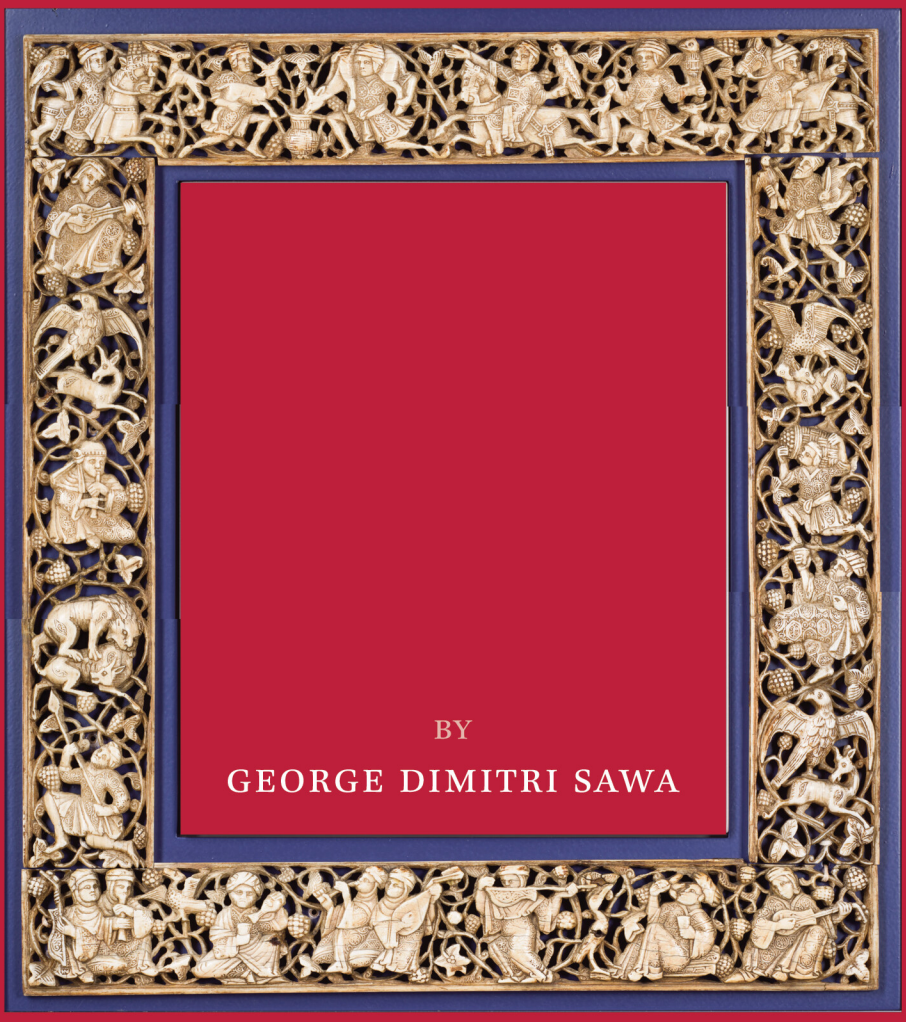
Mutʿat al-asmāʿ fī ʿilm al-samāʿ, The Ears' Pleasure and the Science of Listening to Music by Aḥmad b. Yūsuf al-Tīfāshī al-Qafṣī (580–651/1184–1253)



BY

GEORGE DIMITRI SAWA

ISLAMIC HISTORY AND CIVILIZATION. STUDIES AND TEXTS

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Cover illustration: This is 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 mounting show hunting and drinking scenes, as well as a dancing courtier and musicians playing a lute, four double-belly lutes, and two oboes. Copyright Museum für Islamische Kunst—Staatliche Museen zu Berlin, nr. I 6375, photo: Christian Krug.

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Dedicated to Dr. Rashīd al-Sillāmī
Dr. Leila Habbachi (*d. 2021*)
Dr. Lassaad Kriaa

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1 The square brackets added here and in the rest of the table of contents are from the text proper but missing in the table of contents as it appears in the MS.

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Preface

Aḥmad b. Yūsuf b. Aḥmad b. Abī Bakr b. Ḥamdūn Sharaf al-Dīn al-Qaysī al-Tīfāshī was born in Tīfāsh, Tunisia, traveled to Egypt and Syria, studied in Cairo, worked as a judge in Tunisia, and finally returned to Cairo where he died. He was a versatile author whose writings included works on medicine, sexual hygiene, precious stones, rhetoric, astronomy, astrology, lexicography, music, and Arabic literature.[1] His music treatise *Mutʿat al-asmāʿ fī ʿilm al-samāʿ* (The ears' pleasure and the science of listening to music) is part of his encyclopedia *Faṣl al-khiṭāb fī madārik al-ḥawāss al-khams li-ūlī l-albāb* (Final judgment about the perceptions of the five senses for the intellectuals).[2]

The original manuscript has forty-seven chapters, and is known as the *ʿĀshūrī* manuscript because it came from the private library collection of Ibn ʿĀshūr's family. But al-Sillāmī, the editor of *Mutʿat al-asmāʿ*, found another copy while going through the book collection of Muḥammad Saʿāda in the Centre for Arabic and Mediterranean Music in Sidi Bū Saʿīd (Tunisia). It is a manuscript written in modern Maghribi script; neither the owner nor the date are mentioned, but al-Sillāmī thinks that in the 1980s Muḥammad Saʿāda photocopied it from the library of Baron Rodolphe d'Erlanger from the family of D'Erlanger's secretary al-Manūbī al-Sanūsī.[3] Al-Sillāmī refers to this MS as copy B; it is in 53 folios with 24 lines per folio, and has 44 [*sic*] chapters, it is missing chapters 11 and 44. By comparing it with the original MS al-Sillāmī realized that it had been copied from the original and had many scribal errors. The original, that is the ʿĀshūrī manuscript, consists of 116 folios with 17 lines per folio; some folios are damaged. It is undated; the owner and the copyists are not mentioned. According to al-Sillāmī, the MS was written between 634/1236 and 646/1248 and involved three copyists: one was probably al-Tīfāshī himself (who had very bad handwriting—it is undotted, and very difficult to read), one was by a better calligrapher, and one was probably the lexicographer

1 For his life and work, see Ruska and Kahl, "al-Tīfāshī," *EI*^{2}; Shiloah, *Supplement to BX* 184–186; al-Sillāmī 15–25; al-Ziriklī, *al-Aʿlām* I: 273–274.

2 Ibn al-Ṭaḥḥān, *Ḥāwī*, ed. Neubauer v. The music treatise is the 41st chapter in this encyclopedia (see p. 1 n. 1 re: al-Sillāmī 28, 53 where the lacuna prevents us from seeing the first digit. Shiloah supplies it as 41st [Shiloah, *The theory*, *Supplement to BX* 184]).

3 Al-Sillāmī 26; but on p. 28 he had his doubts about it being photocopied from d'Erlanger's library.

Ibn Manẓūr (630–711/1232–1311).[4] For my translation, I have used the ʿĀshūrī manuscript and the thorough edition of al-Sillāmī, which took him more than thirty years to complete; without it I would not have been able to translate this treatise. I did not have copy B of the work and relied on al-Sillāmī for it.

Al-Sillāmī reviews the literature starting with Ḥasan Ḥusnī ʿAbd al-Wahhāb, who provided a brief introduction of the author and his works, plus a short sample of chapter 11, but was full of mistakes. Then he mentioned the good effort of al-Ṭānjī, who edited chapters 10 and 11, yet quoted the poems as they appear in the collections of the poets and not as they appear in the MS.[5] He then mentioned Maḥmūd Qaṭṭāṭ, who in his article on Tunisian MSS made many mistakes about music instruments and medieval writers on music, and who misread many words and also misunderstood the lute tuning.[6]

Al-Sillāmī correctly pointed out that al-Tīfāshī was neither a practicing musician nor a theorist, but was well read, traveled extensively, and was highly esteemed by eminent scholars from the East and West. He was a keen observer of the poetry, music, and dance that was performed in the *majālis*; thus he provided us with a gold mine of information.

Of al-Tīfāshī's forty-seven chapters, twenty-one alone are based on Ibn al-Ṭaḥḥān's *Ḥāwī al-funūn* (*Encompasser of the Arts*),[7] which is a very useful musical dictionary in which each chapter deals with a particular topic.[8] He uses other sources to a much lesser extent; these include the *Rasāʾil* of the Ikhwān

4 Here and throughout the translation whenever possible I have provided death dates or birth and death dates; regnal dates are specified by "r.".

5 Al-Ṭānjī, al-Ṭarāʾiq wa-l-alḥān.

6 Al-Sillāmī 35–39; Qaṭṭāṭ, Min al-makhṭūṭāt.

7 Al-Tīfāshī's chapters that are based on Ibn al-Ṭaḥḥān's *Ḥāwī* are chapters 1, 14–26, 30, 32–35, 41, and 46.

8 The treatise is in two parts. Part 1 is in eighty chapters that include music history, performance, forms, composition, education, and sayings of the philosophers; types of compositions; voice production and characteristics of voices and vocal music, including breathing properly, unison and duet singing, care of the voice, foods, drinks, and locations that are beneficial or detrimental to the voice; important theoretical matters, including syncopations, *tarjīʿ* (ornamented repetitions), *tarkhīm* (tender voice with good enunciation), the primordial importance of tonality; reasons for poor rhythm and poor intonation; approaches to teaching; and the permissibility of singing. Twenty-two chapters are devoted to the names of singers from the pre-Islamic era down to the Syrian singers and those in the Fāṭimid and Ikhshīdid eras, the latter three are 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; forty-seven rhythmic ornaments, names and definitions of rhythmic and melodic modes; acoustics; names and types of dances; and descriptions of twelve instruments. For other topics, see the paragraph above that details al-Tīfāshī's debt to Ibn al-Ṭaḥḥān.

al-Ṣafāʾ, then indirectly those of Isḥāq al-Mawṣilī, al-Kindī, Ibn Khurdādhbih, al-Masʿūdī, Abū Bakr al-Zaʿfarānī, and al-Fārābī. The topics he copies from Ibn al-Ṭaḥḥān include (1) history and composition: the origins of Arabic music; the superiority of earlier poems and music; the sophistication and meaning of melodies; the components of singing; the types of compositions; the practice of fitting modes with poetic themes; and the types of preludes and *ṭarab* (acute emotion of joy or grief); (2) performance: the qualities of skilled singers; the types of songs to start a *majlis*; good and bad song themes; posture and facial expressions; proper praise; and musical and extra-musical behavior at the court; (3) theory: poetical and musical divisions; the names and definitions of rhythmic and melodic modes; strings; and humors; and (4) music education: how to choose would-be singers.

Al-Tīfāshī's heavy use of Ibn al-Ṭaḥḥān's work is important in that it allows us to decipher the latter's effaced words, which al-Tīfāshī copies, shortens, and combines into different chapters; in addition, he sometimes lengthens what he copies, giving us more insight into the subject. Fortunately, Ibn al-Ṭaḥḥān's lost chapters on the organ and the *rabāb* are found in al-Tīfāshī.

The last two chapters on dance are truly priceless, and al-Sillāmī correctly pointed out that they are unique in the literature. Al-Tīfāshī put dance on an equal footing with music for the first time in music literature: he devoted long chapters to them, as he was well aware of the richness of dance, its variety and importance. Chapter 46 supplies Ibn al-Ṭaḥḥān's lost chapter on dance, as well as a chapter on dance from a lost work of Ibn Khurdādhbih. In addition, al-Tīfāshī's exposition on the requirements of a good dancer, which also includes a sound knowledge of music and cadences, is more comprehensive than the one in al-Masʿūdī's oration on dance in the *majlis* of the caliph al-Muʿtamid (see appendix); for instance, he mentions the combinations of body parts that move during the dance and provides important details about foot work. In chapter 47 al-Tīfāshī divides the dances into two categories, which are each subdivided into four types. The first category involves the full body of the dancer: (1) dancing without accompanying oneself on a musical instrument; (2) hobbyhorse dancing; (3) dancing on swords (*suyūf*), balls (*ukar*), flasks (*qanānī l-zujāj*), and ropes (*ḥibāl*); and (4) stomping. The second category is the shadow dances, which consist of (1) the shadow of the curtain; (2) shadow puppetry; (3) the shadow of faces seen at the top of the curtain; and (4) the shadow of figurines seen at the bottom of the curtain. Only the first type is fully described, the other three involve guesswork. A large part of this chapter is devoted to poems describing dancers.

The topics al-Tīfāshī copies from the Ikhwān al-Ṣafāʾ include the invention of the lute, its dimensions and fret placement, stringing and tuning; strings and

humors and elements; the relation between prosody and rhythms;[9] and the definition of rhythms and rhythmic modes.

There are seven chapters on rhythms and two on prosody and rhythms (*ʿarūḍ/īqāʿ* theory).[10] In these, al-Tīfāshī mentions the *Kitāb al-Aghānī* as the origin of Arabic singing and he attempts to define the rhythmic modes, but there are serious flaws in his exposition of rhythmic theory and definitions of particular rhythmic modes, as well as contradictions between chapters about the nature of the particular modes. He also repeats the myth of Pythagoras about the hammers that were said to allow the discovery of the proportions between sounds; he mentions the role of Isḥāq al-Mawṣilī in classifying the rhythmic and melodic modes, but also mentions earlier names that were made obsolete by Isḥāq's system and al-Iṣfahānī's espousal of it; he repeats the flawed theory of the ethos of the modes and the flawed *ʿarūḍ/īqāʿ* theory. His rhythmic theory is based on terminology and notation used by Isḥāq al-Mawṣilī, al-Kindī, al-Fārābī, Ibn Khurdādhbih, the Ikhwān al-Ṣafāʾ, and Ibn al-Ṭaḥḥān.

Al-Tīfāshī's additions are very important as they include the above-mentioned chapters on dance and (1) composition and style: the structure of the eastern and western suites (*nawba*s); the importance of good poetry; (2) performance: the relation between singing and drinking; the order of songs; the proper time for singing slave girls to perform; the proper behavior for the audience while listening to music; the large repertoire of poems about singers and instrumentalists; the singing repertoire in Andalusia, Ifrīqiya (North Africa), the Maghrib (western North Africa, that is, Morocco), and the Mashriq (the East, that is, countries east of Egypt), and the contrast between their music and poetry; and performance feats; (3) theory: the old Arabic modes and modes used in Andalusia and poems set to music in these modes; the new Persian modes influencing the eastern repertoire; and Andalusian lute tuning and instruments; and (4) music education and the high price a well-educated singing slave girl can fetch.

The MS has a large number of poems about singers, instrumentalists, instruments, dance, and dancers. Al-Sillāmī used his encyclopedic knowledge of Arabic literature and poetry to edit these poems; he compared them with the original poems found in poetic anthologies, and noted variants. I translated the poems as they appear in al-Tīfāshī's text, but I did not translate the multitude of variants, as this is beyond the scope of the present work. If need be, the reader can consult al-Sillāmī's edition.

9 These topics, except for the invention of the lute, were also influenced by al-Kindī.

10 These are chapters 12, 31–33, 38, 40, and chapters 29 and 37.

Acknowledgments

I wish to express my eternal gratitude to Dr. Eckhard Neubauer (Institute of the History of Arabic-Islamic Science at the Goethe University, Frankfurt) for his generous spirit and advice over the last forty years on bibliographical, linguistic, musicological, and socio-cultural issues. I also wish to thank Dr. Rashīd al-Sillāmī for giving me his thorough edition of al-Tīfāshī's treatise and for helping clarify obscurities in some poems; Dr. Lassaad Kriaa for helping me to procure a copy of this edition; the late Dr. Leila Habbachi (d. 2021) for sending me a photocopy of al-Tīfāshī's treatise; the two outside readers for their extremely useful comments. Finally, I thank my wife, Suzanne Meyers Sawa, for her patient labor editing the first draft of this rather difficult book, and for her encouragement in all my scholarly endeavors over many years.

Abbreviations

EI²	*Encyclopaedia of Islam, Second edition*, ed. P.J. Bearman, Th. Bianquis, C.E. Bosworth, E. van Donzel, and W.P. Heinrichs, Leiden 1960–2004.
EI³	*Encyclopaedia of Islam, Third edition*, ed. Kate Fleet, Gudrun Krämer, Denis Matringe, John Nawas, and Everett Rowson, Leiden 2011–.
JAOS	*Journal of the American Oriental Society*
KA	al-Iṣfahānī, *Kitāb al-Aghānī*, 24 vols., Cairo 1927–1974.
Kamāl	al-Kātib, al-Ḥasan b. Aḥmad, *Kitāb Kamāl adab al-ghinā'*, Istanbul: Topkapı Sarayı MS R. 1729, 241 fols.
Kh.	al-Kātib, *Kitāb Kamāl adab al-ghinā'*, 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 Iḥṣā' 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 I, II	al-Fārābī, Abū Naṣr (d. 339/950), *Kitāb al-Mūsīqī l-kabīr*, trans. d'Erlanger, *La Musique arabe*, 2 vols., Paris 1930, 1935.
MA III	Mawlānā Mubārak Shāh, *Sharḥ Mawlānā Mubārak Shāh bar Adwār. Les Commentaires de Mawlānā Mubārak Shāh sur le Kitāb al-Adwār de Ṣafī l-Dīn al-Urmawī: La Musique arabe*, vol. 3, Paris 1938.
MA IV	al-Shirwānī, Fatḥallāh, *Risāla fī ʿilm al-mūsīqī, Traité anonyme dédié au Sultan Osmānlī Muḥammad II (15th century), La Musique arabe*, vol. 4, trans. B.R. d'Erlanger, Paris 1939.
N-*KI*	al-Fārābī, Abū Naṣr (d. 339/950), Die Theorie vom Īqāʿ. I: Übersetzung des Kitāb al-Īqāʿāt von Abū Naṣr al-Fārābī, ed. E. Neubauer, in *Oriens* 21–22 (1968–1969): 196–232.
N-*KII*	al-Fārābī, Abū Naṣr (d. 339/950), Die Theorie vom Īqāʿ. II: Übersetzung des Kitāb Iḥṣā' al-Īqāʿāt von Abū Naṣr al-Fārābī, ed. E. Neubauer, in *Oriens* 34 (1994): 103–173.
La Perfection	al-Kātib, al-Ḥasan b. Aḥmad, *Kitāb Kamāl adab al-ghinā'*, trans. A. Shiloah, *La Perfection des connaissances musicales. Kitāb Kamāl adab al-ġinā'*, Bibliothèque d'études islamiques, vol. 5, Paris 1972.
Sawa, *Anecdotes*	Sawa, G.D., *Musical and socio-cultural anecdotes from* Kitāb al-Aghā-

	nī al-Kabīr: *Annotated translations and commentaries*, Leiden and Boston 2019.
Sawa, *Glossary*	Sawa, G.D., *An Arabic musical and socio-cultural glossary of* Kitāb al-Aghānī, Leiden and Boston 2015.
ZGAIW	*Zeitschrift für Geschichte der Arabisch-Islamischen Wissenschaften*

Mutʿat al-asmāʿ fī ʿilm al-samāʿ
The Ears' Pleasure and the Science of Listening To Music [fol. 1; al-Sillāmī 53–54]

Aḥmad b. Yūsuf al-Tīfāshī l-Qafṣī [*580–651/1184–1253*]

[The Author's Introduction]

In the name of God, Most Gracious, Most Merciful

∴

Praise be to God, the Kind, the Benefactor, endowed with wealth, ease and beneficence. He made the influence of melodies move into the souls of humans and animals, influence them to activity, negate grief, and set it under the veil of nights, so no movement is hidden from the eyes. He alone possesses, with His knowledge, [the secret of creation and the universe] and [He] veiled it from the mind of every created being and He knows [everything]. He informed the most knowledgeable believers about what is apparent and easy, but hid His inward and invisible secret.

May God bless our Prophet Muḥammad who brought people out of the darkness and into the light, and may God continuously bless his relatives and Companions till the day of resurrection.

This book, *Mutʿat al-asmāʿ fī ʿilm al-samāʿ* (The ears' pleasure and the science of listening to music) is the first (*ḥādī*)[1] … of *Faṣl al-khiṭāb* (Final judgment) and it has forty-seven chapters.

[It is a book about] the importance of listening to music, [which is] a must for all wise people, its exclusive [usefulness] when drinking, and its usefulness when eating, when asleep or awake |. [I have also brought] choice sentences a-S 54
from music books suitable for this present work herein written by Aḥmad b. Yūsuf al-Tīfāshī, the poor servant of God to whom belong might and majesty. May God forgive him.[2]

1 See p. xi n. 2

2 This is followed by a sentence with a lacuna: "It is the 32nd discourse from the book [*Faṣl al-*

 | DOI:10.1163/9789004542785_002

In the name of God, Most Gracious, Most Merciful

∴

	Chapter 1	The Eminence of Listening to Music above All Else, and the Superiority of Melodies, and the Wonderful Effects They Have on the Human Body
	Chapter 2	The Importance of Listening to Singing While Drinking and the Exclusive Usefulness of Listening While Drinking over Other Activities
	Chapter 3	When It Is Appropriate to Listen and Drink
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3	Chapter 6	How the Strings Wondrously Affect | the Four Humors That Make Up the Human Body
	Chapter 7	About the Divine Secret Causing the Effects of Melodies on the
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	Chapter 8	The Singer's Excellent Qualities
	Chapter 9	How to Listen to Singing in the Musical *Majlis*
	Chapter 10	The Singing Styles of People of Different Regions and the Repertoire of the People of the Maghrib
	Chapter 11	Andalusian Musical Laws: [Composers and] Their Instruments
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4	Chapter 15	Melodies That Resemble the Meanings and Suit the Poems |
	Chapter 16	The Definition of Singing
	Chapter 17	The Origin of Arabic Singing, Its Source, and Birth Place

khiṭāb (Final judgment)] which comprises … 30 … 47 chapters on various subjects." This last paragraph is repeated before the table of contents on the next page.

Chapter 18 Favoring Older Singing over the Modern
Chapter 19 The Process of Composition
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Chapter 23 Good and Bad, Stated or Implied Song Themes
Chapter 24 On the Proper Behavior to Praise Men and Women Singers
Chapter 25 The Conditions Required to Be a Skilled Singer, and the Necessity of Combining Theoretical and Practical Knowledge
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3 The square brackets added here and in the rest of the table of contents are from the text proper but missing in al-Tīfāshī's table of contents.

