affected with diabolic possession and madness. When the audience tried to lift him up, he was already dead (KA II: 401; Sawa, *Musical and socio-cultural anecdotes* 285).

7 This is historically incorrect, as the above dates show. In fact Ibn Misjah taught Ma'bad, Ibn Surayj, Ibn Muḥriz, and al-Gharīd (KA I: 379, III 277, 282, Sawa, Ibn Misjah, *ET*³).

8 This was mentioned earlier, in fol. 66b, p. 173. The text clearly has *armāl* (pl. of *ramal*) but ZY 90 edited it as *arḥāl* [?].

9 The fact that men's voices were beautiful if they resembled women's voices is corroborated by Ishāq al-Mawṣili in KA 1:309 and Sawa, *Musical and socio-cultural anecdotes* 212: "The best singers among men are those whose voices resemble the voices of women, and the best songstresses are those whose voices resemble the voices of men."

PART 2

The Practical Arts



81a

81b;

ZY 91

- Chapter 15: The beautiful techniques (*mulaḥ*) that affect the rhythms and rhythmic modes, their numbers and types
- Chapter 16: On dance, its types and names
[Ibn al-Ṭaḥḥān's passage quoted by al-Tifāshī]
- Chapter 17: [On the] disagreement between [Ishāq b.] Ibrāhīm al-Mawṣilī and Ibrāhīm b. al-Mahdī about the rhythmic modes
- Chapter 18: The definitions of *al-surayjī*, *al-mākhūrī*, *al-mujannab*, and *al-mukhālīf*
- Chapter 19: The definitions of *al-khusruwānī*, *al-ṭarkhānī*, *al-ḥumayrī*, and *khafīf al-hazaj*
- Chapter 20: On choosing the proper instruments to fit various throats
- Chapter 21: Mention of the *ṭunbūr*, *mi'zafa*, *rabāb*, *mizmār*, *ṭabl*, *urghun*, *qithāra*, *sulyāq*, *duff*, *ṣalīkh*, and *kankala*
- Chapter 22: On which particular genres of modes should be used in which types of melodies; modes used plainly (*sādhij*) without mixing (*tamzīj*) and without moving [from one to another] are unpleasant and do not cause *ṭarab*

The Meaning of the Word Music¹

[fols. 83a–83b; ZY 93]

[Here the author relies on legends from ancient Greek mythology.]

When people mention the term music (*mūsīqī*), they mean melodies that consist of notes composed in a determined manner (*taʿlīf maḥdūd*)² attached to letters that make up words measured in the usual manner.³

It was also said that music has been called after the name of the highest and greatest celestial sphere (*al-falak al-aʿzam*),⁴ called *mūsīqāqiyā* in Greek because of the eminence of this [celestial] sphere and the corresponding eminence of the art of music over all other arts.⁵

It was said that music is close to every possible affection, [and produces] a language compelling one [toward good] character and morals, giving freely to natural disposition, moving the stillness, and calming the motion.

Orpheus said that music is an art between the spiritual and the corporal that parallels moral excellence and depravity.⁶ One sees in it the continuation of potentials (*quwā*) made up of numbers.⁷

1 The table of contents (fol. 82b) adds an obscure sentence in the margin: “separation (*iftirāq*), [ZY 93 has *iqtirāb* (nearness)] of the notes in the letters and their mixing.”

2 That is, with respect to the tone system, melodic modes, durations, and rhythmic modes.

3 That is, poetry. This definition is also in al-Kātib, *Kamāl* fol. 72; Kh. 45; al-Kātib, *La Perfection* 79. Both definitions can be traced back to al-Fārābī, *KMK* 47; *MA* I: 5–6.

4 Eckhard Neubauer kindly suggested this English translation of *al-falak al-aʿzam*. He also added that in Arabic astronomy it was the eighth sphere, and was held by the fixed stars (private correspondence).

5 This paragraph is also found in al-Kātib but, instead of *mūsīqāqiyā*, it gives *mūsīqāqayā* (*Kamāl* fol. 72; Kh. 45; al-Kātib, *La Perfection* 79). Shiloah remarks that al-Kātib, and by extension Ibn al-Ṭaḥḥān, confused two theories: the etymological link between music and the muses, and the music of the spheres (al-Kātib, *La Perfection* 79).

6 The MS has Irfāwus or Arfāwus or Urfāwus; clearly it is Orpheus. In Greek mythology he is a celebrated Thracian musician. It was said that he played his lyre so beautifully that “wild beasts were soothed, trees danced and rivers stood still” (*The new Columbia encyclopedia* 2023). Ibn al-Ṭaḥḥān’s source for his information is not known; in any event, the story is likely a myth.

7 This is an obscure sentence; it also does not logically follow the preceding one.

It was said that music is made up of numbers, motions, and durations and it is an art that combines various motions.⁸

83b When anyone in our era hears the word music, | he thinks that it only involves music instruments and strings. But this is wrong, because this art includes both the theoretical and the practical, the vocal (*insāniyya*)⁹ notes and melodies, beating [percussion instruments] (*anqār*),¹⁰ and the notes extracted from strings and wind instruments according to proper and known calculations. Understand this, God willing.

8 Numbers refer to the ratios of string length that produce notes and intervals; motions refer to the melodic movements, as well as the motions of the hands or voice of the performer; durations are the durations of the notes (small, medium, and large).

9 Lit., “human.”

10 The usual plural of the word *naqra* (plucking, beating) is *naqarāt*, *anqār* is an unusual plural.

The Inventor of the Lute and Differing Views about It [fols. 83b–85b; ZY 93–5]

[Here the invention of the lute is attributed to the biblical Lamak, as is also common in other medieval Arabic works. Other sources for the invention of the lute include the Devil and the Greek philosophers. The chapter ends with the legend of Pythagorus, who determined the ratios of notes from the sounds of coppersmiths pounding their metal.]

What most people say about [of the inventor of the lute] relates to what al-Ṭabarī¹ mentioned in his *History*, namely, that Lamak b. Maḥwīl b. Maḥwīl² b. Akhnūkh b. Fasīl b. Ādam,³ may be peace upon him, married a number of women and owned various types of slave girls, but he only begot girls. At the end of his life, he married a woman and was blessed when she gave him a boy. He was very happy, and the boy lived to be nine years old,⁴ but then he died. Lamak mourned him | and out of pity for him did not bury him but hung him on a tree and kept crying and reciting [previously] composed poems [about lamentations]. His skin broke apart, his bones fell [out],⁵ and there remained only his thighs and calves.⁶ [Lamak] took a piece of wood, slit it open, smoothed it, and put the pieces together. He made it look like a thigh, and he made the

84a;
ZY 94

¹ I have not confirmed that al-Ṭabarī said that Lamak invented the lute. See the medieval sources cited below that trace Lamak to the invention of the lute, together with a mythical legend about it.

² ZY 93 has Maḥrīl.

³ The genealogy differs in the following sources: Ibn Salama has Lāmak Qāyīn b. Ādam of the Qābīl tribe; Ibn Khurdādhbih has Lamak b. Mattūshayal b. Maḥwīl b. ‘Abraḍ b. Akhnūkh b. Qīnān b. Ādam; al-Mas‘ūdī has Lamak b. Mattūshayal b. Mamūtal b. ‘Īrad b. Akhnūkh b. Qāyīn b. Ādam; Ibn ‘Abd Rabbih has Lāmak b. Qābīl b. Ādam (Ibn Salama, *Kitāb al-Malāhī* 13–4; Ibn Khurdādhbih, *Mukhtār* 15; al-Mas‘ūdī, *Murūj*, ed. Pellat v: 126; Ibn ‘Abd Rabbih, *al-‘Iqd* vii: 29). For the biblical “inventors” of music instruments, see Shiloah, *Music and its virtues*; for more of Shiloah’s writings on the subject, see Neubauer and Neubauer, *Arab music*, 111: 63–6.

⁴ Ibn Salama has five years (*Kitāb al-Malāhī* 14).

⁵ Ibn Salama, *Kitāb al-Malāhī* 14 said that his skin fell off the bones; Ibn Khurdādhbih, *Mukhtār* 15 and al-Mas‘ūdī, *Murūj*, ed. Pellat v: 126 have *awṣāl* (limbs and members of the body).

⁶ Ibn Salama, *Kitāb al-Malāhī* 14, Ibn Khurdādhbih, *Mukhtār* 15 and al-Mas‘ūdī, *Murūj*, ed. Pellat v: 126 add feet and fingers.

peg box and the pegs look like feet and fingers.⁷ He kept lamenting him and crying till he became blind. And this is but one story.

In another story, it was related that when the Devil (Iblīs), may God curse him, saw the people of David, peace upon Him, and their devotion to God, and [saw them] reach a state of [religious] *ṭarab* because of his psalms (*mazāmīr*), [he decided to] alter their way and bring something to divert their attention from their devotion. So he constructed all the instruments, put them in boxes, carried them, and disguised himself in a merchant's attire. He came to the most ascetic one, gave him the boxes and said to him, "I am a stranger and intend to travel, and I would like to leave these boxes with you. If I do not return after a year, | open them and sell what is in them and use the money to give as alms as you wish, and he left." When a year passed [and the merchant did not return], the ascetic opened the boxes and saw things he had never seen before, nor did he know what they were used for. He assembled people around him to sell them. At the same time, the Devil, may God curse him, disguised himself in the shape of a human and approached along with the people. He kept gathering these instruments which no one knew; indeed he delighted them [by the sight of these instruments] and [their] construction. The Devil kept buying them and raising their prices; every time he bought one, he played it. People were amazed at the notes, melodies, and rhythms they heard, and they kept raising their prices. Those enjoying themselves asked him to teach them how to play such instruments, and their names, but he refused. They pressed him again and so he did. He originally refused in order to increase their desire to learn how to play them. He taught them, and some became very skillful; as a result, the instruments spread and people were distracted from David's psalms. But this is a weak story.

85a; The intellect accepts and testifies that after the philosophers exhausted
ZY 95 themselves seeking wisdom, wore out their bodies, and became tired by their thoughts, they sought [something] to bring them calm, to keep fatigue from

7 A more complete version states: "He made the chest of the lute look like the thigh, the neck like the calf, the head or peg box like the foot, the pegs like the fingers, and the strings like the arteries" (Ibn Salama, *Kitāb al-Malāhī* 14; Ibn Khurdādhbih, *Mukhtār* 15; al-Mas'ūdī, *Murūj*, ed. Pellat v: 126–7). In Greek mythology, a similar story explains that the lyre was "invented by Mercury in the following manner. When the Nile, retreating into its channels, had left various animals in the fields, a tortoise was left behind. When it had putrefied and its sinews remained stretched within its shell, it gave out a sound on being struck by Mercury. After this pattern he made the lyre and transmitted it to Orpheus, who applied himself studiously to it and is deemed not merely to have swayed wild beasts with this art, but to have moved rocks and forests with the modulation of his song" (from Isidore of Seville's *Etymologiarum* quoted in Strunk, *Source readings* 98).

their thoughts, and to relax their bodies. So they constructed this instrument⁸ and left wisdom out of it.⁹ They created it according to the four humors (*al-ṭabāʾiʿ al-arbaʿ*),¹⁰ and assigned it to the human emotional states to which they were accustomed, that is, from sadness to joy and from joy to sadness, from cowardliness to courage and from courage to cowardliness, and other similar matters.

It was mentioned that one of the early philosophers—I think it was Pythagoras (Fūthāghūrus) [ca. 582–ca. 507 BC]¹¹—went out to discover the ratios between the striking and struck bodies (*qārīʿ, maqrūʿ*).¹² He passed by the market of the coppersmiths or ironsmiths and heard sounds he felt were in proportional amounts (*wazn mutanāsib*), resembling (*mutashābih*)¹³ a melody he intended to compose.¹⁴ He stopped and looked at the artisans, measured the sounds of their pounding (*iqāʿ*)¹⁵ and found that | it was correct (*ṣaḥīḥ*)¹⁶ according to what was in his mind, to what he intended to do, and he brought it into existence. He went home and kept comparing various bodies. He sought [a reason or a theory], and by means of his senses and intellectual refinement he found the ratios he was seeking.¹⁷

85b

8 That is, the lute.

9 Lit., “did not go with it beyond the limit of wisdom.”

10 The humors are the four bodily fluids that, in medieval times, were considered responsible for health and disposition: blood, phlegm, yellow bile, and black bile (Sawa, *Rhythmic theories* 500; see pp. 218–9, fol. 90b).

11 In al-Kātib, al-Sarakhsī does not use the name Pythagoras, but refers to an ancient person; a few lines later he says it was Pythagoras (*Kamāl* fol. 234; Kh. 143; al-Kātib, *La Perfection* 203–4).

12 The MS and ZY 95 wrongly have *fārigh wa-mafrūgh* (empty and emptied), but al-Kātib has the right terms *qārīʿ wa-maqrūʿ* (striking and struck) (*Kamāl* fols. 234–5; Kh. 143; al-Kātib, *La Perfection* 204).

13 Al-Kātib (Kh.) has *munāsib mushābih*, and Shiloah has both as harmonious (*Kamāl* fol. 235; Kh. 143; al-Kātib, *La Perfection* 204). *Wazn* literally means weight, measure.

14 In al-Kātib it is a melody that he knew (*Kamāl* fol. 235; Kh. 143; al-Kātib, *La Perfection* 204).

15 Lit., “attack, rhythm, letting fall, causing to fall.”

16 Al-Kātib has harmonious, consonant (*muʿtalif*) (*Kamāl* fol. 235; Kh. 143; al-Kātib, *La Perfection* 204).

17 It is clearer and more detailed in al-Kātib: “When he went home he compared the ratios between various bodies. Then, by means of his hearing, he sought to understand what ratios corresponded to harmonious sounds, and figured these out by means of ratios, evidence (from ignorance to knowledge), and sense” (*Kamāl* fol. 235; Kh. 143; al-Kātib, *La Perfection* 203–4). For more detail about Pythagoras and his theory of the hammers as being fictitious, see Barker, *Greek musical writings*: 11: 256–8.

Nichomachus (Nīqūmākhūs) [fl. second century CE] said that Pythagoras figured out the ratios of notes from the sounds of the hammers, [from] their thickness, fineness, pounding, and ratios by means of evidence [from ignorance to knowledge] (*ʿibra*) and sense. This is the most suitable explanation of what has been said on this subject, but God knows best.

The Dimensions of the Lute, Its Material, Construction, and the Names of Its Various Parts [fols. 85b–88b; ZY 95–8]

[This is one of the most interesting and informative chapters of the treatise. Ibn al-Ṭaḥḥān, himself a lutenist, sheds much light on the material, construction, dimensions, and number of ribs and ornaments of the lute.]

As for the Persian lutes (*al-ʿidān al-aʿjamiyya*), there is no need for us to mention them for they are rare in these countries,¹ and those who play them are not present here. In addition, there are different sizes and they do not have known and defined measurements.

As for the Arabic lute, sayings concur about its various names. One of them is the *barbaṭ*, which is the *barbath*. It was said that the original name of *barbath* is *barbaj*, which means the door of paradise.² [Other names are] *waran*,³

86a;
ZY 96

¹ He probably meant Egypt only.

² Al-Tifāshī, quoting al-Zaʿfarānī, says it is *bamrabta* as well as *marbat*, originally from *barbakht*, which means “door of paradise” in Persian (*Mutʿat* fols. 94–5; al-Sillāmī 217). *Bar* means door, but the Persian dictionaries define *bakht* as good fortune, not paradise. Ibn Manẓūr says it is Arabized from the Persian: *bar* (Persian for chest) and *baṭ* (duck); this explanation is likely a good one, as the lute looks like the chest of a duck (*Lisān* 241–2; see also KA VI: 299, XXI: 25). Al-Khuwārizmī is even more detailed; he says that it looks like the chest and neck of a duck (*Mafātīḥ* 238). Most likely, as Neubauer said, these are folk etymologies, and *barbaṭ* derives from the Greek *barbiton*, a type of lyre (Der Bau 355, n. 173; Sawa, *Musical and socio-cultural anecdotes* 54). Al-Firūzābādī says that the *shabbūṭ* fish looks like the *barbaṭ* (*al-Qāmūs* 868); the *shabbūṭ* is a fish with a long thin tail, a small head, and a wider middle. Thus the *barbaṭ* is a different type of lute. It had a long neck and smaller belly and was also called *ʿūd al-shabbūṭ* which looked like the *shabbūṭ* fish, if the lute is long and not wide. Furthermore, Ibn ʿAbd Rabbih defines the *barbaṭ* as a type of lute with a convex back and thin belly (*al-ʿIqd* VII: 78–9), and Ibn Salama said that it looks like the Greek balance for weighing (*qarastūn*), which has a long arm with a weight at the end (*Kitāb al-Malāḥī* 11, 16). Also, Ishāq al-Mawṣilī attributed the invention of the *shabbūṭ* lutes to the lutenist Zalzal and said that before him lutes were made by Persian craftsmen, and that the *shabbūṭ* lutes were “wonders of wonders” (KA V: 201–2). See also Sawa, *Arabic musical and socio-cultural glossary* 22–3, 225.

³ ZY 96 edited it as *wazn* (measure, weight). Ibn Salama has *wann* but does not define it (*Kitāb al-Malāḥī* 24); al-Khuwārizmī has *wanj* which is a type of harp (*Mafātīḥ* 237); al-Masʿūdī, quoting Ibn Khurdādhbih, says the *wanj* is a type of Persian harp with seven strings and its rhythm [?] resembles that of the harp (*Murūj*, ed. Pellat v: 128). By rhythm, Ibn Khurdādhbih may have meant the plucking of the strings of the *wanj* and harp.

mazhar,⁴ and *ūd*.

The poet said:⁵

“Make the lute speak for it has been silent for a while
Entertainment does not happen⁶ unless the lute speaks.”

The poet said:

“Our *barbaṭ* is always in tune and in use.”⁷

The poet said:⁸

“If her lute (*mazhar*) does not long for her
Then the ears of the noble ones will long for it.”

As for the *barbath*, it is derived from the Persian *barbarah*,⁹ for this reason one who described it said:

“The *bamm* string babbles noisily (*barbara*) about its nature
The same way an old man does about his young boys.”¹⁰

The other name is *kirān*¹¹ and the poet said: [?]¹²

86b It was said that the *kirān* is the name of the pick (*miḍrāb*); I found this in one of the books.

4 The usual name is *mizhar*, see KA VIII: 336, XII: 67, XVII: 162; Sawa, *Musical and socio-cultural anecdotes* 55.

5 The poet is Abū Nuwās (al-maktaba.org). This verse occurs again in fol. 97a, p. 236 but it is preceded by another verse.

6 Lit., “speak.”

7 The poet is al-Aʿshā; for the full poem, see KA VI: 299–300.

8 The poet is ʿAbd al-Raḥmān b. Abī ʿAmmār, known as al-Qass (priest) for his religious fervor. In this poem he addresses the songstress Sallāma al-Qass; she was given this nickname (al-Qass) for being associated with him in a platonic relationship (al-maktaba.org).

9 Here Ibn al-Ṭaḥḥān gives a different derivation of the *barbath*, namely, *barbarah*, which Ibn Salama defines as a rough and fast sound (*Kitāb al-Malāhī* 20–2).

10 Ibn Salama quotes the same poem and attributes it to the poet al-Ṣaqʿab b. Ḥayyān al-Taghlibī (*Kitāb al-Malāhī* 22); instead of “its nature” he has “its companions.”

11 To this list of names Ibn Salama adds *muwattar* and *ʿarṭaba* (*Kitāb al-Malāhī* 16).

12 The poem is missing in the MS. It is likely by Umrūʾ al-Qays, see Ibn Salama, *Kitāb al-Malāhī* 17; Neubaeur, *Der Bau*, 356.

As for the way the lute is constructed, one must find the oldest possible larch wood (*sharbīn*), soft, long and even (*sabṭ*), free of cuts (*tashtīr*),¹³ cracks (*tashqīq*), knots (*taʿqīd*), buckling (*idṭirām*), and traces of nail [holes]. It [should be] sawed thinly [because] one makes the faces of the lutes from it; they should be thicker than the ribs (*sayr*). One should not make the face out of just one piece because it may buckle; one should make it out of two or three pieces. One figures out the [number and thickness of] the ribs and polishes them perfectly. Then one shaves the two sides of the face uniformly. Then the ribs are measured so that they are equal, that is, each is equal, no more and no less than the one adjacent to it. The most perfect, balanced, and uniform lutes are those made up of eleven ribs, but one can also make them thirteen, to form and to round the back of the lute. The ribs are put together,¹⁴ then the rods (*tastānāt*)¹⁵ [are placed] under the face [because they hold the two or three pieces of the face together, and] are set firmly | and the *khardak*¹⁶ is lessened. The papers with which the ribs are held, which act as supports, should be of a good type of *manṣūrī* paper,¹⁷ and if they are separate (*mashqūq*), then it is better for the ribs, so as not to damage them (*jaḥā*).¹⁸

87a;
ZY 97

The neck (*ʿunq*) is carved out (*maḥfūr*) uniformly, perfectly, and [it] should be thin enough so that the hand can surround it [easily] when [one] holds it [and presses on the frets].

The peg box (*banjak*)¹⁹ should be sturdy and its pegs (*malwan*) slightly thicker [than the edges of the peg box].

The maker should be careful when placing the [lower] bridge (*musṭ*), [moving it] back or forth as required, likewise with the [higher] bridge (*anf*) [at the intersection of the neck and the peg holder]. Both bridges should be aligned properly so that the performer can rely on them to perform [correctly, as opposed to the performer] relying on himself and striving [to make corrections to a faulty construction].

13 ZY 96 has *tasbūr*, which is not a word in Arabic.

14 The MS and ZY 96 have “not put together.”

15 This is a good suggestion from Neubauer, *Der Bau* 357.

16 This obscure word is not found in dictionaries, see Neubauer’s remark in *Der Bau* 357, n. 183.

17 Neubauer says that it is very strong paper, the best in Egypt at the time (*Der Bau* 357, n. 184).

18 Lit., “be coarse, rough.” It could be that the glue holding the paper to the ribs, either horizontally or vertically, was chemically detrimental to the wood, so the less paper and glue the better.

19 Neubauer noticed that this Persian word was still in use in Egypt at the beginning of the nineteenth century. Villoteau transliterated it as *benjāk* (Neubauer, *Der Bau* 357, n. 185); in the twentieth century it has the same name, but is written *banjaq* (ʿArafa, *Dirāsāt al-ʿūd* 12).

One should be careful with the thin wood [covering] the neck and its setting, so that it does not come out at an angle, but straight. The wood covering and its [inlay] ornaments (*naqsha*)²⁰ should be adjusted properly, [should] be made thin (*yuraqqaq*),²¹ and glued properly; otherwise buzzing (*ṭazīṣ*)²² and discordant (*fasād*)²³ sounds will ensue, especially on the areas that reach the meeting point [where] the little finger [plays close to] the inlay. It is detestable [for this] to be high or low, it should be flat | and level [with the face].

The [lower] bridge should not be loaded or burdened with anything, and [should] not be covered with ivory, ebony, gold, or rare stones, because they all mute (*aṭrasha*)²⁴ the sound of the lute. The ornaments (*zīna*) used in the lute, which are made of aloeswood (*ūd*), sandalwood (*ṣandal*), or wood of the camphor tree, are for embellishment (*tajammul*) and ornamentation [only] and not for any effect on the sound while playing.

As for dimensions, its length should be forty closed fingers, its width sixteen closed fingers, and its depth twelve closed fingers. The lower bridge should be two fingers and a fraction [from the bottom of the face], and the neck and peg box should be one span and one-tenth. The number of pegs should be eight unless the lute has a fifth treble double string (*zīr ḥādd*);²⁵ then it will have ten strings, but this is not known in our era.

Its two [small] circles (*ʿayn*)²⁶ are opened in the face at a distance of eight closed fingers from the side of the bowl (*uskurruja*)²⁷ | into which the [large] rosetta (*ʿayn*) is set [after] a large hole is pierced below the bridge.²⁸ This makes it beautiful.²⁹

20 This can also mean “painting, drawing, inscription, inlay, engraving.”

21 Neubauer (Der Bau 358) has *yuwaffiqā* (concur) and ZY 97 has *turfaq* (to be appended), but the handwriting is clearly *yuraqqaq*.

22 I could not find this word in dictionaries; it may be an onomatopoeic colloquial word used by musicians. Neubauer (Der Bau 358) has *ṭirār* (interference).

23 Lit., “spoiledness, corruption.” Neubauer has discord (Der Bau 358).

24 Lit., “make it deaf.”

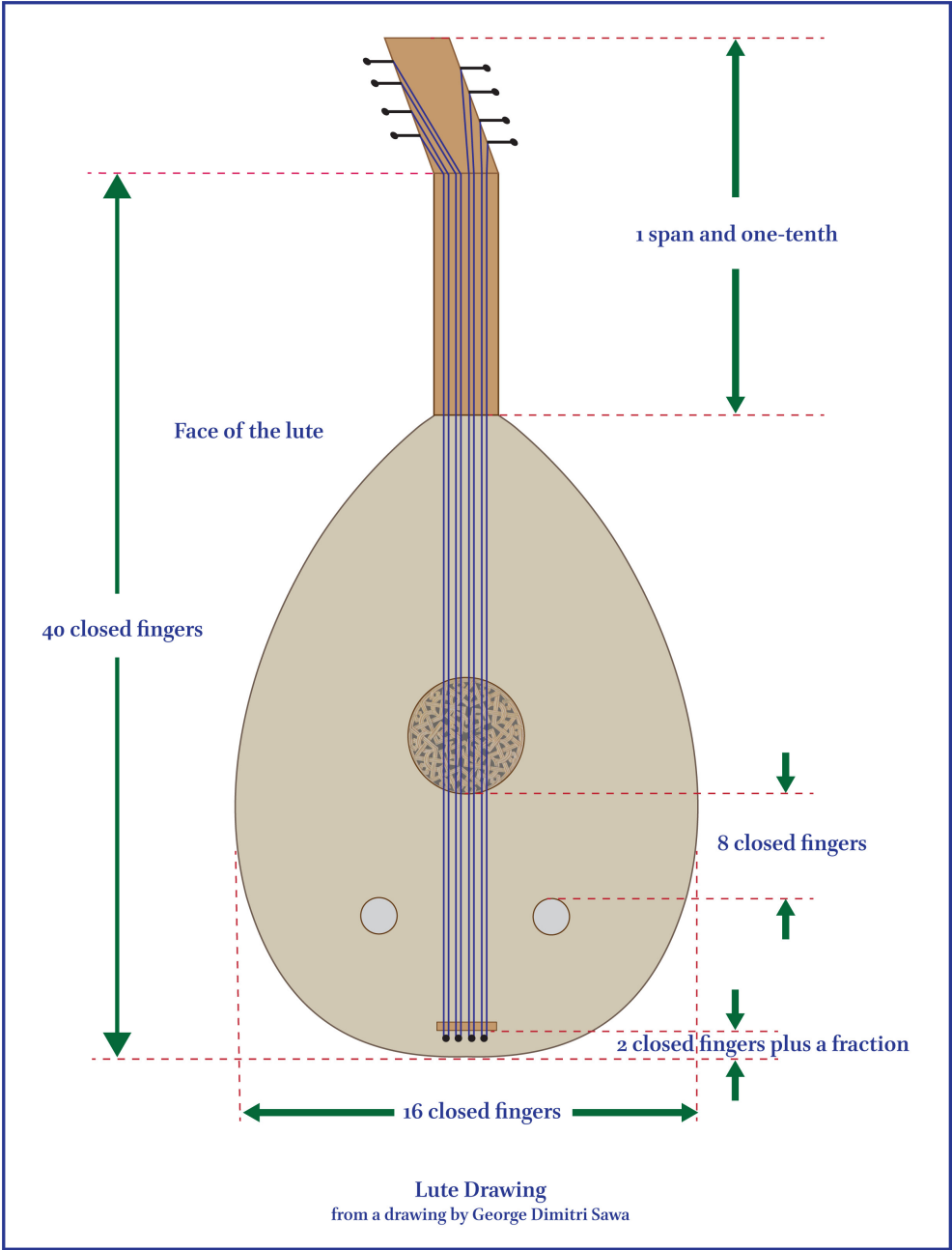
25 Lit., “high or sharp *zīr*.” In al-Fārābī’s lute fret chart (p. 305) it is called *ḥādd* (Sawa, *Music performance* 79).

26 Lit., “eyes”; they are in fact small rosettas like those of modern lutes.

27 According to Dozy, it is another form of the word *sukurruja* (*écuelle*, a bowl) (*Supplément* 23).

28 My thanks to Eckhard Neubauer who kindly explained this difficult passage as follows: “The large hole is pierced to accommodate the large rosetta, and the bowl (*uskurruja*) is a device to fix the rosetta in the hole. So first the hole is pierced, then the bowl is used to support the rosetta, and finally the rosetta itself is placed.” For useful illustrations, see plates 8 and 9 in Neubauer, Der Bau 376–7.

29 It is not clear if it is the sound or sight or both that bring beauty.



The best lutes are those without paintings (*naqsha*),³⁰ ornamentations, inlays, ivory, ebony; rather, they are made from only one type of wood. If there is no choice but to use ebony for ornamentation (*tanmīq*), then it should be light, fine, and limited (*mukhtaṣar*).³¹ This is its best quality.³²

What damages and spoils lutes and other instruments used to accompany singing are intense heat, intense cold, rain, dew, carrying them over a body of water, [bringing them into] contact with sweating bodies, being close to the fire, [exposing them to the] sun, wind, humid air, (*adr*)³³ of the sea, wrapping [them] in kerchiefs and [carrying them in] breast pockets (*a'bāb*),³⁴ spilling drinks or rose water or other [liquids] over them. [The sound] is [also damaged by] new higher or lower bridges, or a [new] neck to replace the older ones; these

30 See n. 20 p. 210.

31 Lit., "shortened, condensed, short, brief."

32 Other sources, both earlier and later, are very instructive about lute construction. The following passage is copied from Sawa, *Musical and socio-cultural anecdotes* 57–8. "Al-Kindī was the first to give details about its construction. He mentioned that the wood used for its belly and back should be very thin and even in cross-section (*Risālat al-Kindī fī l-luḥūn* 14). However, his description of its measurements and frets are wanting (for the complete fret system, see al-Fārābī's lute fret chart p. 305). The measurements were corrected in the eighth-/fourteenth-century Persian *Treasure of rarities* (*Kanz al-tuḥaf*) which states that the length should be 36 closed fingers, the width 15, the depth 7.5, the string holder at 6 fingers from the bottom of the lute, and the neck should be one quarter of the length, that is, 9 fingers. One should use pinewood, and if not, then cypress wood, and that it should be dry (fols. 173–4). Ikhwān al-Ṣafā mentioned that the neck should be covered with thin, hard and solid wood. Al-Kindī added that the best place for plucking the strings should be 3 fingers above the string holder to get the best sound, as this place is the widest part of the lute (*Risālat al-Kindī fī l-luḥūn* 14). The 14th-century anonymous Egyptian *Unveiling of grief* (*Kashf al-humūm*) mentions that if the lute has 12 strings (there are also lutes with 10 or 8 strings, fols. 111–3), the length is 24 inches (*qirāt*), it should be light in weight, and the best woods to use in order to get *ṭarab*, loudness, and longevity are beech (*zān*), elm (*dardār*), teak or Indian oak (*sāj*), and *mays* (a large tree, and its wood was used to make camel saddles). The beech gives a resounding (*ranna*), smooth and brilliant (*ṣaḡāla*) sound; the elm gives delicacy (*riqqa*) and softness (*nu'ūma*); the teak or Indian oak lives forever and woodworm cannot affect it, even when it is with other woods the woodworms cannot affect it, and it also has a pleasant smell; the *mays* brings great *ṭarab* as well as pleasant, beautiful, and delicate sound (fols. 131–3). Ibn Sīnā added an important remark about problems with the sound: if the string holder or the bridge are too high, then pressing down on the fret from a higher position will cause added tension and higher pitch (*Kitāb al-Shifā'* 145–6)."

33 The closest term to *adr* is the verb *adarra* (form 4 of *darra*) which means to flow abundantly (Lane, *An English-Arabic lexicon* III: 863), so the meaning here may be the abundant flowing of seawater.

34 This can also refer to wide sleeves, but this is unlikely, as the lute would need extremely wide sleeves to house it.

alter its original being and make-up; [damage also occurs from] splits, cracks,
 and [when] the ribs come apart and split (*tanawwud*)³⁵ the face | away from 88b
 the rods [holding it].

35 This could also be read as *nutū* (protrusion, jutting out, bulging out), as in ZY 98.

The Frets, Their Names, Placements, Tying Them on the Finger Board, and Their Functions

[fols. 88b–89b; ZY 98–9]

[The author delineates six frets in use in Fāṭimid Egypt. Of interest is the fact that one of the *Zalzal* frets was not used at all, even though it was used in Iraq and Syria. Ibn al-Ṭaḥḥān says that it was used in Persian music together with another fret between the ring and little fingers. He gives details about the width of the frets, suggests using a divider to place them properly, but gives no measurements whatsoever; it is possible that he expected people to use the divider to copy the measurements of a ready-made lute and apply them to a new lute. He also adds that the experienced lutenist does not need a divider and can place them by ear. Interestingly, the author himself did not use frets on his lute, as is the practice in the Arab world today!]

Some people think that the notes coming out of the lute vary in number, because the placements of the frets differ.¹ We shall mention what is correct, according to the law of singing to which people adhered.² The frets delimit the six notes emerging from the strings³ of the lute and emerging from the proper place [i.e., intonation] of the syllables sung from the throat. So if a syllable is sung and emerges in its proper place, it comes out pure and clear; if a note emerges from the proper fret, it likewise comes out pure and clear.

[There] are six frets from which notes are extracted, which are natural to human beings, and which are used in all melodies |. The first is the anterior

89a;
ZY 99

- 1 We find a clearer and more correct sentence in al-Kātib, where he puts together the number of notes and number of frets: “Some people think that the notes coming out of the lute vary in number and this is because of disagreements about the number of frets” (*Kamāl* fol. 77; Kh. 48; al-Kātib, *La Perfection* 82).
- 2 This is followed by an obscure sentence: “And they follow the course of pulling the souls of [?] and it is for this purpose.”
- 3 The ms has *al-dasātīn ḥudūd al-nagham wa-l-sitta al-awtār* (lit., the frets delimit the notes and the six the strings) and ZY 98 correctly edited it as *al-nagham al-sitta li-l-awtār* (the frets delimit the six notes coming out of the strings). But Neubauer read it as *al-dasātīn ḥudūd al-nagham wa-alsinat al-awtār* (the frets delimit the notes and they are the tongues of the strings); this is a distinct possibility (Neubauer, *Der Bau* 359–60).

(*mujannab*) [to the index finger] fret;⁴ then the index finger fret (*sabbāba*);⁵ then the Persian middle finger fret (*wuṣṭā l-Furs*);⁶ then the Arab middle finger fret (*wuṣṭā l-'Arab*);⁷ then the ring finger fret (*binṣir*);⁸ then the little finger fret (*khinṣir*).⁹ From the Arab middle finger fret to the ring finger fret there is another fret called the *Zalzal* fret, but most people ignore it.¹⁰ There is another fret between the ring and the little finger frets that is also ignored.¹¹ The latter two are used by the Persians in their modes.¹² I use the six notes and find their placements according to my knowledge, [that is,] without frets.¹³

4 Al-Fārābī has five types: 90, 98, 114, 145, and 168 cents from the open string (Sawa, *Music performance* 78–80, and the lute fret chart p. 305). In al-Kātib there are two: the anterior to the index finger and the second anterior to the index finger, which is not defined (*Kamāl* fol. 79; Kh. 48–9; al-Kātib, *La Perfection* 84).

5 This produces a note equal to 204 cents from the open string.

6 This produces a note equal to 302 cents from the open string.

7 This produces a note equal to 294 cents from the open string. Al-Fārābī calls it anterior to the middle finger (*mujannab al-wuṣṭā*). In al-Kātib *wuṣṭā l-'Arab* is also called *wuṣṭā Zalzal* (*Kamāl* fols. 82, 95; Kh. 52, 62; al-Kātib, *La Perfection* 87, 98) but a few lines later the text of Ibn al-Ṭaḥḥān shows that *wuṣṭā l-'Arab* is not *wuṣṭā Zalzal*, as he says that the latter was not used in Egypt at all. Another possibility is that Ibn al-Ṭaḥḥān made a mistake: the Arab middle finger (294 cents) comes after the Persian one (302 cents), and thus should have been higher, in all likelihood at 318 cents; thus, his Arab middle finger is likely the *wuṣṭā Zalzal* number 1, and it was indeed used. The one that was not used is likely the *wuṣṭā Zalzal* number 2, which he claims later is simply *wuṣṭā Zalzal* and its location is between the Arab middle finger (likely *wuṣṭā Zalzal* number 1) and the ring finger.

8 This produces a note equal to 408 cents from the open string.

9 This produces a note equal to 498 cents from the open string.

10 In al-Fārābī there are two frets carrying the name of the famous lutenist Maṣṣūr Zalzal, and both are called Zalzal middle finger (*wuṣṭā Zalzal*): they produce two notes at 318 and 354 cents from the open string, respectively. It is extremely important to note that in Egypt the second Zalzal fret (354 cents) was not current at the same time it was in Baghdad!

11 In al-Fārābī there are two such frets, but they do not occur on the first string between b₁ and c₁, or the second string between e₁ and f₁. They occur in the higher octave on the fourth and fifth strings and are between b₂ and c₂, and between e₂ and f₂. They are called anterior to the index finger/Persian (*mujannab al-sabbāba bi-wuṣṭā l-Furs*) (31 cents from b₂ and e₂, or 145 cents from the open fourth and fifth strings), and anterior to the index finger/Zalzal 1 (*mujannab al-sabbāba bi-wuṣṭā Zalzal*) (54 cents from b₂ and e₂). That is, if b₂ and e₂ are 0 cents, and c₂ and f₂ are 90 cents above b₂ and e₂, then the series will be as follows: 0 / 31 / 54 / 90.

12 These two frets are Zalzal middle finger number 2 (354 cents) and anterior to the index finger/Persian (145 cents from the open fourth and fifth strings).

13 There are two very interesting points here: first, lutenists in KA always used frets; second, the practice of not using frets mirrors that of lutenists in the Arab world today, as they do not use frets, rather they rely on their ears and knowledge to find the proper place on the neck to produce the correct notes.

But since this is difficult for students, skipping¹⁴ it is more appropriate and befitting for them.

89b Tying the frets [on the neck of the lute] requires knowledge about them, and the one tying them needs to take a divider (*birkār*) and open it according to the required lengths where the frets will be tied, and make sure that it is done correctly.¹⁵ The naturally gifted practitioner as well as the knowledgeable [musician] can figure out (*ʿarafa*)¹⁶ their lengths [from the top of the neck of the lute] and placements | without a divider, by means of his sense (*ḥiss*)¹⁷ of hearing as well as collating note for note¹⁸ and by means of habit and practice. [With this knowledge] he will tie them. If they are done perfectly as we mentioned above,¹⁹ then they will be correct and pure and clear, and this is enough about the subject.

For the width of the fret, one does not need more than four folds [layers, courses] of white gut strings, but they must be graduated, that is, the first [string, making up the fret] should be thick, the second less so, and the third less than the second, etc. If the frets (which are made of strings) are not taken into account by sight, then they should be by gauge, which is more correct.

14 The word is difficult to read; ZY 99 edited it as *tarkuhu* (skipping).

15 He likely expected people to use the divider to copy the measurements of a ready made lute and apply them to the new lute.

16 Lit., “to know.”

17 ZY 99 and Neubauer (Der Bau 360) edited the undotted word as *jass*, a technique in which the thumb and index finger of the right hand pluck the strings without a pick (al-Khuwārizmī, *Maḥātīḥ* 239–44). Al-Kindī has an elaborate exercise for the lute that may clarify this passage further: the exercise consists of playing notes in unison, in octaves, second, third, fourth, fifth, on different strings (al-Kindī, *Risālat al-Kindī fī l-luḥūn* 26–31). The editing of *ḥiss* as *jass* makes sense in light of the sentence that follows, but one must entertain both possibilities.

18 This means a note on a lower string is used to find its replica at the octave on a higher string.

19 See fol. 88b, p. 214.

The Strings, Their Characters, Names,¹ Choosing [Them], and Stringing Them on the Lute [fols. 89b–91b; ZY 99–101]

[The author explains the acoustical reasons for high and low pitches, the number of strings used and the ratio of their thicknesses, the relation between the strings and humors and the activities of the soul, and interesting stringing and tuning details. Al-Kātib's opening paragraphs in chapter 31 are similar to the ones here, but then al-Kātib adds more details about tuning and the mathematical ratios between the notes, a subject Ibn al-Ṭaḥḥān usually avoids. Al-Tifāshī's chapter 41 is a shorter version of this chapter.²]

Compactly twisted (*mustaḥṣafa*) strings cause acuity (*ḥidda*) and the less dense (*mutakhallil*) [strings] cause a lower sound (*līn*),³ I mean the silk and the gut strings respectively. The thin ones cause acuity and the speed [of the motion of vibrating strings] and the thick cause a lower [frequency] and slower [vibrating sounds] |. The former penetrate (*nufūdh*)⁴ the ear and pierce the air, and, in the case of the latter, the thickness of the body [of the strings] and the heaviness of their motions [does not allow speed and penetration]. Since the notes have high (*ḥadd*) and low (*thaqīl*) pitches that result from the solid (*ṣulb*) and the soft (*layyīn*) [strings], the fast (*sarīʿ*) and the slow (*baṭīʿ*) [vibrations], i.e., the light (*khafīf*) and the heavy (*thaqīl*) ones, they made strings for them to relate to and resemble them (*ḥakā*) so as to be integral and equivalent.

90a;
ZY 100

The matter is not what Ishāq and his followers have said; he thought that two strings⁵ [*mathnā* and *zīr*] have enough notes so that one has no need for other strings.⁶ He forgot that [the notes from the lute] resemble the notes of the

1 The title page is more correct, it adds “measurements” (*wazn*), i.e., thicknesses.

2 Al-Kātib, *Kamāl* fols. 169–75; Kh. 109–11; al-Kātib, *La Perfection* 155–9; al-Tifāshī, *Mutʿat* fols. 103–6; al-Sillāmī 233–4.

3 Lit., “softness.”

4 The ms has *nufūr* (aversion), but both al-Kātib and al-Tifāshī have the correct *nufūdh* (going through) (*Kamāl* fol. 169; Kh. 109; al-Kātib, *La Perfection* 155; al-Tifāshī, *Mutʿat* fol. 104; al-Sillāmī 233).

5 Al-Kātib has one string (*Kamāl* fol. 170; Kh. 109; al-Kātib, *La Perfection* 156–6). Al-Tifāshī has two *zīrs*; he probably meant the *zīr* and the *mathnā* (*Mutʿat* fol. 104; al-Sillāmī 233).

6 This relates to a passage in Ibn al-Munajjim in which he quotes Ishāq as saying that there are

throat, and that they have been divided into two levels: one high [accompanied by the *mathnā* and *zīr* strings] and one low [accompanied by the *bamm*⁷ and *mathlath* strings]. Every high note has a corresponding note at the lower octave; thus, they are [octave] consonant, and each has its place in the melody.

The strings of the lute are four; one of the predecessors added a fifth string and called it *al-zīr al-ḥādd*.⁸

90b Fīdarus (Pindar) the musician said that we have made the strings four in number as compared to the four humors inherent | in humans. So we have set the *zīr* string to correspond (*bi-izā'*)⁹ to courage and courage corresponds to yellow bile; the *mathnā* string corresponds to love (*ghazal*)¹⁰ and love corresponds

ten notes in use, and that they are extracted from the *mathnā* and *zīr* strings. Of course Iṣḥāq was aware that they had their replica at the lower octave, except for the open *mathnā* note, which does not have an equivalent an octave lower (*Risāla* 17–8).

7 Al-Tifāshī has *mathnā* (*Mut'at* fol. 104; al-Sillāmī 233), but this is incorrect.

8 This added string accommodates the high note e₂; the latter can also be obtained by placing the finger above the e flat 2 note on the *zīr* string. In al-Fārābī's lute fret chart, the fifth string is simply called *al-ḥādd* (see lute chart, p. 305).

9 Lit., "facing, opposite." This passage is influenced by, and a shorter version of al-Kindī's first chapter of the second discourse from *The epistle on informative sections on music* as well as the second chapter of the third discourse from *The book of stringed instruments*; the title of the chapter is *On the resemblance of the strings of the lute with the activities of the soul, the humors, and the iqā'āt*. The themes in which the four strings are compared to the four humors are influenced by the writings of Būlus al-Bīzanī (Kazemi, *Die Bewegte* 252, 311). Al-Kindī's passage follows:

"What results from the vibrations of the *zīr* in the activities of the soul are joyful, glorious, victorious actions, and hardness of heart, courage and the like. It corresponds to the nature of the *mākhūrī* and that which resembles it. And the potency of this string and this *iqā'* strengthen the yellow bile, stir it, appease the phlegm, and check it.

And what are associated with the *mathnā* are happy, *ṭarab*-like, good, generous actions, sympathy and tenderness, and the like. And it corresponds to the first heavy and the second heavy. And the potency of this string and these two rhythms strengthen the blood, stir it, appease the black bile, and check it.

And what are associated with the *mathlath* are longing, elegies, sadness, and types of crying and supplication and the like. And it corresponds to the expanded heavy. And [the potency of] this string and this *iqā'* both strengthen the phlegm, stir it, appease the yellow bile, and check it.

And what are associated with the *bamm* are happy actions at one time and joyful actions at another time, longing, love, and the like. And they correspond to the *hazaj*, the *ramal* and the light, and their like. And [the potency of] this string and these *iqā'āt* strengthen the black bile, stir it; appease the blood, and check it" (al-Kindī, *Risāla fī ajzā'*, in *Mu'allafāt al-Kindī*, ed. Z. Yūsuf, 102–3; al-Kindī, *Kitāb al-Muṣawwītāt*, in *Mu'allafāt al-Kindī*, ed. Z. Yūsuf, 88–9; see my translation in Sawa, *Rhythmic theories* 500–2).

10 Būlus al-Bīzanī and al-Tifāshī have *'adl* (justice) (Kazemi, *Die Bewegte* 252, 311; *Mut'at* fol. 105; al-Sillāmī 234).

to blood; the *mathlath* string corresponds to virtue and virtue corresponds to phlegm; the *bamm*¹¹ [string] corresponds to gentleness and gentleness corresponds to black bile. Happiness and *ṭarab* are associated with the *mathnā*, cowardliness is associated with the *mathlath*,¹² sadness is associated with the *bamm*, hardness and boldness are associated with the *zīr*, and their temperaments are like the other humors.¹³ We have likened the *zīr* and *mathlath* to yellow bile and phlegm, comparable to summer and autumn and to courage and cowardliness; we have likened the *mathnā* and the *bamm* to black bile and blood, comparable to winter and spring and to joy and sadness.¹⁴ The scope of courage includes sovereignty, good deeds, and generosity; the scope of cowardliness¹⁵ includes the cessation of desire, abasement of the soul and rank, and grief. All these sayings are good and to the point.

We have made the strings | eight in number, [that is, four double strings] out of precaution should one string break, and also to add a fuller and richer sound (*tafkḥīm*). | If you want to select the strings and string the lute, then the *zīr* should be one size (*wazn*);¹⁶ the *mathnā* [should be] the size of the *zīr* plus one-third; the *mathlath* [should be] the size of the *mathnā* plus one-third; the *bamm* [should be] the size of the *mathlath* plus one-third.¹⁷ The silk should be of high quality, free of knots, not too thick or thin, and even throughout, because if it is uneven the sound will lack fullness (*tasha*“*atha*”),¹⁸ be offensive when heard, and lack *ṭarab*. The notes will be clear if the strings are well-chosen and pure and clear. [When using] gut strings, one should get two strings [to be

91a

ZY 101

11 The MS wrongly has *balgham* (phlegm) and ZY corrected it to *bamm*; Būlus al-Bīzanṭī and al-Tifāshī have the correct word *bamm* (Kazemi, *Die Bewegte* 252, 311; al-Tifāshī, *Mutʿat* fol. 105; al-Sillāmī 234).

12 Here Būlus al-Bīzanṭī adds “and associated with happiness, sadness and joy, as to what come out of their temperaments, like the temperaments of the humours and strings.” Clearly there are lacunae in this passage (Kazemi, *Die Bewegte* 252–8, 311).

13 This last sentence is missing in al-Tifāshī (*Mutʿat* fol. 105; al-Sillāmī 234).

14 For a similar passage in al-Kindī, see ed. Z. Yūsuf, *Muʿallafāt al-Kindī* 85–8, 100–2. Al-Kindī also adds the relation between the strings and planets.

15 Al-Tifāshī has sadness, and adds that the scope of cowardliness includes abasement and avarice (*Mutʿat* fol. 105; al-Sillāmī 234).

16 Lit., “weight.”

17 That is, 64/48/36/27. These are the same ratios given by Ibn Khurdādhbih in al-Masʿūdī’s *Murūj*, ed. Pellat v: 131, and in Ikhwān al-Ṣafā, *Epistles* 66–7. In *Kanz al-tuḥaf* (fol. 181), in Ibn Khurdādhbih’s *Mukhtār* 16, and in al-Kindī’s *Risāla fī l-luḥūn* 15, the ratios are 4/3/2/1. In al-Maqqarī, *Nafḥ al-ṭib*, the ratios are 8/4/2/1.

18 Lit., “disheveled, altered, matted, separated, disunited, spread out, uncompacted, disintegrated, unsettled” (Lane, *An Arabic-English lexicon* IV: 1558). Ibn Sīnā also warned against using silk with uneven cross-sections and with an uneven density, as both would cause a defect in pitch (*Kitāb al-Shifāʾ* 145–6).

strung on the lute as double strings] and attach the end of each one to the big toe [of one foot] and hold the other ends with the left hand. Then one plucks them in the same place, and if they vibrate at the same time and cease to vibrate together they are harmonious. But if one stops vibrating before the other, they are different and not harmonious. This procedure is indeed beautiful and full of wonders. The first strings to be strung are the two *mathnās*,¹⁹ then the two *zīrs*, then the two *mathlaths*, | and then the two *bamms*. They are then tuned²⁰ up and down until they settle. One does not string a new string with an old one, or a thick one with a thin one, and does not detune some and not others.

19 Ibn al-Ṭaḥḥān does not explain the reason for starting with the *mathnā* string. Perhaps the answer can be found in Ibn al-Munajjim's quotation of Iṣḥāq al-Mawṣilī regarding the comfortable range of the singer to which the open *mathnā* string must be tuned. Interestingly, it is called the pillar or support (Ibn al-Munajjim, *Risāla* 17; Sawa, *Musical and socio-cultural anecdotes* 60–1). More strikingly, the *mathnā* string, which is the third string of the lute, and called the pillar, is mirrored by the A string of the violin, which is also its third string, and is the pillar to which musicians tune in western music! I wish to thank Eckhard Neubauer for this observation (private correspondence).

20 Lit., “measured among themselves” (*tuqās ba‘ḍuhā ‘alā ba‘ḍ*).

The Names of the Rhythmic Modes (*ṭarīqa*), Their Types (*jins*),¹ Their Cycles, and Number of Attacks [fols. 91b–92a; ZY 101–2]

[The author defines the eight rhythmic modes taking his cues from al-Fārābī's metrical definitions from a secondary source. Then, based on Ishāq al-Mawṣilī, he considers that each rhythmic mode is a genus that he subdivides into types according to the eight melodic modes, which act as differentiae. He mentions the attacks of passage and support and rhythmic variations, but does not define them, leaving the student to figure them out on his own. The last section of al-Kātib's chapter 28 is similar but more elaborate.²]

There are four rhythmic modes (*ṭarīqa*)³ [of two groups each]: The first heavy and its light; the second heavy and its light; the *ramal* and its light; the *hazaj* and its light.⁴ Each one is divided (*tafarraʿa*)⁵ into four types (*nawʿ*):⁶

1 A few lines later this is referred to by its synonym, *nawʿ*.

2 Al-Kātib, *Kamāl* fols. 156–60; Kh. 96–103; al-Kātib, *La Perfection* 145–8.

3 The MS adds the word “heavy” (*thiqāl*); this is incorrect, because some of the modes enumerated are not heavy.

4 Ibn Khurdādhbih (*Mukhtār* 54, al-Masʿūdī, *Murūj*, ed. Pellat v: 131) attributes the list to Ishāq al-Mawṣilī. The exception the *ramal*, which he calls by the older name of first *ramal*. The first *ramal* and its light correspond to Ishāq's heavy *ramal* (or heavy of *ramal*) and light *ramal*, and to ʿAmr b. Bāna's first *ramal* and second *ramal*. It is odd that Ibn Khurdādhbih mingled the older terminology (first *ramal* instead of *ramal*) with the newer one (light *ramal* instead of second *ramal*).

5 Lit., “branches out.”

6 The title uses the synonym *jins*. The four types relate to the tonics of the melodic modes. This passage partially echoes the wording of Ishāq regarding the rhythmic and melodic modes, as reported in KA v: 269. Each rhythmic mode can be set to any of the eight (here four) melodic modes. Ishāq's system, as described by al-Iṣfahānī and using Ishāq's newer terminology, clearly envisages the rhythmic modes as principal and the melodic modes as subordinate. Thus, each of the eight rhythmic modes is a genus that is subdivided into types according to the eight melodic modes, which act as differentiae (Sawa, *Rhythmic theories* 48). The four types are also mentioned in Ibn Khurdādhbih; he then adds three more types unrelated to melodic modes, which are not mentioned by Ibn al-Ṭaḥḥān: *maḥthūth* (fast, accelerated), *makhḍūʿ* (deceived), and *idrāj* (rhythmic gradation) (Ibn Khurdādhbih in al-Masʿūdī, *Murūj*, ed. Pellat v: 131; Sawa, *Rhythmic theories* 60–1).

open string (*mutlaq*),⁷ *mazmūm*,⁸ *maḥmūl*,⁹ *maḥṣūr*.¹⁰ They are divided after that into four other types:¹¹ *mujannab*,¹² *munsarij*,¹³ *wuṣṭā*,¹⁴ and *mumakh-*

- 7 This refers to melodic modes that use the open *mathnā* string as a tonic: F G A flat (or half-flat) B flat. An interesting fragment of the *mutlaq* mode occurs as a didactic melodic formula in the Genizah fragment; the text is in Arabic but written in Hebrew letters and could go back to the time of Ibn al-Ṭaḥḥān. It shows the following succession of notes: G A flat (or half-flat) B flat E flat F G A flat (or half-flat) B flat E flat F C E flat; it has more notes than the above tetrachord but unfortunately does not provide any information about the nature of the D note (is it natural, flat, or half-flat) (Avenary, Paradigms 21; for the Arabic transliteration of the fragment and its German translation and commentary, see Neubauer, *Die acht*, 408–12).
- 8 This refers to melodic modes that use the index finger fret of the *mathnā* string as a tonic: G A flat (or half-flat) B flat C. *Mazmūm* is the older term, which al-Iṣfahānī replaced with Iṣḥāq's newer terminology, that is, it is the index finger fret of the *mathnā* string as a tonic. Even though al-Iṣfahānī replaced the older term with Iṣḥāq's, the older term occasionally occurred, as in xxii: 267. Al-Kātib explains that the *mazmūm* is thus called because it is the first fret that one fastens to the string, and it corresponds to the index finger (al-Kātib, *Kamāl* fol. 176; Kh. 112; al-Kātib, *La Perfection* 160). Another interesting fragment of the *mazmūm* mode occurs as a didactic melodic formula in the Genizah fragment; unfortunately it only shows a trichord, that is, a succession of three descending notes: A flat (or half-flat) G F (Avenary, Paradigms 21; for the Arabic transliteration of the fragment and its German translation and commentary, see Neubauer, *Die acht*, 408–12).
- 9 This is a melodic mode that uses the middle finger fret of the *mathnā* string as a tonic in the course of the middle finger fret: A flat (or half-flat) B flat C D flat (or half-flat). Al-Kātib explains that it is called *maḥmūl*, literally, "carried between two things," because it is between the *mazmūm* (index finger) and the little finger (al-Kātib, *Kamāl* fol. 176; Kh. 112; al-Kātib, *La Perfection* 160). For the varieties of middle finger frets, see *wuṣṭā* below. Another interesting fragment of the *maḥmūl* mode occurs as a didactic melodic formula in the Genizah fragment; unfortunately it only shows a trichord: A flat (or half-flat) B flat [?] [?] G A flat (or half-flat) B flat [?] [?] (Avenary, Paradigms 21; for the Arabic transliteration of the fragment and its German translation and commentary, see Neubauer, *Die acht*, 408–12).
- 10 This is a melodic mode that uses the ring finger fret of the *mathnā* string as a tonic in the course of the ring finger fret. Al-Kātib mentions that *maḥṣūr* is thus called because of the confinement and concentration (*inḥiṣār*) of the sound and its power and strength, and that it is related to the ring finger (al-Kātib, *Kamāl* fols. 175–6; Kh. 113; al-Kātib, *La Perfection* 159–60).
- 11 One would expect these four types to be the courses, but *mujannab* is a tonic, *wuṣṭā* can be a course or a tonic, and *mumakhkhar* is a rhythmic technique!
- 12 *Mujannab* is the anterior to the index finger; it is not clear if it was used as a tonic, or course, or both, or just for softness and ornamental purposes (see below). Al-Fārābī mentions five types: (1) *mujannab al-sabbāba bi-tankis dhī l-maddatayn* (anterior to the index finger two tones down from the little finger: so if the open string is G, then this anterior will be A flat at 90 cents above G); (2) *mujannab al-sabbāba bi-tanṣīf al-ṭanīnī l-awwal* (anterior to the index finger by a half a tone: if G is the open string, then this anterior will be 98 cents above G); (3) *mujannab al-sabbāba bi-baqīyya* (anterior to the index finger by a limma):

ZY 102
92a

made up of two cycles (*dawr*).¹⁶ | As for the first heavy, | all of it, regardless of its variations, is made up of eight attacks [in its fundamental metrical form]: six [heavy] attacks plus the two attacks of passage (*majāz*) and support (*iʿtimād*).¹⁷ The second heavy is made up of ten [heavy] attacks: eight attacks plus the two attacks of passage and support.¹⁸ The *ramal* is made up of six [heavy] attacks: [four attacks plus the two attacks of passage and support].¹⁹ The *hazaj* is made up of six [light] attacks: [four attacks plus the two attacks of passage and support].²⁰ The number of attacks of the light [heavies] is the same as those of the heavies above; [the difference] between them is the heaviness (*thiqal*) and the lightness (*khiffa*), as well as the slowness (*ibṭāʾ*) and the faster speed (*surʿa*).²¹ These numbers [of attacks] are the basic constituents (*ʿamūd*) of the rhythmic modes.²² As for the variations (*taṣarruf*)²³ [which affect] the notes, their number and enumeration are limitless.²⁴ Understand this and do away with further

possible, that is, equivalent to a quarter note (*KMK* 999, 1052–5; *MA* 11: 31, 48; Sawa, *Rhythmic theories* 180, 232–5). (2) In *KI* and *KII* it means removing the attacks in the original form of the rhythmic mode, and in *KI* it also involves repeating the parts with the removed attacks (*KI* 165a; *N-KI* 224–5; *KII* 75a; *N-KII* 158; Sawa, *Rhythmic theories* 300–1, 383–4). (3) In *KI* it also means the decrease in the plucking of strings (*KI* 165a; *N-KI* 225; Sawa, *Rhythmic theories* 301–2). See also Sawa, *Rhythmic theories* 537, 545, 555, 557, 561, 576, 603, 608, 619, 621, 632, 636, 638. For al-Tifāshī's definitions of the eight types, some of which are specific to Andalusia, see al-Sillāmī's index pp. 371–8.