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CHAPTER 1

The Eminence of Listening to Music above All Else, and the Superiority of Melodies and the Wonderful Effects They Have on the Human Body [fols. 6–7; al-Sillāmī 61–62]

[This chapter is based on, and shorter than Ibn al-Ṭaḥḥān's chapter 3: On the Sophistication of Melodies (*Ḥāwī* fols. 8b–9a; Sawa, *Encompasser* 16–17). At the end it has a section added to Ibn al-Ṭaḥḥān's.]

6
a-S 61

The subtleties and sophistications (*faḍl*) of melodies are unknown to most people because they think that they are composed only for enjoyment and pleasure (*iltidhādh*), but this is not correct. Since reaching true excellence was beyond the grasp of modern composers, they stopped at the limit of their potential with regard to excellence. When composing melodies, learned men aimed at types of therapies, the management [of proper behavior], exercising both soul and body so that, by trickery, they[1] cause [humans] to return to a balanced and moderate humor if they stray from it. They move the resentful to contentment, and the cruel to compassion (*raḥma*),[2] the coward to courage, and the stingy person to generosity. They transform the soul from one state to another, and move the body from one humor to another.

Ptolemy used to order people to listen to happy melodies at the beginning of the day, so that only moderation in temperament and calm in the soul [would] occur in their mind for the rest of the day. They also used these melodies at the end of the day and before sleep, so that their sleep would be clear from the frightening harm of nightmares.[3] These melodies also make the soul more harmonious;[4] | they are used when eating and drinking to improve the savory 7
taste of the food, and [so] the gastric juices (*kaymūs*) they caused will be free
of bad mixtures (*al-akhlāṭ al-radīʾa*). | Similarly, when we look at the opinions a-S 62

1 The word "they" refers to the therapies, management, and the exercising of soul and body.

2 Ibn al-Ṭaḥḥān has *riqqa* (tenderness) instead of compassion (*Ḥāwī* fol. 8b; Sawa, *Encompasser* 16).

3 This has been attributed to Pythagoras and the Pythagoreans (Barker, *Greek musical writings: II*: 379; Strunk, *Antiquity and the middle ages* 83).

4 This section, from here to the end of the chapter, is added to Ibn al-Ṭaḥḥān's.

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of people and the rewards that purify the mind, that remind one of [beautiful] thoughts, and strengthen the soul, then in this way one successfully attains the results that Alexander [the Great] used to seek. If he wanted to consider an issue, he ordered music to be played and he reflected about it. If his opinion was accepted, he would strike the ground with a wheat stalk; he would ask the musician to leave, and his opinion prevailed.

CHAPTER 2

The Importance of Listening to Singing While Drinking and the Exclusive Usefulness of Listening While Drinking over Other Activities [fols. 7–9; al-Sillāmī 63–65]

Know that the drinking party (*majlis*) is more deserving of listening to singing than any other party.[1] Listening to singing makes drinks go down pleasantly and sends it in a wondrous way so that it flows nicely into the body and affects it. For this reason, wise men have said, "Listening to music is the condiment (*idām*) of drinking." In the old days **the** Persian kings brought entertainers to their banquets to help the natural process of digesting food, to help it spread well throughout the body and [to help] savor it, | as well as to purify the humors emanating from the music, as mentioned before [in the previous chapter]. This is a custom that survives to our day among the Greeks (Rūm) and the Frankish kings. If music makes food more digestible and more savory, then drinks will be even more effective with music, are more deserving to be used with it, and more worthy of it, because drinks are digested more quickly and mix well with the blood and the animal soul. If the soul is happy, then the blood will be pure, and digestion and enjoyment will improve. On the opposite side, grief and worries will make the blood turbid and spoil it. If one drinks, if one is happy and in a state of *ṭarab* on account of listening to songs, melodies, and rhythms, then drinking will be far more beneficial than just drinking without music.

7 a-S 63

8

A wise man said, "Songs and strings mix well with drinking: they help one another to negate worries that destroy the body; they distance the grief that brings sadness; they spread into souls the way souls spread into bodies; they cause the mind to be strong and | active, and they come together to free the person from distress and to liberate him from its captivity and shackles. None of them is complete without the other: singing is akin to the soul and drinking is akin to the body. When they meet, excellent qualities come together and depravity departs. Singing is a medium[2] for drinking, and drinking is a mediator for singing, | so each is a must for the other."

a-S 64

9

1 Other parties included general discussions, poetry recitation, literary discussions, grammar, jurisprudence, and scholastic theology (Sawa, *Music performance* 111).

2 This may also mean "device, tool, expedient, agent, means."

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They also said,

> Singing without drinking is like action without faith; drinking without singing is like faith without action, and thunder without rain, and a caravan song without camels. The pleasure and benefit do not fully reach a person in a drinking party unless he also listens to music. They also said the opposite, that is, a person drinks because of listening to music.

[The poet] Abū Nuwās [ca. 140–198/ca. 755–813] said:

> Drinking cannot happen without musical instruments
> [They supply] vibrations from the *bamm* and *zīr* strings.[3]

A wise man said, "Listening is akin to the soul, and wine is akin to the body; when they mix, happiness occurs."

a-S 65 A man of letters said, "Singing without drinking is like greetings without a gift, a gift without intent, thunder without rain, trees without fruits, a caravan song without camels, a garden without [a] pond."

It was said to Abū l-ʿIṭrīf, "How do you consider singing?" He said, "[I like singing but not] before eating and [not] without drinking!"

[The poet] Kushājim [d. 360/970] said:

> Let go of the tether of the soul by drinking
> I am very calm and relaxed with it
> Wisdom has worn me out
> So please refresh me with strings and cups.

This came from Hermes,[4] who, when sitting down to drink, said to the musician: "Free the soul from its shackles."

---

3 These are the lowest and highest strings respectively.

4 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.

CHAPTER 3

When It Is Appropriate to Listen and Drink [fol. 10; al-Sillāmī 67]

Al-Rāzī[1] said,

> It is most appropriate to listen to music while drinking if the listener fully understands that the [musical and textual] meaning of singing agrees with his temperament and intention, activates his hope and commitment, reminds him about the loss of his beloved, and scares him or fills him with dread. As for the one who does not understand the meaning of the song, he will be moved by rhythms, namely the light and the *hazaj*, large tambourines (*difāf*),[2] small tambourines (*ruqūq*),[3] and the beauty of rhythms.[4]

1 His full name is Abū Bakr Muḥammad b. Zakariyya [251–313/865–925]; he was a famous medical researcher, physician, philosopher, and alchemist. He was known in the West as Rhazes and some of his medical treatises were translated into Latin. He was born in Rayy, later moved to Baghdad, and was well versed in music theory and performance before becoming a physician (Goodman, al-Rāzī, *EI*^{2}; al-Ziriklī, *al-Aʿlām* VI: 130).

2 *Difāf* is a plural of *duff*; the more common plural is *dufūf*.

3 *Ruqūq* is the plural of *riqq*.

4 The MS clearly has voices or sounds (*aṣwāt*), though this does not fit the context. Al-Sillāmī correctly edited it to rhythms (*īqāʿāt*).

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CHAPTER 4

The Order of Singing in a Drinking *Majlis* [fols. 10–11; al-Sillāmī 69]

[The word "order" here has two meanings: one is a command to sing; the other is a command and the proper time for the singing to take place, namely, an hour after drinking. For a detailed exposition of the order to sing as reported in *KA*, see Sawa, *Music performance* 124–127].

10 a-S 69 The customs of people in relation to the beginning of singing in a drinking party (*majlis al-sharāb*) vary.

Presently, the custom of the Persian and Arab kings in the eastern empire (Mashriq),[1] was for the king to hold his cup of wine, [and for] the singer to start singing immediately, without being ordered to do so. For this reason, the holding of the cup became the law (*dustūr*) that informed the singer when to sing. When the singer begins to sing the king puts down his cup and listens to the singing, then drinks from time to time during the performance.[2]

As for the kings and leaders of the western empire (Maghrib),[3] they drink at the beginning of the *majlis* for an hour, talking or reminiscing, without [listening to] singing. If the host of the *majlis* wanted to hear singing, he would knock at the door of the wooden screen (*sitāra*),[4] or hem (*naḥnaḥa*),
11 or give | a sign agreed upon with those behind the screen, that is, [the singer could] see the signal [through the holes of the carved wooden screen]. Or he would simply say, "Let them sing" if he saw that the *majlis* was ready for it. At this point the songstresses (*maghānī*) would begin to sing [from behind the screen]; this was because the songstresses were [the patrons'] own singing slave girls, or singing slave girls who had born a child to them (*umm walad*). Rarely did they bring a stranger, male or female, to sing for them [in

1 This denotes countries east of Egypt.

2 In *KA*, the situation was more complex than that; regardless of drinking, the performance began at the order of the patron, at the request of a friend, or at the musician's initiative. For details, see Sawa, *Music performance* 124–127.

3 This denotes western North Africa.

4 Lit., "curtain," or "screen." It was used to separate the audience from the musicians.

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which case they would sing without a screen] during their drinking parties as we shall recount later. For this reason, their own singers sang behind the screen.[5]

5 In *KA* it was not so strict. Singing slave girls could sing for their masters and their male guests without being screened, unless they had born a child to their owner (*KA*, XI: 348). Free female singers and singing slave girls that belonged to them did not have to sing behind a screen (*KA*, XIV: 221–223; Sawa, *Music performance* 123; Sawa, *Anecdotes* 333–334, 342).

CHAPTER 5

The Poetical Qualities That Complete the Pleasure of the Listener When Added to Music[1] [fols. 11–12; al-Sillāmī 71–72]

11
a-S 71 Music compositions and melodies that cause *ṭarab* require three qualities. The first is a beautiful voice; the second is excellent musical composition; and the third is the good quality of the poem that is set to music, and singing the words with good diction as [originally] uttered by the poet.

The good quality of the poem and good diction when singing it with *ṭarab* is the domain of the very knowledgeable only. The first two are within reach of all people.

Rarely are the three requirements found in one singer in our time, and rarely are these requirements demanded by the kings, and as a result, they do not occur.

The meanings found in poetry that is set to music and heard in drinking parties are three.

The first consists of the power of the sensual desire that moves a human being, such as the description of meadows, flowers, lights, rivers, gardens, drinking parties, promenades, the company of friends and boon companions, and looking at beautiful faces.

12 The second is what moves the angry forces, such as the mention | of support, courage, descriptions of wars, chasing horsemen, and overcoming enemies.

The third consists of the description of freedom, pleasant character, sacrifice, generosity, forgiveness, kindness, and the like.

a-S 72 The last two meanings are close to the desires of the kings, and they are more deserving to hear them than other people. The first meaning is more liked by the common people, and if the kings desire it, then it should contain a lot of *ṭarab* and will not be liked as much by the common people. Often the kings like songs based on heavy meters, whereas the common people like the lighter ones.

It is more suitable and liked, in the presence of kings, to start with songs about the present time and its beauty, the pleasantness of the evening, and what fits the current season. Likewise, it is much liked to begin in the spring by describing flowers, tree leaves, and the prosperity of the present time.

1 Lit., "The Meanings That Complete the Pleasure of the Listener When Added to Listening to Music."

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CHAPTER 6

How the Strings Wondrously Affect the Four Humors That Make Up the Human Body [fols. 12–14; al-Sillāmī 73–74]

[Here al-Tifāshī repeats the oft-quoted myth of the relation between the strings and the humors, and he writes a similar chapter later on, namely, chapter 41, al-Sillāmī 233–234, pp. 134–135. He was likely influenced by the writings of Būlus al-Bīzanṭī and al-Kindī [d. after 256/870].[1] He then attributes to al-Kindī a rare and likely apocryphal skill in music therapy. Finally, he repeats the legend that al-Fārābī played music and made the audience laugh, then cry, then fall asleep.]

12 a-S 73 13

Know that the origin on which the [musical] arts are based is the relation between the notes and the four humors | of the human body present in the temperament of people.

Plucking the *bamm* string stirs happiness and joy at times, sadness and anxiety at other times; love at times, hatred at other times; it strengthens the melancholic temperament and stirs it, tames the blood, and calms it.

The specialty of the *mathlath* string is that it stirs distress, humiliation, crying, sadness, avarice, regrets, and lowliness; it strengthens the phlegm and calms the yellow bile.

The specialty of the *mathnā* string is that it stirs a strong emotion of joy or grief (*ṭarab*), liberality, generosity, compassion, sympathy, tenderness, love, and pleasure; it strengthens the blood, extinguishes the black bile, weakens it, and tames it.

The specialty of the *zīr* string is that it stirs joy, glory, victory, leadership, excessive warmth; it is suitable for promenades in the meadows and river banks; it calms the phlegm and strengthens the yellow bile.

a-S 74

These various emotions are compounded and limitless. People's feelings of pleasure from them vary according to their character and temperament. The aim of this art in this chapter is for the singer [causing *ṭarab*] (*muṭrib*) to know the temperament that affects his character so that he [is able to] compose a

1 For Būlus al-Bīzanṭī, see Kazemi, *Die Bewegte* 252, 311. For al-Kindī, see his *Risāla fī ajzā'* 102–103; and his *Kitāb al-Muṣawwitāt* 88–89; see my translation in Sawa, *Rhythmic theories* 500–502.

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melody suitable for his temperament, [one] that works against the confounding that affects him that cures the sick from his illness and returns his temperament to a balanced and moderate state.[2] But this is no longer found in our time.

14 Yaʿqūb b. Isḥāq al-Kindī used music to treat difficult illnesses that doctors failed to cure.

It was related that Abū Naṣr al-Fārābī attended the *majlis* of Sayf al-Dawla [d. 356/967]; he brought all his singers to him, with all types of instruments. Every time a singing slave girl moved a string, Abū Naṣr would say, "You made a mistake." Out of anger they all smashed their instruments on the floor and broke them. Sayf al-Dawla said to him, "You have prevented us from enjoying *ṭarab* today, are you able to excel in it?" Abū Naṣr got a leather bag from his lap, opened it, and took out an instrument and stretched the strings out on it; he plucked them and caused the audience to laugh. He then loosened the strings and tuned them in a different way; he plucked them and caused the audience to cry. He then loosened the strings and tuned them in a different way; he plucked them and caused the audience to sleep, even the doorkeeper. He left them asleep and exited the *majlis*. This is the end of the chapter; this skill no longer exists in our time, as we mentioned above.[3]

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2 If one considers the opening of this chapter, then the singer would be limited to playing with just one string!

3 The legend of quasi-supernatural power of al-Fārābī [b. before 258/872 or 3, d. 339/950] is mentioned in al-Bayhaqī [d. 565/1170], *Taʾrīkh* 30–35; Ibn Khallikān [d. 681/1282], *Wafayāt* IV: 239–243; see also Sawa, *Music performance* 16.

CHAPTER 7

About the Divine Secret Causing the Effects of Melodies on the Souls of Humans and Animals [fols. 14–16; al-Sillāmī 75–76]

As for the effects of melodies on the souls of humans and animals, it is too 14
apparent to require proof. There are also many widespread stories about the a-S 75
effects on non-speaking animals, as, for example, birds and camels that reach a state of *ṭarab* when listening to caravan songs (*ḥudā'*), even though [these creatures] have crude natures. | There are also other instances, but it is better 15
and more fitting for our book to leave out the wonderful anecdotes and the curious eyes [seeking excitement in these stories]. Instead, in this chapter, we seek the reason and secret behind it, because it is a topic that the top scholars and ancient philosophers have rarely discussed. The most wonderful thing I heard came from Pythagoras [ca. 582–507 BCE] and the ancient philosophers who agreed with him regarding the art of music.

They said, "The eight modes (*al-alḥān al-thamāniya*)[1]—that are the foundation of all the notes and out of which are composed the pleasant and measured melodies that cause *ṭarab*—are all present in the souls of all animals: humans, birds, and all quadrupeds. These modes have an origin from which they branch out. They have an element from which they started and from which they formed, namely, the various sounds of the motions of the eight celestial spheres:[2] fixed stars, Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and the Moon. Their constant motion and the succession of their sounds and their repetitions are essentially sanctifying and glorifying God the Creator. Their varying sounds, emanating from their continuous motions, | follow a rhythm 16
that causes *ṭarab* and is pleasant and controls the souls completely, so that if a person were to listen to them in reality, close by, they would cause him joy and *ṭarab*. They said that the cause that induces *ṭarab* in a human being | a-S 76
and other animals, his inclination to what he hears—in terms of the composition of harmonious notes and melodies, and the proportional relation of the motions and rhythms that move according to the moderation, mixing, and agreement with the soul, and the calming of the latter to all of this—is a result

1 Lit., "the eight melodies." He must mean the Octoechos.

2 For more detail on ancient Greek music, see Barker, *Greek musical writings: II*: 503, 513.

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of the intense power of the world of the universal soul (*al-nafs al-kulliya*)[3] [i.e., God and His power] over the eight celestial spheres, their actions during their motions, encircling and encompassing them and pivoting over them on high, and [the intense] correspondence of the partial human and animal souls to the souls of the celestial spheres by means of the universal soul that matches everything to everyone, and encompasses everything. The universal soul acts to balance such motions and the celestial spheres are subject to it."

3 This can also be translated as "comprehensive, absolute, complete."

CHAPTER 8

The Singer's Excellent Qualities [fols. 16–17; al-Sillāmī 77]

[This statement from Ibn Surayj, labeled the "Qur'ān of singing" occurs in *KA* I: 315, almost verbatim, and can apply to any era of Arabic singing. It is priceless and states that the singer should have the technical control to ornament his singing, adequate lung power, the rhythmic sense to give notes their correct duration; and [the singer should] keep melodies flowing in the correct rhythmic mode, proper intonation, and diction, and [should have] the ability to accompany oneself closely on a melody instrument (usually a lute or pandore), and [have] knowledge of grammar and prosody in order to sing the poetical text correctly. The statement is so perfect and complete that al-Tīfāshī acknowledged that nothing could be added to it. Ibn al-Ṭaḥḥān [d. after 449/1057] has a longer chapter about this topic and adds a few anecdotes.[1] Al-Tīfāshī split Ibn al-Ṭaḥḥān's chapter into two; the one here and one in chapter 25. The translation below is adapted from Sawa, *Anecdotes* 206–207.]

There is no need here to add anything to what Ibn Surayj said [about the excellence of vocal performance] 16 a-S 77

Ibn Surayj was asked about [the qualities of] the singer who is good and sound. He said:

> He is the one who fully ornaments (*ashbaʿa*)[2] the melodies, | fills (*malaʾa*)[3] 17
> the musical notes with proper and sufficient breath,[4] scans the poetic

1 Ibn al-Ṭaḥḥān, *Ḥāwī* fols. 64b–66b; Sawa, *Encompasser* 170–173.

2 Ibn al-Ṭaḥḥān mentions the derivative verbal noun *tashbīʿ*, but he restricts it to the end of the melody (*Ḥāwī* fol. 13a; Sawa, *Encompasser* 170). For details about *tashbīʿ* meaning fullness and satiation with regard to food, intellect, clothing, writing, phonology, the human body, and herbage, see Sawa, *Rhythmic theories* 192.

3 Instead of *malaʾa* (to fill), al-Tīfāshī has *madda* (to extend, stretch), which is not as precise as "to fill."

4 This is important not only to produce a good and full sound but also to avoid singing out of tune. Al-Kātib adds a statement of Isḥāq al-Mawṣilī [150–235/767–850] 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; *La Perfection* 103)). Ibn al-Ṭaḥḥān

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measure (*ʿaddala al-awzān*),[5] clearly articulates the words (*fakhkhama al-alfāẓ*) of the poem being sung,[6] knows what is correct [?], takes care of the grammatical inflections (*iʿrāb*),[7] holds long notes and cuts off short notes according to their proper durations, performs the songs correctly according to their various genres of rhythmic modes, sings the *nabarāt*[8] stealthily (*ikhtalasa*)[9] and imitates them faithfully in plucking the strings of his accompanying lute.

This was mentioned to Maʿbad [d. ca. 125/743] who said: "If there was a Qurʾān of singing it would only be thus."[10]

In general, [the ʿAbbāsid vizier] Yaḥyā b. Khālid al-Barmakī [120–190/738–805] said: "Musical [entertainment and diversion] (*lahw*) are what cause you to be in a state of *ṭarab*, and the latter, in turn, will make you dance; diversion saddens you, and causes you to cry."[11]

---

adds that a breath should be taken at the end of the prosodic feet and at the end of the verse, so that the singer can take a breath in the middle of a prosodic foot if the notes are not in succession (i.e., if there is a pause in the melody). The singer should also measure the amount of air needed for long and difficult passages and allow 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, because stopping for air in the middle is ugly (Ibn al-Ṭaḥḥān, *Ḥāwī*, fols. 30a, 41b–42a; Sawa, *Encompasser* 207).

5 This is very important for composition, as each poetic foot is fit properly with a rhythmic part. It must also be adhered to carefully in performance.

6 That is, to have good diction, so that the words are clearly understood when sung. About the importance of diction, see also *KA* XX: 237, about an orator who was praised for his loud voice (*jahīr al-ṣawt*) and good diction (*ḥasan al-lahja*) and which, without music, softened the hearts of the listeners and made them cry. And Jamīla [fl. late first/seventh century] said about Nāfiʿ b. Ṭunbūra: "O the one with beautiful diction (*ḥulw al-lisān*) and eloquence (*ḥasan al-bayān*)!" (*KA* VIII: 268). It is also most important to note that good diction is part of *ʿilm al-tajwīd*, and crucial when chanting the Qurʾān: see Surty, *A course*.

7 Of course, inflections are crucial to understanding the meaning of the words.

8 These are short notes sung with a soft *hamza*; their durations should not exceed a 3/8.

9 According to al-Fārābī they should be performed by means of weak or soft attacks (*KII* 66b; N-*KII* 144; Sawa, *Rhythmic theories* 635).

10 Another interesting passage about the singer's excellence appears in al-Kātib, where he says: "A good singer should have four qualities: natural disposition (*ṭabʿ*), capability (*iqtidār*), sadness (*shajā*) and knowledge (*maʿrifa*)." (*Kamāl* fol. 186 (Kh. 118; *La Perfection* 166))

11 This interesting vignette does not appear in Ibn al-Ṭaḥḥān.

CHAPTER 9

How to Listen to Singing in the Musical *Majlis* [fol. 17; al-Sillāmī 79]

[The caliph] || al-Maʾmūn [170–218/786–833] said: 17 a-S 79

> Nothing benefits the masters of the world without bringing boredom with it, except kind actions and listening to singing that brings *ṭarab*. Despite this, the wise men said: "Do not make your *majlis* consist of drinking only, or chatting only, or listening to music only. Instead, let the *majlis* combine drinking, chatting, and listening to music. Thus, the drinking *majlis* should include drinking at times, listening at times, and chatting at times."