16 This was clearly borrowed from al-Fārābī, though the wording is slightly different, namely, *iqāʿ* appears instead of its synonym *ṭariqa*: “Each *iqāʿ* is made up of two cycles” (*KI* 160b; *N-KI* 201; *KII* 59b; *N-KII* 132; Sawa, *Rhythmic theories* 241, 325).

17 Ibn al-Ṭahhān does not define the attacks of passage and support; he may have taken it for granted that people knew them, or he may have been unable to explain them. This definition and the following ones came from al-Fārābī's *KI* and *KII*: the two cycles of the first heavy are 4/2 | ♩ ♩ ♩ ♩ | (the last one is the attack of passage) plus 4/2 | ♩ ♩ ♩ ♩ | (the last one is the attack of support) (*KII* 67b; *N-KII* 146; Sawa, *Rhythmic theories* 353).

18 That is, 5/2 | ♩ ♩ ♩ ♩ ♩ | (the last one is the attack of passage) plus 5/2 | ♩ ♩ ♩ ♩ ♩ | (the last one is the attack of support) (*KII* 71a; *N-KII* 151; Sawa, *Rhythmic theories* 365).

19 That is, 3/2 | ♩ ♩ ♩ | (the last one is the attack of passage) plus 3/2 | ♩ ♩ ♩ | (the last one is the attack of support) (*KII* 64a; *N-KII* 139; Sawa, *Rhythmic theories* 340).

20 Ibn al-Ṭahhān may have meant only one cycle of 6/8 | ♩ ♩ ♩ ♩ ♩ ♩ | (the last one is either the attack of passage or the attack of support). Or he may have meant two cycles of 6/8 where the second, fourth, and sixth attacks are dropped: 6/8 | ♩ ♩ ♩ | plus 6/8 | ♩ ♩ ♩ | (*KII* 76b; *N-KII* 161; Sawa, *Rhythmic theories* 391).

21 That is, 3/4, 4/4, and 5/4.

22 That is, the fundamental metrical form before the rhythmic variations are applied. The latter makes the metrical version a modal one (rhythmic mode), and both the metric and the modal become rhythms.

23 Lit., “free disposal, creativity.”

24 This echoes al-Fārābī, *KMK* 1022; *MA* 11: 40; Sawa, *Rhythmic theories* 207.

instruction and detailed discourse, rely upon the knowledge of the reader of our book, and [know] that the observer is active (*murtāḍ*) in this art and a seasoned listener. As for the above definitions (*shakl*),²⁵ they are for the young beginner who knows little.

25 Lit., "pattern, mode, manner."

The State of the Notes, Their Qualities, Quantities, Numbers, and Placements on the Strings of the Lute [fols. 92a–93a; ZY 102–3]

[This chapter deals with the physics of sound production, timbre, pitches, durations, and the number of notes on the lute.]

92b The notes that come from the strings when they vibrate (*tuhazz*)¹ occur because the air (*tamazzu*)² mixes [with itself] | around the strings.³ If the air has been mixed when the strings vibrate, and if they [the strings] have cavities within them, and passageways that lead to the cavities, then a sound occurs in the air that is confined within the strings.⁴ The ear cannot distinguish the note from the sound before they combine and [the ear hears it as] the same sound.⁵ If this sound is followed by another one [that is] in harmony (*mulāyim*) with it, then it will be consonant (*muttafiq*); if [it is] not harmonious, then it will be dissonant.

The notes coming from musical instruments,⁶ and which we can find and pinpoint [by means of] the frets of the lute, can be characterized by quantity and quality. As for the qualities attributed to notes, they are attraction and aversion, purity and impurity, firmness and flexibility, softness and hardness. As for their quantities, it is the high and low pitches, the durational amounts of light and heavy [meters and notes], the reasons for high and low pitches in voices are the same as those from wind instruments because throats are akin to natural

93a;
ZY 103

A note is a single sound lingering [for a period of time], such as, for example, the notes of the *bamm* or *mathnā* or its index finger. A sound comes before a note and the former is the genus to the latter; there cannot be notes without sounds, and [there cannot be] sounds without a plucking or beating (*qarʿ*).

1 Lit., “shaken, set in motion, stirred, perturbed.”

2 This can also mean “stirring the air around it.” ZY 102 edited it as *tamawwuj* (waving).

3 This is similar to al-Farābī’s statement, that the plucked string shakes the air around it (*KMK* 215; *MA* I: 81–2).

4 This is a novel and highly unlikely theory of sound.

5 This is an obscure statement at best.

6 The word “instruments” is missing in ZY 102.

There are no harmonious sounds unless [there are harmonious and consonant] notes. There are ten notes extracted from all the strings: the open string and four for the four fingers.⁷ What I say here is complete and sufficient.

7 The ten notes, starting from the open *mathnā* string, are F G Ab (or half-flat) A Bb C Db (or half-flat) D Eb E. The note E is below the little finger fret. There are nine additional notes an octave lower starting with G on the *bamm* and without lower F (see Ibn al-Munajjim, *Risāla* 22–3; KA VIII: 373–5; Sawa, *Musical and socio-cultural anecdotes* 22; and lute fret chart p. 305).

The Genuses of Notes Used at the Beginning of a Piece, and Types of Movements through the Frets [fols. 93a–93b; ZY 103]

[Here the author attempts to help the student figure out the mode by looking at the fingers of the player and the frets used. He delineates three types of modes, those that use the ring finger, middle finger, and Persian middle finger respectively. He then shows the best possible melodic movements to which one can aspire.]

93b There are three genres of notes from which melodies are composed and which are extracted from frets well known to the public. Each one has seven notes.¹ Homogeneous notes are those notes that work together harmoniously (*ta'āwun naḡham mutalā'ima*) in a melody that is natural to the sense of hearing.² So if we want to figure out the notes from which an arranged (*murattab*)³ melody is composed, we should look at the fingers of the players and the frets of the lute; | by so doing we know the mode (*naw'*) he is using and starting the melody with. It is not possible to determine the individual notes in well-known instruments that have divided frets [?]. [The best melodies] are those that use harmonious and consonant notes. If they are not [harmonious], then they will lack beauty (*bahā'*) and composing with them will lead to melodies with weak compositions. However, if the notes are all [rhythmically] homogeneous,⁴ then the melody will have a weak composition. By homogeneity we mean the proper

1 This is influenced by al-Fārābī, who delineates three genres: (1) G A B C D E F; (2) G A B half-flat Zalzal C D E F; (3) G A B half-flat Persian C D E F (*KMK* 133–5; *MA* 1: 50–1). Ibn al-Ṭaḥḥān copied it from a source unknown to us and grafted it onto his system which does not use the second Zalzal third. His three genres, following the frets he mentioned that were used in Egypt (see fol. 89a, pp. 214–5)—and overlooking the anterior to the index finger fret—are (1) G A B C D E F; (2) G A B half-flat Persian C D E F; (3) G A B flat Arabic C D E F (the B flat Arabic is the equivalent of B flat Zalzal).

2 Here natural means acceptable to humans.

3 This word is partially effaced; ZY 103 edited it as *murattaba*. The word “arranged” refers to a melody built on particular rhythmic and melodic modes.

4 He very likely means conjunctive rhythmic modes in which the attacks generating the notes are each separated by the same duration, that is, they lack a pattern of long and short notes. He explains this in the next sentence with the concept of proper musical divisions.

musical division, so that the first part resembles what occurs in the second one, and thus it adheres to the proper [form].⁵ The pitches of the notes (*awzān*)⁶ with regard to high and low differ,⁷ and it is best to arrange them gradually and sequentially [in the melodies] from low (*līn*) to high (*shidda*) pitch or vice versa⁸ until we reach the final goal by means of the rhythmic mode, and we do so appropriately and in an orderly way. The best movement uses harmonious and consonant notes all within the octave until all the notes (*al-jamʿ al-tāmm*) [of the melodic modes] are used.⁹

This is a summary to explain to those who are not knowledgeable, let alone to those who are.

5 He probably meant that the musical division in a verse is similar to that of the following verse.

6 Lit., "amount, weight."

7 That is, high and low pitches.

8 This is corroborated in *KA* with respect to Iṣḥāq's stunning compositional feat, in which he went from the highest to the lowest note (v: 366–7; Sawa, *Musical and socio-cultural anecdotes* 103).

9 That is, the notes within the octave ambitus.

The Rhythmic Modes in Use, [and the Player's] Motions and Required Matters [fols. 94a–94b; ZY 104]

[Interestingly, al-Fārābī is mentioned here for the first and only time. Ibn al-Ṭaḥḥān draws from *KMK*, *KI*, and *KII*—and quite likely from a secondary source that quotes al-Fārābī—for the definition of rhythms, attacks, durations, cycles, and conjunctive and disjunctive rhythmic modes. Al-Kātib's chapter 28 is similar to this one but more elaborate.¹]

The *īqāʿ*² is the division of time by means of consecutive and equally spaced (*mutarādif*)³ attacks [which are contained in] consecutive and equal time periods. Al-Fārābī said each one is called a cycle (*dawr*), and the fewest number of attacks in a cycle is two, and it is the shortest duration [of any *īqāʿ*].⁴ The *īqāʿāt* are the durational measurements (*wazn*) of the musical notes. It is called duration because at its two extremities are two attacks which surround and enclose it (*ḥaṣara*).⁵ It is [accompanied by] the sound created by striking (*qarʿ*) [an object with another] and this sound reverberates for a certain duration in the ear [of the listener]. The number of attacks in a rhythmic mode always

1 Al-Kātib, *Kamāl* fols. 149–56; Kh. 92–95; al-Kātib, *La Perfection* 139–44.

2 This definition is almost verbatim from al-Fārābī, *KII* fol. 59b; Sawa, *Rhythmic theories* 324–5.

3 *Mutarādif* means not only consecutive but also similar (Lane, *An Arabic-English lexicon* III: 1067–69); al-Fārābī used this word in his definition of the *īqāʿ* to mean meter in *KII* fol. 59b (Sawa, *Rhythmic theories* 324–5), as opposed to rhythm in *KMK* 435–6 (Sawa, *Rhythmic theories* 128–9), or rhythm and rhythmic mode in *KI* fol. 160b (Sawa, *Rhythmic theories* 241). In the revised definition in *KII*, the fundamental form of the *īqāʿ*—where the separator is not left empty, but filled with attacks—consists of equally spaced attacks within a cycle with a clear idea of beats, their number, and their size. Though both the idea of beats and the concept of meter were previously encountered in *KI* fols. 162a–162b (Sawa, *Rhythmic theories* 254–8), it is only in *KII* fol. 59b that the definition of *īqāʿ* is clearly articulated to mean meter (this passage is reprinted from Sawa, *Rhythmic theories* 324–5, with the publisher's permission and with minor variations).

4 Here Ibn al-Ṭaḥḥān is referring to the first light rhythmic mode; it is the shortest in duration, and has the least number of attacks, namely two, and the two attacks in it are separated by the shortest time: 3/8 | ˙ ˙ (+ separator which equals ˙ ˙) | that is, 3/8 | ˙ ˙ | = 3/8 | ˙ ˙ | (*KII* fol. 61a; Sawa, *Rhythmic theories* 329–30).

5 This is from *KII* fol. 60a; Sawa, *Rhythmic theories* 326.

exceeds the number of durations by one.⁶ The durations surrounded by attacks generating sounds [must be] rhythmically harmonious; with them [comes] a well-ordered and harmonious melody.⁷ The rhythmic modes are of two types: conjunctive (*muttaṣil*) and disjunctive (*munfaṣil*).⁸ The conjunctive is the one that is continuous and [has] uninterrupted attacks and cycles. The disjunctive | is the one with interrupted cycles.⁹ The origins of the disjunctives are the conjunctives.¹⁰

94b

The clear and apparent (*bayyin*) attacks are the loud [attacks] whose numbers can be known,¹¹ the weak (*daʿif*) and stealthy [attacks] are played in a quasi-imperceptible manner (*mukhtalis*) and are soft attacks whose number cannot be determined.¹² Often the two are mixed and their number depends on the capability (*iqtidār*) of the player and the lightness of his hands and the

6 This is from *KMK* 481; Sawa, *Rhythmic theories* 157. For example, see the 3/8 above; the first duration is surrounded by two attacks, and the second duration is surrounded by the second attack of the cycle and the first attack of the next cycle.

7 This is from *KMK* 435, 479; Sawa, *Rhythmic theories* 128–9, 155. By rhythmically harmonious, al-Fārābī means that the durations are delimited, they are not too long and not too short, and the ratios of the durations should also be delimited as simple ratios.

8 These are al-Fārābī's terms; he uses the grammatical terms conjunction (*waṣl*) and disjunction (*faṣl*) to explain Iṣḥāq's definitions of the rhythmic modes (Sawa, *Rhythmic theories* 428). According to al-Fārābī, the conjunctive is the one in which consecutive attacks are equally spaced temporally, as in the light *hazaj* 6/8 | ♪ ♪ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ ♪ ♪ |. This is another way to articulate Iṣḥāq's definition, "the attacks of the light *hazaj* follow one another regularly, one [attack], one [attack]" (*KI* fol. 80a; Sawa, *Rhythmic theories* 33, 410). The disjunctive, by contrast, is one in which consecutive attacks are not equally spaced—hence, they are disjunctive—and the last duration of the cycle is the longest. The longest is called the time of disjunction (*fāṣila*), herein translated as separator. For instance, the disjunctive mirrors Iṣḥāq's definition of the *ramal*, "one heavy attack [followed by] two light ones [followed by the separator]": 3/2 | ♪ ♪ ♪ | (*KII* fol. 80b; *KMK* 1034–5; Sawa, *Rhythmic theories* 34–5, 344).

9 For instance, note the dotted half note of the *ramal* above, where it indeed interrupts the cycle.

10 This is taken directly from *KMK* 999–1008; Sawa, *Rhythmic theories* 181–6. Al-Fārābī postulates the idea of using the various sizes of conjunctives to build temporal blocks and to create the disjunctives out of these blocks. He mentions simple and compound disjunctives. The simple have one, two, or more similar durations plus the separator: one duration plus a separator equals the light *ramal*: 3/4 | ♪ ♪ |; two similar durations plus the separator equals the first light heavy: 4/4 | ♪ ♪ ♪ |. The compound disjunctive has different durations with the separator being the longest, like the *ramal* above.

11 The MS has the rather odd expression: "The number surrounds them and they can be contemplated."

12 In effect, the loud attacks are clear and their number can be counted, but the soft ones often cannot be easily heard. For a detailed account of timbre and dynamics, see *KMK* 986–7; Sawa, *Rhythmic theories* 166–9.

speed of his motion. For these reasons, rhythms vary from person to person, and it is said [that one is a skilled] player (*ḍārib*), and [the other, an unskilled player] has weak hands (*ḍaʿīf al-yadayn*).¹³

¹³ This is corroborated in *KA*, which has the synonymous expression *ghayr jayyid al-yadayn* (hands not good at playing) (II: 204–5; Sawa, *Musical and socio-cultural anecdotes* 254).

The Best Person to Have Played the Persian Lute, and the Number of Persian Modes¹

[fols. 94b–95a; ZY 104–5]

It was related in many books that the best Persian lute players in the days of Kistrā² Abarvīz [d. 6/628]³ were Palhīdh⁴ and Sharkās.⁵ [Palhīdh] used to sing the *khusruwānī*,⁶ which is measured words [?]. In addition to his singing he had grace (*ẓarf*)⁷ and good behavior (*adab*).⁸ | One night Kistrā Abarvīz summoned him | and Shīrīn⁹ was there and it was very cold. Kistrā said to him: “I longed for you and would like to spend the night with you.” Palhīdh continued singing and Kistrā ordered him to drink. Palhīdh did, then went to relieve himself and passed out under a lotus tree. Abarvīz said to Shīrīn, “I wish I knew where our guest is.” He went out and found him asleep, so he spread his sable upper garment (*sam-mūr*) over him.¹⁰ When morning came, Abarvīz said to Shīrīn, “Do you know what is going on with our guest?” She said, “The king knows better.” Kistrā said, “I think he will wake up from his drunkenness, see the upper garment, get up, remove it, leave it on the tree, and spread his outer garment under the upper garment.”¹¹ Shīrīn said, “If the matter happens thus, then the king sees with the light of God.”¹² He said, “Let us leave [and go and see him].” They did and found

ZY 105
95a

1 Ibn al-Ṭaḥḥān only mentions one mode.

2 That is, Khusraw, which is the designation for Persian kings in general.

3 Al-Sillāmī mentions that Abarvīz was Kistrā the second (also known as Khusraw II Parvīz), the grandson of Anūshirwān, the first Sāsānid king (al-Tifāshī, *Mutʿat* 347). Khusraw II Parvīz ruled 590–628 and was the last important Sāsānid ruler in Iran.

4 ZY 106 edits this as Fahlīdh as it appears in KA V: 202–2; Sawa, *Musical and socio-cultural anecdotes* 227–9. It is more likely Pahlīdh.

5 The more likely name is Sarkash.

6 Here the MS has *khasrawānī*.

7 *Ẓarf* also means elegance, charm, esprit, wit, and fineness.

8 This view is challenged later in this passage.

9 The MS has Sīrīn but it is most likely Shīrīn, the third wife of Khusraw II Parvīz.

10 ZY 107 has *atmūr* (?).

11 The MS adds an obscure sentence: “*kafaza* [?] and stood up before him.” ZY edited *kafaza* as *nafara* (hastened).

12 She meant that he is able to see the unknown.

him as Kistrā had said. The king rewarded him [Palhīdh] with a lot of money and bestowed on him a fief in Rayy and other places.¹³

95b [One day] while Kistrā was on the road, he saw a young man called Sharkas, who [walked along] with a cow carrying dung; and he sang with the most amazing throat. He brought him to Palhīdh, and ordered the latter to teach him singing. He did and Sharkas surpassed him, so Palhīdh envied him and threw him from a high wall, killing him. Kistrā brought Palhīdh and said to him, “Woe unto you, envy troubled and tormented you so that it filled your heart with hatred and boiled in your chest, so you killed him! I know that I used to take a break from you [and give my attention] to him, and from him to you.” He then ordered that he [Palhīdh] be thrown under the elephants. Palhīdh said,

“I am half of your *ṭarab*, so if I am killed you would have killed that half.¹⁴ If you are left without *ṭarab*, then the crime committed against your *ṭarab* is greater than my crime.” Kistrā said, “What guided him to say this; it must be God’s predestination to delay his death.”

Thus Palhīdh kept singing for the king; he was the first to sing in the *khus-ruwānī*¹⁵ mode and praised the king with it in Persian.

13 Rayy is now a southern suburb of Tehran.

14 The first half of the *ṭarab* resides with Sharkas, and the other one with Palhīdh. ZY 107 edited it as: “If I am killed, your *ṭarab* will be gone, and you have accepted its loss.”

15 The MS has *khasrawānī*.

CHAPTER 11

**The Best Person to Have Played the Arabic Lute and
to Have Sung Arabic Songs Accompanying Himself¹
[fols. 95b–96b, ZY 105]**

¹ Unfortunately, fols. 96a–96b are empty.

The Description of the Lute, Its Praise, Preferring It to All Other Instruments That Accompany Singing,¹ What It Resembles, and Poems Composed about It [fols. 97a–98a; ZY 106–7]

“Instruments are of many types, their master
Is the warbling *mazhar* (lute) with a necklace [around its neck]
Make the lute speak for it has been silent for a while
Entertainment does not happen² unless the lute speaks.”³

Another poem:

“Speaking with a tongue that has no conscience
As if it were a thigh⁴ suspended to a foot
It precedes the mind of someone in discussion
As the eloquence of the pen precedes the mind of another.”⁵

Another poem:

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- 1 The sentence “preferring it to all other instruments that accompany singing” is missing in the table of contents, fol. 82a.
 - 2 Lit., “speak.”
 - 3 The last two lines occurred on fol. 86a, p. 208.
 - 4 About the parts of the lute that look like feet and thighs, see the legend of the inventor of the lute, fol. 84a pp. 203–4.
 - 5 The same poem appears in Ibn ‘Abd Rabbih, except that in the second verse it has *kalām* instead of *ḥadīth* (discussion); both Ibn ‘Abd Rabbih and al-Tifāshī have *kalīmī* (word) instead of *qalamī* (pen) (Ibn ‘Abd Rabbih, *al-ʿIqd* v11: 79; al-Tifāshī, *Mutʿat* fol. 112; al-Sillāmī 251). Klein attributes the poem to al-Ḥamdūnī (or al-Ḥamdāwī, d. 260/874) and gives two other versions of the second verse: “In speech he reveals that which is in the hearts of others, just like the script of the pen” and “He reveals to people’s hearts that which is in the hearts of others, just like the speech of the pen reveals that which is in the hearts of others” (Klein, *Musical instruments* 95–6).

“As if it is like⁶ a foot to a leg
 Suspended to a thigh⁷ from the buttocks (*kafal*)⁸
 Hearing it from four [strings]
 Prompting four in an encompassing palm
 This lute has more *ghunna*, the other a murmuring (*zamzama*) sound⁹
 This one pure and clean, this one hoarse (*ṣaḥl*).”¹⁰

Another poem:

“It recites marvelous poetry, it has no
 Human soul, it sings between the dead and the alive
 I made my palm a necklace surrounding it, its sitting place
 My lap, and I embraced it among friends.”

97b

Another poem:

“She has been called the embracer but she is the most bashful
 She bends her fingers on the sophisticated one, blind but endowed with
 eyesight
 Deaf and mute, [she] cannot distinguish between the ignoble (*fasil*)
 and the scriptures (*zabīr*)¹¹
 Dressed in the attire of the old man but having the body of a child
 If his ears are twisted (*alwat*),¹² longing will go back to moaning
 She said to it,¹³ say something emotive, and she preached to you as if
 you were a child
 He answered her and said to you belongs the opulence of the great one.”

Another poem:

6 Al-Tifāshī has *timthāl* (statue) instead of *amthāl* (like) (*Mutʿat* fol. 112; al-Sillāmī 255).

7 See above footnote, n. 4.

8 ZY 106 read this as *kahal* (old man).

9 This can also refer to a rumbling sound, or the rolling of thunder.

10 ZY 106 edited this as *ḍaḥl* (shallow, flat).

11 ZY edited *fasil* to *qatil* (dead) and *zabīr* to *zafīr* (sound of a roaring sea, a large gift); *zabīr* is left completely undotted. One can supply *īr* for the last two letters because they are part of the rhyme, and I have suggested *z* and *b* for the first two letters so that the word becomes *zabīr* (scriptures) to fit the context.

12 ZY 106 read *alwat* (twisted) as *al-mawt* (death)!

13 That is, the lute.

“She set the soul into it when she set her hand to turn its pegs¹⁴
 What her right hand spoiled in relation to its good qualities, her left
 hand corrected its bad qualities.”

Another poem:¹⁵

“She sang and our ears cleared up with something that lightened [the
 heart]
 Which told her about his secret and she told him likewise
 98a The *zīr* came from fire, the *bamm* from earth
 The *mathnā* from wind and the *mathlath* from water
 It has a melody for every person you desire
 According to the nature it arouses
 ZY 107 It complained about the right hand plucking it, but the left continued
 At times surrounding [the neck as if it were] a necklace, and at others
 adorning it with earrings
 She continued until she revealed to me Mukhāriq [the singer]
 With ‘Ath’ath answering him with the most beautiful plucking
 As if I thought the two Babylonians had set on her speech
 Magic from which she exudes.”

Another one:¹⁶

“She carries a lute which answers¹⁷ her singing quickly¹⁸
 And it shared its frets and musical courses with our souls
 It has a neck like the arm of a young woman
 And its frets are in lieu of a bracelet.”

14 Lit., *bi-malāwihā malāwihi* (with her pegs [?] its pegs); ZY 106 edited it as *bi-ḥalāwihā* (with her beauty).

15 The same poem occurred in fols. 72a–72b, p. 185; see footnotes there for more details.

16 This poem occurs in fol. 72b, p. 185. The only difference is in the first verse, “She carries a lute and plays it quickly.”

17 ZY 107 has *jīdhāb* (attractive) instead of *jawāb* (answer).

18 The MS has *sarī* (quickly), while the original poem by Kushājīm has *faṣīḥ* (eloquent). For the complete poem, see Klein, *Musical instruments* 41–2.

The Reason for Setting the *z̄ir* String at the Bottom and the *bamm* String at the Top [fols. 98b–99a; ZY 107]

[This is a fanciful explanation linking the strings to the humors and the elements.]

This is an unusual and beautiful chapter. If one asks, “Why is the *z̄ir* string set at the bottom and the *bamm* string at the top?” We would say, “This is the prevailing arrangement we found.” But I say that the *z̄ir* has the characteristic of yellow bile (*ṣafrā*) which has the characteristic of fire. Fire has a characteristic [that makes it] burn in a pit (*b̄ir*)¹ and [then] rise up and seek high [places]. The *bamm* has the quality of black bile (*sawdā*) which has the quality of earth. The stones and chunks of mud, [when] taken and thrown from the highest point, have the characteristic of seeking a foothold, then descending [and settling]. But the *z̄ir* has been set at the bottom and the *bamm* at the top in order for one to descend and the other to ascend, so that the notes will be engendered (*tawallada*)² between them. Also, the arrangement of the strings³ enables [us to] hear the notes when [the strings are] plucked and moved, for if they are left in a state of stillness (*markaz*), they would be still and settled | and would not move. But if each string is not left in a still place, it would move and vibrate, seeking to return to its original state of stillness. This would cause *ṭarab* and entertain the listeners.

99a

1 ZY 109 edited this as *tannūr* (baking oven).

2 Lit., “[will] be born” by way of the other two strings which are in between them and the various frets. We can easily challenge Ibn al-Ṭaḥḥān’s theory by considering a left-handed player such as ‘Allūya, for whom the *bamm* would be at the bottom, and the *z̄ir* at the top, and the notes would be engendered likewise (KA XI: 338; Sawa, *Musical and socio-cultural anecdotes* 60).

3 This likely means the arrangement of the strings from *z̄ir*, going up a fourth in relation to the *mathnā*, then up a fourth with the *mathlath*, and finally up a fourth with the *bamm*. But it is not clear what role this arrangement has in the text that follows. This may have been why a reader wrote in the margin, “You lied, O the one drowned in scandals” (ZY 107, n. 92).

Tuning and Detuning the Strings [fols. 99a–99b; ZY 108]

[This chapter is about the virtuosity of a lutenist performing on an out-of-tune lute.]

The lute has strange and wondrous tunings; rarely (*qalla*)¹ have I seen [more than] one or two types of tunings.² I came across a story of Ibrāhīm al-Mawṣilī³ and the [caliph] al-Hādī [ca. 145–170/763–786]. One day Ibrāhīm was before al-Hādī when someone said to him, “O Prince of Believers (*amīr al-muʿminīn*), if you heard him sing to an out-of-tune (*maḡṣūd*) lute [you would be amazed]!” So al-Hādī said to Ibrāhīm, “Detune the strings as mentioned.” He detuned them considerably and sang to his own accompaniment on it. Al-Hādī liked it and said, “Why do you not teach the [musicians] around us this feat.” Ibrāhīm said, “But where are the long years that will allow me to do this, O Prince of Believers (*amīr al-muʿminīn*). | I have spent thirty years applying myself and toiling with it until I succeeded in doing it!”

When I heard this story, I desired to do likewise, so I did a number of [de]tunings, and when each [detuned instrument] was given to a good singer or songstress, they disapproved of it and could not perform songs according to the known melodic modes in standard tuning. Explaining this would take too much time and is useless.

It was related that [the caliph] al-Wāthiq asked Ishāq b. Ibrāhīm al-Mawṣilī about a section (*mawḍiʿ*) in a melody, and he said something which I wrote about previously, at the beginning of this book.⁴ It is among the things that discourse (*qawl*) cannot interpret (*tarjama*) without a practical example (*ʿamal*). So understand this!

1 ZY 110 edits this as *mithla* (like).

2 This cryptic sentence is not explained in this chapter.

3 In KA (v: 280–3) it is Ishāq and the caliph al-Wāthiq rather than Ibrāhīm and the caliph al-Hādī. There is also a story or a duel between Ibrāhīm b. al-Mahdī and Ishāq al-Mawṣilī in which the latter excelled playing on an out-of-tune lute (KA v: 353–4; Sawa, *Musical and socio-cultural anecdotes* 226–9).

4 See fol. 43b, p. 113.

The Beautiful Techniques (*mulah*) That Affect the Rhythms and Rhythmic Modes, Their Numbers and Types¹ [fols. 99b–100a; ZY 108–9]

[Ibn al-Ṭaḥḥān lists forty-seven techniques but does not define them. They may have been well known, and did not require definitions. Some can be defined by referring to al-Fārābī and al-Kātib, some can be defined from medieval language dictionaries, and some can only be guessed at. The forty-seven techniques listed here are a very important addition to al-Fārābī's sixteen techniques,² and to al-Kātib's list of eighteen lute techniques in his chapter 24.³]

(1) *al-daghdagha*:

[lit., tickling, crushing: defined by al-Kātib as continuously touching (*jass*) the strings with the fingers.⁴]

(2) *al-mabādī*:⁵

1 The table of contents, fol. 82b adds “and their names.”

2 Sawa, *Music performance* 46–53.

3 *Kamāl* fols. 139–43; Kh. 85–7; al-Kātib, *La Perfection* 131–44. Of the eighteen techniques, one is missing in Ibn al-Ṭaḥḥān; namely, the *jarrāt* technique, which consists of dragging the pick across the strings so that the attacks are consecutive (*Kamāl* fol. 143; Kh. 87; al-Kātib, *La Perfection* 134). The other technique is the *tajnīb*, a lute technique in which the player replaces the index finger note with the note of the anterior to the index finger. Ibn al-Ṭaḥḥān mentions it in fol. 12 a p. 26.

4 Al-Kātib, *Kamāl* fol. 139; Kh. 85; al-Kātib, *La Perfection* 131. Note that no pick is used, and the plural “fingers” may refer to the fingers of the left hand that are tapping the strings on the fingerboard, or to the fingers of the right hand that are plucking the strings. The latter meaning is taken by al-Khuwārizmī, who clarifies the *jass* technique as plucking the strings with the thumb and index finger and not the plectrum. This is a playing technique, but can also serve to check the tuning as is evidenced in *KA* v: 233 (al-Khuwārizmī, *Mafātiḥ* 239–40; see also al-Kindī's lute exercise in *Risālat al-Kindī fī l-luḥūn* 26–31; Sawa, *Arabic musical and socio-cultural glossary* 60–1).

5 It is spelled like this in *Kamāl* fol. 121 and in ZY 110, but it is more commonly known as *mabādī*; see Sawa, *Rhythmic theories* 519, 545, 564, 566.

[lit., foundation, origin, principle, prelude. [1] It can refer to an anacrusis or upbeat rhythmic technique (see *ibtidā* number 13 below). [2] In *KMK* it denotes the fundamental form of the *īqāʿ* in its rhythmic mode format, out of which infinite variations are derived.⁶ [3] In *KI* and *KII* both rhythmic modes and rhythms are derived out of the *īqāʿ* in its metric format.⁷

[4a] Prelude: the following is a summary of *mabdaʿ* (prelude) from *KMK*:

[4a1] Vocal introduction to a song, which can be a:

[4a1a] *tarannum*: a vocalization, i.e., singing or chanting without lyrics, rather using notes of long durations.⁸

[4a1b] Speech-like sung words taken from the text of the song: if the text of the prelude varies in length from a word to less than a hemistich, and if it is speech-like (with many syllables to a note), then such a prelude is known as an *istihlāl* (opening);⁹ if it varies by a hemistich or more, a verse, two verses or more, and if it is also speech-like, then it is called a *nashīd*.¹⁰

[4a1c] Sung words from outside the text, such as the word *alā* (an interjection to gain attention).

[4a1d] Sung words that are not speech-like can contain a note or more to a syllable and thus can be syllabic and/or melismatic.¹¹ Whether using the text of the song or an interjection, syllabic-melismatic vocal preludes use either melodies unrelated to the song proper, or related to the beginning of the melodies transposed up or down an octave, fifth, fourth, or other unspecified intervals.¹²

[4a1e] Preludes may or may not be built according to a meter. If they are, their meter should be slightly different from that of the song proper, [this is done] by applying the disjunction (*tafṣīl*) technique or the conjunction (*tawṣīl*) technique, or by using a faster or slower tempo.¹³ The singer can use the *ghunna*, *tarjūh*, *tafkhūm*, *nabarāt*, and *shadharāt* in them.

6 *KMK* 1012; *MA* II: 36; Sawa, *Music performance* 46; Sawa, *Rhythmic theories* 192, 623.

7 *KI* 162a; *N-KI* 207–9; *KII* 61a; *N-KII* 134; Sawa, *Music performance* 36–7; Sawa, *Rhythmic theories* 255, 329, 623.

8 *KMK* 56–7, 990, 1099, 1160; *MA* I: 10, II: 29, 67, 84; Sawa, *Music performance* 103–4.

9 Ibn al-Ṭahhān mentions that this is used to let people know that a song is about to begin; it is an introduction, and takes place in the first foot of the poem (fol. 45a, p. 119).

10 *KMK* 1160–2; *MA* II: 84–5; Sawa, *Music performance* 103–4.

11 *KMK* 1095–6; *MA* II: 66; Sawa, *Music performance* 103–4.

12 *KMK* 962–3, 1160–1; *MA* II: 19–20, 84–85; Sawa, *Music performance* 103–4.

13 *KMK* 1163; *MA* II: 85; Sawa, *Music performance* 103–4.

[4a2] Instrumental preludes may or may not be thematically related to the song proper. Those that are thematically unrelated are the types that cannot be sung; they are also used as training exercises for ears and hands.¹⁴

[4b] Prelude: the following summary of *mabda'* (prelude) from al-Kātib¹⁵ states that the *mabda'* is an instrumental prelude (*istiftāḥ fī l-darb*) and involves attacks separated by equal durations (*tawṣīl*) for a number of measures till a separator (*fāṣila*)¹⁶ is used. Some notes are mixed (*muzija*) with others and played simultaneously.¹⁷ Many light meters are used.¹⁸

(3) *al-irshād*:

[lit., guidance: This may mean that as a rhythmic mode the *īqā'* is used as a guide to compose a melody or perform it or learn it. This is done by tapping the rhythmic mode with a wand on a pen case, on a saddle, or on the ground.¹⁹]

(4) *al-taḥṣīl*:

[disjoining: al-Fārābī defines it as [1] turning a conjunctive into a disjunctive: ♪ ♪ ♪ ♪ ♪ ♪ | etc. becomes 6/8 | ♪ ♪ ♪ ♪ ♪ ♪ |. [2] elongating the separator in a disjunctive: 3/4 | ♪ ♪ ♪ ♪ becomes 4/4 | ♪ ♪ ♪ ♪ ♪ ♪ |. [3] introducing a separator in a disjunctive in a location different from the normal place of the separator: 3/4 | ♪ ♪ ♪ ♪ ♪ ♪ becomes 4/4 | ♪ ♪ ♪ ♪ ♪ ♪ |.²⁰]

100a;

ZY 109

14 KMK 68–70; MA I: 17; Sawa, *Music performance* 103–7.

15 Al-Kātib, *Kamāl* fol. 139; Kh. 85; al-Kātib, *La Perfection* 132.

16 The separator is the longer duration at the end of the cycle.

17 This may refer to two strings being played at the same time to produce simple harmonies.

18 The text is obscure: "Different light meters are used, in many types [may mean rhythmic variations] at the same time, mixed (*mukhtalaṭ*), and interlocked (*mutadākhil*)."¹⁹ This sentence may mean that related meters, such as *hazaj* and then *khafif*, light *ramal* then first light heavy then second light heavy, follow one another.

19 KA I: 40, 296, II: 228, V: 179; Sawa, *Musical and socio-cultural anecdotes* 50–2. Al-Kātib calls his last chapter, number 43, *irshād*; this is a kind of guide to his sources and does not refer to a particular rhythmic mode (*Kamāl* fols. 236–40, Kh. 144–6; al-Kātib, *La Perfection* 204–8).

20 KMK 1014, 1031–3; MA II: 36, 42–3; KI 161b; N-KI 206; Sawa, *Music performance* 49; Sawa, *Rhythmic theories* 538, 602. Al-Kātib only has the third definition in *Kamāl* fols. 139–40, Kh. 85; al-Kātib, *La Perfection* 132.

(5) *al-tawṣīl*:

[joining: al-Fārābī defines it as [1] shortening the duration of the separator in a disjunctive rhythm, resulting in metric contraction: $3/4$ | ♩ ♩ ♩ | becomes $5/8$ | ♩ ♩ ♩ ♩ |. [2] removing the separator completely, thereby reducing the duration of the cycle: $3/4$ | ♩ ♩ ♩ | becomes $2/4$ | ♩ ♩ ♩ |. [3] placing an attack of passage, thereby keeping the duration of the cycle intact: $3/4$ | ♩ ♩ ♩ | becomes | ♩ ♩ ♩ ♩ |.²¹]

(6) *al-idrāj*:

[gradation, also known as *daraj*: [1] According to al-Fārābī, it is a practitioners' term and it entails the doubling of all attacks including those of passage and support and this results in temporally equidistant attacks in the rhythmic cycle; it leads to complete conjunction and gives the false impression of speed yet does not alter the duration of the cycle: $3/4$ | ♩ ♩ ♩ | becomes | ♩ ♩ ♩ ♩ ♩ ♩ |.²² [2] KA mentioned it with respect to the capabilities of the first heavy: $4/2$ | ♩ ♩ ♩ . | becomes | ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ |.²³ Al-Kātib²⁴ mentions that the added attacks can be of five types: *khafīfa* (lit., light attack of shorter duration, namely, an eighth note value);²⁵ *masha* (lit., a rubbing, and according to al-Fārābī this is the practitioners' name for what he calls a moderate or weak attack);²⁶ *ghamza* (lit., wink, and according to al-Fārābī this is the practitioners' name for what he calls a soft or weak attack);²⁷ *rawm* (lit., desiring a vowel; this means an obscure and slurred vowel sound which is more than the *ishmām* (scent of a vowel), and al-Fārābī links its sound quality to that of a soft attack);²⁸ or an *ishmām* (lit., scent, this means a vowel sound which is very feeble and less than the desire, and al-Fārābī links the scent to that of a soft or weak attack).²⁹]

21 KMK 1013, 1018; MA II: 36, 38; KI 161b; N-KI 205–6; Sawa, *Music performance* 48; Sawa, *Rhythmic theories* 551, 614–5. Al-Kātib only mentions that it is the opposite of *taṣṣīl*, see al-Kātib, *Kamāl* fol. 140, Kh. 85; al-Kātib, *La Perfection* 132.

22 KMK 1919–20; MA II: 38–9; KI 161b, 165a–b; N-KI 205, 225–6; Sawa, *Music performance* 41; Sawa, *Rhythmic theories* 547, 609.

23 KA X: 97.

24 Al-Kātib, *Kamāl* fol. 140; Kh. 85; al-Kātib, *La Perfection* 132.

25 Sawa, *Rhythmic theories* 553, 616.

26 Ibid. 569, 630.

27 Ibid. 580, 639.

28 Ibid. 538, 602.

29 Ibid. 569–70, 630.

(7) *al-ḥathth*:

[faster tempo, acceleration, also known as *ḥadr*: the latter is al-Fārābī's term, which he borrowed from Qur'ānic sciences, and the former is that of the practitioners. In al-Kātib it is *khabb*, lit., jogging or trotting.³⁰]

(8) *al-taḍ'īf*:

[doubling or multiplying the attacks: [1] In *κI* and *κII* it consists of inserting an attack between two attacks: 4/2 | ♪ ♪ ♪ . | becomes | ♪ ♪ ♪ . |. [2] In *κMK* it is called multiplying, and consists of inserting more than one attack between two attacks: 4/2 | ♪ ♪ ♪ . | becomes | ♪ ♪ ♪ ♪ ♪ . |; or inserting one attack but not necessarily in the middle of the two attacks: 4/2 | ♪ ♪ ♪ . | becomes | ♪ ♪ . ♪ . |.³¹ [3] In *κI* and *κII* the doubling does not alter the durational length of the cycle.³²]

(9) *al-ṭayy*:

[dropping out of attacks: [1] synonymous with the term removing, it is a technique introduced in *κI* and *κII* to turn the *īqā'* from its metric aspect to its rhythmic mode aspect: 6/8 | ♪ ♪ ♪ ♪ ♪ ♪ | becomes 6/8 | ♪ ♪ ♪ ♪ ♪ . |. [2] dropping out is used to remove an attack from the fundamental form or to cancel the doubling of an attack; the removed attack can be replaced by a softer one such as a *maṣḥa*, *ghamza*, or *rawm*.³³ [3] the dropping out does not alter the durational length of the cycle.]

(10) *al-taḡnī'āt*:

[al-Kātib, *Kamāl* fol. 142 has *muqtana'āt* as the entry, but then has the word *taḡnī'* (sing. of *taḡnī'āt*) to elucidate the meaning, namely, plucking

30 *κMK* 998, 1019–20; *MA* II: 31, 38–9; *κI* 162a; *N-κI* 206–7; *κII* 63a, 66a–66b; *N-κII* 137, 143. Sawa, *Music performance* 51; Sawa, *Rhythmic theories* 543, 606; al-Kātib, *Kamāl* fol. 140; Kh. 85; al-Kātib, *La Perfection* 133.

31 Al-Kātib limits the *taḍ'īf* to doubling only (*Kamāl* fol. 140; Kh. 85–6; al-Kātib, *La Perfection* 133). Later he adds that such attacks can be, as in the case of *idrāj*, a *maṣḥa*, *ghamza*, *rawm*, or *ishmām*: *Kamāl* fols. 151–2; Kh. 94; al-Kātib, *La Perfection* 142.

32 *κMK* 1018; *MA* II: 38; *κI* 162a; *N-κI* 206; *κII* 63a; *N-κII* 137; Sawa, *Music performance* 47; Sawa, *Rhythmic theories* 539–40, 603.

33 *κI* 162a; *N-κI* 206; *κII* 71b; *N-κII* 152; Sawa, *Music performance* 48; Sawa, *Rhythmic theories* 540, 603; al-Kātib, *Kamāl* fols. 140–1; Kh. 86; al-Kātib, *La Perfection* 133.

the strings toward the end of the sections in a downward motion when the hand is removed from the strings toward the right side; it resembles the raising (*taqnīʿ*) of the head of a beast of burden.^{34]}

(11) *al-tashbīʿāt*:

[(pl. of *tashbīʿ*): lit., ornamented fillings: al-Fārābī defines them as ornamental additions to the fundamental, done from inside or outside of the fundamental.³⁵ Ibn al-Ṭaḥḥān specifically defines them as additions and ornaments placed at the ends of sections.^{36]}

(12) *al-naḥḍāt*:³⁷

[lit., shaking off or shaking out: al-Kātib defines it as similar to the *taqnīʿāt* (number 10 above). The fact that *taqnīʿ* involves moving the right hand to the right and away from the string fits well with the meaning of ‘shaking’ in the word *naḥḍāt*, so the latter, despite various readings, must be the correct spelling of the word.^{38]}

(13) *al-ibtidāʿ*:

[lit., rhythmic introduction: it may be synonymous to al-Fārābī’s *taṣḍīr*: [1] In *KMK* it consists of starting the *īqāʿ* from the last rhythmic part of the cycle; it is similar in some respects to the Western anacrusis: 6/8 | ♩ ♩ ♩ | becomes ♩ ♩ ♩ | ♩ ♩ ♩ |. [2] In *KI* it is a short prelude of one bar.^{39]}

34 Al-Kātib, *La Perfection* 134 follows the MS with *muqtanaʿāt*, Kh. 86 has *muqnaʿāt*, which is incorrect.

35 *KMK* 1012–20; *MA* II: 36–9; Sawa, *Music performance* 46; Sawa, *Rhythmic theories* 544, 606–7.

36 Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 31a, p. 83

37 ZY III has *naqaṣāt*; al-Kātib, *Kamāl* 142; al-Kātib, *La Perfection* 134 have *naḥṣāt*; in the MS the word is largely undotted; Kh. 86 has *naḥḍāt*, which agrees with Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 100a.

38 See above n. 37.

39 *KMK* 1020; *MA* II: 39; *KI* 162a; N-*KI* 205–6; Sawa, *Music performance* 50; Sawa, *Rhythmic theories* 569, 595.

(14) *al-iqtidāʾ*:

[lit., imitation: it may be a synonym of *mumāthala* (number 39 below); al-Fārābī calls it *mushākala*. In essence, it means bars following one another with the same rhythmic pattern.]

(15) *al-tahshīm*:

[lit., smashing, crushing: it may mean a burst of fast notes tightly in succession, a type stronger than the *takrīʿ* (number 22 below).]

(16) *al-khaṭw*:

[lit., walking: it may mean a leisurely and moderate tempo.]

(17) *al-ikhtilāsāt*:

[pl. of *ikhtilās*, a performance in a stealthily quasi-imperceptible manner, and *ikhtilāsan*: in *KII* it is a term borrowed from phonology; al-Fārābī uses it to refer to the dynamic and timbral quality of doubled attacks.⁴⁰ Al-Kātib suggests playing them in the cadences.⁴¹ In *KA*, an excellent performance involves singing the *nabarāt* (pl. of *nabra*) stealthily (*ikhtilāsan*) and imitating them faithfully in plucking the strings of his accompanying lute.⁴²]

(18) *al-taghyīrāt*:

[pl. of *taghyīr*, a general term used by al-Fārābī, together with the synonymous *maʿdūlāt* (pl. of *maʿdūl*), for rhythmic ornaments, alterations, and variations. He often calls the fundamental the genus and the variation the type; in *KMK* the variation is equivalent to rhythm; in *KI* and *KII* it is equivalent to both rhythmic mode and rhythm.⁴³]

40 *KII* 66b; *N-KI* 144; Sawa, *Music performance* 53; Sawa, *Rhythmic theories* 575, 627, 635.

41 Al-Kātib, *Kamāl* fol. 142; Kh. 86; al-Kātib, *La Perfection* 134.

42 *KA* I: 315; Sawa, *Musical and socio-cultural anecdotes* 206–7.

43 *KMK* 1012, 1022; *MA* II: 36, 40; *KI* 161b–162a; *N-KI* 205–7; *KII* 63a; *N-KII* 136–7; Sawa, *Music performance* 46, 186; Sawa, *Rhythmic theories* 530, 534, 579, 595, 598, 638.

(19) *al-taqlīb*:⁴⁴

[lit., inverting. This may refer to changing the dynamics or timbre of the attacks, e.g., replacing a loud attack by a weak or moderate attack or vice versa.]

(20) *al-munṣaraḥāt*:

[lit., leaving. Al-Kātib defines this as the listener imagining that he is hearing a cadence, when in fact he is hearing something that precedes the cadence and is juxtaposed to it. Cadences occur in both instrumental and vocal music and they can be long, short, and in the treble or bass register. The short cadence occurs suddenly with no hint prior to its occurrence.⁴⁵ The ancients have a good and useful opinion regarding the cadences that are preceded by the *munṣaraḥāt*, namely, that the cadences should not come to an end without the listener being prepared and alerted to them by means of the *munṣaraḥāt*; this is because sudden cadences will decrease his *ṭarab*.⁴⁶]

(21) *al-laḥẓ*:

[lit., word. In *KA* it is also used to mean musical notes and melodies. In al-Fārābī it refers to words that are not included in the lyrics, such as the word *alā*. It can also include moaning and sighing sounds such as *āh*.⁴⁷ However, it is unclear how *laḥẓ* can refer to a rhythmic ornament, unless it means music that imitates speech and is not measured.]

(22) *al-takrī*:

[lit., burping, belching: defined in al-Kātib as notes of very short duration. The burping metaphor is very interesting, as it suggests a quick burst of notes in succession. It seems to be a milder version of *tahshīm* (number 15 above).⁴⁸]

44 The letter t of this word does not have dots.

45 Al-Kātib, *La Perfection* 134 has this in the negative, which is incorrect.

46 Al-Kātib, *Kamāl* fols. 142–3; Kh. 87; al-Kātib, *La Perfection* 134.

47 *KA* I: 315, V: 103, VI: 293; *KMK* 1160–2; Sawa, *Arabic musical and socio-cultural glossary* 447.

48 Al-Kātib, *Kamāl* fol. 159; Kh. 102; al-Kātib, *La Perfection* 147. The latter provides the term correctly but suggests that it should be read as *taqrī*; this is not correct since both Ibn al-

(23) *al-khamr*:⁴⁹

[lit., alcoholic beverages. It may mean a performance with rhythmic freedom, such that it is like an imitation of a drunk person.]

(24) *al-takhaṭṭī* or *al-taḥaṭṭī*:⁵⁰

[*takhaṭṭī* means overstepping, crossing, omitting, so it may mean skipping notes and their durations. *Ḥaṭw* means shaking, so *taḥaṭṭī* means shaking violently, so it may mean loud quick notes.]

(25) *al-ḥaṣr*:⁵¹

[lit., confining. This may refer to notes so close together that they are almost stuck together. It seems close to, but a lesser version of *takrī* (number 22 above) and *tahshīm* (number 15 above). Even though it is related to the word *maḥṣūr*, a melodic mode that uses the ring finger fret in its course, *ḥaṣr* does not mean a melodic mode because here the topic is rhythm.]

(26) *al-ḥaml*:

[lit., carrying. This may refer to a slow tempo. It is a good metaphor, as a person carrying a load cannot walk fast. Even though it is related to the word *maḥmūl*, a melodic mode that uses the middle finger fret as its tonic, *ḥaml* does not mean a melodic mode because here the topic is rhythm.]

(27) *al-dimam*:

[lit., blood or beestings with which the crevices of stone cooking pots are stopped, plastered with mud or clay or gypsum. The verb *damma* means to dye, crush, destroy, but also to hasten. *Damma al-arḍ* means to make

Ṭaḥḥān and al-Kātib have it as *takrī*. Kh. wrongly suggests *takrīj*, a derivative of *kurraj*, that is, a mock colt or hobbyhorse with which one plays and dances. In essence, it is a figure of a horse attached to a performer's waist in a pantomime akin to the morris dance (Sawa, *Musical and socio-cultural anecdotes* 316–7).

49 ZY 109 has *khamd* (subsiding, ceasing).

50 In ZY 109 this is *takhaṭṭī*.

51 See also fol. 30a p. 79 where this means melodic modulation.

the earth or ground even. Making the ground even may suggest a technique like *idrāj* (gradation); the other meaning “to hasten” means acceleration.^{52]}

(28) *al-iṭlāq*:

[lit., freeing, setting loose. This may mean freedom and fluctuation of tempo. Even though it is related to the word *muṭlaq*, a melodic mode that uses the open string as tonic, *iṭlāq* does not mean a melodic mode because the topic here is rhythm.]

(29) *al-tasrīj*:⁵³

[Al-Kātib defines this, as well as the related word *surayjī*, as that which resembles the style of a type of melodies of Ibn Surayj. Ibn al-Ṭaḥḥān defines *surayjī* similarly.⁵⁴ In short, *tasrīj* from the point of view of a rhythmic ornament refers to a succession of notes rhythmically arranged in the particular style of the songs of Ibn Surayj.]

(30) *al-tajmīr* or *taḥmīz*:⁵⁵

[*Tajmīr* means roasting and as such may mean a “burning type” of ornament; it also means “collecting together” and may refer to notes compacted together.⁵⁶ *Taḥmīz* is unlikely but for the sake of argument we may entertain it. The verb *ḥamaza* relates to sour milk or wine that bites, stings, or burns the tongue; to seize, grasp, or contract something; to sharpen; in relation to the heart, it means to contract, and cause it to grieve. *Ḥamuza* relates to a man becoming strong and robust. *Ḥamīz al-fuʿād* refers to a man who is active, sharp, or has a quick intellect, is clever, insightful, and strong-hearted. So *taḥmīz* as a rhythmic ornament may mean a strong, sharp, biting, and grief-inducing ornament.^{57]}

52 Al-Firūzābādī, *al-Qāmūs* 1431; Lane, *An Arabic-English lexicon* 111: 909–10.

53 Al-Kātib, *Kamāl* fols. 141–2, 182; Kh. 86, 115–6; al-Kātib, *La Perfection* 134, 164.

54 Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 102a, p. 262.

55 In ZY III this is *tajmīl*.

56 Lane, *An Arabic-English lexicon* 11: 452–3.

57 Lane, *An Arabic-English lexicon* 11: 642–3.

(31) *al-mash:*

[lit., rubbing. It appears as *mash'a* in al-Fārābī and al-Kātib. According to al-Fārābī, it is the practitioners' name for what he calls a moderate or weak attack.⁵⁸]

(32) *al-ilmām:*

[lit., knowledge, cognizance, and the verb *lamma* means to gather, collect, arrange. It may mean a properly and aesthetically arranged rhythmic ornament.]

(33) *al-fawāṣil:*⁵⁹

[It is the plural of *fāṣila*, that is, a separator. Al-Fārābī borrowed this technical term to denote the pause at the end of the rhythmic cycle; its function is to separate one cycle from the next, and often it has the longest duration within the cycle. Between cycles, the separator is filled by what he called "attacks of passage," whose function is to facilitate the passage from one cycle to the next; at the end of sections or at the end of a piece, the separator is filled by what he called "attacks of support," whose function is to facilitate the ending of the section or piece and clearly mark its cut-off. Al-Fārābī borrowed the term from Arabic grammar but it could have come from the anonymous Bellermand's *diastolē*.⁶⁰ The separator may be elongated, shortened, removed, or introduced in a location other than at the end. The separators of melodies in the lower register are filled with soft attacks, while those in the higher register are filled with complete attacks.]

58 KMK 986–7, 1080–1; MA II: 27, 60; KI 163a; N-KI 211; KII 73a; N-KII 155; Sawa, *Music performance* 40, 48, 53; Sawa, *Rhythmic theories* 471–4, 69, 630; al-Kātib, *Kamāl* fols. 140–1, 151; Kh. 85–6; al-Kātib, *La Perfection* 132–3, 142.

59 In ZY III this is written incorrectly, as *tawāṣul*.

60 KMK 460; MA I: 154; KII 59b, 62b, 63a; N-KII III, 131–2, 136–7; Sawa, *Music performance* 39; Sawa, *Rhythmic theories* 538, 550–1, 556, 564, 571–2, 575, 606, 632–3; al-Kātib, *Kamāl* fols. 139–40, 150–1; Kh. 85, 93; al-Kātib, *La Perfection* 132, 141. Bellermand's *diastolē* are a set of four anonymous Greek treatises from the fifth or sixth century.

(34) *al-tawṭīya*.⁶¹

[lit., introduction, preparation. Al-Kātib defines it as a higher octave or high-pitched note(s) (*ṣayḥa*), or a *tarannum*,⁶² or pre-composed notes, before the song begins. On fol. 30a, item 21, p. 78 Ibn al-Ṭaḥḥān defines it as what the singer uses to prepare the high note. Only *tarannum* makes sense rhythmically.]

(35) *al-tartīl*:

[According to al-Fārābī, this is a slow tempo; it is a term he borrowed from the Qurʾānic sciences.⁶³]

(36) *al-ishtirāk*:

[lit., sharing. In *KA* this term relates to songs in which the course includes both the middle and ring fingers.⁶⁴ It is hard to determine how sharing would work as a rhythmic ornament. In this chapter it likely means moving from one rhythmic mode to another; indeed, in *KA* there are two examples of songs with two rhythmic modes: one in the first light heavy rhythmic mode and *ramal*, and the second in *ramal* and the first heavy.⁶⁵]

(37) *al-istināba*:

[lit., substitution. This may refer to timbral and dynamic replacement: replacing a loud attack by a weak or moderate attack or vice versa. As such it may be synonymous with *taqlīb* (number 19 above).]

61 Al-Kātib, *Kāmal*; Kh. 82; and al-Kātib, *La Perfection* 128 have *tawṭī'a*, but MS fol. 134 clearly has *tawṭīya*.

62 It is a melody or chant without text, or a vocalization with long notes, or ornamented repetitions that are sung softly, or a melisma (*KMK* 56–7, 990, 1099, 1160; *MA* I: 10, II: 29, 67, 84; Sawa, *Music performance* 103; Sawa, *Rhythmic theories* 577, 636; Sawa, *Arabic musical and socio-cultural glossary* 180–3).

63 *KI* 162a; *N-KI* 207; *KII* 63a; *N-KII* 137; Sawa, *Music performance* 52, 248; Sawa, *Rhythmic theories* 574, 634.

64 *KA* V: 270, XXII: 146; Sawa, *Arabic musical and socio-cultural glossary* 232–3; Sawa, *Musical and socio-cultural anecdotes* 13, 17, 393.

65 *KA* I: 243, X: 182; Sawa, *Musical and socio-cultural anecdotes* 11, 117.

(38) *al-takrīr*:

[repetition: al-Fārābī uses the term *takrīr al-ajzā'*, that is, a repetition of parts; this consists of repeating a rhythmic part one or more times, resulting in metric expansion and pattern alteration.⁶⁶]

(39) *al-mumāthala*:

[homogeneity: said of two consecutive cycles with similar rhythmic patterns. In *KII* it is called *mushākala*.⁶⁷]

(40) *al-mukhātala*:

[lit., deception or stealth; as such it may be similar to *ikhtilās* (number 17 above). It is more likely *mukhālafa*, because it follows the word *mumāthala*, and is its opposite. *Mukhālafa* means heterogeneity; in *KII* it denotes two consecutive cycles with different rhythmic patterns.⁶⁸]

(41) *al-iṣṭilāḥ*:

[lit., convention, agreement. This may mean the usual way of ornamenting particular rhythmic modes, or it may mean an agreement between consecutive cycles; as such it would be synonymous with *mumāthala*, number 39 above.]

(42) *al-tamaṭṭū'*:⁶⁹

[It is more likely *al-tamaṭṭī*, as it appears in al-Kātib who defines it as extending the duration of one's breath while singing to the utmost limit.⁷⁰ Literally it means walking with a swinging gait and stretching one's arms; *maṭīya* is a reference to one who stretches her legs in her walk.

66 *KMK* 1016–6; *MA* II: 36–7; *KI* 161b; *N-KI* 206; Sawa, *Music performance* 49–50, 248; Sawa, *Rhythmic theories* 568, 629.

67 *KII* 63a, 65a–65b; *N-KII* 137, 141–2; Sawa, *Music performance* 52; Sawa, *Rhythmic theories* 550, 612.

68 *KII* 63a, 65b–6a; *N-KII* 137, 142; Sawa, *Music performance* 52; Sawa, *Rhythmic theories* 549, 612.

69 In *ZY* 110, the final letter is unclear; it may be *tamaṭṭū'* or *tamaṭṭū*.

70 Al-Kātib, *Kamāl* fol. 133; Kh. 82; al-Kātib, *La Perfection* 127–8.

In all likelihood, rhythmically, it means stretching a note and adding to its duration, thus adding beauty to the performance.]

(43) *al-tarqīs*:

[lit., causing to dance. This may mean rhythmic ornaments in general, or a leisurely tempo.]

(44) *al-tawṭiya* (a repeat of number 34 above).