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CHAPTER 10

The Singing Styles of People of Different Regions [and the Repertoire of the People of the Maghrib][1] [fols. 17–32; al-Sillāmī 81–105]

[The singing repertoire in Andalusia consists of old Arabic poems found in *KA*; in Ifrīqiya (North Africa but not including the Maghrib) it mixes the styles of East and West; it is lighter than the style of Andalusia, but uses more notes than the style of the East, where the poetry is in the style of mixed-race singers.[2] The chapter has 56 poems from various regions and eras: some by poets in the pre-Islamic era, some by poets who lived in both the pre-Islamic and the early Islamic era, some by mixed-race poets, some by eminent poets of the Umayyad and ʿAbbāsid eras and a bit later including a few Andalusian poets.[3] The melodies follow the style of old music but some are mixed. Of great interest in this chapter is the discussion of a feat in which an Andalusian singer performed 74 vibrato-like ornaments in one line of poetry, and a songstress from the Maghrib spent two hours singing just one line of poetry! Of interest also is the high musical art in Seville where the old songstresses taught the young ones, who could then be sold at hefty prices. Often the songstresses played instruments and were also experts at various types of dances, puppetry, and shadow plays.]

17 a-S 81 The singing styles in our era are different.

18 The people of Andalusia follow the older singing style; the poems they sing in (*yughannūna fīhā*) are the old poems mentioned in the *Kitāb al-Aghānī l-kabīr* (Grand book of songs) of al-Iṣfahānī [284–360/897–971],[4] such as:

1 The square brackets are added here from the table of contents (fol. 3; al-Sillāmī 56), even though the text also includes Andalusia, Ifrīqiya, and the eastern empire.

2 A *muwallad* is the offspring of an Arab and a non-Arab (Reynolds, *The musical heritage* 5).

3 Reynolds, *The musical heritage* 135.

4 It is not clear if the three songs were sung to the original melodies (from many centuries earlier) by Ibn Surayj [fl. early second/early eighth century], Maʿbad [d. ca. 125/743], and Isḥāq al-Mawṣilī [150–235/767–850] or were sung to newer melodies. The latter is most likely, see also p. 30 n. 65; al-Sillāmī 103.

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The reddish-brown horse complained about running when I overexerted it.[5]

And

The palace, the palm trees, and the Jammāʾ between them.[6]

The dilapidated remains of an abandoned encampment a-S 82
Have been left by the intimate friends.[7]

And

Buthaynā said, when she saw a red raceme of a palm tree with fruit stalks.[8]

And there are other poems along the same lines.[9] | 19

I did not understand the meaning of her song, but
She saddened my liver,[10] yet I did not understand her sadness
I spent the night as if I were a tormented blind man
Loving the beautiful women but not seeing them.[11]

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5 This poem is by ʿUmar b. Abī Rabīʿa [ca. 23–93/644–712]. The song is among the one hundred songs chosen for Hārūn al-Rashīd [145–193/763–809] (*KA* I: 8; al-Sillāmī 81 n. 4).

6 This poem is by Abū Qaṭīfa [d. ca. 70/690]. "The palace and the palm" belonged to Prince Saʿīd b. al-ʿĀṣ [3–59/624–679]. The Jammāʾ is a piece of land that also belonged to him (*KA* I: 11). After his death the property went to the caliph Muʿāwiya b. Abī Sufyān [BH 20–AH 60/603–680]. The song is among the one hundred songs chosen for Hārūn al-Rashīd (*KA* I: 11; al-Sillāmī 81 n. 6, 123 n. 2).

7 This poem is by Ibn Yāsīn [155–235/772–850], a friend of Isḥāq al-Mawṣilī who set it to music in an amazing feat of musical composition. For details see *KA* V: 341, 424; Sawa, *Anecdotes* 101–103. The song is among the one hundred songs chosen for Hārūn al-Rashīd (al-Sillāmī 82 n. 1).

8 This poem is by Jamīl [d. 82/701] but it is not in *KA* (al-Sillāmī 82 n. 3)

9 Al-Sillāmī (82 n. 4) mentions the possibility of a page or more missing here.

10 In the Middle East, as well as in ancient Greece, it is the liver and not the heart that is the seat of emotions.

11 This poem is by Abū Tammām [188–231/804–846]. For variants, see al-Sillāmī (82 nn. 6–7) and Klein, *Musical instruments* 61–62; according to Klein, the poet was listening to a slave girl singing in Persian, a language he did not understand, but nonetheless he was moved by her singing and melody, and in his inability to understand the words the poet compared himself to a blind man in love with a beautiful woman.

a-S 83 [Abū Tammām meant by] blind, the blind poet Bashshār [b. Burd] [ca. 95–167/714–784] who said in his poem:

> O people, my ear is in love with a person
> And sometimes the ear falls in love before the eye
> They said to me: "You are raving and delirious about someone you cannot see"

So I said to them: "The ear, like the eye, gratifies the heart."[12]

[A poem by] al-Ḥusayn b. al-Ḍaḥḥāk [155–250/772–864] [states]:[13]

> A song from the voice of a freeborn
> And well-mannered singer
> Who with a sad voice devours the strings
> Until they are all consumed
> I do not know if the left hand
> Is more mischievous[14] than it, or the right
a-S 84 I do not understand what our singer meant
> When he sang
> Except that because of my love for him
> I found pleasure in the meaning.[15]

20 The first to compose a poem with this meaning, and claim that a Persian [singer] had filled him with longing and anxiety was Ḥamīd b. Thawr [d. ca. 30/650], except that he described the voice of a pigeon and said:

> I was amazed that her singing
> Was in good Arabic language yet she did not open her mouth to speak
> I have not seen a humiliated person with a voice like her
> More compassionate and more supportive to those in ardent love, to those who are sad and wounded

12 For more lines of this poem, see *KA* III: 165–166, VI: 242–243; Sawa, *Erotica* 120; al-Sillāmī 83 n. 1.

13 Both al-Sillāmī and Klein attribute the poem to Muḥammad b. Bashīr [d. 130/747]; for variants, see Klein, *Musical instruments* 67–68; al-Sillāmī 83 nn. 3–6, 84 nn. 1–2.

14 This can also mean to make it more miserable.

15 It is likely that the singer was not singing an Arabic song.

I have not seen anyone like me stirred by a voice like hers
Or an Arab filled with longing by a foreign voice.

As for the poem of Abū Tammām,

A songstress feeds the ears with beauty a-S 85
She does not deafen them, nor is her voice muted.[16]

This fits what is said, that singing feeds the ears as food feeds the bodies. It was related that Ḥammād b. Isḥāq [al-Mawṣilī] [fl. first half of third/ninth century] said: "[The poet] Marwān b. Abī Ḥafṣa [105–182/723–798] used to come to my grandfather Ibrāhīm [al-Mawṣilī] [125–188/742–804] and after [Marwān] ate, he would say: 'You fed me good tasty food, now feed my ears with [good melodies].'"

As for the people of Ifrīqiya (North Africa), | their style is a mixture of 21
the styles of the West (Maghrib) and that of the East (Mashriq). It is lighter [i.e., has less notes] than the style of Andalusia, but uses more notes than the style of the East. Similarly, their [North African] poetry is of the style of the mixed-race (*muwallad*) [poets]. We shall mention some of the poems set to music in the Maghrib, Andalusia, and Ifrīqiya to give you an idea about them.

[These are] some of their poems set to music that are common in all regions:

Unique in beauty, devoid of loving
Master in separation and blame.[17]

The *ṣawt* (measured song):[18] a-S 86

O Umm Ṭalḥa, homes are far away
The star is closer than the sleepiness of your kinfolk.[19]

16 For variants and a longer poem, see Klein, *Musical instruments* 61. See also al-Sillāmī 241 for a change of hemistiches.

17 This poem is by Abū Tammām.

18 In the MS, every poem is preceded by the title *ṣawt* (measured song). This is redundant, so I do not precede each poem this way.

19 Al-Sillāmī (86 n. 1) mentions that al-Tīfāshī attributed this poem to Ibn al-Ḥimāra [d. 533/1139]. He was a poet and composer who studied music with Ibn Bājja [d. 533/1139] and was called the last philosopher in Andalusia (al-Sillāmī 333–334). For more verses of this poem, see pp. 43–44; al-Sillāmī 119. Ibn Bājja, known in Latin as Avempace, was born in Zaragoza

She looks at me and knows what is in my heart
I look at her and she knows what I desire.

22 If I were to visit Su'da in her surroundings
I would see that the earth has been folded [over] for me so whatever is distant becomes near.[20]

O monk in the monastery, did you look at the valley
To see loaded camels driven by the caravan driver and [hear] his song.

a-S 87 O Laylā's abandonment, you have reached such an extent
That you have added more than abandonment can reach.[21]

The desire of your being has been formed in my mind
Despite the distance between exchanged visits, my desire created an apparition.[22]

a-S 88 Do you know a forgotten vestige in al-Thawiyya[23]
Was changed, after companionship, into abandonment.

O pigeon of two river beds (*baṭn al-wādīyayn*)[24] sing
Its rain let you drink from the rivulet in early morning.[25]

23 Fire appeared in the monastery from Umayma.[26]

---

and wrote on philosophy, physics, metaphysics, astronomy, and music theory. He was also a composer and poet (Reynolds, *The musical heritage* 134; al-Sillāmī, 101 n. 3, 328).

20 This poem is by Nuṣayb b. Rabāḥ [d. ca. 108/726] (*KA* IX: 38; al-Sillāmī 86 n. 2). For the effect of the *ṭarab* of this song on the listener, see Sawa, *Anecdotes* 294.

21 For various attributions, see al-Sillāmī 87 n. 1.

22 For various attributions, see al-Sillāmī 87 n. 6.

23 This is a place in Kufa that houses the tombs of Abū Mūsā l-Ash'arī [BH 21–AH 44/602–665] and al-Mughīra b. Shu'ba [BH 20–AH 50/603–670] (al-Sillāmī 88 n. 1).

24 *Baṭn al-wādī* refers to the interior of a watercourse, or river bed, or valley; it means that in its bottom a torrent or river flows occasionally or constantly (Lane, *An Arabic-English lexicon* I: 220).

25 This is a poem by Tawba b. al-Ḥumayr [d. 85/704]. For more verses of this poem, see p. 39–40; al-Sillāmī 113.

26 This poem is either by al-Aḥwas [d. 105/723] or 'Abd al-Raḥmān b. Ḥassān b. Thābit [5–104/627–722].

I have known her, denuded of her garments a-S 89
White, like a slim young lady.[27]

When a pigeon sang in a thicket
I cried, and my crying caused the pigeon and the thicket to cry.

Would you have compassion for a patient
Not with imprisonment and not with killing.[28]

The heart relinquished youthful folly and love by ridding itself from a-S 90
Salmā, its vain and futile preoccupation has ceased
And the heart denuded itself of the horses and saddles of longing and
desire.[29]

The one I complain to about my love is deaf
In her silence there is no "no," and there is no "yes."

The breeze blew
Over a tormented and sick heart.

I say to my friend when we concluded 24
Our hermitages from the sinful country.

I wished to be away from you and be patient about it but the love in my
heart
From old times prevented me.[30]

O moon appearing on a branch a-S 91
You have tormented my heart with your beautiful face.

O my friend, my heart sensually desires a person.[31]
I wish I were among those who knew you, even briefly

27 This poem is by al-Aʿshā [d. 7/629].
28 This poem is by Abū l-Firās al-Ḥamdānī [320–357/932–968].
29 This poem is by Zuhayr b. Abī Salmā [d. BH 13/609].
30 This poem is by Qays b. Dharīḥ [d. 68/688]. It is among the one hundred songs chosen for Hārūn al-Rashīd (al-Sillāmī 90 n. 5).
31 This is a poem by Abū Bakr b. ʿAbd al-ʿAzīz b. Abī Dulafa al-ʿIjlī.

By means of my eyes, to be able to see you, or I wish I were an ear [to hear you].

They lay their cheeks on their palms that act as a pillow
The light of the morning has destroyed them and destroyed me.[32]

a-S 92 I have a dried-up liver hurt by sorrow
And a heart that refuses to rest and be patient.[33]

25 O my friend, forget (*salā*)[34] about the abandoned encampment and their remnants
When will the time that brought us together come back again?[35]

Haven't you seen the sun has set free Aries (Ram)
And the balance of time [of day and night] has equalized.[36]

a-S 93 Is our night in a place where water collects while the camels in the desert
Have suspended bags on their sides.

The women wandered about with their anklets, but I do not see
Ramla wearing anklets or bracelets.[37]

They asked me to give her up, but she is infatuated with me
So much that she breathes to the point that her breathing will break the necklace.

a-S 94 O man staying up at night watching the lightning, wake up your night companion
Maybe the fertile valley helps you to stay up.[38]

---

32 For various attributions, see al-Sillāmī 91 n. 5.
33 This poem is by ʿAbdallāh b. al-Ṣāʾigh.
34 This can also mean "endure the loss with patience."
35 This poem is by al-Ṣūrī [339–419/950–1028].
36 This refers to the equinox. This poem is by Abū Nuwās.
37 This poem is by Khālid b. Yazīd b. Muʿāwiya [d. 90/708], and Ramla is his wife. The song is among the one hundred songs chosen for Hārūn al-Rashīd (*KA* XVII: 340; al-Sillāmī 93 n. 4).
38 This poem is by Abū l-ʿAlāʾ al-Maʿarrī [363–449/973–1057].

O abandonment, give up the field of love and let love 26
Be pleasant to the lovers, O abandonment.[39]

After my ardent love and desire for you, you wished to abandon me a-S 95
There is no way to strike a deal if the buyer and the seller have separated.[40]

By God, what did these eye sockets appearing out of the fillet (*miʿjar*)[41]
Do to us?[42]

O breeze, ask the young gazelle a-S 96
Does the watering place only increase the thirst?[43]

O one with an unhurt heart, has
The pain of love been cured from my broken and frightened heart.[44]

She pointed farewell to me with her fingertips
Her pointing was that of a sad person who did not utter a word.[45]
A night resembling the nails of the bustard I cut [with an iron rod].[46] 27

Is this our night, when you sent an affable and artful panegyric a-S 97
And we stay up looking at Gemini carrying an earring in its ear [*sic*].[47]

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39 This poem is by al-ʿAbbās b. al-Aḥnaf [d. 192/808], for two more lines see p. 46 and al-Sillāmī 125. According to al-Sillāmī (94 n. 4), this is one of the most famous love poems. This poem is followed by a poem about Buthaynā that already appeared (al-Sillāmī 82).

40 Al-Sillāmī (95 n. 2) mentions that the poet took this meaning from the Prophet's sayings: "The buyer and the seller can cancel the contract if they have not separated." For various attributions of this poem, see al-Sillāmī 95 n. 2.

41 It is a fillet (i.e., a band or ribbon) wound on the round of a woman's head over which a garment is placed (Lane, *An Arabic-English lexicon* v: 1959).

42 This poem is by al-Muʿizz al-ʿAbīdī l-Fāṭimī [318–365/931–975]. He was the fourth and last caliph of the Fāṭimid dynasty of Ifrīqiya; he was wise, courageous, and wrote tender poetry (Dachraoui, al-Muʿizz, *EI*^{2}; al-Sillāmī 350). For more verses of this poem, see al-Sillāmī 131.

43 This poem is by al-Ḥusayn b. Manṣūr al-Ḥallāj [d. 309/922].

44 This poem is by al-Sharīf al-Rāḍī [358–406/970–1015].

45 This poem is by ʿUmar b. Abī Rabīʿa.

46 This poem is by an anonymous Bedouin from Najd.

47 This poem is by Abū l-Qāsim Muḥammad b. Hānī [326–362/838–873]. He was born in Seville and was the most famous poet in the Maghrib; he also traveled to Ifrīqiya (al-Sillāmī 352).

A beloved who knew the time of the meeting
Stamped carelessly in the dark and in the fullness of the night.[48]

a-S 98 O my friend among the noblemen of Qays
Longing for a woman is the most noble of character [traits].[49]

If I do not die of desire for you, I will
[Die of desire or die from emaciation].[50]

Did Salmā really stay aloof?

a-S 99 How excellent is a group of people I befriended and drank with
One day, in Jillaq in times past.[51]

If you wish not to see the patience of a patient man
Then look at the state of the abandoned encampment in which it is now.[52]

28 They had sent a messenger to the lady with the long and graceful neck
He made her sad, so the messenger came to naught.[53]

a-S 100 O caravan drivers, slow down.[54]
O house of ʿĀtika which I avoid
Because of antagonism, [though] the heart is invested in it.[55]

---

48 This poem is attributed to Iblīs and was sung to Ibrāhīm al-Mawṣilī (al-Sillāmī 97 n. 5).

49 This poem is by al-Sharīf al-Murtaḍā [355–436/866–1044]. He was a descendant of Imām ʿAlī b. Abī Ṭālib [BH 23–AH 40/600–661], and a scholar of Arabic literature; he was born and died in Baghdad (al-Sillāmī 341).

50 This poem is by Muḥammad b. ʿAbdallāh b. al-Abār [595–658/1200–1261]. The square brackets were added by al-Sillāmī so as not to leave the first hemistich hanging with a broken sentence.

51 This poem is by Ḥassān b. Thābit [d. ca. 40/661]. Jillaq is another name for Damascus, or a fertile oasis south of it (al-Sillāmī 99 n. 3).

52 This poem is by Abū Tammām.

53 This poem is by al-ʿArjī [d. ca. 120/738]. The poem is among the one hundred songs chosen for Hārūn al-Rashīd (*KA* 1: 8).

54 This poem is by Yaḥyā b. ʿAbd al-Raḥmān Ibn Baqī [d. 540/1145]. He was a theologian, litterateur, and poet from Cordoba. He was famous for his *muwashshaḥāt* and traveled extensively in Andalusia as a wandering poet (al-Sillāmī 100 n. 1, 330).

55 This poem is by al-Aḥwas.

O monk of the monastery which
Begins and becomes visible in the basin-shaped valley underneath the mountain.

Did the old house stir up your passion
Yes, in it are traces of the one who grieved you.[56]

The reddish-brown horse complained about running when I overexerted it a-S 101
It neighed [as its way] of speaking.[57]

Turn away your riding animal over the dune [to avoid] the prohibited place of herbage
And put down the stirrup and set your tent in a mirage of multiple images (*laʿlaʿ*).[58]

Where did you decide [to go], O high-minded [we cannot live without you because] 29
We are [just a] sprout on the hill and you are the clouds.[59]

You hid your love until the hiding harmed you
People blamed you but their blame is unjust.[60]

Do the inhabitants of Nuʿmān al-Arāk[61] know for certain a-S 102
That you reside in the house of my heart?[62]

---

56 This poem by Nuṣayb is one of the three songs chosen among the one hundred songs chosen for Hārūn al-Rashīd (*KA* I: 8; al-Sillāmī 100 n. 6).

57 Lit., "It neighed if it could speak." This poem is by ʿUmar b. Abī Rabīʿa and is among the one hundred songs chosen for Hārūn al-Rashīd (*KA* I: 8).

58 This poem and its melody are by Ibn Bājja. The word *laʿlaʿ* means *fata morgana*, that is, a mirage of multiple images.

59 This poem is by al-Mutanabbī [303–354/915–965] and the commentary is in: https://الأدب.com/wiki/الهمام_أيهذا_أزمعت_أين#:~:text=قال%20الشعر%20صبيا،%20وتنبأ%20في, فغضب%20أبو%20الطيب%20وانصرف%20يهجوه.

60 This poem is by Ibn Qalāqis [532–567/1138–1172] (https://www.aldiwan.net/poem12721.html). Al-Sillāmī (101 n. 5) mentions that the poet is Ibn ʿUtba [d. 88/716] according to *KA* IX: 139, but the poem is not mentioned there at all.

61 This is a valley between Mecca and Taif, also known as Nuʿmān al-Akbar and Wādī ʿArafa (al-Sillāmī 102 n. 2, 107 n. 3).

62 For various attributions, see al-Sillāmī 102 n. 1, 107 n. 2.

[You are the delegate who informs others about the hidden place of my heart]
I listen to your suggestion about the space and time.[63]

a-S 103 The palace, the palm trees, and the Jammā' between them
Are more desirous to the soul than the gates of Jayrūn.[64]

These are a collection of poems set to music and sung in the Maghrib al-Aqṣā [westernmost North Africa], Andalusia, and Ifrīqiya in our era, in the *majlis* of kings and leaders during drinking parties and other activities.

Some of these poems are old, from the pre-Islamic era; some were composed by poets who lived in both the pre-Islamic and the early Islamic eras
30 (*mukhaḍram*) and by mixed-race (*muwallad*) poets; | some were written by eminent poets of the Umayyad and ʿAbbāsid eras, or by poets just after these eras. Similarly, some melodies are old (*qadīm*) and some were composed by mixed-race (*muwallad*) musicians.[65]

The last one to compose in the Maghrib was Abū Bakr b. al-Ṣā'igh, the philosopher known as Ibn Bājja [d. 533/1139].[66] [No modern poems are set to music except those that Ibn Bājja composed; he wrote the poetry and set it to music, but his songs were discarded by the people (in the Maghrib); they hardly ever sing them. They sing songs set to modern poetry, provided it follows the old prosodic meters (*ʿarūḍ*)[67] like the old songs. They rarely sing these old

63 The square brackets were added by al-Sillāmī.

64 This poem is by Abū Qaṭīfa. For the meaning of Jammā' see p. 21, n. 6 al-Sillāmī 81; the gates of Jayrūn are in Damascus (*KA* 1: 11).

65 It is very unlikely that old melodies would have survived from the second/eighth to the seventh/thirteenth century (see p. 20 n. 4; al-Sillāmī 81). Reynolds makes a very interesting remark here about the *muwallad*; in the context of the sentence, it means new, with the further meaning of mixed: "The latter term [*muwallad*] as a contrast to 'old' might simply mean 'new,' but it is a word that also carries the connotation of 'mixed': a person who is *muwallad*, for example, is someone of mixed parentage. So there may also be a connotation that some of the melodies have been added to, revised, and improved by later singers, as was common practice" (Reynolds, *The musical heritage* 206).