(45) *al-idāra*:

[lit., turning, circling. This may refer to two consecutive cycles with similar rhythmic patterns akin to *mumāthala* (number 39 above), or the repeat of a rhythmic pattern but not in succession. Interestingly, *idāra* is also related to the word *dawr*, which means a rhythmic cycle.]

(46) *al-talmīʿ*:

[lit., polishing. This may be a copyist error for *talmīḥ*, which means suggestion, hint, reference. It may be synonymous with al-Fārābī's *īmāʿ* which refers to removing the doubled attack, but hinting at its position by pointing to it or desiring it. The latter means desiring a vowel (*rawm al-ḥaraka*): in phonology it refers to an obscure and slurred vowel sound that is more than the scent (*ishmām*); al-Fārābī links its sound quality to that of a soft attack.⁷¹]

(47) *al-taʿthīr*:⁷²

[lit., tumbling. Al-Kātib defines this as causing the plucking of two strings, intermixing (*mutadākhil*) them by means of quick attacks that do not alter the rhythm in essence. It has a nice effect if added to one section and then to another.]

⁷¹ KMK 986–7; MA II: 27; KI 163a; N-KI 211; KII 64b, 67a, 71b, 73a; N-KII 140, 145, 152, 155; Sawa, *Music performance* 40, 244; Sawa, *Rhythmic theories* 538, 626.

⁷² Al-Kātib, *Kamāl* fol. 142; Kh. 86 (has *baʿtharāt*); al-Kātib, *La Perfection* 134. This word is mainly undotted; ZY 109 read it as *taghyīr*, but as this technique has already occurred in number 18 above, *taʿthīr* is the more likely word.

(48) *al-intiqāla*:

[lit., movement. In al-Kātib this means melodic movement in general.⁷³ One can argue that movements are separated by durations, and hence *intiqāl* belongs to the topic of rhythms, provided that such movements are aesthetically pleasing. However, in another passage in al-Kātib, there is the possibility of moving from rhythmic mode to rhythmic mode: “Different light meters are used, in many types (perhaps referring to rhythmic variations) at the same time, mixed (*mukhtalaṭ*) and interlocked (*mutadākhil*).” This sentence may mean that related meters should follow one another, as for example, *hazaj*, then *khafīf*, then light *ramal*.⁷⁴]

73 Al-Kātib has *intiqāl* and *intiqālāt*; these mean melodic movement in general, movement from note to note, interval to interval, tetrachord to tetrachord, mode to mode. The melodic movements can be rectilinear: stepwise, skipping, or repeating, or they can return to the initial note or other notes (*Kamāl* fols. 73, 116–8, 136–7; Kh. 45, 73–4, 83–4; al-Kātib, *La Perfection* 79, 115–6, 130).

74 Al-Kātib, *Kamāl* fol. 139; Kh. 85; al-Kātib, *La Perfection* 132; Sawa, *Musical and socio-cultural anecdotes* 33, n. 144.

On Dance, Its Types and Names [Ibn al-Ṭaḥḥān's Passage Quoted by al-Tīfāshī] [fols. 100a–100b; ZY 112]

[Folio 100b contains medieval poems unrelated to the topic and written by a different hand. Fortunately, we can retrace the lost material from al-Tīfāshī's *Mutʿat* chapter 46, fols. 153–4; al-Sillāmī 279–80. The title of the chapter is “The Number of Types of Dances, [and the] Nations and Regions that Created Them.”]

Ibn al-Ṭaḥḥān's Passage Quoted by al-Tifāshī

I copied the [chapter on the] topic of dance from Ibn al-Ṭaḥḥān's book on music:¹

Mut'at
153; al-
Sillāmī
279

"It has reached me that the Persians (Furs), the people of Khurāsān, al-Rayy, and Ṭabaristān have beautiful dances. The dances of the Turks in the above areas are probably similar to them.

The people of Marw, al-Ahwāz, and Samarqand have a dance they call *al-balawī*.²

The people of Damascus (Shām)³ have beautiful dances that they call *marwazī*.⁴

The people of Hijaz and Kufa⁵ have a dance they call pounding the safflower (*daqq al-usfur*).⁶

As for the dances popular [in Egypt], they are the *far'ālī*,⁷ the *ṣūfī*, the *baghdādī*, and the *iblī*.⁸

As for dancing on a hobbyhorse (*ukar*),⁹ it is more common in Baghdad than in Egypt.

1 I have included a similar but more detailed passage from Ibn Khurdādhbih in an appendix. The contradictions between the two passages appear in footnotes. For sources of illustrations of dancers, see n. 17, p. XIII.

2 The word is without diacritical marks; I have reproduced al-Sillāmī's suggestion here.

3 This can also refer to greater Syria.

4 Lit., "of Marw"; it may be a dance style inherited from Marw.

5 In the appendix of Ibn Khurdādhbih's passage, it seems that the dances of Medina include a type from Kufa. In Ibn Khurdādhbih, the dances of the Hijaz include the light and heavy *ramal*, and walking while playing percussion instruments (see p. 282).

6 In Ibn Khurdādhbih's passage, this is a dance from Marw (see p. 283).

7 *Far'ālī*, from *fur'ul* (young hyena) means a young hyena-like dance. It is not uncommon to have dances named after animals, such as *iblī* (camel-like, at the end of the above sentence), or *ibil* (camel, as in al-Mas'ūdī, *Murūj*, ed. Pellat v: 131–2), or *ilā'* (related to *ayyil*, *īyyal*, or *uyyal* and referring to a mountain goat, stag, deer or bull); see Sawa, *Musical and socio-cultural anecdotes* 312, 315–21, 442.

8 In Ibn Khurdādhbih's passage this is a dance popular in Persia (see p. 282).

9 Al-Sillāmī correctly suggests that *ukar* is the plural of *ukra* (ball) and as such it may refer to a dance involving balls. A more likely possibility is that *ukar* derives from *kurrah* (colt) and *kurraj* (hobbyhorse dance), as Ibn Khaldūn mentioned that this was very common in Baghdad, and from there it spread to other regions (*al-Muqaddima* 388). The *kurraj* is a figure of a horse attached to a performer's waist in a pantomime akin to the morris dance (See KA XVIII: 71–2; Ibn Khaldūn, *al-Muqaddima* 388; al-Mas'ūdī, *Murūj*, ed. Pellat v: 131–2; Sawa, *Musical and socio-cultural anecdotes* 316–7, 320–1, 442). *Kurra* is a Persian word that means colt; it

Dancing on the ropes is common among the Chinese people.
Dancing on top of horses is common to the Indian people”.

154

al-Sillāmī

280

As for stamping the ground (*dakk*), turning, or toppling over (*taqlīb*)¹⁰ and dancing with glass, fire, and swords, it imitates fighting (*mu'ālaja*) and they do not use rhythms because of their difficulty.¹¹

Performances (*taqlīb*)¹² of the feet should be done in three ways: tapping (*nakat*)¹³ [the ground] with the extremities of the feet; stamping [the ground] forcefully (*khabṭ*) with the middle of the feet; and rubbing [the ground] (*mash*) with the front (*ṣadr*) and back (*ʿuqb*) of the feet.¹⁴

has been Arabized to *kurraj* (see above) to mean a colt, a mock colt, or a hobbyhorse with which one plays (Lane, *An Arabic-English lexicon* VII: 2604; Sawa, *Musical and socio-cultural anecdotes* 316, 320; Shiloah, *Réflexions* 472).

10 For the definition of *taqlīb*, see n. 12, p. 258.

11 They may have been improvised and thus difficult.

12 Lit., “rotating, turning around, upturning, turning over, tilting over” (Lane, *An Arabic-English lexicon* VII: 2552; Steingass, *A learner's* 183; Wehr, *A dictionary* 784).

13 The verb *nakata* literally means “to strike or poke the ground with a stick, pebble or with a finger so that it makes a mark with its extremity, to stir up the ground, to strike a cooked bone to extract its marrow, to scratch the ground” (Lane, *An Arabic-English lexicon* VIII: 2846; Steingass, *A learner's* 1145; Wehr, *A dictionary* 997). In *KA* it refers to tapping the rhythm with a wand: “Ibn Surayj sang and tapped the rhythmic mode with the wand and beat the ground with it” (I: 296); “[Ibrāhīm b. al-Mahdī, in the process of composing a song,] tapped the ground with a wand” (X: 115; Sawa, *Musical and socio-cultural anecdotes* 52, 270). In short, it is a gentle action and not a stamping.

14 Claudya Khalida, a professional belly dancer in Montreal, commented on this paragraph as follows: “It makes sense to me from the perspective of a modern dancer. It also makes me think about balancing and shifting weight when dancing, and how I execute and transition between steps, even though the text applies to medieval Arabic dancing.” Prof. Rebecca Cannon (Texas Christian University, Fort Worth; currently adjunct professor in the School of Classical and Contemporary Dance teaching Egyptian folkloric dance) kindly supplied me with this information: “This paragraph about ‘performance of the feet’ ties right into the study/research I am doing about the Middle Eastern and African roots of Flamenco: ‘Tapping the ground’ corresponds to Flamenco *punto* and *planta*; ‘stomping’ to *golpe*; ‘rubbing the ground with the front of the foot’ to *excobilla*. *Muy interesante!*”

[On the] Disagreement between [Iṣḥāq b.] Ibrāhīm al-Mawṣilī¹ and Ibrāhīm b. al-Mahdī about the Rhythmic Modes [fols. 101a–102a; ZY 110–1]

[*KA* states that Iṣḥāq al-Mawṣilī (not his father Ibrāhīm) classified and named the rhythmic modes, and the dispute occurred between Iṣḥāq al-Mawṣilī and Ibrāhīm b. al-Mahdī. The dispute stems from the fact that what Iṣḥāq called the first heavy, Ibrāhīm called the second heavy, and vice versa. Ibn al-Ṭaḥḥān attempted to explain the problem but did not succeed in his efforts because he was not a theorist of the calibre of al-Fārābī.]

Ibrāhīm al-Mawṣilī, the father of Iṣḥāq, is the one who divided the rhythmic modes into genera (*jannasa*) and named them. Before him they were called (*nusba*)² differently; that is, they were ascribed to [seven different melodies]: the first melody, the second, third, fourth, fifth, sixth, and seventh.³ Thus the [seven] rhythmic modes were known by [their] association to these [seven] melodies. But in our era, the reverse obtains: the melodies are defined, differentiated, and known according to the rhythmic modes to which they belong.⁴

When [Iṣḥāq b.] Ibrāhīm al-Mawṣilī divided them into genera and gave them names, a disagreement occurred between him and Ibrāhīm b. al-Mahdī.⁵ [Iṣḥāq b.] Ibrāhīm al-Mawṣilī said, how can it be that the first heavy has eight attacks, and how can it be that the second heavy has ten attacks, when the cycles of the first heavy are shorter than those of the second heavy?⁶ | The melodies in

101b

1 The table of contents, fol. 82b, adds “and his son Iṣḥāq,” even though in this chapter the disagreement is not about Iṣḥāq al-Mawṣilī and Ibrāhīm b. al-Mahdī, rather it concerns Ibrāhīm al-Mawṣilī and Ibrāhīm b. al-Mahdī.

2 The more common term is *nisba*.

3 This system does not appear in *KA* at all. It may have been a very early method to name the rhythmic mode after a melody in which that rhythmic mode occurs. Also, the rhythmic modes are eight not seven, see Neubauer, *Die acht*.

4 For details, see n. 3, fol. 28b, p. 74.

5 Put simply, their dispute concerned the first heavy and the second heavy: what Iṣḥāq called the first heavy, Ibrāhīm called the second heavy and vice versa (for more details, see Sawa, *Rhythmic theories* 42–8).

6 The first heavy in its metric form has eight attacks in its two cycles: $4/2$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | and the second heavy has ten: $5/2$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ |. The question Ibn al-Ṭaḥḥān is asking at the end of the sentence clearly makes no sense.

[the first heavy] are easier and closer (*aqrab*) at hand whereas in the [second heavy] they are more skillfully composed (*aḥdhaq*)⁷ and more difficult. Both [Ishāq and Ibrāhīm] died and nothing was resolved (*taḥarrara*)⁸ in this matter between them.⁹ When I learned about their disagreement, I decided to mediate between them [posthumously]. I say that Ibrāhīm b. al-Mahdī hit the mark and criticized (*naqada*)¹⁰ [the opinion of Ishāq] in a nice passage that favors and distinguishes him. [He was able to write this] because of his knowledge in the humanities and belles-lettres (*adab*) and excellence (*faḍl*) [in them]. But in this [musical] matter [Ishāq b.] Ibrāhīm al-Mawṣilī is more effective (*afʿal*) and more knowledgeable than Ibrāhīm b. al-Mahdī. [Ishāq b.] Ibrāhīm al-Mawṣilī had wanted to state, by saying first heavy and second heavy, what one would say, for instance, about one medicament (*ʿaqqār*) being sharper than another one by a degree. So the first heavy is in the first degree, and the second heavy is in the second degree. The relation of the first heavy to the second heavy is akin to the [relationship of the] introduction (*madkhal*) to the essay (*maqāla*), the table of contents (*fihris*) to the book, and the foyer (*dahlīz*) to the house. In this way he wanted to make it easier (*taqrīb*) for the practitioners (*murtād*), because if he made the first thing one learns heavy with long cycles, and difficult | melodies, then it [the whole practice of music] becomes difficult. So he placed [the first heavy] before [the second] to facilitate its comprehension and performance (*wuṣūl*).¹¹ | The rhythmic modes are all origins, not this, not this, not that.¹² It was mentioned in many books that [the second heavy] has many cycles and many attacks, but [Ishāq b.] Ibrāhīm al-Mawṣilī overlooked this and

102A

ZY 111

7 ZY 112 has *aḥdhaf* (more curtailed), but the MS clearly has *aḥdhaq*, as the two dots on the last letter give us a *qāf* as opposed to a *fā*. KA x: 97 has the contrary; it is the first heavy that is heavier, with more expansive and more ornamental capabilities (Sawa, *Rhythmic theories* 46–7).

8 Lit., “to become free.” ZY 112 has *taḥaddada* (to be established), but the MS clearly has *taḥarrara*.

9 The sentence “both ... died and nothing was resolved in this matter between them” is found also in KA but with a slightly different phrasing: “both died and there was between them a dispute ...” except that the dispute in KA was not about the first and second heavy, but about the poetic and rhythmic divisions (KA x: 97). In another anecdote about the unresolved dispute, Ibrāhīm wrote to Ishāq and said, “Who can I turn to, to judge you when people around us are donkeys” (KA v: 372).

10 This word is unclear in ZY 112.

11 This is not a useful mediation and explanation of the problem; here Ibn al-Ṭaḥḥān betrays his weakness in music theory, especially when compared to al-Fārābī. ZY 112 misread *wuṣūl* as *uṣūl*.

12 He probably meant that all rhythmic modes are defined in terms of their origins, without reference to rhythmic ornaments.

did not mention it, and I do not know why he ignored it.¹³ They called it the standard of time measurement (*mikyāl*).¹⁴

- 13 It is correct that the second heavy is made up of many attacks, and is actually the longest. But Ibn al-Ṭaḥḥān is incorrect in saying that [Ishāq b.] Ibrāhīm al-Mawṣilī ignored it. Ishāq defined it as two consecutive heavy attacks and then a heavy attack; that is, the modal form of the second heavy, which can be transcribed as $5/2 \mid \text{♩} \text{♩} \text{♩} \mid$ (Sawa, *Rhythmic theories* 35–6).
- 14 This is very likely what al-Fārābī called the oldest *īqāʿ* of origin in $5/2$ (the duration of the second heavy) to potentially build all other rhythmic modes (KMK 987–1012; MA II: 27–36; Sawa, *Rhythmic theories* 170–91). The word *mikyāl* also occurs in KA x: 96, but it relates to the standards of measurements set by Ishāq and Ibrāhīm, by which they knew the measurements of the rhythmic modes. Unfortunately, the text of these standards did not survive (Sawa, *Rhythmic theories* 46).

The Definitions of *al-surayjī*, *al-mākhūrī*, *al-mujannab*, and *al-mukhālif* [fols. 102a–103b; ZY 111–2]

[In this chapter Ibn al-Ṭaḥḥān defines compositional styles, rhythmic, and melodic modes.]

As for *al-surayjī*, it is not a particular [rhythmic or melodic] mode (*ṭarīqa*); rather, it is the compositional style [used by] Ibn Surayj in his songs, and he was famous for it in his time [early second/eighth century until the era of Ibn al-Ṭaḥḥān]. He became known for it; this style is found in all [rhythmic and melodic] modes and melodies and their contents (*taḍāʿīf*) and aesthetics. The ignorant people in this art say to whoever sings, sing *surayjī*, and for them it is a mode.

102b As for *al-mākhūrī*, it is the second light heavy. The number | of attacks is ten and its cycles are like those of its heavy counterpart [but faster]. Not everyone knows it,¹ but Ibrāhīm al-Mawṣilī liked to sing in that mode and [sang in] it a lot, so it was attributed to him.² It was said that *al-mākhūrī* is not related to the tavern (*mākhūr*), rather it was said all the strings are [plucked] according to the rhythms of the *mākhūrī* rhythmic mode.³ It is used in many rhythmic modes

¹ This is unlikely since it figures prominently in *KA* and in p. 263 below.

² This is corroborated in *KA* VI: 283. Ibn Khurdādhbih mentions that the second light heavy is called *al-mākhūrī*, and was called by this name because Ibrāhīm b. Maymūn al-Mawṣilī, who was Persian and lived in al-Mawṣil (modern day Mosul), often sang in that mode in taverns (*mawākhūr*) (al-Masʿūdī, *Murūj*, ed. Pellat v: 131; Sawa, *Rhythmic theories* 60). In the next sentence, Ibn al-Ṭaḥḥān disputes that. Al-Fārābī has another opinion, namely, that the name *al-mākhūrī* is not just another name for the second light heavy given by the practitioners (and not related to taverns), but that it also denotes a rhythmic state pervasive in all modes that undergo the process of *tamkhūr*, which means lightening the modes, fully or partially, so that their durations resemble the first duration of *al-mākhūrī*. Since *al-mākhūrī* is 5/4 | ♩ ♩ | then its first duration is a quarter note. This means that the half-notes in the heavy modes will be divided into two quarters (the first heavy 4/2 | ♩ ♩ | becomes 4/2 | ♩ ♩ ♩ ♩ |) and is called first heavy *mumakhhār*; as for the light modes, some attacks will be dropped to yield quarter-notes (6/8 | ♩ ♩ ♩ ♩ ♩ | becomes 6/8 | ♩ ♩ |) (*KMK* 1053–5; *MA* II: 48; Sawa, *Rhythmic theories* 232–5).

³ That is, a series of quarter notes.

(*ṭarīqa*) and mingles with them.⁴ There are few songs in it, and none are sung (*awqa'a*)⁵ in Egypt except by free, creative, and unrestricted (*mutlaq*) [composers]. I have composed and sung all kinds of songs in it, but I rarely perform them in public (*aḡhara*),⁶ [rather I] keep them to myself to prevent others from taking them, spreading them far and wide, and having [others] take credit for them and appropriate the merit of my knowledge. In this way I can be unique [in composing in that mode].

It was related that al-Sharīf Abū l-Qāsim al-Rassī and Abū l-Faṭḥ al-Muẓaffar b. al-Ḥuwaylā were in the *majlis* of our master [the caliph] al-'Azīz bi-llāh, may God glorify his soul and bless him. As [Abū l-Qasim and Abū l-Faṭḥ] were eating together (*taṭā'amā*),⁷ Abū l-Faṭḥ b. al-Ḥuwaylā said, "As for me, O I swear by the life⁸ of our master, that I shall sing the remainder of the day | in nothing [but *al-mākhūrī*] so you too take an oath as I did | and stick to it." So Abū l-Faṭḥ sang eleven songs and al-Sharīf sang only eight, despite the fact that the repertoire [of songs in *al-mākhūrī*] is large.⁹ He did not do well and acknowledged his shortcomings and defeat.

103a
ZY 112

As for *al-mujannab*, it is also not a particular [rhythmic or melodic] mode (*ṭarīqa*),¹⁰ but [it is] a style that Ishāq b. Ibrāhīm [al-Mawṣilī] created, because, toward the end of his life, his throat was discordant (*naḡara*) with the lute strings and conflicted (*bāyana*) with them, so he employed artful means (*taḡayyala*) until he developed the *mujannab*.¹¹ He did this by going below the

4 In such cases, the modes are called *mumakḡkhar*, see above footnote n. 2, p. 262.

5 Lit., "tap," but it also means to sing (Sawa, *Arabic musical and socio-cultural glossary*, 537).

6 Lit., "divulge."

7 ZY edited this as *taṭāḡanā* (quarrelled).

8 Lit., "head."

9 Lit., "because the opportunity (*nūb*), [a synonym of *furṣa*] is great."

10 In al-Kātib the *mujannab* refers to the anterior to the index finger which replaces the index finger as a passing note; he suggests that it should be used for ornamental purposes in the middle or the end of the melody. But if it occurs throughout the melody, then the melody is called *mujannab*, and as such one can consider it a melodic mode. In both cases the process is called *tajnīb* (al-Kātib, *Kamāl* fols. 138, 141, 178; Kh., 84, 86, 113–4; al-Kātib, *La Perfection* 130, 133, 161–2). In al-Tifāshī *mujannab* refers to a particular tuning, that is, when the open *bamm* string equals the anterior to the index finger of the *mathnā*, i.e., g flat (al-Tifāshī, *Mut'at*; al-Sillāmī 133).

11 Ibn al-Ṭaḡḡān took his information from al-Iṣḡahānī or a secondary source that used al-Iṣḡahānī, as we find an anecdote (KA v: 326–7) that Ishāq's throat was discordant with the sound of the lute. The synonymous words used are *nubuw* (lit., "distance, remoteness, missing, bouncing off, contradiction, conflict") and *munāḡara* (a derivative of the verb *naḡara*, which literally means "aversion, disagreement, disunion, incongruity"); see Sawa, *Musical and socio-cultural anecdotes* 204–5. In KA the vocal technique is called *takhnīth*

index finger fret, and tying a fret above the index finger fret [to be in tune with what is below the index finger fret].¹² He sang according to this new fret and new tuning system, so that it became his style (*madhhab*). Then he hid what occurred in their contents (*taḍāʿif*) [?] and this is beautiful (*ḥasan*).

As for *al-mukhālīf*, and not *mukhālaf*, it is used in the pandores (*ṭunbūr*) more than the lute. Its origin is the *ramal maḥmūl*, but its rhythmic [?] mode was altered (*khūlīfa*) to raise the index finger fret to its anterior and therefore it was called by this name.¹³ Singing in it | is beautiful (*malīḥ*) and causes *ṭarab*.

(singing in counter-tenor style, or head voice), whereas Ibn al-Ṭaḥḥān calls it *mujannab* and explains the technique more precisely (see following footnote).

- 12 This may well be what al-Fārābī called *mujannab al-wustā* (otherwise called *wustā* in al-Iṣfahānī and Ibn al-Munajjim, see Sawa, *Music performance* 75, 79). It is higher than the index finger by 90 cents. In effect, Iṣḥāq placed this new fret (A flat) above the index fret (G) and below the open string (F). Making the A flat the tonic will mean it is a minor third above the usual tuning. Also, the *takhnīth* as counter-tenor fits well with this new tuning.

- 13 Here, when he mentioned that the index finger had been raised to its anterior, it is clear that Ibn al-Ṭaḥḥān has confused the rhythmic mode (*ramal*) with the melodic mode (*mujannab*). He further confused two melodic modes, the *maḥmūl* and the *mujannab*; the *maḥmūl* is a melodic mode that uses the middle finger fret as its tonic (A flat), whereas in the *mujannab* the index finger (G) is raised to its anterior (G flat). He is correct in saying that it affects the *ramal* and that there is an alteration in the rhythm. This is clarified in al-Kātib, who considers the *mukhālīf* as a rhythmic variation technique in which successive cycles have different rhythmic patterns; this is the same as the *mukhālaf* technique found in al-Fārābī (see *al-mukhātala*, number 40 above). This variation technique affects all the modes, but occurs more often in the *ramal* and the *hazaj*; it is pleasant in both modes and thus it was related to them. But al-Kātib does not agree that the *mukhālīf* is both the *ramal* and *hazaj* with *tajnīb* (*Kamāl* fol. 181; Kh. 115 [misread *tajnīb* as *takhfif*]; al-Kātib, *La Perfection* 163).

The Definitions of *al-khusruwānī*, *al-ṭarkhānī*, *al-ḥumayrī*, and *khafīf al-hazaj* [fols. 103b–105a; ZY 112–4]

[Here Ibn al-Ṭaḥḥān discusses tunings, Persian and Arabic modes, an interesting way to pluck the low string with the thumb, and a mode specific to the *ṭunbūr*.]

As for *al-khusruwānī*, in our era some pluck (*awqaʿa*)¹ it as *al-ramal al-muʿallaq*² by detuning the strings.³ They call it *khusruwānī* and most people believe this to be the case. But this is not [true], because *khusruwānī* is a Persian mode with many cycles that have many attacks, and many types branch out and come out of this mode.⁴ It is only possible to perform it properly on Persian lutes that have narrow necks, because the thumb plays a role, namely, by plucking the *bamm* string.⁵ It is strange and beautiful and it is among the 360 Persian modes. Falhīdh used to perform one each day of the year | for the king, and | did not repeat any type during the year. They also have another rhythmic mode called *mihrijān*. I have not heard anyone who can master these rhythmic modes like a man known as al-Būr, who was quite unique in his art (*sināʿa*),⁶

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ZY 113

1 Lit., “tap.”

2 Lit., “hanging *ramal*.” In al-Tifāshī the *muʿallaq* is affixed to the first heavy (*thaqīl awwal muʿallaq*, suspended first heavy) (al-Tifāshī, *Mutʿat* fol. 35; al-Sillāmī 138). Al-Kātib says it uses the Persian middle finger (al-Kātib, *Kamāl* fol. 180; Kh. 115; al-Kātib, *La Perfection* 162–3).

3 This agrees with al-Tifāshī, who defined the *khusruwānī* as a lute tuning in which the *bamm* string is an octave lower than the ring finger of the *mathlath* string (E), as opposed to the regular tuning of the *bamm* being an octave lower than the index of the *mathnā* string (G). Al-Tifāshī also defined it as a vocal prelude (*nashīd* or *istihlāl*) in Andalusian music that starts with slow notes and then moves to fast notes, thus producing *ṭarab* (al-Tifāshī, *Mutʿat* fols. 32–3; al-Sillāmī 107, 133).

4 Lit., “from type to type.” This is similar to the types; that is, the melodic modes mentioned above in n. 3, p. 74 act as differentiae to the rhythmic modes which are the genus.

5 Ibn al-Ṭaḥḥān does not specify whether it is the left or the right thumb that plucks the *bamm* string. Of course, either one is possible, but since he mentioned that it is possible only with lutes that have narrow necks, then it may well be that it is the left thumb that does the plucking.

6 Al-Tifāshī quotes Ibn al-Ṭaḥḥān about this matter, but not verbatim; he has al-Būz instead of al-Būr (al-Tifāshī, *Mutʿat* fol. 72; al-Sillāmī 192).

although I have heard a number of them [performers]. This is what I understood regarding this chapter.

As for *al-ṭarkhānī*,⁷ Abū l-Ḥasan b. al-Shāmiyya used to perform *al-ramal al-musarraḡ*⁸ using a bit of *imāla*⁹ in it; he got away (*gharaba*) with it in front of ignorant listeners and he would say, “This is the *ṭarkhānī*.” It could be that Ibn al-Ṭarkhān claimed it and Ibn al-Shāmiyya believed it. The amir Niẓām al-Dawla b. Azādrūh came to me and mentioned him. I told him the real story,¹⁰ and as a result he was astonished and recognized [the fault]. He was a knowledgeable and practicing musician, and had talent (*qarīḥa*) and intelligence (*dhakā*).¹¹

104b

As for the *ḥumayrī*,¹² it is a mode used in the pandores (*ṭunbūr*).¹³ | It is *khafīf al-ramal al-maḥṣūr*; they [practitioners] have reduced the number of its attacks and distorted (*afṣada*) its cycles.¹⁴ They referred to it by this name,¹⁵ and it is possible that this mode was performed in the past and that [Ishāq b.] Ibrāhīm did not include it in his classification (*jannasa*).¹⁶

As for *khafīf al-hazaj* [light *hazaj*], it is one of the most important, extraordinary (*aghrab*), and amazing (*aʿjab*) rhythmic modes. In a letter to master Kāfūr, [an anonymous person] mentioned a story about it, [saying] that he could only find two men who could perform it. One of them is Ghulām b. Baṣṭām and, as for the other, I forgot his name. From the time I grew up until I reached middle age, I searched and asked whomever I met—Iraqis, Syrians, Egyptians, scholars, and old men and women—about it, and none could tap it [the rhythm]

7 Al-Tifāshī mentions that this mode is used in songs that remind people of taverns, and that fill them with longing for gardens, meadows, poems, wine poems, and hunting (al-Tifāshī, *Mutʿat* fol. 75; al-Sillāmī 195).

8 That is, the *ramal* in the compositional style of Ibn Surayj. ZY 115 edits this as *munsariḥ*.

9 The *imāla* is a phonetic phenomenon in which the long *ā* tends toward long *ī* and the short *a* tends toward the short *i*, such that it sounds like an *é*.

10 Unfortunately, Ibn al-Ṭarkhān did not relate the “real story,” so it is not possible to understand Ibn al-Shāmiyya’s mistake and the correct definition of the *ṭarkhānī*.

11 The MS has *khumyārī* and al-Tifāshī has *himyārīyya* (*Mutʿat* fol. 71; al-Sillāmī 192).

12 The MS adds a repetitive expression: “and set to them.”

13 It is interesting to note that the *ḥumyārī* is a complex of rhythmic and melodic modes: the light *ramal* and the *maḥṣūr*, the latter being a melodic mode that uses the ring finger fret of the *mathnā* string as a tonic in the course of the ring finger fret. The same information appears in al-Tifāshī (*Mutʿat* fol. 71; al-Sillāmī 192).

14 Al-Tifāshī only says that it was altered (*Mutʿat* fol. 71; al-Sillāmī 192).

15 That is, *ḥumyārī*.

16 ZY 115 has *aḥsana* (to perfect). According to al-Iṣfahānī, Ishāq established a new system to classify the modes and renamed them. By adopting Ishāq’s system, al-Iṣfahānī in effect rendered the old system and names obsolete (KA I: 4, v: 269, x: 96; Sawa, *Rhythmic theories* 42–8).

(*awqa'a*).¹⁷ Al-Sharīf Abū l-Qāsim al-Rassī used to say that if the *hazaj* has six attacks, how many would its light have? But this is wrong and shows little knowledge on his part. I wonder if he thought that each light version of a [heavy] rhythmic mode just has fewer attacks?¹⁸ I asked Ibn al-Ḥuwaylā and his family | about [the light *hazaj*] and they did not know it. I asked | Ibn al-Shāmiyya and Naṣīra about it and sent suggestions to them in person and by message, but they did not know it. In [Ibn] al-Za'farānī's treatise, I found that he mentioned it and its characteristics. I tapped [the rhythm], measured it according to its origins, and copied it. I then sang a number of songs in that mode, but did not allow myself to spread them because of the lack of fairness among the masters of this art.¹⁹

105a
ZY 114

17 It is very odd that such a famous rhythmic mode was forgotten in all these countries.

18 Ibn al-Ṭahḥān is correct here, what differentiates a light from its heavy is not the number of attacks but its tempo.

19 In short, he did not want to make them public because people would steal them.

On Choosing the Proper Instruments to Fit Various Throats [fols. 105a–105b; ZY 114]

[This short chapter deals with the choice of lutes to fit the timbre, dynamics, and register of the singer.]

105b The singer who is knowledgeable is the one most entitled to choose the instrument [that fits his throat]. If he is not knowledgeable, then it is chosen for him. Thus the loud lute is good for a loud voice; the soft is good for a weak voice; the sharp¹ is good for a high-pitched voice. Some lute strings sound good and some do not; this is a defect related to | the body (*jirm*) of the lute.²

¹ The word is unreadable; ZY 116 correctly suggested *ḥādd* (sharp, high pitch).

² Ibn Sinā made an important remark about problems not with the quality of the sound per se but with the pitch: if the string holder or the bridge are too high, then pressing down on the fret from a higher position will cause added tension and a higher pitch (Ibn Sinā, *Kitāb al-Shifāʾ* 145–6).

Mention of the *ṭunbūr*,² *mi‘zafa*, *rabāb*, *mizmār*, *ṭabl*, *urghun*, *qīthāra*, *sulyāq*,³ *duff*, *ṣalīkh*,⁴ and *kankala*⁵ [fols. 105a–106a; ZY 114–6]

[*Ṭunbūr*]

It was mentioned that the first to make the *ṭunbūr*s were the people of Sodom. If they liked a beardless young boy (*ghulām amrad*), they would attract him by playing the *ṭunbūr* until he learned to play it.⁶ The Persians preferred the *ṭunbūr* to many other instruments, and the people of Rayy, Ṭabaristān, and Daylam sang to the accompaniment of the *ṭunbūr*s.⁷ Al-Ḥasan b. al-Ḍabbī mentioned that the context of the name derives from its sound [or rather the sound of its name was made of] | *ṭanbar* (or *ṭunbar*) and *būr*⁸ deriving

106a

- 1 For sources of illustrations of musical instruments, see n. 17, p. XIII. The instruments in this chapter include some that were not used in the Arab world: four Greek (*urghun*, *qīthāra*, *sulyāq*, *ṣalīkh*); and one Indian (*kankala*), which was not used in Egypt, but was used in Baghdad (KA XIX: 220, 246; Sawa, *Music performance* 150; Sawa, *Musical and socio-cultural anecdotes* 55).
- 2 Some instruments appear in the plural form and some in the singular; for consistency, I have written them all in the singular.
- 3 It is later written as *salyaq*, see n. 21, p. 276.
- 4 In the table of contents, fol. 82b, this is undotted; it can be read as *ṣanj* (harp); ZY 92 has *ṣabkh* [?].
- 5 The MS has *kabkaba*. Ibn Khurdādhbih, *Mukhtār* 19, has *karkalla*, but it is clearly *kankala* as in the table of contents, KA XIX: 220, and al-Mas‘ūdī, *Murūj*, ed. Pellat v: 128.
- 6 This is from Ibn Khurdādhbih and Ibn Salama but more detailed. The former said, “The people of Sodom made the *ṭunbūr*s to attract the young boys” (Ibn Khurdādhbih, *Mukhtār* 16). The latter said, “As for the *ṭunbūr*s, the first to make them were the people of Lūt (Lot). If they liked a young boy, they would attract him by playing the *ṭunbūr*” (Ibn Salama, *Kitāb al-Malāhī* 14). Al-Khūwārizmī, *Mafātīḥ* 237, calls it *al-ṭunbūr al-mizānī*, which is the *baghdādī*, that has a long neck.
- 7 This is also from Ibn Khurdādhbih, who added that the Nabateans and the Jarāmiqa sang to the accompaniment of the *ghandurāt* [?] and that their plucking resembles that of the *ṭunbūr*s (*Mukhtār* 16–7; al-Mas‘ūdī, *Murūj*, ed. Pellat v: 128).
- 8 The derivation is clearer in the medieval dictionaries. Lane states that it was originally from the Persian *dunba barra* (or more correctly *dunba barah* or *dunbi barah*) and likened to the tail of a lamb (*An Arabic-English lexicon* v: 1885). Al-Firūzābādī mentions that it is also called *ṭinbār*; it is Arabized from the Persian *dunba barra*, and likened to the tail of a lamb (*al-Qāmūs* 554). The Greek *pandorous* (in use in the fourth century) is close in etymology and shape to the Persian *ṭanbūr*; it was also a lute.

from *barbartahi*, so he called a person using it is a *ṭanna bar* and some of them said [?]⁹

ZY 115 Mention of the lyres (*miʿzaḡa*)

It has been said that Šila the daughter of Lamak b. Ādam¹⁰ was the first to make the *miʿzaḡa*. The words *ʿazf* (performance) and *miʿzaḡa*¹¹ derive from the word *ʿazūf* (being averse)¹² and al-Khalil b. Aḡmad said that one performs to avert the soul from grief to joy. The poet said:

“Do you not know that I am averse to love
If my beloved becomes angry with me for no offense from me.”

Mention of the tambourine (*duff*)

106b It is called *duff* as well as *daff*; this is the instrument that one plays with [*sic*]. It is said that *tadḡif* derives from the *dafif* of the bird on the face of the earth, | and it consists of the bird moving its wings, and [also consists] of its flight and freedom (*istiqlāl*).¹³ The poet said:

“In her palm is a tambourine which she turns face up and down (*qal-laba*)¹⁴
In the *hazaj* rhythmic mode, as if its powerful sound (*dawī*)¹⁵ is that of
thunder.”

9 There is a lacuna in the text here.

10 The MS has Labat; ZY 117 read it as Liṭ. The passage is from Ibn Salama, who added that Šila also invented the *ṭabl*, and that when the Prophet David sang and played the lyre, he cried and made people cry. He further said that the lyre was not used by the Arabs very much, but it was used in Yemen, among the kings of Sanʿā, Jund, Najrān, Tabāla, and Jurash, and for this reason it has more than one name (Ibn Salama, *Kitāb al-Malāhī* 9, 14, 29). Pellat corrected the pedigree of Šila, saying that she was not the daughter of Lamak, but his wife (al-Masʿūdī, *Murūj*, ed. Pellat v: 127). For the biblical “inventors” of music instruments, see Shiloah, *Music and its virtues*; for more of Shiloah’s writings on the subject, see Neubauer and Neubauer, *Arab music*, 63–6.

11 The MS has *maʿzaḡa*. In al-Masʿūdī, *Murūj*, ed. Pellat v: 128, *maʿāzif* (pl. of *miʿzaḡa*) refers to instruments in general; in al-Khuwārizmī, *Maḡātīḡ* 237, it is only described as an instrument with many strings and originated with the people of Iraq.

12 An explanation that relates more to sound comes from the word *ʿazif*; namely, the faint or humming sound of the *jinn* that can be heard at night in the deserts; a sound heard at night like drumming, or the sound of the winds imagined to be the sound of the *jinn*; the sound of sand blown by the winds (Lane, *An Arabic-English lexicon* v: 2035; Sawa, *Arabic musical and socio-cultural glossary* 347).

13 ZY 117 edits this wrongly as *istighlāl* (exploitation).

14 This most interesting playing technique is still found in the Middle East today.

15 ZY 115 misread this as *rawī* (teller).

Mention of the drum (*ṭabl*)

It was mentioned that the first to make the drum was Šila the daughter of Lamak.¹⁶ Its name derives from its sound, like naming the cat (*hīr*) because of its mewling sound (*harīr*), and [naming] the sand grouse (*qaṭā*) from its cry (*ṣīyāḥ*). The poet said:

“How pleasant is our night being entertained by a pretty girl entertain-
ing us with a thing that has
Two heads in one body¹⁷
As if its sound, in the ear of the listener, is imagined as coming out of
Of the mouth of a chewing lion.”

Mention of the wind instruments (*mazāmīr*)¹⁸

It was mentioned that the soft and loud oboes (*mazāmīr*), soft oboes (*nāyāt*), and other wind instruments were made by the Israelites. | Poets compared the sound of the *nāy* to the throat of David.¹⁹ And poets said the following about the *nāy*:

107a

“A black [instrument] in the palm of a slender and shapely woman²⁰
A poor²¹ [instrument] with an unappreciated nature
It answers the melodies of the voice
Without having a tongue or throat
If you entrust her secret with it²²
It will be easier²³ for it to divulge it.”

16 See n. 10, p. 270 about her being the wife and not daughter. The information in this passage is almost verbatim from Ibn Salama, *Kitāb al-Malāhī* 14. In Ibn Khurdādhbih, *Mukhtār* 16, Tūbal the son of Lamak created the *ṭabl*.

17 This refers to the hourglass-shaped double-headed laced drum (Sawa, *Arabic musical and socio-cultural glossary* 279–81; Sawa, *Musical and socio-cultural anecdotes* 53, 249).

18 Even though the title has *mazāmīr* (soft or loud oboes), from the first sentence it is clear that all wind instruments are intended.

19 This is almost verbatim from Ibn Salama, *Kitāb al-Malāhī* 15.

20 *Majdūla* also refers to a woman with a small belly and compact form (Lane, *An Arabic-English lexicon* II: 392).

21 The text has *zarī* (poor) but al-Tifāshī has *badīʿ* (marvelous) and attributes the poem to Abū ʿUthmān al-Nājim or Ibn al-Muʿtazz (al-Tifāshī, *Muʿat* fol. 116; al-Sillāmī 263). Klein has *latīf* (thin) and attributes the poem to Ibn al-Muʿtazz (Klein, *Musical instruments* 66).

22 ZY 115 edited this as, “his secret with her.”

23 The text has *aysar* (easier) but Klein and al-Tifāshī have *aḥsan* (better) (Klein, *Musical instruments* 66; al-Tifāshī, *Muʿat* fol. 116; al-Sillāmī 263); the previous verse is missing in both.

Another poet said:

“The one playing the *nāy* and endowed with a radiant color²⁴
 Beloved are her eyes and flirtation²⁵
 As if she is kissing her child
 Born out of adultery with a black man.”

ZY 116 Mention of the organ (*urghun*) |

107b It originated with the Greeks (Rūm), it has sixteen strings and its sound |
 spreads far.²⁶

24 The text has *lawn* (color) but Klein and al-Tifāshī have *wajh* (face) and attribute the poem to Ibn al-Mu’tazz (Klein, *Musical instruments* 55; al-Tifāshī, *Mut’at* fol. 116; al-Sillāmī 263).

25 Klein interprets this verse as, “Coquettish, beloved by all who look at her” (Klein, *Musical instruments* 55).

26 This is verbatim from Ibn Khurdādhbih (*Mukhtār* 19; al-Mas’ūdī, *Murūj*, ed. Pellat v: 128; al-Mas’ūdī, *Murūj*, ed. Barbier/Courteille VIII: 91–2). Ibn al-Ṭaḥḥān then adds a redundant phrase, “And it is made by the Greeks (Yūnānī).” A few lines later in al-Mas’ūdī, it is mentioned again as *urghanun*, having bellows (*minfakh*) and ironwork (al-Mas’ūdī, *Murūj*, ed. Barbier/Courteille VIII: 92; Farmer, *The organ of the ancients* 58; rpt. 398). In al-Khuwārizmī it is spelled *urghānūn*, and defined as “an instrument of the Greeks and Byzantines, it consists of three large Buffalo hides joined together, with a large hide set at the top of the middle hide, then brass pipes set into the latter hide. The pipes have holes according to known ratios; and out of [these holes] come beautiful, emotive, and *ṭarab*-causing sounds in whichever way the player wishes” (*Mafātiḥ* 236; Farmer, *The organ of the ancients* 59–60; rpt. 399–400). This short passage is elaborated below in the writings of Ibn al-Ṭaḥḥān and more importantly in the writing of Mūsīṭus.

[Al-Tifāshī's Chapter 34: The Characteristics of the *urghānīn* Copied from Ibn al-Ṭaḥḥān's Treatise.]

[*Mut'at* fols. 75–80; al-Sillāmī 197–200]

[Al-Tifāshī has an additional chapter on the organ, which he describes as a wind instrument; this came from Ibn al-Ṭaḥḥān's treatise.¹ It either came from a more complete copy of that treatise, or from another treatise that has not come down to us. The passage quotes Mūristus as the author, but Ibn al-Ṭaḥḥān's quoted passage is obscure and missing information from Mūristus' original passage as translated by Farmer.² The obscurities and omissions appear in the footnotes. Interestingly, four or even twelve players can play this instrument at the same time.]

Yūristus³ said, "The instrument called *urghānīn* consists of three thick tanned (*madbūgha*) hides (*ziqq*)⁴ not covered with resins or pitch (*ghayr muzaffat*); these are joined together [by means of brass pipes]. On the side of each hide four holes are perforated,⁵ the first of one size, the second double the size of the first, the third | triple its size, and the fourth quadruple its size.⁶ They [the hides] are then connected and tied together by means of brass pipes set tightly into the holes so that no air will escape from them. The openings (*fam*)⁷ of the

76

1 Al-Sillāmī confirms that this chapter was indeed copied by al-Tifāshī from Ibn al-Ṭaḥḥān, because it is about the *urghānīn* as a wind instrument, it is similar to his writing style, and it is a related story about the organ of the caliph al-ʿAzīz bi-llāh with whom Ibn al-Ṭaḥḥān had a close connection.

2 For a translation of the Mūristus' passage in the British Museum MS, see Farmer, *The organ of the ancients* 63–71; rpt. 403–11.

3 Farmer thinks it is more likely to be Mūristus (Two eastern organs, 30; rpt. 38).

4 This is a hide taken from the part next to the animal's neck; the animal hair is clipped and not plucked. It is used as a receptacle for wine, vinegar, and butter (Lane, *An Arabic-English lexicon* III: 1238).

5 The first and third have four holes, but the middle one has eight holes, four to connect it to the first and four to connect it to the third. See Farmer, Two eastern organs 64; rpt. 404; for an illustration, see p. 71; rpt. 411.

6 The dimensions of the holes follow the same symbolic sequence of the Pythagorean tetractys (Barker, *Greek musical writings*: II: 28) ($1 + 2 + 3 + 4 = 10$) which is also found in al-Kindī's strings and fret thicknesses (*Risāla fī l-luḥūn* 12–3, 15, see also p. 219. This information was kindly given to me by Eckhard Neubauer in a private correspondence). In Mūristus there is also the possibility that the left hide has holes that are smaller or larger than those of the right hide (Farmer, Two eastern organs 65; rpt. 405).

7 Lit., "mouth."

al-Sillāmī

198

77

two outer hides are closed,⁸ and a brass pipe is set tightly into the opening of the middle hide.⁹ Then one looks at the hides and makes four equally separated holes in the face of each [hide] and sets the brass pipes¹⁰ in each of them | and sets narrow holes below the pipes [?]¹¹ [in the three hides] and sets holes in the pipes that are attached to the three hides.¹² One must blow a little bit and delicately, then evaluate the sound coming out | of the three hides. If they are equal, then the middle pipe of the first hide¹³ is opened and the mode called Phrygian is measured.¹⁴ Whoever listens to it will become sad, he will become calm, and he will fall asleep.

If you want to blow to produce a sound that inspires courage, then open the pipes of the second hide,¹⁵ which is high-pitched, and set it to the mode called Māsiṭūrīs [?]. Only a person with a powerful throat and larynx can sing in this mode, and whoever listens to it will become courageous and fight well in [what-ever] terrible situations he is facing, his character will change, his defense and pride will be powerful, and he will feel a powerful force within himself.

78

If you want to hear something pleasant that causes *ṭarab* then open the holes of the third hide,¹⁶ which has the highest pitch. Let him evaluate the sound and sing in the *mālīyūr* mode. At this point the character of the listener will move toward pleasure, so that he will lose his mind |; it will become scattered and perplexed.

8 In Mūristūs it is sewn (Farmer, *ibid.* 64; rpt. 404).

9 This is where the player blows. In Mūristūs, however, this pipe is set into a small hide and into the hide four pipes are set so that four players can blow at the same time (Farmer, *ibid.* 67; rpt. 407). In al-Sillāmī (199) it is clear that players blow into more than one pipe (see below). And in al-Khuwārizmī above, there is also mention of a fourth hide (*Maṣāṭiḥ* 236).

10 In Mūristūs these brass pipes are the same width as the lateral pipes that join the three hides; they stand vertically, projecting from the face of the hides (Farmer, *ibid.* 66; rpt. 406).

11 This does not occur in Mūristūs (Farmer, *ibid.* 66; rpt. 406).

12 This obscure sentence is clarified in Mūristūs: the holes in question are the open ends of the vertical pipes, and into these open ends, reeds are inserted. Then, stoppers are inserted into the middle of the vertical pipes; these stoppers should be firm and dry, and are opened or shut to change the sound (Farmer, *ibid.* 67; rpt. 407).

13 In Mūristūs this reference is to the second pipe of the second hide, the upper one of the first hide, and the fourth pipe of the second hide (Farmer, *ibid.* 66–7; rpt. 406–7).

14 This mode and the other below do not occur in Mūristūs.

15 In Mūristūs this reference is to the first pipe of the first hide, the second pipe of the second hide, and the third pipe of the third hide (Farmer, *ibid.* 68; rpt. 408).

16 In Mūristūs this reference is to the second and third pipes of all the hides (Farmer, *ibid.* 68; rpt. 408).

If you want to weaken the souls of the listeners and cause them to fall down and deflate their powers, then open the high holes from the three hides, as well as [the holes] opposite the high ones.¹⁷ The people blowing should have their ears blocked, otherwise they will be affected in the same way others are. | This is [true] because if the sound is set to the *nilāwus* mode, the listeners will be affected by what resembles death and the sound will almost cause them to lose their power and it will weaken their souls.

al-Sillāmī
199

One person can blow into this instrument, or [he can] be joined by two or three [others];¹⁸ accordingly, the sound will be great or small, and the more players there are the more effective it is.

The one constructing this instrument should mark the pipes with letters to know which note he is dealing with.

The players should watch each other while blowing into this instrument, so that the blowing does not differ from player to player.

The holes of the pipes should be large to start with | to allow for more or less enlargements [?].

79

When blowing, the players blowing into the middle should rely on those playing the outer ones and vice versa.

If you want to hear the twelve notes (*tanīn*)¹⁹ with one blow, or if you want to learn how the sounds are put together, then [make sure] that the players blow in a similar manner according to the arrangements of the pipes as suggested and as described, and let their blow be staccato-like (*mujazzaʿ musahham*).²⁰

Ibn al-Ṭaḥḥān said, “One day during the time of our master al-ʿAzīz bi-llāh, may God sanctify his soul and bless him, a Byzantine man arrived and constructed a pleasant *urghānīn*. He worked hard at it and spent a lot of money, but it did not work [for people to play it]. It is now left unused in the treasury. When it [had deteriorated such that it] was almost unusable, they sought someone to play it, but they only found Abū ʿAlī l-Ḥusayn b. al-Jazzār | the singer. He was old by then and they rewarded him with money and clothing, and when the instrument stopped functioning, he kept his rewards [anyway].”

80; al-
Sillāmī
200

Al-Tifāshī, the writer of this book, said that the *urghun* is now played in Byzantium, but only in their festivities and during prayers, and they do not allow it to be used for entertainment.

17 This means the three bottom ones; it agrees with Mūristus (Farmer, *ibid.* 68–9; rpt. 408–9).

18 Mūristus states that four or even twelve people can blow into the instrument (Farmer, *ibid.* 67, 69; rpt. 407, 409).

19 This may refer to the twelve notes that come from the twelve vertical pipes.

20 Lit., “broken and arrow-like.”

Mention of the *sulyāq*

The *sulyāq* is made by the Greeks (Rūm); it has twenty-four strings; [the word *sulyāq*] means one thousand sounds.²¹

Mention of the *qithāra*

The *qithāra* also belongs to the Greeks; it has twelve strings.²²

Mention of the *rabāb*

It is also among the Greek instruments, and also called *lūrā*. It has three, four, five, or six strings.²³ It was also mentioned that it is from Sind.²⁴

[Al-Tīfāshī copied the first two sentences from Ibn al-Ṭaḥḥān and mentioned that he got his information from him. He does not mention that the *lūrā* is from Sind; he has a large paragraph about the *rabāb* quoted from Ibn al-Ṭaḥḥān. The paragraph does not appear in the present manuscript. Al-Tīfāshī likely had a more complete copy at his disposal. Here is his text:²⁵]

“The characteristics of the *rabāb* from the book of Ibn al-Ṭaḥḥān.

The *rabāb* belongs to the Greek instruments, and they call it the *lūrā*.²⁶ It was said that its origins go back to Šila, the daughter of Lamak.²⁷ It is of many types: some have one string; some have two equal strings;²⁸ some have three strings: *mathnā*, *zīr*, and *mathlath* and this is the best one. Some people use

21 The MS has *salbyaq*, but fol. 105b has the correct *sulyāq*. Farmer has *salbāq* (The science of music 2; rpt. 454); Ibn Khurdādhbih, *Mukhtār* 19, and al-Mas'ūdī, *Murūj*, ed. Pellat v: 128, have *salbyānī*; al-Khuwārizmī, *Mafātīḥ* 236, has *shalyāq*. The information is verbatim from both Ibn Khurdādhbih and al-Mas'ūdī; al-Khuwārizmī only mentions that it is a Greek stringed instrument resembling the *jank* (harp).

22 This is verbatim from Ibn Khurdādhbih, *Mukhtār* 19, and al-Mas'ūdī, *Murūj*, ed. Pellat v: 128. Al-Khuwārizmī, *Mafātīḥ* 236–7, calls it *qitāra* and says that it is a string instrument that resembles the *ṭunbūr*. In modern Egypt it is called *simsimiyya* and has five strings or twelve like the *qithāra* above.

23 This is almost verbatim from Ibn Khurdādhbih, *Mukhtār* 19, al-Mas'ūdī, *Murūj*, ed. Pellat v: 128. They mention only five strings and say that it is made of wood.

24 Al-Khuwārizmī, *Mafātīḥ* 237 mentions that it is used in Persia and Khurāsān.

25 Al-Tīfāshī, *Mut'at* fols. 80–2; al-Sillāmī 201–2.

26 In al-Khuwārizmī, *Mafātīḥ* 236, it is written as *lūr* (lyre); he says that it is the Greek word for harp (*sanj*). A few lines later, al-Tīfāshī clearly mentions that it is a bowed instrument, and thus not plucked. The original confusion must have come from Ibn al-Ṭaḥḥān, who said that it was a lyre.

27 The text has Lanka, see also n. 10, p. 270 about her being the wife and not the daughter.

28 This likely means that they have the same thickness and density, but are tuned to different pitches.

double strings, so we get six strings, but this rarely works out well. But it would work if we use five strings: two *zīrs*, two *mathnās*, and one white one, which is the *mathlath*;²⁹ this is because the neck is too narrow to accommodate six strings. If [the neck] were made wider, it would not fit [the instrument]. The best wood to use is the jujube (*ʿunnāb*), or the teak, or Indian oak (*sāj*), or the ebony (*ābinūs*), or the old red mulberry (*tūt*). One needs to carve out its neck without splitting or splintering it (*tashẓiya*). Once carved, one puts a properly fitted leaf [of wood] (*ṣafha*) over it, as this is an essential prerequisite [for a good sound].³⁰

Rarely does one find a person who performs (*awqaʿa*)³¹ it properly and beautifully, though it is an instrument that causes much *ṭarab* in the hands of a skilled and knowledgeable performer who can play (*jarra*)³² the heavy rhythmic modes (*thaqīl*) and their cycles (*dawr*) according to musical laws, and sing songs of well-proportioned divisions.³³

As for what people listen to [today], it is different from the above qualities, and most people say:

“Lute [associated with] a king
Ṭunbūr and young boy
Miʿzafa and soldier
Rabāb and stableman.”

This is not the [nice] *rabāb* I mentioned but an instrument made of bamboo (*qaṣab*) with one string; it hardens the hearts and interrupts the *tarab*.³⁴

29 White refers to a silk string (*Kanz al-tuḥaf* fol. 181), but this is at odds with al-Kindī who says that the *mathlath* should use gut. Al-Kindī is correct since the gut is used for lower frequencies (*bamm* and *mathlath*) and silk for higher frequencies (*zīr* and *ḥādd*) (*Risālat al-Kindī fī-l-luḥūn* 15–6).

30 The *rabāb* in the anonymous eighth-/fourteenth-century Persian *Kanz al-tuḥaf* (Treasure of rarities) is called *ghichek* is made of hardwood, such as almond or walnut (or ebony, which is best), for its neck. The instrument has two strings, and a metal bowl with parchment over it (fols. 174a–174b). In the anonymous eighth-/fourteenth-century Egyptian *Kashf al-humūm*, fol. 293, it is definitely a bowed instrument.

31 Lit., “tap.”

32 Lit., “to pull, to bow,” so it is very likely that the *rabāb* here is a bowed instrument.

33 This means that each poetic foot is set to a rhythmic subsection or division. See the musical example on p. 25 and Sawa, *Musical and socio-cultural anecdotes* 37; Sawa, *Arabic musical and socio-cultural glossary* 59–60, 412–4.

34 It is not clear what this instrument really is. It may be a bowed instrument with a body made from a bamboo stick.

[Earlier al-Tifāshī also mentioned two types of *rabāb*: Andalusian and eastern, but he did not elaborate on their differences].³⁵

Mention of the *ṣalīkh*

108a The *ṣalīkh* belongs to the Greeks; it is made from the calf skins.³⁶ It has known measurements (*ḥisāb*), | and playing it is wonderful, as has been said.³⁷

Mention of the *kankala*

It comes from India; it has one string stretched over a long gourd-shaped box. It acts like a lute (*qāma maqām*),³⁸ but I have not seen it yet.

35 Al-Tifāshī, *Mutʿat*; al-Sillāmī 134.

36 This sentence appears verbatim in Ibn Khurdādhbih, *Mukhtār* 19, and al-Masʿūdī, *Murūj*, ed. Pellat v: 128, except that *ṣalīkh* is written as *ṣilinj*.

37 It is not clear what is meant by measurement.

38 Lit., “replaces.”

On Which Particular Genuses of Modes Should be Used in Which Types of Melodies; Modes Used Plainly (*sādhij*) without Mixing (*tamzīj*) and without Moving [from One to Another] (*tanqīl*)¹ are Unpleasant and Do Not Cause *ṭarab*² [fols. 108a–109a; ZY 116–7]

[In this last chapter Ibn al-Ṭaḥḥān deals with modulations and the faulty theory of the character of the melodic modes. He finds this topic extraneous and unusual, and used it to conclude his book.]

The excellent singer should mix, going from melodic mode to melodic mode but not going from rhythmic mode to rhythmic mode (*wazn*). | Thus, he mixes the *mazmūm* with the *maḥmūl* and vice versa, the *muṭlaq* with the *mazmūm*, the *muṭlaq*³ with the *maḥmūl*,⁴ the *maḥṣūr*⁵ with the *mazmūm*, | and vice versa. Use *shadharāt* (*yushdhar*) with *tasrīj*⁶ in the [right] places and use the *tajnīb* and *tamkhūr*⁷ in the types that befit them.

ZY 117

108b

What befits the first heavy are poems⁸ of pride (*fakhrī*), bravery (*najdī*), and what moves the soul toward courage (*shajāʿa*) and dresses (*albasa*)⁹ them with pride (*anafa*), what moves the soul to be concerned with defense (*ḥamiyya*), anger (*ghaḍab*), and power (*qudra*).¹⁰

1 ZY has *taqabbul* (acceptance) which does not fit the context.

2 In the table of contents, fol. 82b, the title is shorter: “Which particular genres of modes should be used in which types of melodies and their mixings.”

3 I used the verbal noun *muṭlaq* instead of the verb *yūṭlaq* for consistency with the contents of the paragraph.

4 The MS has the redundant and incorrect *mazmūm*; ZY 117 correctly edited it as *maḥmūl*.

5 I used the verbal noun *maḥṣūr* instead of the verb *yuhṣar* for consistency with the contents of the paragraph.

6 He likely means that one should use *shadharāt* while composing in the style of Ibn Surayj.

7 The MS has *takhmūr*.

8 In this entry, and the next four, al-Tifāshī uses melodies instead of poems (*Mutʿat* fol. 73; al-Sillāmī 193–4).

9 Al-Tifāshī has *aksaba* (gain) (*Mutʿat* fol. 73; al-Sillāmī 193).

10 Al-Tifāshī copied this information almost verbatim and adds that the first heavy is a strong mode (*Mutʿat* fol. 73; al-Sillāmī 193).