66 The passage in square brackets is crossed out with a diagonal line. Ibn Bājja was a celebrated philosopher and vizier in Spain; Ibn Khaldūn ranked him with Ibn Rushd and al-Fārābī as one of the greatest philosophers in Islam. He was also a well-known poet, musician, and composer of popular songs (Dunlop, Ibn Bādjdja, *EI*^{2}).

67 Liu and Monroe, and Reynolds translated this word as melody instead of prosodic meter. Their translations of this passage are slightly different from mine (Liu and Monroe, *Ten Hispano-Arabic* 37; Reynolds, *The musical heritage* 182).

songs unless suggested by a listener; they sing songs set to the above-mentioned poems[68] and poems similar to old poems which were set to old melodies.]

As for the modes used, the Andalusian composers compose in heavier meters and [melodic modes containing] more notes, as we have mentioned before.[69] One day an Andalusian singer visited me in Ifrīqiya and sang a song set to a poem by Abū Tammām mentioned before,[70] its beginning is: a-S 104

> Unique in beauty, devoid of loving
> Master of separation and blame.

I counted seventy-four shaken notes (*hazza*)[71] in this verse alone. 31

I attended a *majlis* of an eminent personality in the Maghrib, where a singing slave girl sang:

> The reddish-brown horse complained about running when I overexerted it
> [It neighed {as its way} of speaking].

She spent two hours just singing this verse.[72]

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68 That is, the poems mentioned in this chapter.

69 See p. 23; al-Sillāmī 85.

70 See p. 23; al-Sillāmī 85.

71 This is likely a type of vibrato. Al-Fārābī called it the "shaken note" (*al-naghama al-mahzūza*). It applies to notes of long durations, and if it occurs at the end of the melody, it is called choking (*sharqa*), because it gives the impression of something stuck in a person's throat. Al-Kātib calls it *hazza* (*KMK* 1071, 1164–1165, 1172; *MA* II: 58, 86, 90; Sawa, *Glossary* 512; Sawa, *Music performance* 100; *Sawa, Anecdotes* 39; *Kamāl* fol. 133 (Kh. 82; *La Perfection* 127)).

72 What she did is called *tarjīʿ*, which is derived from the word *murājaʿa* (revision). 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 (Ibn al-Ṭaḥḥān, *Ḥāwī* fols. 28b, 44b–45a; Sawa, *Encompasser* 76, 117). It is similar in al-Kātib, who 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; *La Perfection* 124)). But one cannot discount the possibility, as Reynolds clearly posited (*The musical heritage* 155–156), that the songstress extended her improvisations beyond the melody proper and in fact became a composer in her own right. For its positive qualities and as an agent of change, see *KA* II: 373–375, V: 341, VI: 261; Sawa, *Glossary* 157–159; Sawa, *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 impro-

From all the Andalusian cities today, this type of singing is limited to Seville; there one finds old skilled songstresses teaching singing to singing slave girls they own as well as to mixed-race [singers] engaged in the musical services (*musta'jarāt*)[73] [of the old teachers]. They are bought from Seville for the kings of the Maghrib and Ifrīqiya. Each one can be bought for one thousand Maghribi *dīnār*s, or for more or less. She commands such a sum because of her singing skills, not [the beauty] of her face, and she can only be sold if she brings along her notebook (*daftar*)[74] containing all of her repertoire; most of it consists of the aforementioned poems. Some of these poems [and their melodies] are light and suitable for the beginning of her performance; some poems [and their melodies] are heavy [and sophisticated] and are only sung by the most skillful
a-S 105 songstresses |: [poems set to music,] such as "The reddish-brown horse com-
32 plained" and "The palm trees then the palace."[75] | Such songs and their like are only sung by good and proficient songstresses, for this reason, these songs are a condition for selling the songstress [at a high price];[76] not knowing these songs will, by necessity, bring their prices down. The singing slave girl must also be good at calligraphy; she must show her notebook to a specialist in Arabic to correct mistakes if any.[77] The buyer looks at her notebook then asks her to sing what he likes among them. She sings them accompanying herself with the instrument stipulated as part of the deal. She may be good at playing all instruments, versed in all types of dances, puppetry, and shadow play (*khayāl*); she comes with her instruments and props, as well as a retinue of slave girls who

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visations. For an excellent twentieth-century example, listen to Fatḥiyya Aḥmad [1316–1395/1898–1975] singing *Yā Ḥalāwit al-Dunyā*, lyrics by Bayram al-Tūnsī [1310–1380/1893–1961] and music by Zakariyyā Aḥmad [1313–1380/1896–1961]: https://www.youtube.com/watch?v=z_4hJ4h7kvo.

73 Lit., "hired," or "leased," in all likelihood the old songstresses were hired to give singing lessons to those of mixed race (*muwallad*s).

74 This was a notebook that contains lyrics and modal information.

75 In the original it is "The palace, then the palm trees." It is not clear if these two songs were sung to the original melodies composed many centuries earlier by Ibn Muḥriz [d. ca. 140/757] and Ibn Surayj, or sung to newer melodies; the latter is most likely.

76 This is corroborated in *KA* (VI: 318): [Ibn Jāmiʿ (fl. late second/eighth century) said about his first performance before Hārūn al-Rashīd:] "I kept choosing and seeking one song after another from among the artful and difficult songs which I was told people choose to test the skills of the slave girls before buying them." About the difficulty of songs, see also Sawa, *Anecdotes* 213.

77 This may mean that some good songstresses were not familiar with intricate Arabic grammar issues, or as suggested by Reynolds, they were singing slave girls acquired from non-Arabic speaking communities (*The musical heritage* 203).

accompany her on drums and woodwinds; they are called the complements (*mukammila*).[78] The price fetched by the ensemble can be ten thousand *dīnār*s or close to that.

78 Reynolds has a variant reading, *mukmala*, which is also valid; it refers to a slave girl who was "complete," who was purchased with her own accompanists (*The musical heritage* 203).

CHAPTER 11

Andalusian Musical Laws: [The Composers and] Their Instruments [fols. 32–34, 36a–B, 117–132; al-Sillāmī 107–135]

[In this chapter the author mentions forty-five songs, their poets, and composers. He divides the songs into four groups that correspond to four melodic modes only, and these modes correspond to four tunings of the lowest string.[1] He then divides each group into two types of compositions, measured and unmeasured. The four modes are the *khusruwānī*, *muṭlaq*, *mazmūm*, and *mujannab*.[2] The *maḥmūl*, *maḥṣūr*, *mukhālif*, *ṭarkhānī*, and *ḥumayrī* are missing, and probably not used in Andalusia, but mentioned in chapter 32.[3] At the end of the chapter the author defines the *nawba* musical form as consisting of *nashīd*, *ṣawt*, *muwashshaḥ*, and *zajal*[4] but he only deals with *nashīd* and *ṣawt* and ignores the *muwashshaḥ* or *zajal*; this led al-Sillāmī to think that at that

1 The approach to tuning the lowest string is also found in the Genizah fragment of an Arabic text in Hebrew letters described by Avenary. Neubauer subsequently transliterated the Arabic and translated it into German (Avenary, Paradigms 21; Neubauer, Die acht, 408–412; see also Reynolds, *The musical heritage* 136).

2 The Genizah fragment mentions three modes: *muṭlaq*, *mazmūm*, and *maḥmūl*, plus interesting melodic contours and upward and downward lute plucking (Avenary, Paradigms 21; Neubauer, Die acht, 408–412; see also Reynolds, *The musical heritage* 136; Sawa, *Encompasser* 222).

3 The other modes *mākhūrī* and *mumakhkhar* are rhythmic and not melodic modes; *musarraj* is a composition in the style of Ibn Surayj.

4 In the fourth/tenth and fifth/eleventh centuries a new poetry and song form emerged in Andalusia, though its origins have remained shrouded in mystery: these are called *muwashshaḥ* in classical Arabic, and *zajal* in the colloquial Arabic dialect. Before them, the medieval eastern song (*ṣawt*) consisted of mono-rhymes, with each line made of two hemistiches; the *muwashshaḥ/zajal* broke this pattern. It was a new strophic and multi-rhymed form with two sections: one retains the same end rhyme throughout the poem (called the common rhyme section), and the other introduces new rhymes each time they recur (called the changing rhyme section). One common rhyme and one changing rhyme made a strophe, and the *muwashshaḥ* often had five or more strophes (twenty-five to forty verses), thus these are lengthy compositions compared to the *ṣawt*. The two-part poetic structure was mirrored in the music structure as well. The second feature of the *muwashshaḥ/zajal* was the lengths of the verses; the two sections had different lengths so the poem/song unfolds in alternating clusters of short and long verses (AA common rhyme and called *maṭla'*, BBB AA CCC AA DDD AA, it then ended with the *kharja* which was a common rhyme and could appear in colloquial Arabic, or Romance, or a mixture of both). The *muwashshaḥ* and the *zajal* differed in their

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time they were new poetry and not developed to a high level like those used in the *nashīd* and *ṣawt*. He then mentions the arrival of Ziryāb who brought with him the Baghdadi tradition, then Ibn Bājja who fused eastern singing with Christian singing, then with other prominent composers. The author also defines the various lute tunings and the instruments used in Andalusia.]

1 Al-Khusruwānī[5]

32
a-S 107

a *The Ones in the Style of the* nashīd

This is the one known in Andalusia as *istihlāl*[6] and the *ʿamal* [appended to it]. They start it[7] with heavy and slow notes bit by bit, then move to-

forms as follows: *muwashshaḥ*: AA BBBAA CCCAA DDDAA etc. and *zajal*: aa bbba ccca ddda etc. (Reynolds, *The musical heritage* 149, 157–159).

5 The term *khusruwānī* has many meanings. It may be a melodic mode, as is clear in al-Tīfāshī where it is used in a measured (*ʿamal*) and unmeasured way (*nashīd*) (al-Sillāmī 107, 111). It may mean only a rhythmic mode, as is apparent in Ibn al-Ṭaḥḥān's definition: "*Khusruwānī* is a Persian [rhythmic] mode with many cycles that have many attacks, and many types branch out and come out of the [*khusruwānī* rhythmic] mode [these types are the melodic modes that act as differentiae to the rhythmic mode which is the genus, much like Isḥāq's system of classification, see p. 57, n. 6]. 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" (*Ḥāwī* 103b–105a; Sawa, *Encompasser* 265–266). Later in this treatise al-Tīfāshī defines it as a rhythmic mode and quotes Ibn al-Ṭaḥḥān (p. 102; al-Sillāmī 193). It may also mean a combined melodic and rhythmic mode, as is apparent in these sentences: "It was related in many books that the best Persian lute players in the days of [the Persian king] Kisrā Abarvīz [d. 6/628] were Palhīdh and Sharkās. [Palhīdh] used to sing the *khusruwānī* which is measured words … As for the *khusrawīnī*, in our era some pluck it as *al-ramal al-muʿallaq* by detuning the strings" (Ibn al-Ṭaḥḥān, *Ḥāwī* 94b, 103b; Sawa, *Encompasser* 233, 265). The *ramal* is a rhythmic mode and the *muʿallaq* is a melodic mode which, according to al-Kātib, uses the Persian middle finger (at 302 cents from the open string, it is not clear if it is a tonic, or a course, or both; *Kamāl* fol. 180 (Kh. 115; *La Perfection* 162–163)). The detuning mentioned by Ibn al-Ṭaḥḥān is corroborated by al-Tīfāshī, who defines 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] (pp. 53–54; al-Sillāmī 133).

6 According to al-Fārābī the *nashīd* is a speechlike prelude that consists of a hemistich or more, a verse, two verses or more; the *istihlāl* is a prelude that is speechlike (with many syllables to a note) and consists of a word to less than a hemistich (*KMK* 1160–1162; *MA* II: 84–84). In Andalusia the *istihlāl* was longer; it could be a half line of poetry or a full line (see p. 54; al-Sillāmī 134). In a way, the Andalusian *istihlāl* was akin to al-Fārābī's *nashīd*. For a variety of preludes and their forms, see Ibn al-Ṭaḥḥān, *Ḥāwī* fols. 45a–46a; Sawa, *Encompasser* 119–121.

7 It is not clear what "it" refers to. It may refer to the *istihlāl* or the *ʿamal*. It is equally unclear in Liu and Monroe *Ten Hispano-Arabic* 38; and in Reynolds, *The musical heritage* 206. It most

117 ward[8] | light and fast notes. In the process, between the heavy and light sections,[9] a stirring of *ṭarab* occurs that causes relaxation.

The following are musical settings of various poems.[10]

A poem and its musical setting by Abū Bakr b. Bājja:

Do the inhabitants of Nuʿmān al-Arāk[11] know for certain
That you reside in the house of my heart?
Keep the bond of love alive, because often
We are betrayed by people we entrust.
a-S 108 Ask the night about me since your houses collapsed
Did my eyelids, colored with kohl, find sleep?
Did the swords of your lightning imagination become unsheathed?
They only found my eyelids as a sheath.[12]

A poem by Abū ʿAlī b. Rashīq al-Qayrawānī [390–463/1000–1071][13] was set to music by Ibn Bājja then revised by Ibn al-Ḥāsib [d. 574/1182]:

Of the beautiful gifts of time, I had one night
Which did not leave us offended
We enjoyed ourselves with it and kept slumber from our eyelids
With a pearl filled with soft [just melted] gold
We bent down to kiss the mouth
Like the hungry bird picks up seeds.

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likely refers to the *istihlāl* because it is unmeasured and is free and would allow for the fluctuations of speed, as opposed to the measured and set *ʿamal*.

8 A mistake in the binding process has set the continuation of the chapter to start at fol. 117, see al-Sillāmī 107 n. 1.

9 Liu and Monroe, and Reynolds, have a different and valid interpretation: the "sections" refer not to the slow and fast but to the two sections of the song, the *istihlāl* and the *ʿamal* (Liu and Monroe *Ten Hispano-Arabic* 38; Reynolds, *The musical heritage* 206).

10 It is very likely that the *istihlāl* section is only at the beginning and only a part of the poem.

11 See p. 29 n. 61; al-Sillāmī 102.

12 I wish to thank Dr. al-Sillāmī for clarifying the meaning of this line.

13 He was born in the Maghrib and was originally a jeweler. He then wrote praise poems, moved to Kairouan and died in Sicily (al-Sillāmī 337). His poetry is characterized by artistic elegance and he was famous as a poetic scholar who wrote a treatise on poetics (Bouyahia, Ibn Rashīḳ, *EI*^{2}).

A poem by Ḥassān b. Thābit was set to splendid music with many notes[14] by Ibn Bājja, with additions and revisions by Ibn al-Ḥāsib: a-S 109

How excellent is a group of people I befriended and drank with
One day, in Jillaq[15] in times past
The sons of Jafna around the grave of their father 118
The grave of Ibn Māriya, the noble and most eminent
Unsullied in honor (*bīḍ al-wujūh*),[16] of noble descent
Proud of the first degree
They come even when their dogs growl
As they do not ask about the group of people coming toward them.

A poem by Yaḥyā b. Hudhayl al-Qurṭubī [305–388/817–888][17] was set to music by Ibn Bājja and revised by Kalb al-Nār the singer:

A pigeon raising her voice while darkness weaves [itself] over her
Two garments of dew and a wailing rain
Lie on the folding of her wing as if a-S 110
She had made her bed a branch of a thorny tree
She sang two songs and ornamented them further
For the benefit of a songstress and the cries of a complainer
I lost myself, because of the excess of my ardent love
The breath of life, and said to myself, who made you cry.

A poem by Yūsuf b. Hārūn al-Ramādī [d. 403/1012] [states]:[18]

O pigeon sitting on top of a thorny tree, show me
By my life, who and what made you cry
As for me, I cried from the burnings of ardent love
And the separation of the one I love, are you in the same situation?

14 It is very likely that the melody used more than seven notes. See p. 57 n. 4 and p. 134 for songs containing eight or ten notes.

15 See p. 28 n. 51; al-Sillāmī 99.

16 This phrase can also refer to a white face without freckles (Lane, *An Arabic-English lexicon* I: 283).

17 Lit., "of Cordoba." For other attributions, see al-Sillāmī 109 n. 5.

18 He was an Andalusian poet who composed panegyrics; he was born and died in Cordoba (al-Sillāmī 337).

A poem by Abū Ṭayyib al-Mutanabbī was set to music by Ibn Jūdī [d. 530/1136];[19] it was also set to music by Ibn al-Ḥimāra in the open string melodic mode:[20]

Do you consider yourself of the same origin as the Indian swords[21]
But this is an illusion because you are superior to them
If we called you our sword, we imagined
That the swords feel too proud and laugh in their sheath
You have taken away the livelihood of your enemies and their souls from their bodies
You give to the ones you desire and deprive others
119 No death will come but from your fearful spearhead
a-S 111 And no wealth but from your fingertips.[22]

b ***The Ones in the Style of the* ṣawt**

These are all *ʿamal* and no *istihlāl*.

A poem and its music composed by Ibn al-Ḥāsib[23] for Abū ʿAbdallāh b. Mardanīsh [518–567/1124–1172], the king of eastern Andalusia, about his wife, Bint b. Hamushk [follows]:[24]

Truly these are eyelids
Death is drawn from her eyes
One cannot endure patience with her
And death is easy without her
I shall ride my love toward her
Regardless of what happens.

19 He was a king of Granada who studied philosophy and music with Ibn Bājja (al-Sillāmī 332).

20 The open string is the tonic but the course is not given.

21 Indian swords were famed for being the finest.

22 These are after the interpretation in https://almaktba.org/edu/شرح-اتحسب-بيض-الهند-اصلك-اصلها/.

23 Al-Sillāmī (111 n. 1) mentions that the poem was composed by Ibn Mardanīsh.

24 Al-Sillāmī (111 n. 2) mentions that it was the reverse: Ibn Hamushk [d. 572/1176] married Bint b. Mardanīsh. Abū ʿAbdallāh b. Mardanīsh was a Spanish Muslim leader active in political and military affairs in eastern Andalusia; on the fall of the Almovarid empire, he made himself master of Valencia and Murcia (Bosch-Vilá, "Ibn Mardanīsh," *EI*^{2}).

A poem by Ibn al-Zayyāt [173–233/788–874], the vizier,[25] was set to music by Ibn al-Ḥimāra, but it was also said that it was by Ibn Bājja. It is among the songs in which he cried about Prince Abū Bakr [d. 515/1122]:[26]

Ask the houses of the quarter who has changed them
And effaced splendor from its view
A wonder, even more wonderful than the one who has the vision a-S 112
Who trusts the world after he has seen it
Such is the state of the world if it turns its back
It disavows what was beneficial
The world is but a passing shadow
May God be blessed to have ordained it this way.

A poem by Mihyār [d. 428/1037][27] was set to music by Ibn al-Ḥāsib:

O breeze coming from Kazima[28] 120
You hardened the ardent love and grief you stirred
Longing if it must be
It was souls to my heart
Remember us as we remember you a-S 113
Many a time a remembrance may bring the departed closer.

A poem by Tawba [b. al-Ḥumayr] al-Khafājī[29] was set to music by Ibn al-Ḥāsib:

O pigeon of two river beds (*baṭn al-wādīyayn*)[30] sing
Its rain gave you a drink from the rivulet in early morning
Show yourself to us, your feather is still soft
And you are still on the green, lush, and succulent fruit of the thorny tree
I look down the elevated dune, for maybe
I will see the fire of Laylā or she will see me

25 He was a secretary, a man of letters, and the vizier of the ʿAbbāsid caliphs al-Muʿtaṣim [179–227/795–841] and al-Wāthiq [ca. 198–232/814–847] (al-Sillāmī 338; Sourdel, Ibn al-Zayyāt, *EI*²).

26 He was the governor of eastern Andalusia (al-Sillāmī 111 n. 5).

27 For the dedication and another attribution, see al-Sillāmī 112 n. 6.

28 This is a city in Kuwait on the Persian Gulf.

29 He was famous for his love poems for Laylā l-Akhīliyya (al-Sillāmī 334).

30 See p. 24 n. 24; al-Sillāmī 88.

Whenever I came to see Laylā, she would wear a veil exposing her eyes
Her unveiling in the early morning stirred my mind.[31]

A poem by ʿAbd al-Wahhāb al-Baghdādī [362–422/973–1031] the jurist[32] was set to music by Ibn al-Ḥāsib:

a-S 114

I kissed her while she was asleep, she woke up and was aware of it
She said: "O people come and catch this thief and punish him to the utmost (*ḥadd*)"[33]
I said to her: "May I sacrifice myself for you, but I was coerced into it
And the legal judgment for one coerced is a similar response
Take it and take down the misdeed from the sinner
If you do not agree, then there are one thousand more to come"
She said: "A punishment that the mind attests
is—when enacted on the transgressor and sinner—more pleasant than honey"
My right hand slept at night ardently desiring her waist
My left hand slept [lying] in the middle of the necklace [between the two breasts]
She said to me: "Was I not informed that you were an ascetic?"
I said: "Yes, [but] I keep forsaking asceticism."

A poem by Abū Ḥāmid al-Ghazālī[34] was set to music by Ibn al-Ḥāsib:

121
a-S 115

Your words, if I am charmed by them, would cure me
Your face, if it comes across me, would revive me
I die if I remember or mention you, then I come back to life again
So how many times shall I, because of you, come back to life and die
Truly, if I were given to drink your love from every cup
Of the world, they will not quench my thirst.

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31 This can also mean "it occasioned doubt" or "confused and fatigued me" (Lane, *An Arabic-English lexicon*, on *rawaba* III: 1175 and *rayaba* III: 1197–1198).

32 He was a Mālikī theologian who was born in Baghdad and traveled to Egypt and Syria where he met Abū l-ʿAlāʾ al-Maʿarrī (al-Sillāmi 345–346).

33 This can also mean "with the edge of the sword."

34 This poem is also attributed to Ibn Zaydūn [384–463/1004–1071], a vizier, writer, and poet from Cordoba (al-Sillāmī 338). As for al-Ghazālī [450–505/1058–1111], he was a philosopher, Sufi, and well-known Muslim authority.

2 Al-Muṭlaq[35]

a *The Ones in the Style of the* nashīd

A poem by ʿUmar b. Abī Rabīʿa was set to music by Ibn Bājja; it is the bride of this section:

> The reddish-brown horse complained about running when I overexerted it
> It neighed [as its way] of speaking
> For this reason, I dropped under my horse the rope that tied him
> And commanded that it not be humiliated and be honored.