For the *mazmūm* one uses poems with themes of generosity (*karamī*),¹¹ power, and domination (*suʿdud*), honor (*sharaf al-himma*), compassion (*rahma*), desire (*shawq*), and tenderness (*riqqa*).¹²

For the *maḥmūl* one uses poems that move people toward *ṭarab*, morning drafts (*ṣabūḥ*),¹³ activity (*nashāt*), pleasure (*ladhdha*), and gaiety (*inbisāt*).

For the *maḥṣūr* one uses poems with themes of sadness (*shajī*), and themes that stir a person to remembrance (*tadhakkur*) and longing (*ḥanīn*).¹⁴

For the *mujannab* one uses poems with themes of sadness (*ḥazīn*), elegies (*marthiya*), lamentations (*nawḥ*), agony, and mental distress (*tafajjuʿ*), [unfulfilled] expectations (*tawaqquʿ*), and what befits worries (*hamm*), anguish (*jazaʿ*), and mention of separation.¹⁵

109a For the *hazaj* one uses what makes souls dance and makes one desire beautiful women (*ghāniya*) |, prompts one to continuous amorous relations (*muwā-ṣala*), harmonious unions (*ʾitilāf*), and faithfulness (*waḥḍa*).¹⁶

The *mumakhhkar* is used [in poems about] intimidating (*tarhīb*) [the lover who broke a] promise, blood revenge, battles (*waqīʿa*), hatred (*ḥaqīda*), and the like.¹⁷

As for the melodic modes with the *wuṣṭā*, one uses poems that command good character, clemency (*ḥilm*), patient endurance (*taghāḍin*),¹⁸ [those] thanking God for one's wealth, keeping a secret, and the like.¹⁹

This chapter is extraneous and unusual, and for this reason we have used it to conclude our book.

11 In al-Kindī, generosity is the character of the first and second heavy; this character makes them proper for use at the beginning of the day. Generosity is also the nature of actions associated with the *mathnā* string (Sawa, *Rhythmic theories* 546, 609).

12 The last three are missing in al-Tifāshī (*Mutʿat* fol. 73; al-Sillāmī 193).

13 This is missing in al-Tifāshī (*Mutʿat* fol. 73; al-Sillāmī 194).

14 Instead of longing, al-Tifāshī has “gain affection” (*Mutʿat* fol. 73; al-Sillāmī 194).

15 Al-Tifāshī does not have “elegies, agony and mental distress, expectations, and separation,” but he adds “regrets and stillness of the soul” (*Mutʿat* fol. 73; al-Sillāmī 194).

16 Al-Tifāshī follows a different tradition: the *hazaj* causes one to dance, stirs and moves the emotions, removes the veils of modesty, and facilitates dissoluteness (*Mutʿat* fol. 74; al-Sillāmī 195).

17 Al-Tifāshī follows a different tradition: the *mumakhhkar* sharpens the mind, clears the brain, sharpens the moods, stirs one to focus on minute details, and causes a person speak words of wisdom (*Mutʿat* fol. 74; al-Sillāmī 194).

18 ZY 117 edited this as *tafāḍin*.

19 Al-Tifāshī follows a different tradition: the *wuṣṭā* distracts a person from every other art, preoccupies one's nature with *ṭarab* and does away with worries, and incites one to a morning and night draft (*Mutʿat* fol. 74; al-Sillāmī 195). He then adds his opinion about the *musarraḥ*, *mukhālīf*, *ramal*, and modes used in *ṭunbūr* compositions; these are missing in Ibn al-Ṭaḥḥān (*Mutʿat* fols. 73–5; al-Sillāmī 194–5).

The book *Encompasser of the Arts and Consoler of the Grief-Stricken* is now complete.

Praise be to God, our patron and protector, who bestows blessings on every freeman and slave.

God bless [our prophet] Muḥammad and his companions and grant them salvation.

For us God suffices, and He is the best disposer of affairs.²⁰

²⁰ Qur'ān 3:173.

Appendix: Ibn Khurdādhbih's Passage Quoted by al-Tifāshī

al-Tī-
fāshī's
chapters
46, fols.
151–3; al-
Sillāmī
277–9

The number of types of dances, nations, and regions that created them

Ibn Khurdādhbih's passage¹

152;
al-Sillāmī
277

"Ibn Khurdādhbih mentioned that the dances of the Persians (Furs), the people of Khurāsān, Rayy, Ṭabaristān, al-Jibāl, and al-Ahwāz are in the *hazaq* and *khafīf* rhythmic modes. And he said that the best Persian dances are the camel (*al-iblī*) [type].

For Upper Egypt (*al-ṣaʿīd*), it is the continually moving (*muraʿaj*)² light (*khafīf*) dance.

al-Sillāmī
278

The people of Marw have nice dances, as do the people of Yemen.

He³ said that the fastest (*awḍaʿ*) dances are those of Damascus (al-Shām).⁴

As for the dances of the people of the Hijaz, they are in the light and heavy *ramal* rhythmic modes. The Medinans are the best. [Some of their dances] include walking [while playing] the *daffāfa* and the *ṭubūl*.⁵ They also have the Kūfī dance.

1 This must have been from a book that is now lost because his extant *Kitāb al-Lahw* does not contain this information. Of his prolific and diverse writings, *Kitāb al-Nudamāʾ wa-l-julasāʾ* (Book of the boon companions), or *Kitāb al-Sharāb* (Book about beverages) seem to be the source of this passage (Ibn al-Nadīm, *al-Fihrist* 182–3; Shiloah, *The theory of music* 193–4). These two sources may also have been used by al-Masʿūdī in *Murūj* (ed. Pellat v: 126–31) for the oration of Ibn Khurdādhbih in front of the caliph al-Muʿtamid, and for his discussion of instruments and their geographical distribution, caravan songs, *ṭarab*, the attributes of a good singer, and Persian and Arabic modes.

2 This can also mean agitated, enriched, numerous, flashing continually (Ibn Manẓūr, *Lisān* 1669; Steingass *A learner's* 420). Al-Tifāshī, *Mutʿāt*; al-Sillāmī 277 defined it further as trembling, violently agitated.

3 That is, Ibn Khurdādhbih.

4 This can also refer to Syria. The word *awḍaʿ* can also mean participating actively, and may imply group dancing.

5 *Ṭubūl* is the plural of *ṭabl*. Ibn Salama mentioned two types: *kabar* and *kūba*; the first has one membrane only, and the second is a double-membrane laced drum, shaped like an hourglass (Ibn Salama, *Kitāb al-Malāhī* 27; Sawa, *Arabic musical and socio-cultural glossary* 279–81; Sawa, *Musical and socio-cultural anecdotes* 53, 460). The *daffāfa* is a type of tambourine (KA VII: 60; Sawa, *Arabic musical and socio-cultural glossary* 138; Sawa, *Musical and socio-cultural anecdotes* 52–3, 386, 442). KA has many anecdotes illustrating musicians walking while playing the tambourines: "The caliph al-Walīd b. Yazīd walked while playing the

The people of Marw have a dance that they call 'pounding the safflower' (*daqq al-ʿuṣfur*). It is thus called because of its resemblance [to pounding]; it is in the *mākhūrī* and the second light heavy rhythmic modes.⁶ He said there are no dances in the two heavies at all.⁷

The people of Rayy have the hobbyhorse dance (*kurraj*).⁸ The first to take it up was Kurduk, the sister of Bahrām Gūr.⁹ When she married Kisrā Abarwīz, she made Bahrām the horseman because he wore the crown and asked for the kingship, and also because among his people there were no manly women, so she took it up.

And the people of Ṭabaristān have the colt (*kurra*) dance.¹⁰

Dancing (*laʿib*)¹¹ over the horses' back is known in India and it is among their wonders.

153;
al-Sillāmī

Dancing (*laʿib*) with ropes is common among the people of China."

279

Here ends what I have copied from the writings of Ibn Khurdādhbih.

tambourine in the manner of the people of Hijaz" (1x: 274–5); "Al-Gharīd took the tambourine, threw it up in the air and walked slowly in a way that was unmatched" (11: 401; Sawa, *Musical and socio-cultural anecdotes* 245–7).

6 This is redundant because the second light heavy is also called *al-mākhūrī*.

7 That is, the first and second heavy.

8 See n. 9, p. 257.

9 Kurduk was better known as Gordiya or Kurdiya, and Bahrām Gūr was a Sāsānid king (r. 420–32).

10 See n. 8 above.

11 Lit., "playing."

Glossary

The words in this glossary are those used by Ibn al-Ṭaḥḥān. For additional or contradictory meanings in other sources, please refer to such terms in the index.

abahaḥ husky voice (see also *baḥaḥ*)
adab good behavior; belles-lettres
aḍʿafa to sing an octave higher (see also *taḍʿif*)
ʿaddala l-awzān to scan the poetic measure
āfa shortcomings (in vocal performance)
aḥsada to distort, spoil (rhythmic cycles)
agharr (voice with) charm, beauty, and notes
aghrab extraordinary (rhythmic mode)
aḥḥāl lack of abilities (in performance)
aḥl al-hazl comedians
aḥl al-ṭarab musicians and singers
aḥlā most beautiful (voice)
aḥsan best (voice)
ʿajab wonder
aʿjab amazing (performance, composition)
ajashsh loud husky voice with rich, abundant notes and ample sound
ʿajuz second hemistich
ajzāʾ (pl. of *juzʾ*) poetic feet, poetic divisions
akhann voice of a person with a blocked nose (see also *khu-nūna*)
akhfāhā most concealed (attack)
akthara naghaman (voice) filled with many notes

āla muṣawwita vocal instrument, voice
(al-)alāt al-ḥaziqa soft sounding stringed-instruments
albasa to clothe a poem with music
alhā to entertain
ʿālin loud; high-pitched (voice)
ʿalla to damage (the voice) (see also *ʿilla*)
almasa to sense (correct performance)
alqā ʿalā to transmit orally, teach
ʿamal musical sound, performance
ʿamalī practical art
amlas moderate, clear voice with few ornamented repetitions
ʿamūd basic constituents of the rhythmic modes, i.e., in their metrical forms
ʿānaya to contend with difficulties (of melodies)
anf higher bridge of lute at the intersection of the neck and peg holder
anqār (irregular pl. of *naqra*) plucking of percussion instruments
(al-)aqraʾ al-tāmma complete pluckings
ʿarīḍ impediment (in the senses to perform properly)
ʿarīf a person knowledgeable (in music)
ʿarūd prosody
→ *ʿarūd al-ghināʾ* durations and measuring of notes

aryaḥiyya to be generous, relaxed, and happy (as a result of *ṭarab*)
asās basis (of teaching)
aṣfā clearest (voice) (see also *ṣafā*)
ashba'a to fully ornament (see also *tashbī'*)
aṣl prosodical meter; foundation (of teaching); root, origin (see also *uṣūl*)
asnān teeth
aṣwāt (pl. of *ṣawt*) see *ṣawt*
aṭrāf (pl. of *ṭarf*) see *ṭarf*
aṭrasha to mute
awḍa' fastest dances from Damascus
awqa'a to tap the rhythmic mode; to sing
'ayn circle carved out of the face of the lute
'azf performance
'azīf the faint or humming sound of *jinn*, heard at night in the desert; sound heard at night like drumming, or the sound of the winds imagined as the sound of *jinn*; the sound of sands blown by wind
aẓlama (throats) becoming dark and murky
'azūf being averse (see also *mi'zafa* and *'azf*)
baghdādī a dance from Egypt
bahā' beauty
baḥaḥ hoarseness (see also *abaḥḥ* and *buḥūḥa*)
bahara to be out of breath
balāwī a dance from Marw, al-Ahwāz, Samarqand
bamm first and lowest string of the lute
banjak peg box of the lute
barbaj door of paradise (see also *barbaṭ*)

barbarah a coarse and fast sound (see also *barbaṭ*)
barbaṭ a type of lute that is long and thin and looks like the *shabbūt* fish (with a long thin tail, small head, and wider middle), or akin to the Greek balance known as *qarastūn* (that has a long arm and weight at its end)
barbath see *barbaṭ*
basīt measured music
basī type of unmeasured melody made up of notes and poetry; notes and rhythms from instruments
baṭī' slow
batr cutting off the end of a long section or cadence without getting off rhythm
bayān clarity
bāyana (voice) conflicting (with strings)
bayyīn clear and apparent (attacks)
binṣīr ring finger fret at 408 cents from the open string; melodic mode that uses the ring finger fret as a tonic in the course of the ring finger fret
birkār divider, compass
bisāt tonality
biṭāna retinue
buḥūḥa husky voice (see also *baḥaḥ*)
bukā' crying, imitated in the lamentations
būr see *ṭunbūr*
busuṭ and *bust* (pl. of *bisāt*) see *bisāt*
ḍa'afa to add additional ornaments (see also *tadīf*)
daff tambourine, also known as *duff*
daffāfa tambourine
daghdagha continuously touching the strings with the fingers

- ḍaʿīf* weak (attack)
 → *ḍaʿīf al-yadayn* weak hands, weak performer
ḍaʿīl faint (singing because of lack of air)
dakhala to penetrate (as a voice is required to penetrate loud noise or loud instruments to be heard)
dakk stamping the ground while dancing
dalīl al-maʿrifa guidance to knowledge (regarding composition)
daqīq soft, fine, thin, delicate (voice) (see also *diqqa*)
daqq al-ʿuṣfur lit., “pounding the safflower”; this is a dance from the Hijaz and Kufa
daraj see *idrāj*
ḍarb playing, plucking; instrumental introduction; corporal punishment (see also *istiftāḥ fi l-ḍarb*)
ḍārīb instrumentalist
dars musical practice
daʿīfa (voice) becoming weak
dawī powerful sound
dawr rhythmic cycle, two cycles make up a rhythmic mode
ḍayyiq narrow (throat; space, useful for the voice)
dhāhib (voice) penetrating and remaining in the ears
dimam rhythmic gradation or speeding
ḍiq the narrowness of canals leading from the lungs
diqqa thin, high pitch; delicacy, accuracy, subtlety (of melodies) (see also *daqīq*)
ḍuʿf weakness (of performer)
duff tambourine, also known as *daff*
dunba barra tail of a lamb (see also *ṭunbūr*)
faḍīla honorable virtue
faḍl subtlety, sophistication, excellence
falak star (see also *mūsīqāqīya*)
al-falak al-aʿẓam the highest and greatest celestial sphere; in Arabic astronomy it was the eighth sphere, held by the fixed stars
fam mouth; opening of a pipe
farʿ derivative of the prosodic meter (*aṣl*)
farʿalī young hyena-like dance from Egypt
fasada to become corrupted
faṣāḥa eloquence
fasil ignoble
fāsil solo singing
fāšila separator between two cycles
faṣl section; separation of notes; end of sections and partitions in speech and poetry
fatq breach (of the throat from the sound of the strings) and poor intonation
fatra vocal sounds hardly heard at the end of sections or melodies
first heavy its metrical form is made up of six attacks plus the attacks of passage and support: 4/2 | ♪ ♪ ♪ ♪ ♪ ♪ ♪ |
 its modal form is | ♪ ♪ . ♪ ♪ . |
first light heavy its metrical form is 4/4 | ♪ ♪ ♪ ♪ ♪ ♪ ♪ |
 its modal form is | ♪ ♪ ♪ ♪ ♪ ♪ |
fuḍūl al-nagham excess of notes
Furs Persians
ghalīẓ thick voice
ghaluẓa (throats) becoming thicker and more coarse

ghamza soft or weak attack; soft notes that occur at the end of sections or at the end of melodies
ghāra partial melodic theft
gharrama to desire (to sing one's own version)
ghazal love
ghilṣ thickness, low pitch (see also *ghalīṣ*)
ghinā' singing; vocal composition
ghulām slave boy or mature slave who served as cupbearer, waiter, messenger, male lover
→ *ghulām amrad* beardless young boy
ghunna half nasality, singing an unvowelled *n*
ḥādd high-pitched (note, voice); fifth string of the lute (also known as *zīr ḥādd*)
ḥādd al-maqṭa' clear cut musical sections and divisions
ḥadda to delimit
ḥadr see *ḥathth*
ḥākā to resemble (voices)
ḥāla to circumvent (a difficult vocal passage)
ḥalāwa beauty and grace (of voice)
ḥallala to make (singing) permissible and lawful
ḥalq throat and pharynx
ḥaml carrying a load; it may mean a slow tempo
hamza (use of) glottal stops (in some notes of the song, it is very agreeable)
ḥanak palate
ḥanjara larynx and throat
ḥaraka action
ḥaramī type of melody made up of poetry, notes, and rhythmic modes

ḥarrara to compose
ḥasan beautiful
ḥaşara to surround, enclose (the duration by means of two attacks)
ḥaşr modulation from *maḥşūr* melodic mode to *mazmūm* or *muṭlaq* mode or others; rhythmically it may mean confining notes, and putting them very closely together
ḥathth faster tempo; acceleration; also known as *ḥadr* (see also *sur'a*)
hazaj its metrical form is made up of four attacks plus the attacks of passage and support: 6/8 | ♪ ♪ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |
its modal form is | ♪ ♪ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ |
→ *light hazaj* it has the same pattern as the *hazaj*, but faster
ḥaziq (voice that) spreads all the way and does everything conceivable
hazza shaking the note; vibrating the string
ḥidda acuity; distinctiveness
ḥidhq skill
ḥijāma girls' breast development
ḥikāya transmission
ḥiss sensory perception; sense of hearing
ḥudā' a caravan song that consists of a type of singing in the style of recitation but with a bit of *taṭrīb* (causing *ṭarab*), ornamented repetitions, and a raised voice; it is less refined than the *rukbānī*
ḥulla garb (of melody)
ḥumyārī a complex of rhythmic and melodic modes: the light *ramal* with reduced attacks and the *maḥşūr*; used in the *ṭunbūr*

ḥurūf (pl. of *ḥarf*) letters
 → *ḥurūf khurs ghayr muṣawwata*
 unvoweled letters (*l, m, n*)
 → *ḥurūf al-līn* soft letters
 → *ḥurūf al-madd* letters of prolongation
 → *ḥurūf muṣawwata* voweled letters
 (*a, u, i*)
īāda repetition
ibdāl replacing an index finger note
 with that of an open string and vice versa
iblī a dance from Egypt and Persia,
 likely imitating the gait of a camel
Iblīs the Devil
ibtā' slowness
ibtidā' anacrusis, upbeat; short prelude of one bar
ibtidā' creating a melody out of one's
 own natural disposition (see also
ikhtira'a and *al-talḥīn al-akbar*)
ibtinā' consummation of marriage
iḏ'āf singing with another singer but
 an octave higher (see also *taḏ'īf*)
(al-)īdān al-a'jamiyya see *ūd*
idāra turning, circling; rhythmically
 it may mean a repeat of a rhythmic
 cycle in a successive or non-successive
 way
idrāj gradation, also known as *daraj*:
 doubling all attacks, including the
 attacks of passage and support,
 resulting in temporally equidistant
 attacks
ighrāq the singer submerging himself
 in a section of a song to improve it
iḥsān praise
iḥtalamā to reach puberty
ijtamā' congregating (of sound in narrow
 space)

ijtihād (a singer) striving at the location
 of separators and cadences
ikhrāq confounding (students during
 teaching)
ikhtalafa to differ (from original
 melody)
ikhtara'a to invent (a melody) (see
 also *ibtidā'* and *al-talḥīn al-akbar*)
ikhtirā' composing a song with multiple
 melodies
ikhtilās performing a note before its
 time and before the end of the previous
 note; performing a note after its
 prescribed time (see also *mukhtalis*);
 performance in a stealthily quasi-imperceptible
 manner; a singer singing *nabarāt* stealthily and
 imitating them faithfully on his lute
 accompaniment
iktasā (throats) gaining (more notes,
 sweetness and beauty)
'illa defect; illness (see also *'alla*)
ilmām gathering, collecting, arranging,
 sound knowledge; a properly and
 aesthetically arranged rhythmic ornament
'ilmī theoretical and scientific (aspect
 of music)
iltifāt sudden transition in speech
imāla the phonetic phenomenon
 where the long *a* (*ā*) tends toward
 long *i* (*ī*) and the short *a* (*a*) tends
 toward short *i* (*ī*)
inbahara to become out of breath
inbisāt joy; gaiety
infarasa (voice becoming) torn
infiṣāl when a singer sings a song in
 the same modes as a song sung by
 another singer
inḥasara to confine, condense

inqala'a (poor intonation hard) to be eradicated
inqaṭa'a (throats) ceasing, breaking
inqiṭā' cessation (of voice); lack of practice; improper pitch
insān human being
insāniyya (vocal) notes and melodies
intiḡāl and *intiḡāla* melodic movement; rhythmically it may mean moving from one rhythmic mode to another
intizā' extracting a melody and setting it into another poem (see also *al-talḡin al-aṣghar*)
īqā' musical bar and cycle; rhythm; rhythmic mode; meter; tempo; dynamics; timbre; pounding
iqtidā' bars following each other with the same rhythmic pattern
iqtidār (performer's) capability
īrāb grammatical inflections
irshād tapping the rhythmic mode to guide in composing, performing, or learning
irti'ād a singer moving in the rhythmic mode until he settles on a melodic mode
irti'āsh shaking (causing poor intonation)
ishāra pointing to warn the audience that a modulation from open string to index finger mode is about to occur; gestures by means of eyes, eyebrows, palms, and head movements, which help to keep the correct time
ishbā' filling (singing with enough air and ornaments) (see also *tashbī'*)
ishmām scent; weak or soft attack; a very feeble vowel sound that is weaker than the *rawm* (desire)

ishtirāk rhythmically going from one rhythmic mode to another; going from one melodic mode to another and then back to the first
iṣjāḥ lower octave (see also *sijāḥ*)
 → *iṣjāḥ al-iṣjāḥ* lower than the lower octave
iṣlāḥ tuning (of lute)
istahāla transition in the melody from one note to another that is higher or lower in pitch; transforming (older singing)
istanfada to exhaust and deplete (the voice)
istaqarra to settle (one's mind on a melodic mode)
isti'āna making use of a *ṭarab*-causing *shadhra* to illustrate the lyrics
istiftāḥ fi l-darb instrumental prelude
istiḡāla transition from note to note
istihlāl beginning, opening; prelude that occurs in the first poetic foot or part of the first hemistich; a high note or a high-pitched scream; the crying of a baby at birth; the falling of rain on rocks; interlude; postlude (see also *nashīd*)
istiḡsān approval and praise (of a performance)
iṣtilāḥ convention; rhythmically, the usual way of ornamenting a rhythmic cycle, or an agreement between two rhythmic cycles
istināba replacement of a high-pitched vocal note with a similar note plucked on the lute; rhythmically it may mean timbral and dynamic replacement

- isti'nāf* finishing singing a line of poetry then connecting it immediately with the next
- istiqrārī* stable (as the character of a tetrachord)
- istirāḥ* repose; uttering a word in an exaggerated manner in a song (an ugly practice)
- istirsāl* singing with ease and correctly
- istiṭrād* digression (as a poetic device)
- itbā'* a song following another in the same rhythmic and melodic modes; doubling the letters *l*, *m*, and *n*
- i'tidād* confidence (as a poetic theme)
- i'tidāl* moderation
- itlāq* tempo fluctuation (see also *muṭ-laq*)
- iṭrāb* causing *ṭarab*
- ittifāq* being in time with other musicians
- ittirād* continuity (in musical style)
- ittiṣāl* a singer outdoing another one in a competition
- (*dhū*) *jadan* one endowed with a beautiful voice
- jāff* dry (voice)
- jahāra* loud (voice) (see also *jahīr*)
- Jāhiliyya* pre-Islamic era
- jahīr* loud sound
- (*al-*) *jam' al-tāmm* all notes of the melody
- jank* harp
- jasā'* ruggedness
- jāsī* rugged (voice)
- jawhar* essence; best quality (of throats)
- jins* rhythmic and melodic mode
- jirm* body (of the lute)
- juz'* poetic foot
- kāmīl* complete, diatonic tetrachord
- kankala* an Indian instrument of one string stretched over a long gourd-shaped box and plucked like a lute or harp
- karawānī* plover-like sound, fine, delicate, pure, and successive
- khabṭ* stamping the ground forcefully with the middle of the feet while dancing (see also *taqlīb*)
- khafā* weak (voice) almost becoming hidden
- khāfa* hidden (voice almost not heard at all)
- khaffa* to decrease
- khafīf* light (music, dance)
- *khafīf al-hazaj* light *hazaj*
- *khafīf al-thaqīl al-awwal* first light heavy
- *khafīf al-thaqīl al-thānī* second light heavy
- khalal* imperfection (in a melody)
- khalq* physical disposition
- khamr* alcoholic beverage; it may mean a performance with rhythmic freedom, imitating a drunken person
- khaṣī* eunuch
- khaṣīb* productive
- khātil* a melody in which the separators are built on a thing appended to it, measured by means of it, and is relied on to end the song or its sections
- khaffī* unmeasured instrumental music; sound emanating from tuning an instrument
- khaṭw* walking; leisurely and moderate tempo
- khiffa* lightness of rhythmic mode
- khinṣīr* little finger fret at 498 cents from the open string; melodic mode

- that uses the little finger fret as a tonic in the course of the middle or ring finger fret
- khudūʿ* obedience (as poetic theme)
- khūlifā* altered (rhythmic mode)
- khunth* effeminacy (see also *mukhn-nath*); soft composition
- khunūna* nasal twang (see also *akhann*)
- khurūj* going off the rhythm; poor intonation
- khusruwānī* a Persian rhythmic mode that contains many cycles and attacks; it can only be played on Persian lutes that have narrow necks allowing the thumb to pluck the *bamm* string
- kirān* lute
- kurra* colt dance
- kurraj* hobbyhorse dance (see also *ukar*)
- lafz* enunciation; letters; speech-like music
- laghw* ineffectual talk
- lahn* melody
- laʿib* playing; dancing
- latāfa* gracefulness, delicateness, sophistication (of melodies)
- lathagh* defective pronunciation
- layyin* low-pitched voice; soft (body)
- light* see *hazaj*
- līn* gravity, low pitch
- lisān* tongue; language
- mabdaʿ* fundamental form of rhythmic mode; vocal or instrumental prelude
- madanī* a melody that has no clear effect on the soul; utterances that are not flowing or smooth to the ear
- madd* elongation (of notes)
- madhhab* musical style
- madkhal* introduction (to an essay)
- mafsūd* out of tune (lute)
- maḥāsin* beautiful places of the body
- maḥfūr* carved out (neck of a lute)
- maḥmūl* a melodic mode that uses the middle finger fret of the *mathnā* string as a tonic in the course of the middle finger fret
- maḥṣūr* a melodic mode that uses the ring finger fret of the *mathnā* string as a tonic in the course of the ring finger fret
- maḥsūs* perceptible sound
- maḥthūth* light, fast
- mahzūza* shaken (note)
- majlis* an assembly of people listening and discussing music and singing
- majrā* course (of middle or ring finger fret)
- makhṛūm* defective (poem)
- mākhūr* tavern
- mākhūrī* second light heavy
- maʿkūs* a type of “inverted” *nashīd* (prelude): The beginning until the last foot of the first hemistich is measured (*basīṭ*), then the second hemistich is sung to its end with an unmeasured *nashīd* so that the separator ends with it
- malaʿa* to fill the notes with sufficient breath
- malāḥa* beauty (of voice)
- malāwī* (pl. of *malwan*) pegs of a lute
- malīḥ* beautiful (voice and ornaments)
- mālīyūr* an undefined melodic mode used in the *urghānīn*
- mamdūr* plastered, lumpy (voice) (see also *mutayassir*)

- manākhir* nostrils and nose
- manṣūrī* a strong type of Egyptian paper used to hold together the ribs of the lute
- manṭiq* logic; diction
- manṭiqī* feeble (voice) with no musical sound (see also *rakhāma*)
- maqrūʿ* see *qarʿ*
- maqṭaʿ* cadence; end of section; end of melody
- *maqṭaʿ tawīl* long end of section or cadence
- *maqāṭīʿ al-ajzāʾ* ends of sections and separators
- marthiya* lamentations
- marwazī* a dance from Damascus
- masdūd* blocked (nose)
- maṣḥ* rubbing the ground with the front and back of the feet while dancing (see also *taqlīb*)
- maṣḥa* a moderate or weak attack
- māthala* (notes) to resemble (other notes)
- mathlath* second lowest string of the lute
- mathnā* third lowest string of the lute
- maththala* to picture (*ṭarab* between one's eyes)
- mawḍiʿ* section (of a melody)
- mawqīʿ* impression
- mawzūn* measured (words)
- mazaja* blending (by going from one melodic mode to another) (see also *ishtirāk*)
- mazāmīr* (pl. of *mizmār*) pipes
- *mazāmīr Dāwūd* pipes of David, Psalms of David
- mazhar* lute
- mazmūm* a melodic mode that uses the index finger fret of the *mathnā* string as tonic in the course of the middle or ring finger fret
- miḍrāb* pick
- mīhrjān* a Persian rhythmic mode
- mikyāl* standard of time measurements
- mīʿzafa* lyre (see also *ʿazf*)
- mizmār* a soft or loud oboe (see also *mazāmīr*)
- muʿālaja* fighting (as part of dancing)
- muʿāraḍa* opposition, competition (as a tool to perfect teaching)
- muʿāyāt* howling of singers to one another; competition
- mubāyana* two singers singing in alternation: one sings one verse, then the other sings the next one, or one sings a hemistich and the other sings the next one; (voice) not in tune (with strings) (see also *munāfara* and *tajād-habā*)
- mubāyat* a verse-type *nashīd* (prelude): the unmeasured *nashīd* occurs fully in the first verse, then measured music (*basīṭ*) in the second, then *nashīd* in the third, and then *basīṭ* in the fourth
- mudāwala* breaking an agreement with a fellow singer while singing together
- mudḥik* court jester
- muḍṭarīb* disturbed (singing because of inadequate breathing)
- mufakkkham* ample sound (see also *tafkḥīm*)
- mughtaṣṣ* voice of a singer who does not swallow his saliva
- muḥaddith* conversation partner; narrator

- muhāhāt*** repetition of the letter *hā'* in vocal melodies
- muḥaqqiq*** a person well versed (in singing and vocal analysis)
- muḥdath*** modern (music and poetry)
- muḥkam*** masterful (composition)
- mujannab*** anterior to the index finger; it is not clear if it is used as tonic, or course, or both, or just for softness and ornamental purposes
- ***mujannab al-sabbāba*** anterior to the index finger fret at 204 cents from the open string; a technique Iṣḥāq al-Mawṣilī used toward the end of his life to remedy to the discord of his voice with the strings; in essence he tuned the lute a minor third above the normal tuning
- muḥīd*** adept and efficient (voice)
- muḥn*** a quality of shameless pleasure in melodies
- muḥjūn*** shameless pleasures
- mukhaḍram*** one who lived in the pre-Islamic era and after Islam
- mukhālīf*** a rhythmic variation technique in which successive cycles have differing patterns, it affects all the rhythmic modes but is more successful in the *ramal* and the *hazaj*. It is used mainly in *ṭunbūr* performances and melodies
- mukhalkhal*** loud, high-pitched, beautiful voice
- mukhannath*** effeminate man (see also *khunth*)
- mukhātala*** when a singer cuts off a fellow singer while singing together; two consecutive cycles having different rhythmic patterns
- mukhtaliḥ*** discordant (singers singing together)
- mukhtalis*** (attack) stealthily played in a quasi-imperceptible manner (see also *ikhṭilās*)
- mukhtaniq*** constricted (voice) that needs much clearing
- mulawwan*** chromatic tetrachord
- mulāyim*** harmonious (sounds)
- mumakhkhar*** rhythmic modes to which *tamkhīr* is applied
- mumāthala*** two singers singing in alteration, one sings a hemistich and the other sings the next one (see also *mubāyana*); two consecutive cycles with the same rhythmic pattern
- munāfara*** (voice) not in tune (with strings) (see also *naḥara*)
- munāḍala*** singing competition between two singers
- munbahir*** being out of breath (see also *inbahara*)
- munbatir*** (a voice) cut off (because of lack of breath)
- munfaṣil*** disjunctive rhythmic mode in which attacks are not equally spaced temporally, and in which the cycles and attacks are interrupted
- munṣarafāt*** a musical segment(s) preceding a cadence and alerting the listener that the cadence is about to happen
- munsarij*** the more common names are *musarraḥ*, *tasrīj*, and *surayjī*. Ibn al-Ṭaḥḥān defines *surayjī* not as a particular rhythmic or melodic mode, but rather as a style (*madhhab*) peculiar to Ibn Surayj's melodies
- muqābala*** mirroring notes in every successive hemistich and verse

- muqaddima* introduction (see also *nashīd* and *istihlāl*)
- muqa'qa'* clattering voice resembling the unpleasant speech of the Bedouins
- muqāraba* (notes) close together
- muqawwī* diatonic tetrachord
- mura'aj* continually moving light dance from Upper Egypt
- murāja'a* revision of a section of a song such that it is sung again and again and improved each time, a kind of musical gloss, painting, interpretation, and rhetoric (see also *tarjī'*)
- murajjah* inclining notes between the *mazmūm* and *muṭlaq* (see also *tarjīh*)
- murakkkham* soft (surroundings) (see also *tarkhīm*)
- murāsala* alternation of singers singing with one another; singing in unison
- murtāḍ* practitioner
- murta'id* trembling (voice)
- musahham* a type of "arrow-like" *nashīd* (prelude): the prelude starts with measured music (*basīṭ*), followed by an unmeasured *nashīd* in its middle, and then a *basīṭ* at its end
- muṣahraj* loud polished voice without ornamented repetitions or many notes
- muṣaṣṣal* fine, dry, efficient voice but without a touching mood
- muṣarra'* a type of hemistich-type *nashīd* (prelude): the unmeasured *nashīd* occurs in the first hemistich, followed by measured music (*basīṭ*) in the second hemistich, then the *nashīd* returns in the third hemistich, then the *basīṭ* in the fourth hemistich
- musarraḥ* see *munsariḥ*
- mushabba'* (songs with) filled and embellished notes (see also *tashbī'*)
- mushṭ* lower bridge of lute
- mushtabih al-maqāṭi'* similar and harmonious musical sections and cadences
- mūsīqāqiya* (apocryphal) Greek name for the highest and greatest celestial sphere (see also *al-falak al-a'zam*)
- mustahṣafa* compactly twisted (strings)
- mustahsan* liked
- mu'tabar* worthy (performance)
- mu'tadil* moderate (voice)
→ *mu'tadil al-fuṣūl* harmonious and symmetrical poetic sections
→ *mu'tadil al-nagham* harmonious notes and divisions
- mutalā'im* harmonious (notes)
- mu'tamad* reliable (melody)
- mutanāsib* proportional (sounds)
- mutarādif* consecutive and equally spaced (attacks)
- mutasāwī l-ajzā'* sound and similar poetic divisions
- mutashābih* resembling (a melody)
- muṭāwala* lengthening the exhalation of a breath to its limit in a competition
- mutawassiṭ* moderate (voice)
- mutayassir* (a voice that) starts "lumpy" then becomes easier (see also *mandūr*)
- muṭlaq* open string; melodic modes that use the open *mathnā* string as a tonic in the course of the middle or ring finger fret

- muttafaq* well-arranged words (as in poetry)
- muttafiq* harmonious (voices and strings)
- muttaṣil* conjunctive (rhythmic mode in which attacks are equally spaced temporally, and in which the attacks and cycles are continuous and uninterrupted)
- muzahhizh* one who praises
- muzdawaj* a type of *nashīd* (prelude): the *nashīd* occurs in the first and second verses, and measured music (*basīt*) occurs in the third and fourth verses
- muḥlim* voice with no sound
- na'arāt* shouting, bellowing
- nabā* to dislike
- nābī* disagreement of the voice of a singer with another singer when singing in alternation (see also *nubuww*)
- nabra* a short note sung with a soft *hamza* (glottal stop) whose duration should not exceed a 3/8; raising of the voice
- nādīm* boon companion
- nafaḍa* shaking off, shaking out; similar to *taqnī*
- naḥar* poor intonation
- naḥara* (voice) not in tune (with strings) (see also *munāḥara*)
- naḥasiyyāt* wind instruments
- naḥkh* swollenness (of pores of throat and nasal cavities)
→ *naḥkh al-taswiya* blowing to adjust the tuning
- naḥs* mind, soul
- naghma* or *naghama* note; melody
- naḥw* grammar
- nā'im* soft, tender, smooth, fine, and pure
- nakat* tapping the ground with the extremities of the feet while dancing (see also *taqlīb*)
- naqala* to copy, transfer, set (a known melody to a poem)
- naqaṣa* to reduce (older singing)
- nāqīṣ al-jawāriḥ* a person lacking strength
- nāqil* music transmitter
- naql* copying a melody
- naqra* musical attack; beating of a percussion instrument; plucking of a string instrument
- naqṣ* deficiency (in a melody)
- naqsh* ornaments on the body of the lute
- naqsha* painting or inlay in the body of the lute
- nāqūs* a long piece of wood struck with a shorter one called *wabīl* and used by Christians to announce the prayer times
- nashāt* activity
- nashīd* prelude; interlude; postlude. It is longer than the *istihlāl*.
For various types of *nashīd*, see *ma'kūs*, *mubāyat*, *musahham*, *muṣarra'*, *muzdawaj*. Some *nashīds* are very long, set to ten verses or more, then the measured sections come in; some are dispersed and prose-like, without notes, without beauty, like speech. Some *nashīds* begin unmeasured, then are measured, and then unmeasured again
- nāṭiq* speaking (animal)
- naw'* rhythmic and melodic modes

- nāy* soft oboe
 → *nāy zunāmī* a *nāy* invented by
 Zunām, its nature is unknown
- nāẓim* enharmonic tetrachord
- nīlāwus* an undefined melodic mode
 used in the *urghānīn*
- nīẓām* proper arrangement of words
 (as in poetry)
- nubuw* disharmony (between the
 sound of the voice and that of the
 lute) (see also *nabā*)
- nutfī* (voice that is) strong at times
 and weak at others
- qabīḥ* ugly (voice)
- qadīm* old (singing)
- qadr* scope (of the art of vocal per-
 formance)
- qāfiya* rhyme
- qahqaha* singing akin to laugh-
 ter, common among Baghdadi
 singers
- qā'īl* sayer; singer
- qal'* uprooting (of mistake)
- qallaba* to turn (the tambourine) face
 up and down while playing it
- qanūn* origin; law; established princi-
 ple
 → *al-qānūn al-wāḥid* strophic form of
 a song
- qar'* plucking, beating
- qārī'* striking body
 → *maqrū'* struck body
- qarīḥa* talent
- qārra* plain and stable note
- qaṣab* bamboo
 → *qaṣab al-sukkar* sugar cane
- qaṣṣara* to fall short (in performance)
- qaṭ'* cutting off (the note at the right
 time)
- qaṭa'a* to break (the voice)
- qaṭī'* (a voice) that can barely be
 heard; a singer who sings the higher
 notes below pitch
- qawām* proper condition (for teach-
 ing)
- qawī* diatonic tetrachord
- qawl* utterance, discourse; vocal per-
 formance
- qayna* female slave singer
- qisma* musical divisions
- qīthāra* a Greek lyre with 12 strings
- qiyās* proper durations and measures
- quwā* potentials
- rabāb* a Greek instrument that is also
 called *lūrā*, it has 3, 4, 5, or 6 strings; it
 was also mentioned that it was from
 Sind. Al-Tifāshī, quoting another
 work or copy of Ibn al-Ṭaḥḥān, men-
 tions that it has 1, 2, or 3 single or
 double strings and it is bowed, or it is
 a one-string spiked rebec with a bam-
 boo neck that produces little *ṭarab*;
 rebec
- radda* returning to the first word of
 the poem after finishing the last word
- raj'* see *tarjī'*
- rājiḥī* fine, delicate, soft, moderate
 and moist (voice)
- rakhāma* pleasantness (see also
tarkhīm)
- *manṭiq rakhīm* gentle speech
- rakhkhaṣa* to make (singing) lawful
 and permissible
- rakhw* (voice) in which the notes are
 "kneaded" together then broken up
 (see also *ta'ajjana*)
- ramal* its metrical form is made up of
 four attacks plus the attacks of pas-
 sage and support: 3/2 | ♪ ♪ ♪ | ♪ ♪ ♪ |
 its modal form is | ♪ ♪ ♪ . | ♪ ♪ ♪ . |

→ light *ramal* 3/4 | ♪♪♪♪♪♪ |
 its modal form is 3/4 | ♪♪♪♪♪ |
raqīq delicate (meaning in poetry)
rāqīṣ dancer (see also *zafn*)
raqqa (throats) to become more tender
raqqaqa to make (wood) thinner
raṭb beautiful voice that resembles freely flowing water
raththa tattered; shabby
rāwī transmitter
rawm desire; soft attack; an obscure and slurred vowel sound stronger than the *ishmām* (scent)
rifq gentleness (in singing to circumvent a difficult passage)
(al-ghinā') al-rikābī caravan singing
rīwāya recital
rukbānī a more refined *ḥudā'*
Rūm Greeks (see also *Yūnānī*)
sabbāba index finger fret; melodic modes that use the index finger fret as a tonic in the course of the middle or ring finger fret
sabṭ soft, long, and even (wood)
ṣadī (voice) falling short of giving a sound
sādhij plain (mode without mixing)
ṣadr chest; front of foot; first hemistich
 → *al-ṣadr al-awwal* first generation
ṣadrī chest voice
ṣafā (throats) becoming pure
ṣafā' clarity and purity
 → *ṣafā' al-dhihn* clear mind (to be able to learn)
ṣāfi pure (voice)
ṣāgha to compose
ṣahḥa li to learn correctly
ṣahīḥ correct (composition)

sahl easy (composition)
ṣahl hoarse (voice)
sajḥa low note, lower octave
saḥīḥ soft (throat) (see also *sijāḥ*)
salaka ilā l-alḥān to go through the process of composing a melody
salīkh a Greek instrument made from calf skins
sulyāq a Greek instrument of 24 strings, it also means a thousand sounds
samā' listening
ṣan'a art; vocal skills (see also *ṣinā'ī*)
ṣaqīl polished (voice)
sarī' fast
sariqa theft (of melodies)
sarra to bring happiness
ṣarsūrī thin, high-pitched, naked and ugly voice
sawdā' black bile
ṣawt sound; voice; sung poem
ṣayḥa high note; higher octave; highest note in a song
ṣayyāḥ high note, higher octave; improvement of a voice (see also *ṣiyāḥ* and *taṣyīḥ*)
sayr see *suyūr*
ṣayyit loud voice
second heavy its metrical form is made up of eight attacks plus the attacks of passage and support: 5/2 | ♪ ♪♪♪♪♪♪♪ |
 its modal form is | ♪ . . . | ♪ . . . |
second light heavy its metric form is 5/4 | ♪ ♪♪♪♪♪♪♪ |
 its modal form is | ♪ ♪ ♪ | ♪ ♪ ♪ |
shaddada to be harsh; to make (singing) unlawful
shadhdha to elude (difficult vocal passages)

- shadhra** a short note that starts with a smooth voice and is sung to low long vowels (long *ī*), and phonetic alterations (*a* going towards *i*)
- shahqa** moaning
- sha'ith** (voice that is) clear sometimes, unkempt at others, its sound unfinished; decaying (houses)
- shajā** moving, touching mood, sadness; among the qualities that produce *tarab*; it is related to *tashāji*
- shaji** moving, touching, sad voice
- shakl** rhythmic mode in its basic metrical form
- sharaf** honor
- shawq** desire
- shidda** high-pitched notes
- si'a** width (of canals leading from the lungs)
- ṣihha** wholeness (of a melody)
- sijāh** low note; lower octave; transposition to a lower octave; lower register (see also *isjāh* and *sajha*)
- ṣila** adding a song to another one if the patron's cup is not yet empty
- ṣinā'ī** man-made (see also *ṣan'a*)
- sitāra** curtain
- **ṣāhib al-sitāra** man in charge of the curtain
- sitr** see *sitāra*
- ṣiyāh** high note; higher octave; transposition to a higher octave; higher register; cry, scream
- ṣiyāhī** a voice out of tune with the strings (see also *ṣayha*)
- ṣiyāsa** management (of proper behavior); approach (to teaching)
- ṣūfi** likely a sacred dance from Egypt
- sukkar** sugar
- **qaṣab al-sukkar** sugar cane
- ṣulb** solid (body)
- ṣūra** face; shape; quality
- sur'a** faster speed (see also *ḥathth*)
- surayji** singing and composing in the style of Ibn Surayj (see also *munsarij*)
- surūr** happiness
- suyūr** (pl. of *sayr*) ribs of lute
- ta'ab** toil, fatigue
- ta'ajjana** (notes) "kneaded" together (see also *rakhw*)
- ta'awwuh** moaning, wailing; it causes *ṭarab* and is common with Baghdadi singers
- ta'azzuz** found in songs with themes of confidence and reprimand
- ṭab'** (pl. *ṭabā'ī*) character; natural disposition and character
- al-ṭabā'ī' al-arba'** the four humors
- ṭabaqa** (pl. *ṭabaqāt*) register; range; intonation; key
- **al-ṭabaqāt al-layyina** low registers
- **al-ṭabaqāt al-shadida** high registers
- tabdīl** alterations (in a melody from the perfect art); replacement of notes
- ṭabl** a double membrane laced drum, shaped like an hourglass
- taḍā'if** contents
- tadallul** resisting amorous dalliance and expressing grief because of it
- taḍā'ul** feebleness (of voice)
- tadawwara** (throats) becoming round
- tadfiḥ** sound of bird flapping its wings
- tadhallul** found in melodies that befit poems of self-abasement
- ta'did** a type of joy much liked in singing; use of more notes than the regular seven to beautify a song
- taḍ'if** doubling or multiplying the attacks (see also *aḍ'afa*, *ḍa'afa*, and *iḍ'āf*)

- taḍmīn* shared meaning between two verses
- tadrīj* gradually descending from a higher to a lower register and vice versa
- tafaddagha* (notes) that are broken up
- tafajjuʿ* more intense than pain, befitting lamentations
- tafarraʿa* to branch out, to be divided; to sing in a variety of rhythmic and melodic modes; it may mean that the voice loses its good qualities and veers toward bad ones (see also *tafrīʿ*)
- tafarrasha* (throats) expanding towards thickness
- tafkhīm* ample, emphatic rich sound from the chest (see also *mufakhkham* and *taʿzīm*)
- tafrīʿ* moving from one mode (rhythmic or melodic) to another, then returning to the first
- tafṣīl* disjoining; turning a conjunctive rhythm into a disjunctive one; elongating the separator in a disjunctive rhythm; introducing a separator in a disjunctive rhythm in a location different from its normal one
- taghrīd* (a voice sounding like) the beautiful twittering of birds; it causes much *ṭarab* by means of emotion and beauty
- taghyīr* alteration; ornaments
- taḥaffūz* being on guard (see also *taḥarruz*)
- taḥarruz* being on guard to avoid making mistakes while singing, such as mistakes in intonation, timing, lack of full breath, or memory lapse (see also *zalat*)
- tahāṭṭī* shaking violently; it may mean loud quick notes
- taḥmīz* a strong, sharp, biting, and grief-inducing rhythmic ornament
- tahshīm* a burst of fast notes tightly in succession
- taḥsīn* embellishment; improvement (of the voice)
- tajādhabā* (two singers) contending with one another with one singing a poetic foot and the other singing the next one (see also *mubāyana*)
- tajmīr* roasting; collecting together; a rhythmic technique in which notes are compacted together, or a type of ornament with a burning sensation
- tajammul* embellishment
- tajnība* a technique in which the note of the index finger is replaced by its anterior (see also *mujannab*)
- tajnis* rhyming words
- tajziʿa* poetic divisions, feet
- takhalkhul* looseness (of voice-producing organs)
- takhayyul* imagination
- takrīʿ* burping; successive notes of very short duration akin to burping
- takrīr* repetition of a note or section of a melody that causes *ṭarab*; as a rhythmic technique, it involves repeating part of the cycle one or more times, resulting in metric expansion and pattern alteration
- talḥīn* composition
- *al-talḥīn al-akbar* grand composition, meaning the invention of a new melody (see also *ikhtaraʿa*)
- *al-talḥīn al-aṣghar* setting a pre-composed melody (unchanged) to a new poem (see also *intizāʿ*)

→ *al-talḥīn al-awsaṭ* medium composition, meaning altering a pre-existing melody in such a way as to make it unrecognizable

ṭalī thin, moist, weak, and almost hidden voice

ta'lif composition

ta'lif maḥdūd (notes) composed in a delimited manner

talmīʿ polishing (it may be a copyist error for *talmīḥ*, see next entry)

talmīḥ hint, suggestion, reference; rhythmically it may mean hinting at the position of an attack that was dropped by pointing to it or desiring it, that is, by a weak attack

talṭif gracefulness and tenderness (of voice) (see also *tarkhīm*)

tamkhīr making some or all of the attacks of any rhythmic mode resemble the first part of the second light heavy in duration (a quarter note); sometimes it entails the repetition of such attacks and the creation of a longer cycle; dropping the attacks of a rhythmic mode in its original form and repeating the parts with the attacks that were dropped; decrease in the plucking of strings

tamtama stammering

tamyīz perception

tamzīj mixing of modes

tanaḥnuḥ clearing (of the voice)

tanaḥudd sighing; it occurs during separation, longing, and desire

tanaqqul going through (a number of registers to test a singer)

tanawwud splitting away (of the face of the lute)

ṭanbar see *ṭunbūr*

tanghīm composition

tanīm making a soft, tender and smooth voice

ṭanīn ringing, reverberation; whole tone

tanmīq ornamentation on the body of the lute

ṭanna bar see *ṭunbūr*

tanqīl moving from mode to mode

taqdīr evaluation of the duration of sung notes and their separations

→ *taqdīr al-anfās* breathing properly at the location of the separators

taqlīb changing the dynamics and timbre of the attacks; in dance, toppling, rotating, turning around, upturning, turning over, tilting over while dancing (see also *nakat*, *khabṭ*, and *mashṭ*)

taqnīʿ plucking the strings toward the end of sections in a downward motion when the hand goes away from the strings toward the right side

taqṭīʿ al-fāṣila end of a separator

ṭarab acute emotion of joy or grief

tarannama to sing sotto voce

tarannum vocalizations (textless singing or textless chanting) or lyrics sung to long durations; melismas; vibrato

tarāsala (singers) corresponding vocally with one another

tarāsul alternation of singers singing with one another (see also *murāsala*)

ṭarf end of a section or end of a melody

tarīb frightening (as a bad approach to teaching)

ṭarīf rare and exquisite (melody)

tarīf pleasant; plentiful, at ease, delicate, luxuriant, affluent

ṭarīqa rhythmic and melodic modes; a rhythmic mode is made up of two rhythmic cycles (*dawr*)

tarjīʿ repetition of a section and returning to it many times (see also *murājaʿa*); repeating the notes with sweetness, grace and beauty, with rhythmic variations and ornaments that cause *ṭarab*; type of regret, sorrow and anguish; giving the voice *ṭarab*

tarjih inclining notes between the index finger melodic mode and that of the open string; singing notes in a weightier, more powerful way by widening the air passage

ṭarkhānī a mode claimed by Ibn Ṭarkhān: it is a *ramal* in the style of Ibn Surayj's compositions and uses *imāla* in its lyrics

tarkhūm softness and pleasantness of singing, making the voice graceful, tender, and delicate, and with good enunciation (see also *murakhkham*)

ṭarq instrumental piece

ṭarqīṣ rhythmic ornaments in general or a leisurely tempo

tartīl slow tempo

taṣaḷṣala (a voice) getting a ring to it

tasalsul continuing sound

taṣarruf freedom of action and creativity (in composition and performance); rhythmic variations

taṣawwur conception, imagination, perception, formation

tashaʿatha (strings) lacking fullness

tashājī grief (see also *shajā*)

tashbīʿ ornamented fillings

tashbīʿa filling the end of a section with ornaments (see also *ashbaʿa*, *ishbāʿ*, *mushabbaʿ*)

tashdīd intensification (of letters)

tasrīj succession of notes rhythmically arranged in the particular style of Ibn Surayj (see also *munsarij*)

tastānāt rods that hold together the two or three pieces of the face of the lute

taswiya tuning

taṣyīh clamor; (discordant) sharper register; poor intonation (see also *ṣayha*)

taʿthūr tumbling of the pick between two strings, causing intermixed quick attacks that do not alter the rhythm and produce beauty if added to one section and then to another

taṭrib singing with *ṭarab*

tawallada to engender (sounds)

tawṣīl joining; shortening the duration of the separator; removing the separator completely; placing an attack of passage in the separator

tawṭīya tarannum before the song begins; preparing the high note before its occurrence

ṭayy dropping out attacks, but not reducing the duration of the cycle; an attack that is dropped out can be replaced by a softer one such as a *masha*, *ghamza*, or *rawm*

taʿẓīm aggrandizement of the voice (see also *tafkhūm*)

ṭaẓīẓ buzzing (sound in a lute)

tazyīdāt additions and embellishments

thanāʾ praise

thaqīl heavy; low pitch

→ *al-thaqīl al-awwal* first heavy

→ *al-thaqīl al-thani* second heavy

thiqal heaviness of rhythmic mode

ṭinbār see *ṭunbūr*

ṭubūl (pl. of *ṭabl*) see *ṭabl*

ṭunbar see *ṭunbūr*

ṭunbūr pandore; a long-necked lute with two strings

ūd (pl. *ūdān*) wood, aloes wood, rod; lute

→ *al-ūdān al-a'jamiyya* Persian lutes

ughriba uttered in an exaggerated manner

ukar a hobbyhorse dance more common in Baghdad than in Egypt (see also *kurraj*)

umm walad (pl. *ummahāt al-awlād*) mother of a child, said of a slave girl that bears a child to her master, after his death she is a freewoman and inherits his fortune

unq neck of lute

unwān indicator (of good singing)

uqb back of foot

urghānīn a pneumatic organ made of three thick hides joined together at the sides by brass pipes whose diameters are in the ratios of 1 to 4. The two outer hides are closed at the top, and the middle one has a brass pipe inserted at its top for the player to blow into. Four vertical brass pipes are inserted into the face of each hide, and a reed is inserted at the end of each pipe, and each pipe has a stopper inserted in the middle to open or close the air to change the sound. One player can blow into the middle pipe or three additional

players can join in if more sound is required

urghun a Greek instrument of 16 strings with a far-reaching sound

uskurruja bowl used to fix the rosetta in the lute

ustādh master teacher; eunuch

uṣūl (pl. of *aṣl*) basis and fundamental aspects of melody (see also *aṣl*)

wabīl see *nāqūs*

wāfi complete melody in which the extremities of the separators are filled and embellished

wallada to generate (beauty)

wanaḡ an instrument with seven strings

waran lute

wāsi' wide (space, detrimental to the voice)

wathāqa strength and firmness (of the voice)

wathīq solid (composition)

wazn poetic measure; music measuring; thickness of string

wuṣṭā middle finger; melodic mode that uses the middle finger fret as tonic in the course of the middle finger fret

→ *wuṣṭā l-'Arab* Arabic middle finger fret likely at 318 cents from the open string (in al-Fārābī it was called *wuṣṭā Zalzal* number 1)

→ *wuṣṭā l-Furs* Persian middle finger at 302 cents from the open string

yābis dry (voice)

Yūnānī Greek (see also *Rūm*)

zafarāt moans because of calamity, yet they are pleasant and liked

zafn dance; type of *ramal* rhythmic mode found in *ṭunbūr* compositions

zaffān dancer (see also *rāqīṣ*)

zāh well done

zahzaha praise

ṣahara (throats) becoming clear and manifest

zā'ida ornament

zawā'id ornaments

zawā'idī a voice that adds many ornaments

zalal oversight (in a melody); making mistakes while singing, such as mistakes in intonation, timing, lack of full breath, or memory lapse (see *taḥarruz*)

Zalzal see *wuṣṭā*

zāmīr wind player

zamr wind instruments

→ *al-zamr al-muwaqqa'* measured music in wind instruments

zamzama singing with a low and soft voice; murmuring; the thunder or ambient sounds of people while eating

ẓarf grace

zarq clever and bright character

zīr fourth string of the lute

→ *zīr ḥādd* see *ḥādd*

Zunām see *nāy*

Chart

al-muṭṭlaq (open string)	al-bamm (1st string)	al-mathlath (2nd string)	al-mathnà (3rd string)	al-zîr (4th string)	al-ḥādd (5th string)
	g ₁ = 0	c ₁ = 498	f ₁ = 996	b ₂ ^b = 294	e ₂ ^b = 792
mujannab al-sabbābah bi-tankīs dhī al-maddatayn (anterior to index finger, two tones from little finger)	a ₁ ^b = 90	d ₁ ^b = 588	g ₁ ^b = 1086	c ₂ ^b = 384	f ₂ ^b = 882
mujannab al-sabbābah bi-tanṣīf al-ṭanīnī al-awwal (anterior to index finger, half tone)	= 98	= 596	= 1094	= 392	= 890
mujannab al-sabbābah bi- baqiyyah (anterior to index finger by a limma)	g ₁ [#] = 114	c ₁ [#] = 612	f ₁ [#] = 1110	b ₂ = 408	e ₂ = 906
mujannab al-sabbābah bi-wuṣṭà al-Furs (anterior to index finger, Persian)	= 145	= 643	= 1141	= 439	= 937
mujannab al-sabbābah bi-wuṣṭà Zalzal ¹ (anterior to index finger, Zalzal ¹)	= 168	= 666	= 1164	= 462	= 960
al-sabbābah (index finger)	a ₁ = 204	d ₁ = 702	g ₂ = 1200 = 0	c ₂ = 498	f ₂ = 996
mujannab al-wuṣṭà (middle finger)	b ₁ ^b = 294	e ₁ ^b = 792	a ₂ ^b = 90	d ₂ ^b = 588	g ₂ ^b = 1086
wuṣṭà al-Furs (Persian middle finger)	b ₁ ^p = 302	e ₁ ^p = 800	a ₂ ^p = 98	d ₂ ^p = 596	g ₂ ^p = 1094
wuṣṭà Zalzal ¹ (Zalzal middle finger)	b ₁ ^{z¹} = 318	e ₁ ^{z¹} = 816	a ₂ ^{z¹} = 114 = (g ₂ [#])	d ₂ ^{z¹} = 612 = (c ₂ [#])	g ₂ ^{z¹} = 1110 = (f ₂ [#])
wuṣṭà Zalzal ² (Zalzal middle finger)	b ₁ ^{z²} = 354	e ₁ ^{z²} = 852	a ₂ ^{z²} = 150	d ₂ ^{z²} = 648	g ₂ ^{z²} = 1146
al-binṣîr (ring finger)	b ₁ = 408	e ₁ = 906	a ₂ = 204	d ₂ = 702	g ₃ = 1200
al-khinṣîr (little finger)	c ₁ = 498	f ₁ = 996	b ₂ ^b = 294	e ₂ ^b = 792	

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To avoid too many “see also” between Arabic terms and their translations, the reader is kindly asked to check the Arabic word in the glossary and find the English equivalent, and then locate it in the index. For instance, the Arabic word “al-qānūn al-wāḥid” (p. 87) has one entry but its equivalent English “strophic form” has eighth (pp. 25, 50–2, 74, 77, 79, 87, 121).

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