The following is a famous poem set to music by Ibn al-Ḥimāra:[36]

> When we finished our tasks in Mina[37] a-S 116
> And there only remained tying the luggage
> We stood up to say our farewell
> She answered us with eyes and eyebrows.

A poem by al-Bastī [d. 400/1010][38] was set to music by Ibn Bājja:

> A day superior to all other
> Daybreak mixed its lights with the darkness
> Lightning throbs like a heart madly in love
> Clouds cry like an eye in love
> Choose for yourself four objects of desire
> With them the pleasure of the day will be serene and undisturbed
> The face of the beloved, a sunny and radiant view a-S 117
> A twittering singer, and a cup of wine.

35 This refers to melodic modes that use the open *mathnā* string as a tonic but do not give the course: F G A B flat or F G A flat (or half-flat) B flat (Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 91b; Sawa, *Encompasser* 222). It is also a lute tuning when the *bamm* string is tuned to the open *mathnā* string [F] (see pp. 53–54; al-Sillāmī 133).

36 Its first hemistich is the same as that in a poem by Kuthayr ʿAzza [d. 105/723], a famous poet from Medina who spent much time in Egypt (al-Sillāmī 116 n. 1, 347).

37 It is a valley near Mecca.

38 He was born near Sijistān and was a secretary for the Sāmānids in Khurasan (al-Sillāmī 329).

The following is a famous poem set to music by Ibn al-Ḥāsib:[39]

122 To whom belong the riding animals attached to the first sedan chair
To the generous people with black eyes darkened with kohl
They descended to Mecca and stayed with the Nawfal tribe
She descended to Mecca and Medina, hers was the most generous visit
Beware the words of a secret enemy
With a hypocritical and bitter tongue, he does not do what he says.

A poem by Ibn al-Zaqqāq al-Balansī [d. 528/1134][40] was set to music by Ibn al-Ḥāsib:

O wine exposed to the northern wind rendered cool and pleasant
You have alerted my friend to drink it
The lightning in the darkness is akin to a devastating blow.

A famous poem was set to music by Ibn Jūdī:

a-S 118 Sweeten the early morning in Dhū l-Majāz[41] and set up your tents
I left them, then kept asking about them
I did not hide from their guardians but
I made them believe with my asking, and they believed me
I conversed with them and told them the best story, they listened carefully
They were astonished, and among them some understood
I was cautious not to show my ardent love
But I kept silent [and happy about] their promises kept.

A famous poem was set to music by Ibn al-Ḥimāra:

O breeze, what is it with you, every time
You separated yourself from me, your spreading increased its scent

39 For attributions, see al-Sillāmī 117 n. 1.

40 He was a poet from Valencia who wrote panegyrics and love poems; he was considered one of the great poets of Andalusia (de la Granja, Ibn al-Zaḳḳāḳ, *EI*²; al-Sillāmī 338).

41 This was a place in Mina where there was a market in pre-Islamic times (al-Sillāmī 118 n. 1).

I think Sulaymā was made aware of my lovesickness
She presented you with [the air from] her lungs and you came to me as a doctor
When I saw the lightning coming from near your land
I knew for certain that I had met a beloved.

A famous poem was set to music by Ibn Bājja:

I see every slave willingly desire freedom
But the slave of love would be hurt [if free of love]
so he does not want freedom [from love]
Because of love, the freeman is not owned against his will 123
Because of love, the wrong will not win over justice
Shall I use forgiveness for the one I love a-S 119
Even though she did not show compassion and mercy toward me and did not stay.

A famous poem was set to music by Ibn Bājja:

When we alighted under the very tall tree of Mālik
At the highest hill, I saw a white antelope adorned with a necklace
My heart thought that it won its desire
If Laylā bestowed on me a word and a date
O my love for Laylā will never die but
It increases and renews itself with the [passing of] days.

A famous poem and music were composed by Ibn Bājja:

Turn away your riding animal over the dune [to avoid] the prohibited place of herbage
And put down the stirrup and set your tent in a mirage of multiple images[42]
Vestiges of a dwelling were affected by wilderness and decay
They are deaf to meanings, and did not answer back in speech.

42 See p. 29 n. 58; al-Sillāmī 101.

A poem and music were composed by Ibn al-Ḥimāra:

O Umm Ṭalḥa, homes are far away
The star is closer than the sleepiness of your kinfolk
Do you remember that the enemies are gone?
Meeting is close and possible, and your house will gather us.

a-S 120 **b** ***The Ones in the Style of the* ṣawt**

A famous poem was set to music by Ibn al-Ḥāsib:[43]

Pure wine made him sway and fall to the ground
His cheeks resemble grape juice
124 Al-Amīn made everyone wealthy
No poor person can be found on earth.

A poem by al-Mutanabbī was set to music by Ibn Ḥāsib:

We redeemed you from a group of people even though you gave us much grief
You were the East and the West of the sun.[44]

A famous poem which was set to music by Ibn al-Ḥimāra has an *istihlāl* by Ibn al-Ḥāsib:[45]

a-S 121 He gave drink to a country that Sulaymā spent the night setting free
From the rain clouds, give drink and feed to the camels
If I were not among its dwellers
There resides in it a person who is generous toward me
By my father, the one who is not my equal
Even[tually from him] joy will dissolve into more joy
Intimate friend and companion who blame me for it
Will be rejected with much rage.

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43 This poem is by ʿUlayya bt. al-Mahdī [160–210/777–825] about the caliph al-Amīn [170–198/787–813].

44 This means he acted like the sun, during the day showing the faces of beloved people, and at night veiling us (for a variety of interpretations see http://www.almotanabbi.com/poemPage.do?poemId=14).

45 It is interesting that there are two composers involved in this song: one did the unmeasured part and the other the measured one. For problems of attribution, see al-Sillāmī 120 n. 7.

A famous poem was set to music by Ibn al-Ḥāsib:[46]

They walk like the sand grouse of the valley, bending down
With narrow waists, heavy, and [with] large posteriors (*rawājiḥ*)
If they rise to do something a-S 122
They pull out their feet from [being stuck in the] mud[47]
The hopeful one, when close to death, testifies
That whiteness is the model for every beauty.

A poem by Ibn ʿAmmār [422–477/1031–1084] was set to music by Ibn Ḥāsib:[48]

Turn around the bottle as the breeze comes forth
And the star has stopped shining [as the night is over]
Morning has gifted us its camphor
When the night took back from us the ambergris
The garden is like a beautiful girl, its flowers clothed it 125
With its multi-colored embroideries, its dew adorned it with a necklace encrusted with gems.

3 Al-Mazmūm[49] a-S 123

a *The Ones in the Style of the* nashīd

A poem by Abū Qaṭīfa was set to the eastern composition style and sung by Ziryāb;[50] Ibn Bājja added notes to it in the *istihlāl* and the *ʿamal*:[51]

46 This is a poem by al-Kumayt b. Zayd [60–126/680–744] (al-Sillāmī 121 n. 7).

47 This is a metaphor for being heavy/fat.

48 This is a praise poem dedicated to the sultan of Seville, ʿAbbād b. Muḥammad al-Muʿtaḍid bi-Llāh [404–461/1013–1069]. On account of this poem, the poet was made a vizier (al-Sillāmī 122 n. 2; al-Ziriklī, *al-Aʿlām* III: 257–258).

49 This refers to melodic modes that use the index finger fret of the *mathnā* string as a tonic but without giving the course: G A B flat C or G A flat (or half-flat) B flat C. *Mazmūm* is the older term that al-Iṣfahānī replaced with Isḥāq'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 Isḥāq'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 (*Kamāl* fol. 176 (Kh. 112; *La Perfection* 160)); Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 91b; Sawa, *Encompasser* 222. The *mazmūm* is also a lute tuning in which the *bamm* string is tuned to the index finger of the *mathnā* string [G], see pp. 53–54; al-Sillāmī 133.

50 See more information about Ziryāb on pp. 52–53; al-Sillāmī 132.

51 It is very unlikely that Ziryāb's melody survived four centuries and was present in Andalusia at the time of Ibn Bājja.

The palace, the palm trees, and the Jammāʾ between them
Are more desirous to the soul than the gates of Jayrūn
Let us go toward the palace and the houses nearby[52]
Houses that are far from atrocity and disgrace
People may hide secrets but I will know them
And they will not receive my hidden secrets until death.

A poem by Nuṣayb was set to music by Ibn Bājja and revised by Ibn Jūdī:[53]

Did the old house stir up your passion
Yes, in it are the traces of the one that grieved you
a-S 124 Pigeons sang in the darkness of the night
Crying about their loved ones while I was asleep
By the House of God, I lied, for if I were in love
The pigeons would not have preceded me with their crying.

A famous poem by Ibn al-Ḥāsib was set to music by Ibn Bājja and revised:[54]

Is our night spent by the water while the camels are in the desert
With luggage suspended on their sides?
I heard talking behind the curtain of the sedan chair
Like the sound of heavy rain (*ghamām*)[55] coming down from the clouds (*saḥāʾib*).

126 A famous poem was set to music by Ibn al-Ḥimāra:[56]

a-S 125 O abandonment, give up the field of love and let love
Be pleasant for the lovers, O abandonment
What do you want from people whose faces [are affected by]
Pale chests.[57]

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52 I wish to thank Dr. al-Sillāmī for clarifying the meaning of this line.

53 Al-Sillāmī mentions that the first line is by Nuṣayb b. Rabāḥ [d. ca. 108/726], and the other two are by Majnūn [d. 86/705] (al-Sillāmī 123 n. 8, 352). See also p. 29, n. 56; al-Sillāmī 100, about how it was the third of the three best songs in *KA*.

54 The text does not give the name of the person who revised it.

55 Lit., "clouds."

56 This poem is by al-ʿAbbās b. al-Aḥnaf. See p. 27 n. 39; al-Sillāmī 94.

57 Another version is equally sad:
"What do you want from people whose eyelids
Are sore and [whose] hearts are filled with burning coal" (al-Sillāmī 125 n. 1).

A famous poem was set to music by Ibn al-Ḥāsib:

O Umayma, is there a house in al-Muḥaṣṣib[58]
For a grieving person to indulge in hope, for the breath of longing
His eyes saw the gazelles in their den in the trees
The fragrance[59] embellished them and the aloeswood revealed its pleasant scent
They left and the wings of darkness are their sedan chair
Above them, as they are perfect full moons
They rejected my patience on an unfortunate day[60]
The eastern and northern winds sang the caravan songs to the camels.

A famous poem was set to music by Ibn Jūdī:[61] a-S 126

We had a good opinion of you because you liked us
But this opinion was but a disappointment
I have the soul of a free and genuine man that cannot stand treason
And a heart ardently in love that cannot tolerate estrangement
Farewell to the world if I cannot find in it
An honest friend, pure loving, righteous, and fair
If the purity of love is not natural
Then nothing good will come out of artificial love.

A famous poem about Ibn Mardanīsh was set to music by Ibn al-Ḥāsib:

You should be delighted that you are a king with no equal
And that your door is sought by those in need
You are the trustworthy and selected one
Your generosity is always there.

A famous poem was set to music by Ibn Bājja:[62]

O Laylā will your camels go toward the way of separation 127
So that separation will cut off what used to unite us

58 This is a place between Mecca and Mina.
59 This refers to the fragrance of the den, or the tree, or both.
60 Lit., a "tortuous, winding, twisting, sinuous day."
61 The third and fourth lines are by al-Imām al-Shāfiʿī [150–204/767–820] (al-Sillāmī 126 n. 1).
62 This poem is by Nuṣayb al-Aṣghar [d. ca. 175/791] (al-Sillāmī 126 n. 2).

a-S 127 Laylā indulged me with the hope of a union, but she did not fulfill
Her promise, so in the end, the indulged died from the unfulfilled promise
O what a pity about this separation if it comes and goes
Yet I do not achieve from Laylā what I had hoped for
I shall be patient until patience gets its due
So it is going to be either union or quick death.

b ***The Ones in the Style of the* ṣawt**

A poem by Dhū l-Rumma [77–117/696–735] was set to music by Ibn Bājja:

When we met, there flowed from our eyes
Tears, we stopped their heavy flow with our fingers
We got a hail of a conversation as if
It were honey mixed with water held by a solid structure
We spent the night with the drizzle spraying over our heads
Women's silken garments with stripes of spiderwebs (*washā'i'*)[63]

A poem by Ibn al-Zaqqāq [al-Balansī][64] was set to music by Ibn al-Ḥāsib:

a-S 128 Singing with a plaintive sound (*murinna*) she struck fire to the fire shaft (*zināḏ*)[65] of my ardent love
While lightning struck darkness with its sparks.

A poem by Ibn Jākha [fl. fifth/eleventh century] was set to music by Ibn al-Ḥāsib:[66]

When after sunrise, they made their caravan-riding animals kneel down to mount them, in the Ṭalḥ valley
And took them till the evening, what a trip that was.

63 This can also mean spools or blossoms.
64 For another attribution to this poem, see al-Sillāmī 127 n. 10.
65 This can also refer to a wooden stick or piece of steel to strike fire (Lane, *An English-Arabic lexicon* III: 1257).
66 Ibn Jākha was a dyer and a good poet, though he was not good at reading and writing (al-Sillāmī 331). For another attribution to this poem see al-Sillāmī 128 n. 1.

A famous poem was set to music by Ibn al-Ḥimāra:

Tell those who left, the heart is following them
O how the separation and my heart are in their possession
They went to a country where spring is pleasant
O God, if you will, do not let plants sprout in it
May the camels that pass by them perish
And let activity not be bestowed upon those riding them.

A poem by al-Sharīf al-Rāḍī was set to music by Ibn al-Ḥāsib: 128

We slept sharing a bed in two garments of love and devotion
Desire binds us from the top of our heads to our feet
Between us we kept an agreement in a gentle way (*daffā*)[67]
To fulfill our promises and take care of each other
This shining mouth spent the night showing a-S 129
The places of kisses in the enveloping darkness
Then we separated as our physical attraction dissipated (*rābat ẓawāhirunā*)[68]
And in our innermost, there was no blame.

A song was composed by Ibn al-Jūdī:[69]

O lotus tree of the valley in the pleasant lands
You were given drink and given life which even resurrects a person who died from a charm
It is only a thing that happened to us
And a blame we endure to obey love
I would lie about love if I did not stand and complain about love
To you, even if stopping was too long for my traveling companion.

67 This can also mean to uproot and cut off, but that makes little sense here (Lane, *An Arabic-English lexicon* III: 887; al-Sillāmī 128 n. 5).

68 *Rāba* in relation to a person means fatigued, or to be still. *Ẓawāhir* means external signs or indication (Lane, *An Arabic-English lexicon* III: 1175; Wehr, *A dictionary* 585).

69 Al-Sillāmī (129 n. 2) attributes it to Ibn al-Muʿtazz [247–296/861–908].

4 Al-Mujannab[70]

a *The Ones in the Style of the* nashīd

A famous poem was set to music by Ibn al-Ḥimāra and revised by Ibn al-Ḥāsib:

a-S 130 "My longing for you brings your being to my mind
Despite the distance between our visits there draws a strong line
Hopes draw you near to my heart
The way lightning is close to the glance of the eyes

70 *Mujannab* is the anterior to the index finger; in this chapter it pertains to the tuning of the *bamm* string to the anterior of the index finger of the *mathnā* string (see pp. 53–54; al-Sillāmī 133), and is likely a melodic mode. However, *mujannab* has many meanings and therefore is problematic. It is not clear if it is 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-tankīs 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-baqiyya* (anterior to the index finger by a limma): so if the open string is G, then this anterior will G sharp, 114 above G; (4) *mujannab al-sabbāba bi-wusṭā l-Furs* (anterior to the index finger in relation to the Persian middle finger: so if the open string is G, then this anterior will be 145 cents above G; and (5) *mujannab al-sabbāba bi-wusṭā zalzal* (anterior to the index finger in relation to the *zalzal* middle finger: so if the open string is G, then this anterior will be 168 cents above G. For some strange reason, al-Fārābī calls the *wusṭā* (middle finger fret) *mujannab al-wusṭā*. He mentions that the five are rarely used in fundamental melodies but are used as ornaments when they replace the index finger (Sawa, *Music performance* 81, 97–99; *KMK* 516–517, 1060–1061; *MA* I: 174, II: 51–52; lute chart, p. 202). It is possible that they could be used in melodic modes and melodies wherein they replace the index finger (see below). Al-Kātib mentions both *mujannab* and *tajnīb*. The latter is a technique in which the note of the index finger is replaced by its anterior; this technique is an ornamental one used in the middle or the end of the melody (*Kamāl* fols. 141, 178 (Kh. 86, 113; *La Perfection* 133, 161)). *Mujannab* is the note anterior to the index: it can be used occasionally to replace the index finger to soften the melody; al-Kātib calls it *tajnība* (*Kamāl* fol. 138 (Kh. 84; *La Perfection* 130)); Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 91b; Sawa, *Encompasser* 222);

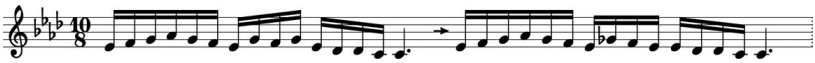

CHART 1

Music example of *kürdeylī ḥijāz kār* of Ṭātyūs Efendi [1275–1331/1858–1913] in which G is replaced by G flat, a modern example of *tajnīb*. It can also be used in the entire melody to give it softness; the melody will thus be called *mujannab* (*Kamāl* fols. 178–179 (Kh. 113–114; *La Perfection* 161–162)); Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 103a; Sawa, *Encompasser* 263.

Do not go away because you are the light of my eyes
If you absent yourself my eyes will not see the first ray of light
If you are happy abandoning me
Then I am happy because of your happiness"

b ***The Ones in the Style of the* ṣawt**

A poem by Abū Nuwās was set to music by Ibn al-Ḥimāra:[71]

The monks of the monastery gave me pure wine to drink 129
Like peacocks in the sultans' courts
They walked toward the cups the way the chess castle (*rikhkh*) moves, then they left
As the cups made them walk like the chess queen in the chess game[72]
What a deed by young men who came down a-S 131
Like judges and left like crazy people.

A poem by ʿAbdallāh b. al-Muʿtazz [states]:[73]

By God, what did these eye sockets appearing out of the headband (*miʿjar*)
Do to us?
They passed and killed the hearts
By stabbing daggers into the throats
My fate with her love
Was the hardship encountered by the one left by the forsakers.

These are the Andalusian songs I have found; I have mentioned the eminent composers of such songs. Among the Andalusian singers and songstresses, there are those that sing five hundred *nawba*s based on poetry, or close to such numbers. Their *nawba*s consist of *nashīd*, *ṣawt*, *muwashshaḥ*, and *zajal*.[74]

71 Al-Sillāmī (130 n. 2) did not find this poem in the collection of Abū Nuwās' poems. He found that the second line is by al-Raffāʾ al-Sirrī [d. 366/976], a poet and anthologist from al-Mawṣil who was famous for his descriptive poetry. He was trained by his father as a clothes-mender, hence the term *raffāʾ* affixed to his name (Heinrichs, al-Sarī, *EI*²; al-Sillāmī 337).

72 This is an interesting metaphor: before drinking they move straight, horizontally, or vertically like the castle; after drinking they move in all direction like the queen.

73 For the correct authorship, see p. 27 n. 42; al-Sillāmī 95.

74 The size of the repertoire is a very impressive. The ʿAbbāsid era singer ʿAllūya [d. 236/850] claimed that he knew more than five thousand songs by heart (*KA* XI: 357); Ziryāb appar-

Aḥmad al-Tīfāshī said,

> The writer, belles-lettrist, and historian Abū l-Ḥasan ʿAlī b. al-Shaykh al-Imām Abū ʿUmrān Mūsā b. Saʿīd [573–640/1177–1242] said, my father told me that al-Shaykh al-Ḥasan b. Dūrīda [515–600/1122–1204]—he was an Imām in this field that he took from Ibn al-Ḥāsib—said that Ibn al-Ḥāsib
> 130 told him that | the people of Andalusia, in the old days, |
> a-S 132 sang in the style of the Christians or in the style of caravan riders and had no musical laws to rely on, until the Umayyad Empire was consolidated. When [the Andalusian/Umayyad king] al-Ḥakam al-Rabaḍī [154–205/771–822] ruled, there came singers from the East and from Ifrīqiya who specialized in artful music (*madaniyya*).[75] People learned from them until the arrival of ʿAlī b. Nāfiʿ, nicknamed Ziryāb—the *ghulām*[76] of Isḥāq al-Mawṣilī, the *imām* and leading composer—at the court of Prince ʿAbd al-Raḥmān al-Awsaṭ [176–238/782–852] and brought forth music unheard of yet.[77] His

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ently memorized ten thousand songs (Reynold, *The musical heritage* 80); both figures are more credible than Badhl [fl. early third/ninth century], who claimed thirty thousand songs (*KA* XVII: 78). See also Sawa, *Music performance* 139. A few pages later, al-Sillāmī (134, 141, see pp. 54, 60–61) adds more detail about the character of the *muwashshaḥ*, namely that it has both moving (*muḥarrikāt*) and dancing (*murqiṣāt*) types. The suite here is a longer performance than the performance practice attributed to Ziryāb, which consisted of a *nashīd*, followed immediately by the *basīṭ*, and ending with some *muḥarrikāt* and *ahzāj*. As Reynolds rightly points out, there was no *muwashshaḥ* in Ziryāb's performance since that genre was composed centuries after Ziryāb died (Reynolds, *The musical heritage* 81). The practice of starting with the *nashīd* (unmeasured prelude) then going to the *basīṭ* (measured song) was often documented in *KA* (V: 426–427); Ziryāb's practice was new in that he appended a "moving section of many notes" (*muḥarrika*, see *KA* V: 425; Sawa, *Glossary* 81) plus a section made up of songs in the faster and lighter *hazaj* rhythmic mode. In *KA* the usual practice was for songs in *hazaj* to be performed either separately or in a mini-suite of songs in *hazaj* (*KA* VI: 165), but not as part of a longer suite of diverse sections.

75 Lit., music "of the cities."

76 The *ghulām* was a slave boy or mature male slave who functioned as cupbearer, waiter, messenger, or male lover.

77 Ziryāb was a master musician. He was black and there is no indication that he was Persian as is often mentioned in the modern sources. He was trained in Baghdad as a singer, but it is unclear whether he studied with Ibrāhīm al-Mawṣilī or his son Isḥāq. The account that he left Baghdad because of the jealousy of and threats from Isḥāq al-Mawṣilī seems quite unlikely. He arrived at al-Andalus in 206/822, the year ʿAbd al-Raḥmān ascended the throne. The musical style he brought to Andalusia was that of the Baghdad court in the second/eighth and third/ninth centuries and was not the origin for the traditions known as Andalusian music, as he died long before the emergence of the *muwashshaḥ/zajal* tradition of the late fourth/tenth and fifth/eleventh centuries (Reynolds, *The musical heritage* 81–82).

> style was taken as a new way, whereas the other styles were forgotten until Ibn Bājja appeared; he was the greatest *imām*; he devoted himself to years of learning with the skillful singing slave girls. He revised and improved the *istihlāl* and the *ʿamal* and fused the singing of the Christians with that of the eastern one, thereby inventing a style only found in Andalusia, one that suited the character of its people who then rejected all else.[78] Then came Ibn Jūdī, Ibn al-Ḥimāra, and others who revised and improved his melodies and composed melodies producing *ṭarab* to the extent they were able to. The last one | in this compositional art was [the Murcian] 131
> al-Ḥusayn al-Ḥāsib al-Mursī [fl. fifth/eleventh century]. He excelled in this field like no one in both practice and theory, and wrote a *Kitāb kabīr* (Grand book) in many volumes; all the melodies heard in Andalusia and the Maghrib set to modern poetry are his.

Ibn Dūrīda, mentioned above, dictated to Ibn al-Ḥāsib the lute tuning after what he copied from Ibn Bājja's information about the four registers (*ṭabaqa*) [i.e., the four open strings strings]. Musicians take into consideration the *mathnā* [F 1] as a guide for the sound level and vocal range (*ṭabaqa*)[79] [of the singer]. They then tune the *zīr* to the little finger of the *mathnā* [B flat 2]; they tune the *mathlath* [C 1] to the [lower octave of the] index finger of the *zīr* [C 2]; [they tune the *bamm* {G 1} to the [lower octave of the] index finger of the *mathnā* [G 2]];[80] they tune the fifth string to the *zīr*.[81] This is the initial tuning |, but a-S 133
there are different tunings depending on how the *bamm* is tuned. If the *bamm*

78 Reynolds suggests that this could be a reference to the creation of the *muwashshaḥ/zajal* song genre (*The musical heritage* 134).

79 The *mathnā* is adjusted to the sound level and comfortable range of the singer, according to Isḥāq al-Mawṣilī (Ibn al-Munajjim, *Risāla* 17). For this reason, the *mathnā* is called the pillar or support (*ʿimād*) and is used to tune the remaining lute strings in perfect fourths. Al-Kindī had another interesting way to tune the lute: he suggested tuning the lowest string (*bamm*) to the lowest note that comes out of the singer's throat, and that would be his utmost bass note. For more detail about tuning strings and frets, see Sawa, *Anecdotes* (60–62); for details about stringing the lute, see Sawa, *Encompasser* 219–220.

80 This sentence is missing in the text, so I added it for the sake of completion.

81 Lit., "make it similar to the *zīr*." It makes no sense to add a string that is in unison to the one preceding it. Al-Sillāmī (132 n. 1) suggested tuning it an octave higher than the *zīr*, and in this way it would be "similar to the *zīr*," albeit an octave higher. In al-Fārābī this fifth string is tuned one-fourth above the *zīr*, that is, tuned to E flat. This allows the lutenist to reach the highest note E, and also allows the lute to give the full double octave of ancient Greece (see lute chart, p. 202). Ibn al-Munajjim (*Risāla* 18) states that musicians did not like adding an extra string just to get the one note E, so they reached it by going beyond the E flat fret that was produced by the little finger of the *zīr*, or reaching it, albeit an octave lower, with the ring finger of the *mathlath*.

is tuned to the [lower octave of the] index of the *mathnā* string [G 2], the tuning is called *mazmūm*; if it is tuned to the [*mazmūm* of the] *zīr* [C],[82] it is called *mazmūm* on the *zīr*; if they tune it to the ring finger of the *mathlath*
132 [E 1], it is called | *khusruwān*; if it is tuned it to the [lower octave of the] open *mathnā* string [F 1], it is called the *muṭlaq* (open); if it is tuned to the anterior to the index finger[83] of the *mathnā* [G flat 2], it is called the *mujannab* (anterior).

Abū l-Ḥusayn al-Waqqashī [580–651/1184–1253], one of the leading composers and singers in our era, said that poems that cause *ṭarab* sung in his time were added to by singing slave girls and elder instrumentalists (*ashyākh ṣināʿat al-yadd*)[84] according to the melodies they found to cause *ṭarab* to listeners and which were not mentioned by their predecessors. For instance, the blind Ibn
a-S 134 Jilwa who lived in Seville | used to make additions to every poem such that they almost caused *ṭarab* to inanimate bodies. These additions were not thought out
36a by Ibn Bājja, or Ibn al-Ḥimāra, or Ibn Jūdī, | or other predecessors or later skillful men and women instrumentalists in our era in Andalusia.[85]

33 Their *nawba* is one piece: it could consist of one line of poetry in *istihlāl* and the other line in *ʿamal*, or half a line of poetry in *istihlāl* and the other half in *ʿamal*. When the *ʿamal* is over, it is best to shift to the moving (*muḥarrikāt*) and dancing types (*murqiṣāt*) of music where they sing light poems or *muwashshaḥāt*; the latter suits their taste better, and after the *muwashshaḥāt* they shift to the *azjāl* (pl. of *zajal*), after which there is only dancing to the *azjāl*. This is how they organize, arrange, and order their singing and dancing.[86]

As for the instruments, the greatest and most perfect is the lute, [there are other instruments such as[87]] the *nāy*, the tambourine (*duff*), the *shīz*,[88] they may also use the *rūṭa* which looks like the harp (*jank*) in the East but [with] a different shape.[89] They sing (*qāl*)[90] a lot with the *rabāb* which is of two types,

82 I have followed al-Sillāmī (133 n. 1) editorial brackets to make sense of this tuning.

83 The words "index finger" are missing in al-Ṭanjī, causing the reader to think it is the anterior to the middle finger [A flat].

84 Lit., "the elders specializing in manual arts."

85 Al-Sillāmī (134 n. 1) wrote in a footnote that the next paragraph was crossed out. The contents are too important to be relegated to a footnote, so I set it in the body of the text.

86 See pp. 51–52, n. 74; al-Sillāmī 131 about the suite here being longer than the performance practice of Ziryāb.

87 Lit., "blowing the *nāy*."

88 See p. 162 n. 19

89 Unfortunately, the author does not elaborate on the different shape.

90 Lit., "to utter," but it is often used to mean "to sing."

Andalusian and eastern.[91] The most honorable instrument and that which gives the most perfect pleasure for dancing and singing is the *būq* (oboe) which is a specialty of Andalusian people. It has the shape of a *zamr* (oboe) but [is as] large as a trumpet (*būq*).[92] | The bottom part of it consists of an animal horn,[93] a-S 135
then a reed is inserted into the horn,[94] then a small tube is inserted into the reed, and it continues gradually until it ends | with a wheat straw. The latter is 34
the one that the player blows into[95] and where the art of the instrument lies. When played, the sounds coming out of this instrument are amazing and great and cause maximum *ṭarab* (*iṭrāb*) and delight. It is the most festive instrument for singing and dancing at drinking parties.[96]

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91 Al-Tīfāshī unfortunately does not mention their difference, and the one he describes in chapter 35 (pp. 111–112; al-Sillāmī 201–202) and which he copies from Ibn al-Ṭaḥḥān is the eastern one.

92 Reynolds adds an important remark here; namely, that the confusion results from al-Tīfāshī's use of the term *būq* with two separate meanings: oboe, and trumpet or horn (Reynolds, *The musical heritage* 97 n. 4). For the popularity and use of the *būq* and copious illustrations, see Reynolds, *The musical heritage* 86–92.

93 Lit., "An animal horn is inserted in its head," but the text does not say what the head is, and what the insertion is all about.

94 This is the reed that has the bored holes that produce the various notes.

95 Lit., "where it is played." Ibn Khaldūn [d. 808/1406] (*al-Muqaddima* 384) reiterates that the *būq* is among the best wind instruments, but he has a slightly different description: the body is made of copper with bored holes, it measures about an arm in length and widens conically toward the end to less than a palm; one blows into it by means of a small reed which transports the air from the mouth to the instrument. The sound is thick and ringing. This characteristic led Reynolds to correctly state that the sound is somewhat similar to that of the English horn or oboe d'amore; that is, it is more muffled than the more piercing, open bored shawm or oboe (Reynolds, *The musical heritage* 87, 97 n. 6). It is likely to be a soft oboe that we also encounter in *KA* V: 241, X: 101; Sawa, *Anecdotes* 195, 250–251.

96 It accompanied the singing of *muwashshaḥāt* and *zajal*s (Reynold, *The musical heritage* 174).

CHAPTER 12

The Origin of the Old Singing and the Modes Used in All the Songs of the Arabs and the Persians in the Eastern and Western Empire [fols. 34–40; al-Sillāmī 137–142]

[This is one of many chapters that deal with the topic of the rhythmic modes. The other chapters are numbers 31, 32, 33, 37, 38, and 40. There are serious flaws in the exposition of rhythmic theory and the definitions of particular rhythmic modes, as well as contradictions between chapters about the nature of the particular modes. This chapter also discusses the structure of the eastern and western *nawba*s (suites), the old Arabic modes, and the new Persian modal system practiced in the eastern lands.]

34
a-S 137 Presently, most singers in the Maghrib sing songs based on previously mentioned poems,[1] and on old Arabic poems that resemble them, as well as old songs previously mentioned, except that they do not know their origin [should] they need to rely on them, or the regulating rules (*qānūn ḍābiṭ*) to rely on. To them, they are memorized poems similar [to the old ones], set to music according to modal practices and regulating rules [unknown to them]: great musicians learn from other great musicians, and new ones learn from those of a bygone era.

The origin of Arabic singing can be found in the writing of [Abū l-Faraj] al-Iṣfahānī [284–360/897–971] in his *Kitāb al-Aghānī l-kabīr* [Grand book of songs]. We learn that [the caliph] al-Mutawakkil[2] [206–247/822–861] gathered the singers in his era and ordered them to choose the best songs ever com-
35 posed. | They chose the best one hundred songs, and al-Iṣfahānī used this to build his oeuvre. He mentioned them, their prosodic meters and modes, their poets, and music composers. Then al-Iṣfahānī mentioned that they unanimously agreed about the best three: "The first was 'The palace, then the palm trees (*al-Qaṣru fa-l-nakhlu*),' the second was 'The reddish-brown horse com-
a-S 138 plained [about running] (*Tashakka al-kumaytu* [*al-jarya*]),' the third | was 'Did

1 See chapter 11.

2 In *KA* (I: 2, 7) it is not al-Mutawakkil but Hārūn al-Rashīd.

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[the house] stir up your passion (*Ahāja hawāka* [*al-manzilu*])*.*'" Then they chose [the song], "Did the old house stir up your passion (*Ahāja hawāka al-manzilu al-mutaqādimu*)" as the best of the three.[3] This song contains all the notes in the gamut, as mentioned in the *Kitāb al-Aghānī l-kabīr*.[4]

There are thirty-six rhythmic and melodic modes (*buḥūr*)[5] on which the one hundred songs and other Arabic songs are based. All have the first heavy as their origin.[6] Six different branches derive from the first heavy: first heavy

3 *KA* (I: 2, 7–8) has more detail. Hārūn commissioned Ibrāhīm al-Mawṣilī, Ibn Jāmiʿ, and Fulayḥ b. Abī l-ʿAwrāʾ [fl. late second/eighth century] to compile a collection of one hundred songs, then asked them to choose the ten best ones, and then the three best ones from among those (though narrators disagree about the three chosen songs). A different account about the choice of the songs, and those that al-Iṣfahānī prefers to the first one, mentions that Isḥāq related to al-Wāthiq the account of his father, Ibrāhīm al-Mawṣilī, that Hārūn had ordered the singers to choose for him the three best songs. Upon hearing this account, al-Wāthiq asked Isḥāq to revise the collection and make sure that he chose the best songs in the older repertoire and removed songs of lesser quality from the older list. Isḥāq complied by including not only songs of composers of previous eras but also contemporary composers who followed the tradition of the older composers (*KA* I: 2, 7–11; Günther, Abū l-Faraj al-Iṣfahānī, *EI*^{3}; for details about al-Iṣfahānī's preference for the second account, see Kilpatrick, *Making the great Book of Songs* 45–46). Then al-Iṣfahānī added other important ones on his own, such as those of Maʿbad, Ibn Surayj, Yūnus al-Kātib [fl. mid-second/eighth century], as well as, not uncommonly, the songs of caliphs, viziers, and their descendants (*KA* I: 2; Fleischhammer, *Die Quellen* 11–12; Sawa, *Music performance* 22–23). For the composition of *KA*, its sources, informants, and chains of transmission, see Fleischhammer, *Die Quellen*; for al-Iṣfahānī's life, times, and works, see Günther, Abū l-Faraj al-Iṣfahānī, *EI*^{3}; Kilpatrick, *Making the great Book of Songs*.

4 For songs that contain all ten notes (F G Ab [or half flat] A Bb C Db [of half flat] D Eb E), see Sawa, *Anecdotes* 22–28. The above song is not one of them: in *KA* (I: 323) the melodic mode is the open *mathnā* string as a tonic in the course of the ring finger fret (the first tetrachord is the major one: F G A B flat); in another account the mode is the index finger of the *mathnā* string as a tonic in the course of the ring finger fret (the first tetrachord is the minor one: G A B flat C). *KA* tells us (I: 323) that the three chosen songs combined use all ten notes; al-Tīfāshī understood this incorrectly, unless he was using another source in which another composer had used all ten notes when he set this poem to music.

5 *Buḥūr* (the plural of *baḥr*) is mostly used to denote poetic meters. It is odd that al-Tīfāshī used it for musical modes.

6 This is absolutely false. In *KA* we learn that Isḥāq's system, as described by al-Iṣfahānī, clearly envisages the rhythmic modes as principal and the melodic modes as subordinate. Thus, each of the eighth rhythmic modes is a genus (*jins*) that is subdivided into types according to the eight melodic modes, which act as differentiae. So the first heavy is subdivided into eight types according to eight melodic modes: Thus we have:

(1) first heavy with the open *mathnā* strings as a tonic using the middle finger fret;
(2) first heavy with the open *mathnā* string as a tonic using the ring finger fret;
(3) first heavy with the index of the *mathnā* string as a tonic using the middle finger fret;
(4) first heavy with the index finger of the *mathnā* as a tonic using the ring finger fret;

muṭlaq;[7] first heavy *muʿallaq*;[8] first heavy *mazmūm*; first heavy *musarraj*;[9] first heavy *maḥmūl*;[10] and first heavy *mujannab*.[11] Six rhythmic modes derive from
36b each one of the six first heavies:[12] the second heavy, the [first] light heavy, | the light, the *ramal*, the *hazaj*, the *hazaj al-hazaj*.[13] In total we have thirty-six modes
a-S 139 because | six multiplied by six gives thirty-six.[14] Out of these modes one finds

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(5) first heavy with the middle finger of the *mathnā* as a tonic using the middle finger fret;
(6) first heavy with the ring finger of the *mathnā* as a tonic using the ring finger fret;
(7) first heavy with the little finger of the *mathnā* as a tonic using the middle finger fret; and
(8) first heavy with the little finger of the *mathnā* as a tonic using the ring finger fret.

The same list is true for the second heavy, first and second light heavy, *ramal*, light *ramal*, *hazaj* and light *hazaj* (*KA*, v: 269; Sawa, *Rhythmic theories* 44–48). In sum, there are eight melodic modes and eight rhythmic modes, so the final tally is sixty-four, not thirty-six.

7 This refers to melodic modes that use the open *mathnā* string as a tonic but the course is not given: F G A B flat or F G A flat (or half-flat) B flat (Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 91b; Sawa, *Encompasser* 222).

8 Lit., "hanging." Al-Kātib says it uses the Persian middle finger (*Kamāl* fol. 180 (Kh. 115; *La Perfection* 162–163)); Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 103b; Sawa, *Encompasser* 265. This melodic mode does not appear among the Andalusian modes in chapter 11, al-Sillāmī 107–135.

9 The more common names for this type are *musarraj*, *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 (see more detail in fols. 91b, 102a; Sawa, *Encompasser* 222, 262). This must be the reason it does not appear as a melodic mode in chapter 11, al-Sillāmī 107–135.

10 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 (*Kamāl* fol. 176 (Kh. 112; *La Perfection* 160)); Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 91b; Sawa, *Encompasser* 222. This melodic mode does not appear among the Andalusian modes in chapter 11 (al-Sillāmī 107–135).

11 For details see p. 50 n. 70; al-Sillāmī 129.

12 See p. 57, n. 6 above about the falsehood of this claim.

13 This is a seriously flawed list. It does not have the second light heavy and the light *ramal*. The light is another name for the light *hazaj*; the expression *hazaj al-hazaj* is a mystery, I have not been able to find it in books of music theory.

14 Ibn al-Ṭaḥḥān has a different list: he gives the standard eight rhythmic modes as found in *KA* and other theory books, then mentions that each rhythmic mode is divided into four types according to the melodic modes (*muṭlaq*, *mazmūm*, *maḥmūl*, *maḥṣūr*) and then divided again into four other types (*mujannab*, *munsarij*, *wusṭā*, *mumakhkhar*) resulting in sixty-four modes. The last four (*mujannab*, *munsarij*, *wusṭā*, *mumakhkhar*) are problematic: one would have expected them to be the courses of the melodic modes, but *mujannab* is a tonic; *munsarij* is a style of Ibn Surayj's compositions; *wusṭā* can be a course or a tonic; and *mumakhkhar* is a rhythmic technique, see below, p. 59, n. 17 (*Ḥāwī* fol. 91b; Sawa, *Encompasser* 222–223).

four chosen songs from among the old Arabic songs:[15] *ḥijāzī*,[16] *mumakhkhar*,[17] *zaṭṭī*,[18] and *murajjal*.[19] All the old Arabic songs are based exclusively on these modes, but their knowledge and practice are long gone in our era and only remnants survived in the West.[20]

As for the people in the East, this repertoire is completely gone and [the little that] has survived in the West is mainly practical, [and singers have] no musical knowledge. As we mentioned above, they exchange and learn sung poetry from each other without knowing the modes used in each song. It is also very likely that they perform these songs with shortcomings and flaws because they do not know the musical rules. This is so because in every | art one is safe from 37
mistakes and lapses if one knows the theoretical basics and laws that rule its sections and [smaller] parts. If knowledgeable people—[those living] shortly after Isḥāq b. al-Mawṣilī and his generation—stated that this art had been lost, then imagine the state of this art in our era![21]

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15 These four chosen songs do not appear in *KA*.

16 *Ḥijāzī* means originating from the Hijaz, but unfortunately al-Tīfāshī does not define it.

17 *Mumakhkhar* is a rhythmic technique called *tamkhīr* that affects all rhythmic modes: (1) In *KMK* it means making some or all of the attacks of any *īqāʿ* resemble the first part of the second light heavy in duration (a quarter note). This sometimes entails the repetition of such attacks and the creation of longer cycles; the attacks are thus separated from one another by a motion slower than the fastest motion possible, that is, equivalent to a quarter note (*KMK* 999, 1052–1055; *MA* II: 31, 48; Sawa, *Rhythmic theories* 180, 232–235). (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* 224–225; *KII* 75a; N-*KII* 158; Sawa, *Rhythmic theories* 300–301, 383–384). (3) In *KI* it also means a decrease in the plucking of strings (*KI* 165a; N-*KI* 225; Sawa, *Rhythmic theories* 301–302). See also Sawa, *Rhythmic theories* 537, 545, 555, 557, 561, 576, 603, 608, 619, 621, 632, 636, 638. So the song chosen here must have exhibited the *tamkhīr* technique.

18 Zaṭṭ refers to a tribe from India, or, tall, black, thin people from Sudan (al-Fīrūzābādī, *al-Qāmūs* 863). Al-Sillāmī has a black tribe from Sind or India (al-Sillāmī 139 n. 1). This may mean a song or mode from Sudan or from India.

19 In Lane, *murajjal* refers to skin stripped off beginning from the foot or hind leg; a skin full of wine; a garment with figures of men; a garment ornamented at the borders; combed hair; and *jarād murajjal* means locusts, the traces of whose wings are seen on the ground (Lane, *An Arabic-English lexicon* III: 1047). Thus, *murajjal* may mean a song filled with many actions and ornaments.

20 It is very interesting that the Baghdad tradition has survived, even in a reduced state, in the West!

21 Al-Tīfāshī very likely had in mind al-Iṣfahānī and his famous statement about the process of change and the survival of the old repertoire. When commenting on the singers who altered the repertoire and those who were faithful to it, al-Iṣfahānī said: "It is hoped that there perhaps remained a few of those singers who adhered to this principle [of being faithful to the repertoire], though by now, in our era, all of the correct [songs] and the altered [songs] have disappeared" (*KA* X: 70; Sawa, *Anecdotes* 260).

In our era, the modal system of the eastern songs is modern. Musicians there have adopted the system of the Persians and took it from northern Iraq. The system has a theory, regulations, and accurate laws and origins to rely on (*qānūn*
a-S 140 *maḍbūṭ yurjaʿ ilayh*). The melodic modes are twelve |; they are called *bardawāt* in Persian.[22] We shall write them down here in succession and in order, as we did with the Arabic modes.[23] The first of the twelve *bardawāt* is *rāst* and is the origin of every *bardāh*. Then come *al-ʿirāq*, *asbahān*,[24] *dhayl afkandah*, *ḥusaynī*,
38 *rahawī*,[25] *nawā*, *māʾāh*,[26] *māʾāh abū sulayq*, | *ʿushshāq*, *dhayl afkandah buzurg*, and *ḥusaynī buzurg*.[27] Modes (*aṣwāt*)[28] were extracted from these *bardawāt* and follow their course but are of lesser stature in practice [and are subsidiary to the *bardawāt*]; they are called the *awāzāt*. There are six: *nawrūz*, *ḥijāzī*, *kawāshtah*,[29] *kardāniyā*, *ḥuṣārī*, and *kindah bīr*. These *awāzāt* derive from the *bardawāt* as we have mentioned above, except that they extract one *awāz* from every two *bardāh*s, and for this reason there are only six *awāzāt*. To go into detail about these modes, [the reader] can consult other sources; the purpose here is to point out the complete list. Further details are not included for the
a-S 141 reader | of this book, or for a boon companion of a great king, or [for a boon companion] of a significant leader; otherwise [if we included them], we would stray from the purpose of this book.[30]

The above are the modes on which Persian and Arabic songs are based in our era.

As for the vocal suites (*nuwab*)[31] based on these modes and performed in the
39 *majālis* of kings and leaders in the East in our era, | they are made of five [parts]: *qawl*, *ghazal*, *tarānā*, *zimnāh*,[32] and *qawl dikir*[33] with a *dāl* that is not Persian-

22 *Bardawāt* is the plural of *bardāh*.

23 The difference here is that the Persian modes are the melodic ones, and the Arabic modes were both rhythmic and melodic.

24 In copy B it is *aṣbahān* (al-Sillāmī 140 n. 1).

25 In copy B it is *rahāwī* (al-Sillāmī 140 n. 2).

26 Al-Sillāmī has *sāʾāh*.

27 Text has *buzurk*, but the correct Persian is *buzurg* (big or large).

28 Lit., "sounds," or "notes."

29 In copy B it is *karāshtah* (al-Sillāmī 140 n. 3).

30 For details about the *bardawāt* and *awāzāt*, consult the index in Wright, *The modal system*. Most of the *bardawāt* and *awāzāt* are listed there except for *dhayl afkandah*, *māʾāh*, *māʾah abū sulyaq*, *dhayl afkandah buzurg*, *ḥusaynī buzurg*, and *kindah bir*.

31 *Nuwab* is the plural of *nawba*.

32 Unfortunately, al-Tīfāshī does not define it.

33 Al-Sillāmī has *qūl* instead of *qawl*. Later, according to ʿAbd al-Qādir b. Ghaybī l-Marāghī [d. 838/1435] the *nawba* in the eighth/fourteenth century had four parts: *qawl*, *ghazal*, *tarāna*, and *furū dāsht*. To these, ʿAbd al-Qādir b. Ghaybī introduced a fifth part, which

ized,[34] the letter *k* is between *k* and *q*, and [the Persian word] *dikir* means "more" in Arabic.[35]

Qawl means Arabic poetry that is very sophisticated (*ʿamal*).[36]
Ghaza means Persian poetry set to music (*min baḥr al-qawl*).[37]
Tarānā is an Arabic *dūbaytī* set to music.[38]
Qawl dikir means one line of poetry set to music.
By *baḥr al-qawl* we mean setting [poetry] to music, and the course of its finger (*fī majrā iṣbaʿihi*).[39]

For them this is one complete suite (*nawba*) except that it uses each one of the *bardawāt* and *awāzāt* mentioned above and uses all of them. This is the same way as the complete suite in the West comprised a *nashīd*, *istihlāl*, *ʿamal*, *muḥarrik*, *muwashshaḥa*, and *zajal*. All of them use the above-mentioned modes.[40]

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he named *mustazād* (Farmer, *History* 199–200). The names *zimnāh* and *qawl digar* in al-Tīfāshī may have been earlier names for Ibn Ghaybī's *furū dāsht* and *mustazād*.

34 I.e., with a *d* not a *dh*.

35 *Dikir* is the Arabized Persian word *dīgar*, which also means "other."

36 In *Sharḥ Mawlānā Mubārak Shāh*, a commentary on the *Kitāb al-Adwār* (Book of cycles) of al-Urmawī [d. 693/1294] the *qawl* is a measured song set to Arabic poetry (*MA* III: 552). In al-Shirwānī [d. ca. 857/1453] the definition is more detailed: the *qawl* is a measured vocal composition set to Arabic poetry containing an instrumental prelude (*ṭarīqa*), a ritornello (*tashyiʿa*), and a vocal section (*MA* IV: 235–236). Both the instrumental prelude and the ritornello are used in all the other movements (*qawl*, *ghazal*, *tarāna*, *furū dāsht*, and *mustazād*). For a notation of a seventh-/thirteenth-century *qawl* by Quṭb al-Dīn al-Shīrāzī [634–710/1236–1311], see Wright, *The modal* 231–244; for notations of various parts of the suite, see *MA* III: 553–565.

37 In *Sharḥ Mawlānā* the *ghazal* is a measured song set to Persian poetry (*MA* III: 552). In al-Shirwānī it is also used to prolong an isolated piece of music to add pleasure to the listener; it uses the same rhythmic mode (*MA* IV: 236).

38 In *Sharḥ Mawlānā* the *tarānā* is partly vocal and partly instrumental and uses syllabic and melismatic notes. When using melismatic notes only it is called *basīṭ* (*MA* III: 552–553). In al-Shirwānī it is measured and can be set to Arabic or Persian poetry, that is, of the *rubāʿī* (quadrilateral) type (*MA* IV: 236). The *dūbaytī* is a Persian poetical form in which the poem is made up of two verses or four hemistiches, mainly in a mono-rhyme. It was also known in Arabic as the *rubāʿī* in reference to the four hemistiches. It uses the *hazaj* prosodic meter and can be in standard Arabic or in a dialect (al-Sillāmī 143 n. 2).

39 This may mean that all four movements share the same finger, i.e., they are in the same melodic mode. But the next sentence negates this hypothesis and claims that all modes are in one suite! On the other hand, al-Tīfāshī may have meant that the repertoire of suites includes all modes, each in one mode only.

40 He meant the eastern *nawba*.

a-S 142 In the East, there are now composers called *muṣannif*[41] who have invented a vocal compositional style based on one of the twelve *bardawāt* except that they
40 do not deviate from it; | it is akin to the prosodic meters of Arabic poetry.[42]

It is a wondrous thing that the music of old Arabic singing can only be set to old Arabic poetry; modern Persian music can only be set to modern poetry, Persian or Arabic. I tried hard to get one of the famous composers in the East to set music based on one of the twelve *bardawāt* to an old Arabic poem, but he was not able to do it. Similarly, they were unable to set old sophisticated music to modern poems, be they Persian, Arabic, or *dūbaytī*. Most of the poems set to music in our era by singers in the East are modern, and the music itself is modern, with a light nature and lacking motion (*hazzāt*).

41 Lit., "author," or "composer."

42 This very likely involves the invention of new modes based on the twelve old ones.

CHAPTER 13

Mention of the Memorized Repertoire among the Common Singers in Our Era in the Eastern Empire and Their Poems [fols. 40–42; al-Sillāmī 143–145]

[The author has a negative view of the standard of singing in the eastern empire in his era. He attributes this to the fact that singers use defective poems and are themselves not Arabs but are Armenian or Greek singing slave girls; thus, their knowledge of the proper pronunciation and desinential inflections is wanting.]

40 a-S 143

The common singers have memorized only the most defective poems. They have almost no [eloquent] words, no meaning, and no prosodic measures. They have thus fallen short of the qualities that make good poetry.[1] This is because they teach children, and the Armenian | and Greek singing slave girls 41 the *dūbaytī*, as well as modern weak (*rakīk*) poems. The teacher and the student do not know[2] how to properly pronounce the Arabic letters and do not know the grammatical desinential inflections of the Arabic language. This then spreads so that you do not find anyone who can sing old or new poems composed by an Arab or [someone of] mixed race, [anyone who can] sing the words as uttered by the poet. If the song is well composed, then it becomes spoiled because of grammatical mistakes, misspelling (*taṣḥīf*),[3] and phonetic corruptions of the words (*taḥrīf*)[4] and their meanings, in addition to the defective poetry. The listener comes out gaining nothing of value except losing his standing and wasting his time; this in spite of the fact that we knew that the melody was fine (*mimmā yughtafar*)[5] but [the value is lost because] the subsequent singer's performance was cold and unbearable. | a-S 144

1 These were outlined in chapter 5, fols. 11–12; al-Sillāmī 71–72; p. 12

2 The verb "to know" should be in the dual form but it is in the singular form in the MS.

3 The *taṣḥīf* is defined by al-Jurjānī [d. 816/1413] as understanding something that is different from what the author intended or what the convention requires it to be (al-Jurjānī, *Kitāb al-Taʿrīfāt* 61). In Wehr it is the misplacement of the diacritical marks; misspelling, slip of the pen; grammatical mistakes; misrepresentation, distortion (Wehr, *A dictionary* 505).

4 The *taḥrīf* is defined by al-Jurjānī as changing the utterance but not the meaning (al-Jurjānī, *Kitāb al-Taʿrīfāt* 55). In Wehr it is the alteration, change; distortion; phonetic corruption of a word (Wehr, *A dictionary* 169).

5 Lit., "can be pardoned," or "accepted."

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It was related that al-Maʾmūn entered a room where al-Rashīd [145–193/763–809] was listening to a singing slave girl singing. She made grammatical mistakes, so al-Maʾmūn winked at her [so as to be careful]; as a result, she became confused in her singing. Al-Rashīd noticed that, and it embarrassed al-Maʾmūn who then left the room. Al-Rashīd asked for an inkpot and a piece of paper and stamped it. He wrote another one, inserted it into the stamped one and gave it to one of the *ghulām*s, who went to al-Maʾmūn with the two letters and told him that al-Rashīd asked to say to al-Maʾmūn, "The Prince of Believers asks you to obey what is written in the letters." The content of one of the letters said, "The
42 Prince of Believers orders you to order | the guards to beat you one hundred times with a wand (*ʿaṣā*) to cause you much pain. Then read the other letter!" Al-Maʾmūn said to the *ghulām*s, "He ordered me to do this and that, and there is no way but to obey his order." They wanted to let go but he said to them, "I am worried that if you do not obey his order, he may do to you, things you will not like." They beat him gently as they felt compassion toward him. He said to them, "No, by God, I have to [be beaten hard] to feel the pain as ordered." They did [this] by beating him one hundred times with a wand, causing [him] pain. He then opened the second letter which said:

He criticized a singing slave girl for a grammatical mistake
As she was in a state of *ṭarab*
a-S 145 He wanted to make her understand
The finest details of the Arabic language
I swear to God and by what
Was recorded in the books, according to Him
A dog is even more polite
Than people with good manners.

When grammatical errors are made by the singer when singing good poetry, the listener could bring to mind the correct version, and understand its meaning, even if the singer brought about phonetic corruption. But if the poetry is weak and out of prosodic balance, it would break the heart and spoil the purity of the song.

I attended a *majlis* of one of the kings in the eastern empire surrounded by leading personalities and boon companions. A young man sang a *dūbaytī*[6] that the audience liked and [they] reached a state of *ṭarab*:

6 It is odd that it is called a *dūbaytī* but has only three lines, not four lines.

What with Mutayyam, his master treated him harshly
He shunned him though he has none but him [as a friend and support][7]
There is no power and no strength save in God. 43

I left saying, "Yes indeed, there is no power and no strength save in God," and I do not doubt that if a singer sang this song, al-Rashīd would beat him a thousand times with a thick wooden stick (*miqraʿa*) and not one hundred times with a wand.

7 I wish to thank Dr. al-Sillāmī for clarifying the meaning of this line.

CHAPTER 14

The Difference in Superiority between the Easy and Plain Singing with Few Cycles and Notes, and Its Opposite, the One with Heavier Cycles and Many Notes [fols. 43–45; al-Sillāmī 147–148]

[This chapter is based on Ibn al-Ṭaḥḥān's chapter 4: The Meaning of Melodies (fols. 9a–9b; Sawa, *Encompasser* 18–19)]

43
a-S 147

The truly knowledgeable people in the art of singing despise songs that have few short notes (*shudhūr*)[1] and [a small number of] notes to display easy compositional craft (*sahl al-ʿamal*), and [those that] are composed of short rhythmic cycles (*qalīl al-adwār*),[2] but they 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 that are clear and apparent, and aspects that are hidden and obscure. The clear and apparent are, for example, high (*shidda*) and low (*līn*) pitches, fast and slow tempos, [metaphorically] sweet [ripe] and unripe fruit, and heat and cold. As for the obscure [aspects of melodies], these are in addition to the previous [apparent aspects] and are interspersed among them. The obscure aspects are sound compositions,[3] a proper and pleasant setting [of music to poetry],[4] and knowing the meaning of the melodies, for there are many that have no meaning at all. [Lyrically,] some have no meaning, such as poems that are well measured,

1 The *shadhra* (pl. *shudhūr*) is a short note that starts with a smooth voice and is sung to long low vowels (long *ī*), and phonetic alterations (*a* going toward *i*). They 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 (*KMK* 1073, 1173; *MA* II: 59, 909; Sawa, *Music performance* 102–104).

2 Ibn al-Ṭaḥḥān has the more precise word *qaṣīr* (short) as opposed to *qalīl* (fewer) (*Ḥāwī* fol. 9a; Sawa, *Encompasser* 18).

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

4 The explanatory square brackets come from al-Kātib, who explains that a proper and pleasant setting for music means that it should suit the theme of the poem (*Kamāl* fol. 34 (Kh. 25; *La Perfection* 50)).

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have sound [metric] arrangements | and eloquent words, | yet have no meaning. 44
Some have a delicate and beautiful meaning, are beneficial, and have a strong a-S 148
effect on the soul. The singer must show the listener[5] the meanings inherent in the melodies, for they [these melodies] must reflect the [mood of] the words, whether that is contentment, anger, happiness, worry, sadness, and the like. This is because the essence of the words of the contented person differs from that of the angry one, and the essence of the words of the happy [person] differs from the essence of the words of the sad, the preacher's [words differ] from that of a hackneyed speaker, the violent [person's words differ] from [those of] the gentle one, the coward's [words differ] from [those] of the heroic and courageous one, the flirtatious [person's words differ] from [those] of the modest one, the calm [person's words differ] from [those] of the overbearing one, the spoiled [person's words differ] from [those] of the seeker, and [the words of] the accuser (*mutaʿattib*)[6] | [differ] from [those] of the humble one.[7] 45

These constitute the refinements inherent in this art and its gracefulness; its understanding [often] escapes the two types of performers (*musammiʿ*) and listeners (*mustamiʿ*).[8] The one who composes soundly has an immense ability to suitably set music to poems, because the composer takes good care in doing so, and the one who ignores it is not a superior musician.

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5 In Ibn al-Ṭaḥḥān it is the listener who must discern the meanings (*Ḥāwī* fol. 9b; Sawa, *Encompasser* 19).

6 Ibn al-Ṭaḥḥān has *mutaʿazziz* (proud) instead (*Ḥāwī* fol. 9b; Sawa, *Encompasser* 19).

7 The next short paragraph is in addition to Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 9b).

8 *Musammiʿ* literally means "the reciter who learned something by heart." Here the author means one good type of performer/listener and one bad type of performer/listener.

CHAPTER 15

Melodies That Resemble the Meanings and Suit the Poems [fols. 45–47; al-Sillāmī 149–150]

[This is a shorter version of Ibn al-Ṭaḥḥān's chapter 5, Composing Melodies That Suit the Poems; for themes that have been skipped, see *Ḥāwī* fols. 9b–11a; Sawa, *Encompasser* 20–22.]

45
a-S 149 The wise Fīdarus[1] 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.

There are many types of poems: those about pride, courage, asceticism, flirtation, wine, hunting, desire, love, sadness, elegies, revenge, loyalty, separation, | meetings, consolation, [about] the characteristics of horses, flowers, pleasure trips, distance, nearness, victory, conquest, seriousness, meadows, spring, generosity, supplications, congratulations, the art of writing, pen cases, pens, the art of letter writing, beautiful poetry, oration, chivalry, authority, youth, and the like.

46

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] and glorifies [the person]; if he mentions battles, he frightens [his listener], causes [them] to tremble, and magnifies [the fear]; if he mentions flirtation, he makes it tender and soft; if [it is about] lamentations, he wails; if he mentions death, he cries; if he mentions youth, he regrets its passing and becomes sad; and likewise with other meanings.

1 It is likely to be Pindar, ca. 522–443 BCE, or ca. 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 (149, 234) has Phīdarsu and Phidrasu. Ibn Khurdādhbih [ca. 205–300/820–911] has Fīdhrus; al-Masʿūdī [d. 346/957] has Findarūs (Ibn Khurdādhbih, *Mukhtār* 16; al-Masʿūdī, *Murūj* 128). Ibn al-Ṭaḥḥān's passage is almost verbatim from Būlus al-Bīzantī's *ʿUnṣur al-mūsīqī* in its Arabic translation (Kazemi, *Die Bewegte* 311–320), and Fīdarus appears as Qīdaurs or with the first letter undotted (Kazemi, *Die Bewegter* 310, 314, 316).

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Among melodies, there are some that cause depression (*inqibād*), | some a-S 150
that cause joy (*inbisāṭ*),[2] some that cause movement (*ḥaraka*),[3] and some that 47
cause calm (*sukūn*).[4] 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 it depresses the soul. The calming melody is based on tranquility, peace of mind, and safety. The melody that causes restlessness (*muqliq*) is built on the agitation (*qalaq*) of the soul, its wrath and anger. All these melodies have poems that suit them as mentioned before; likewise, each poem has a melody that suits it. The right path for a poet—should he want to compose a poem to 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 to a melody—is to make the meaning of the melody fit the meaning of the poem | 48
as mentioned before. Keep this meaning in mind; it is a wondrous meaning, rarely does it occur except in a chapter like this.

2 For the melodies causing depression or joy, see p. 69, n. 4; for al-Kindī's influence, see chapter 12 of *Ḥāwī* (Sawa, *Encompasser* pp. 37–41).

3 A few lines later it is replaced by *muqliq* (causing restlessness).

4 This is a quadripartite division that differs from the tripartite in chapter 12 of Ibn al-Ṭaḥḥān's *Ḥāwī*, fol. 16a. The two divisions have depression and joy in common, whereas movement and calm in the quadripartite are replaced by moderation in the tripartite (see Sawa, *Encompasser* pp. 37–39).

CHAPTER 16

The Definition of Singing[1] [fol. 48; al-Sillāmī 151]

[Singing is made up of four components: notes, their arrangement, musical divisions, and rhythmic modes. This is a crucial chapter because it defines the importance of properly setting poetic feet to musical divisions, as this makes the song easier to hear, perform, and learn. This chapter is a combination and a shorter version of two chapters from Ibn al-Ṭaḥḥān's chapter 6: The Definition of Singing and Its Components and chapter 8: Poetic and Musical Divisions (*Ḥāwī* fols. 11a–12a; Sawa, *Encompasser* 23, 25–27)].

48
a-S 151

Singing is made up of four indispensable components, none of which can be left out; with them singing becomes complete and perfect, and on them it is built. The first component is the notes, then their arrangement and composition (*ta'līf*), then the musical divisions (*qisma*), then the rhythmic mode. What contains all of them is singing; if one or more are missing, then it is not singing.

The *tajzi'a*[2] is the process by which the composer divides the poem into equal poetic feet[3] and sets each foot to a musical division (*qisma*); he does this throughout the whole song. If the poetic feet are properly set to their corresponding musical divisions,[4] then it will be easier for the audience to enjoy it

1 Lit., "The Vast Number of Definitions of Singing."

2 Al-Tīfāshī copied Ibn al-Ṭaḥḥān's mistake; he mixed up the *tajzi'a* and *qisma*, saying the former refers to music and the latter to poetry, but Ibn al-Ṭaḥḥān corrected himself later (*Ḥāwī* fol. 21a; Sawa, *Encompasser* 51). For the benefit of the reader, I use *tajzi'a* and *qisma* to mean poetic foot and music sub-sections respectively. In essence, each poetic foot is properly set to a musical sub-section (or division), often referred to as *qisma*; this refers to the musical sub-section and its rhythmic pattern. On the first page of KA, al-Iṣfahānī explains the importance of mentioning the prosodic meter (*'arūḍ*) of the poem, because through it one knows the poetic feet or division (*tajzi'a*) that should be properly set to the musical sub-section or division (*qisma*) (KA 1: 1; Sawa, *Anecdotes* 37–38).

3 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'īlun fa'ūlun mafā'īlun // fa'ūlun mafā'īlun fa'ūlun mafā'īlun*, then all the verses have the same meter.

4 The following example of *Yā ghazālī* (O my gazelle), a classical, nineteenth-century song from Aleppo, illustrates this point well. 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 divides 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 poetic divisions to musical ones

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(*qaruba*),[5] and it will be correct in the view of the singer who is knowledgeable in both practice and theory, and easier for the student to learn it.[6] The song should also be free of added ornaments (*zawā'id*)[7] and an excess of notes (*fuḍūl al-nagham*). Its correctness will be similar to the old compositional style.

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survived up to the beginning of the twentieth century; it was then gradually replaced by a freer style of setting lyrics to music.

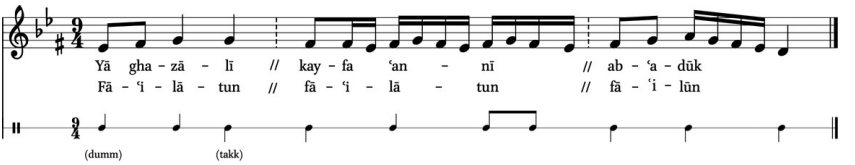

CHART 2 Yā Ghazālī

5 Lit., "will be within reach to the listener hearing it or comprehending it."

6 Al-Tīfāshī misses Ibn al-Ṭaḥḥān's important sentence: "The teacher will be able to understand it [and teach it]" (*Ḥāwī* fol. 11b; Sawa, *Encompasser* 25–26).

7 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.

CHAPTER 17

The Origin of Arabic Singing, Its Source and Birth Place [fols. 48–49; al-Sillāmī 153]

[This chapter is reduced from Ibn al-Ṭaḥḥān's chapter 9: The Origin of Arabic Singing (*Ḥāwī* fols. 12a–b; Sawa, *Encompasser* 28). Al-Tīfāshī concentrates on Mecca and Medina and overlooks the products of the other cities mentioned by Ibn al-Ṭaḥḥān.]

48
a-S 153 Arabic singing had its origin, and derived from, the two holy places, Mecca and Medina, and it was confined to its people (*taḥayyaza*), and brought them livelihood and food. As each city specialized in a product and excelled in it, | Mecca and Medina specialized in old Arabic singing, and from there it spread to other cities.
49

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CHAPTER 18

Favoring Older Singing over the Modern [fols. 49–52; al-Sillāmī 155–157]

[This is a shorter version of a combination of Ibn al-Ṭaḥḥān's chapter 10: Favoring Older Poetry over the Modern, and chapter 11: Favoring Older Singing over the Modern (*Ḥāwī* fols. 12b–15b; Sawa, *Encompasser* 29–36). In essence, the superiority of older singing involves the superiority of its poetry and its music; older poetry is superior to modern poetry because it follows the prosodic laws, and older music is superior to modern music because its musical divisions are set properly to the poetic divisions.]

Know that the superiority of the old/traditional singing over modern singing is similar to the superiority of old poetry over modern [poems]. Those with good taste will attest to this phenomenon. Indeed, one who has a sound temperament, straightforward understanding, and good taste, who hears two verses, one old [verse] composed by an Arab and one new composed by a non-Arab (*muwallad*),[1] and if the poem by the Arab mentions the remains of an abandoned encampment, or camels, or wild animals, or revenge, or raids, or steppes and desolate regions, or traces and vestiges, [these will cause the listener to turn away from them, and the ears and minds find them unappealing].[2] And if the modern poem uses antithesis or the juxtaposition of contrasting ideas (*taṭbīq*), specific types of rhyming words, sudden transitions in speech (*iltifāt*), digressions (*istiṭrād*), shared meanings (*taḍmīn*), riddles, and other excellent and marvelous poetic qualities, [and mentions gardens, flowers, trees, birds, good qualities of women and slave boys]—[the listener] would, because of his good taste, find the first more eloquent and its style better and far reaching; [with regard to] the second, if it is gracious, soft and tender, nice to listen to, easy to understand, then it must have followed the example of the first, | and scooped from its remnants. This same applies to singing and is found in it. 49 a-S 155 50

There is no disputing that the old/traditional singing is the origin and that it is superior [to later songs]. Modern-day composers emulated it, scholars and a-S 156

1 This can also mean mixed race, raised among the Arabs, but not of Arab descent.

2 This sentence and the next one in square brackets are written by a different hand in the margin.

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practitioners are guided by its bridle, and generation after generation of composers have followed it as an example.

Ibrāhīm b. al-Mahdī [162–224/779–839][3] said that the superiority of old singing to the modern (*muḥdath*) is similar to that of the old embroidered or painted fabrics to the new ones, because every time you re-examine the old, it becomes beautiful to the eye, whereas the ugliness of the modern is seen as repugnant.[4]

Al-ʿAdawī [d. 287/800] said to ʿAmr 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." ʿAmr said,

> We only dismiss it because of a defect (*ʿilla*), namely, much of modern singing is set to poetry that has an incorrect concept (*hājis*),[5] incorrect meters and prosodic measures, whereas the old singing is the opposite; it abides by prosodic laws, meters, poetic sections, and cadences.[6]

51 It was said[7] that the superiority of older singing | to the modern [songs] is like the superiority of tasty food to other [unappetizing] food. A hungry man eats it, but it is the sated one who knows the superiority [of appetizing food]. The hungry man eats the nauseating (*khabīth*) food yet knows that other food is better; the sated person rejects it.

Isḥāq b. Ibrāhīm al-Mawṣilī said, "I heard my father say, 'I have only compared singing with calligraphy; a person may read a book that has no spelling mistakes or missing letters, but there is still a huge difference between [reading] that and [reading a book with] beautiful and good calligraphy.'" Except that older singing needs to reach us in its original version, correctly transmitted, without [anything] added or removed; its musical sections, cadences and notes should be accurately performed. If transmitted that way, then it is abso-

3 In al-Kātib it is Ibrāhīm b. Maymūn al-Mawṣilī (more known as Ibrāhīm al-Mawṣilī) who commented on the superiority of older singing (*Kamāl* fols. 45–46 (Kh. 30; *La Perfection* 59)).

4 Ibn al-Ṭaḥḥān has "is exposed" before "repugnant" (*Ḥāwī* fols. 13a–b; Sawa, *Encompasser* 31).

5 This word does not occur in *Ḥāwī* fol. 13b; Sawa, *Encompasser* 32.

6 This is more precise in *Ḥāwī* fol. 13b; Sawa, *Encompasser* 32: "The poetic divisions are sound and similar (*mutasāwī l-ajzā'*) [among the verses], the poetic sections are harmonious and symmetrical (*muʿtadil al-fuṣūl*), the musical sections and cadences are similar and harmonious (*mushtabih al-maqāṭiʿ*), and the musical sub-sections and divisions (*qisma*) [fit the poetic feet] correctly." For more detail see *KA* v: 210, and for an excellent analysis of Isḥāq's composition, see *KA* v: 375–376; see also Sawa, *Anecdotes* 99–106, 146.

7 In *Ḥāwī* fol. 13b; Sawa, *Encompasser* 32, it is Ibrāhīm al-Mawṣilī. The two passages have a similar meaning but are worded differently.

lutely better than the modern, except that this is quite rare, | as it requires that a-S 157
it is passed from one knowledgeable person to another. But in truth, the repertoire reached us by way of ignorant and knowledgeable people, good and bad transmitters; some follow the rhythm (*mūqiʿ*)[8] and some are off (*khārij*). [What reached us also came] from songstresses who did not know anything about the art, they only related what they heard, and when a passage eluded them | they 52
ignored it, if they forgot a few notes, they did not bother to find them, and if they were imperfect in performing a passage [rhythmically], they replaced it with something other than the original musical division.

If all old singing is better than all modern singing, then all the modern [singing] would be discarded and despised; we would never know the beauty of some of the modern ones. In addition, the way to compare [what has reached us from] 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, the more correct and superior it is. This is to avoid making mistakes and oversights, and to be safe from alteration and distortion.

8 Lit., "the one who taps the rhythmic mode," but often it also means to sing (*KA* 1: 291; Sawa, *Glossary* 537). So in this case it is those who perform correctly and those who do not.

CHAPTER 19

The Process of Composition [fols. 52–54; al-Sillāmī 159–161]

[This chapter is a shorter and incomplete version of Ibn al-Ṭaḥḥān's chapter 19: The Grand, Medium, and Smaller Compositions (*Ḥāwī* fols. 19b, 21a–21b; Sawa, *Encompasser* 50–53). The missing information is detailed in the footnotes.]

52
a-S 159

It was narrated that the [caliph] al-Wāthiq [ca. 198–232/814–847] had asked Isḥāq b. Ibrāhīm al-Mawṣilī about how he composes.[1] 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] Al-Wāthiq said to him, "you deserve to be in the forefront in your art."

One of the ʿAlawid kings asked one of the later composers this same question;[6] he said to him,

> If I wish to compose, I go through known poems with various themes (*afkār*);[7] if my mind is clear | of [negative] thoughts, I choose a poem from among the most eloquent and [those about] flirtations, and I clothe it (*albasa*) with one of the garments (*ḥulla*) of melodies[8] that fit with the

53

1 *KA* has the caliph Hārūn al-Rashīd and Ibrāhīm al-Mawṣilī (*KA* V: 230; Sawa, *Anecdotes* 73–74). Ibn al-Ṭaḥḥān has al-Wāthiq and Ibrāhīm al-Mawṣilī but this is incorrect since al-Wāthiq was born ca. 200/816 and Ibrāhīm died in 188/804 (*Ḥāwī* fol. 19b; Sawa, *Encompasser* 50).

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" (*KA* V: 230; Sawa, *Anecdotes* 73–74).

4 Lit., "traverse the path," or "travel through the melody."

5 *KA* has "the guidance of the rhythmic mode" (*dalīl al-īqāʿ*) (*KA* V: 230; Sawa, *Anecdotes* 73–74).

6 In Ibn al-Ṭaḥḥān the king is the caliph al-Ẓāhir [395–427/1005–1036] and the musician is Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 19b; Sawa, *Encompasser* 51).

7 The MS and al-Sillāmī have *awtār* (strings).

8 Here al-Tīfāshī skips a very important sentence that informs the reader about the process of composition, namely, the "trial and error" technique: "one [piece] of clothing after another, and whichever clothes I find jubilant and resplendent I scatter (*afaḍḍa*) over the poem." (*Ḥāwī* fol. 21a; Sawa, *Encompasser* 51). The second sentence, "whichever clothes …" is replaced by the more technical "fit with the meaning of the poem and its prosodic meter."

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> meaning of the poem and its prosodic meter. Then I embellish its beautiful yet idle (*ʿāṭil*)[9] parts [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.

He was delighted hearing this and rewarded me, and loaded gifts upon me.

There are three types of compositions: grand (*akbar*), medium (*awsaṭ*), and a-S 160
smaller (*aṣghar*).

The grand composition is [the result of] the composer inventing (*ikhtaraʿa*) the melody of a song from his own mind and character, [such that] it is unlike any other melody. If he succeeds in dividing the song[10]—if he desires to start with a vocal prelude (*istihlāl*)[11] or embellishes the song by means of a particular melodic movement (*intiqāl*), then this is up to him—[he can go ahead] provided he does not move from one rhythmic mode to another.[12]

The medium composition is a degree lower than the first. The composer brings up (*wallada*) the melody of a song that he had heard and which fits with his character and mind. He then mixes [the notes of] the melody, changes the melodic and rhythmic modes (*jins*) (*yujannisahā*).[13] He adds notes to it, removes notes from it, and moves | through a variety of modes so that the lis- 54
tener has no idea where it came from and what it resembles; he also changes the poetic meter and adds *shadharāt*.[14]

The smaller composition involves taking a poem in the same poetic meter as that of a poem set to music; if it has the same rhyme (*qāfiya*) that would be better. Then he looks into how the original melody (*aṣl*) is divided and sets it to

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9 The word idle is an important addition to Ibn al-Ṭaḥḥān as it clearly implies that music will embellish the not-so-beautiful part of the poem (*Ḥāwī* fol. 21a; Sawa, *Encompasser* 51).

10 Ibn al-Ṭaḥḥān is more precise: "setting the poetical divisions of the poem properly to the musical divisions" (*Ḥāwī* fol. 21a; Sawa, *Encompasser* 51).

11 It occurs in the first poetic foot or part of the first hemistich.

12 There are further details in Ibn al-Ṭaḥḥān that are missing here: the use of *nashīd* (a longer *istihlāl*); the strophic form of the song; the addition of a high note (instead of a melodic movement); and embellishments that do not spoil the musical divisions, the durations, or the poetical meter (*Ḥāwī* fol. 21a; Sawa, *Encompasser* 51–52).

13 Al-Sillāmī has *yuḥassinahā*, even though the MS and Ibn al-Ṭaḥḥān clearly have *yujannisahā* (*Ḥāwī* fol. 21b; Sawa, *Encompasser* 52).

14 For the definition of the *shadhra* (pl. *shadharāt*), see p. 66 n. 1; al-Sillāmī 147. Al-Tīfāshī skipped the changes to the locations of high and low notes, changes to the melodic movement and musical divisions; and he overlooked the added ornaments and fixing the new sections and cadences to account for the changes of the melody.

the poetic divisions of the new poem; the composer should then faithfully add
a-S 161 every note, *shadhra*, |, melodic movement, *tajnība*,[15] or high note.[16] If he succeeds in doing this, he sings it, and pretends it is his. This is the easiest type of composition and the composer resorts to it even though he is able to make the correct [musical] measurements, compose the sections correctly, and follow the rules.[17]

Isḥāq would consider setting a poem to the two heavies and their lights, and the *ramal* and *hazaj* and their lights.[18] If he could not decide on a poem, like it, and excel in setting it to music, he would discard it and say the that poem is defective (*makhrūm*).

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15 This is an ornamental technique in which the index finger is replaced by its anterior. It is often used in the middle or the end of the melody.

16 Al-Tīfāshī missed the extremely important word "duration" which must be kept intact (Ibn al-Ṭaḥḥān, *Ḥāwī* fol. 21b; Sawa, *Encompasser* 53).

17 This passage is wanting because al-Tīfāshī skipped the reason the composer would resort to such a shortcut. Ibn al-Ṭaḥḥān explains it well: the composer resorts to this technique because he wants to play a trick and steal the melody of a rival; [because] he is stuck and obliged to do so in front of a king; or [because] something unexpectedly happened to him, giving him no time to compose a new tune (*Ḥāwī* fols. 21b, 20a; Sawa, *Encompasser* 53).

18 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.

CHAPTER 20

The Amount of *Ṭarab* That Affects the Person Knowledgeable in the Art of Singing [fols. 54–55; al-Sillāmī 163]

[This chapter is influenced by Ibn al-Ṭaḥḥān's chapter 20: *Ṭarab* and Its Causes (*Ḥāwī* fols. 20a–b, 29a–b; Sawa, *Encompasser* 54–58) but it is much shorter and neglects to skillfully define *ṭarab*; namely, that *ṭarab* is what arouses people and results in joy or sadness, and most importantly, it is not confined to singing or instrumental music, but also applies to poetry, speech, good deeds, beautiful scenery, meeting the beloved, etc. It also neglects a large portion at the end of the chapter that deals with the influence of music on peoples' souls, on animals, and notes that there should be agreement between what the singer sings and what is inside the listener's heart.]

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a-S 163
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Know that the greater a person's knowledge of singing, the less *ṭarab* he will feel, because there is little to delight him and appeal to him and because | he is delighted by good composition (*ta'līf*); the proper [prosodical] arrangement [of words] (*niẓām*); eloquent words and language (*kalām*); good control of the end of sections; good, distinct, and [well-] marked cadences; a multitude of notes;[1] good diction; a lack of oversight (*zalal*); no stumbling (*'ithār*); no getting off rhythm; and not having poor intonation or poor division.[2] What is common among ignorant people regarding *ṭarab*—whenever they listen to the strings, throats, the sounds of soft or loud oboes (*mizmār*), drums (*ṭabl*), and all other instruments—[is that their feeling coincides with the lower level] *ṭarab* that moves the speaking and non-speaking animals. In his *Kitāb al-Ḥayawān* (Book of animals) al-Jāḥiẓ [163–255/780–869] said that each animal is affected by *ṭarab* except billy goats (*tays*).[3]

1 This important remark is in addition to Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 20b; Sawa, *Encompasser* 55).

2 Al-Tīfāshī skips the removal and replacement of notes present in Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 20b; Sawa, *Encompasser* 55).

3 Later al-Tīfāshī adds that quadruped animals are affected by *ṭarab*-like or frightening things, but insects and reptiles are not affected (p. 127; al-Sillāmī 220).

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CHAPTER 21

What Songs the Singer Should Start with at the Beginning of His Performance in the *Majlis* [fols. 55–56; al-Sillāmī 165–166]

[This chapter is quoted almost verbatim from Ibn al-Ṭaḥḥān's chapter 45: How to Arrange and Order the Songs in the *Majālis* (*Ḥāwī* fols. 49b–50a; Sawa, *Encompasser* 127–128). The chapter advises the singer to start with slow songs or unmeasured preludes and leave the faster songs for later in the performance, when the audience is happily drinking. It also advises about the proper behavior for repetitions, for sitting, and for exiting the *majlis*. This chapter bears some similarities to chapter 36 of al-Kātib [fifth/eleventh century].[1]

55
a-S 165 The singer should start his performance by choosing songs in heavy rhythmic modes,[2] and songs with great artistry (*ṭiwāl*),[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 (*muṭlaq*) 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-qisṭ*)[6] with easy (*sahla*)[7] songs to show the beauty of what comes

1 *Kamāl* fols. 197–202 (Kh. 126–128; *La Perfection* 175–179).

2 In *KA* the choice of songs relates more to the occasion and its uses and functions (Neubauer, *Musiker* 77–80; Sawa, *Music performance* 170, 226).

3 Lit., "lengthy craft."

4 Al-Kātib suggested starting with the *mazmūm* because it is stronger than the *muṭlaq* and thus brings liveliness and joy to the audience; this is what is needed at the beginning of the performance (*Kamāl* fols. 197–198 (Kh. 126; *La Perfection* 176)).

5 Al-Sillāmī 165 edited this as *ḥathth* (speed), but this is unlikely because Ibn al-Ṭaḥḥān, the original writer of this passage, is dealing with the heavy rhythmic modes at the beginning of the *majlis*, and because the faster rhythmic modes are played later in the *majlis*. At the end of the sentence it becomes clear that the singer should maintain the heavy rhythmic mode but, in these heavy modes, he should alternate songs that have much craft with songs that are easier to listen to.

6 The text has *busuṭ* (tonalities), but the original text of Ibn al-Ṭaḥḥān has *bi-l-qisṭ* (equitably) (*Ḥāwī* fol. 49b; Sawa, *Encompasser* 127). Ibn al-Ṭaḥḥān has the correct version; it could not be tonalities since he warned about mixing tonalities (*Ḥāwī* fol. 24b; Sawa, *Encompasser* 60).

7 The text has *ḥasana* (beautiful) but the original in Ibn al-Ṭaḥḥān is *sahla* (easy) and that fits the context better (*Ḥāwī* fol. 49b; Sawa, *Encompasser* 127).

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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] 56

If drinking occurs in the middle, and arguments break out (*ḥamiya al-waṭīs*),[9] and if drinking continues and goes to their veins and heads (*bakhkhara*),[10] 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 musical standing, [play what matches their mood], and sing easy and happy (*masrūra*) melodies.[11]

If people[12] leave and the *majlis* decreases in intensity (*khaffa*)[13] and the master of the house is alone, then the singer returns to restraint and caution (*taḥaffuz*), and spends much effort (*taʿammul*) in choosing beautiful songs. He should not repeat a song unless asked.[14] He should not sit after | people have left unless he is ordered to do so, should not ask to leave after people have left, and should sing the song [preferred] by his patron to him only. a-S 166

8 That is, the singer should try to maintain the level of serious and difficult songs and not alternate with easier ones.

9 Lit., "there was fierce fighting."

10 Lit., "evaporates." Al-Tīfāshī adds the word veins.

11 The text has *masrūda* (consecutive) but it is more likely *masrūra* (happy) because the original in Ibn al-Ṭaḥḥān has *sarra* (to bring happiness) (*Ḥāwī* fol. 50a; Sawa, *Encompasser* 128).

12 The text has "most people" but the original in Ibn al-Ṭaḥḥān has "people," in the sense of all people; this is correct as it becomes clear when the sentence mentions that the master is alone with the singer (*Ḥāwī* fol. 50a; Sawa, *Encompasser*, 128).

13 The intensity likely refers to drinking and talking.

14 This is corroborated in *KA* (Sawa, *Music performance*, 244).

CHAPTER 22

The Necessary Conditions of the Excellent Singer and His Good Standing with Listeners [fols. 56–58; al-Sillāmī 167–168]

[This chapter is based almost verbatim on Ibn al-Ṭaḥḥān's chapter 46: Good Qualities [to Have] While Singing (*Ḥāwī* fols. 50b–51b; Sawa, *Encompasser* 129–131). It lays out the beneficial and detrimental postures affecting voice production, good and bad facial expressions and gestures, the position of the lute, and then adds that the less bodily movements the better the performance. This chapter bears some similarities to al-Kātib's chapter 34.[1]]

56 a-S 167 For the singer, complete excellence [involves] having good qualities (*shamā'il*).[2] These include erect posture while sitting, because if the posture is not 57 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] spoil 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 will also swell, and his eyes will become crossed or squinty, and he should not move his instrument from one side to another,[4] and should not move from his [seated] position (*zaḥafa*).[5]

1 *Kamāl* fols. 191–194 (Kh. 122–123; *La Perfection* 171–173).

2 These 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, *Anecdotes* 217–219, 454.

4 Al-Kātib has almost the same text, except that he replaces moving hands and feet with moving the body (*Kamāl* fol. 191 (Kh. 122; *La Perfection* 171)).

5 *Zaḥafa* literally means "to crawl, creep on the ground."

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One of the Iraqi singers in Egypt,[6] during one of its caliphates, used to move his head in an ugly way to the right and the left, and because of this the Egyptians gave him the title of "a bird feeding its young" (*al-zaqq*) because of the similarity [between his movements and that] of a pigeon moving its head [to feed its young].[7] Another singer made ugly faces when he sang, especially [when] pronouncing the short vowels *u*, *a*, and *i*.[8] he should avoid doing this. | The best a-S 168
gestures (*ishāra*) are those made with the eyes, eyebrows, shoulders, and a few head movements that are used in rare cases to help the singer keep the correct rhythm, and being in rhythm is [extremely] praiseworthy.[9]

Many singers and songstresses are satisfied to use gestures in the comple- 58
tion of notes (*nagham*), when finishing sections, and at the end of melodies or cadences (*maqṭaʿ*). Some pluck their strings as a substitute for beautiful singing, but this steals from the singing its due, and substitutes good practice[10] with something else. This is a bad habit.[11]

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6 Al-Sillāmī (167 n. 3) gives his name as al-Mughīra al-Baghdādī.

7 See also Wright, Music at the Fatimid court 540.

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. 191–192 (Kh. 122; *La Perfection* 171–172)); Sawa, *Anecdotes* 325; Sawa, *Music performance* 173–174.

9 *Ishāra* also refers to gesturing by means of the edge or side of the face, the sides of the body, palms, hands, fingers, and facial expressions in general. Gestures were so important that musicians hired spies to learn what their colleagues did, so they could copy them (*KA* III: 251–252; Sawa, *Glossary* 239–240; Sawa, *Music performance* 174; Sawa, *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 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 *zafn*, that is, a dance producing no sound (*KMK* 76–80; *MA* I: 21–22). 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, *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 (*awmaʾa*) with all of his body to explain to her the notes [and their movements and values]" (*KA* XIX: 258; Sawa, *Anecdotes* 183). In addition, Ibn Khurdādhbih quoted ʿAbd al-ʿAzīz b. Abī Salama [fl. mid-second/eighth century] who said: "I saw that Yūnus al-Kātib, when he lost his voice, taught his slave girls with hand motions, so that they understood what he wanted as if he were singing" (Sawa, *Anecdotes* 183, from Ibn Khurdādhbih, *Mukhtār* 42).

10 Lit., "proper logic."

11 Al-Kātib has the same remarks (*Kamāl* fols. 192–193 (Kh. 122; *La Perfection* 171–172)).

[It is] best for a singer [to assume] an image that suits his attire and its beauty, and the elegance of his garment and its colors; [this is in addition to] his erect sitting posture, and absence of bodily movements. He should not lower the peg holder (*banjak*) of his lute closer to the ground, and should not hold his lute to his chest such that it is too close to his face.

CHAPTER 23

Good and Bad, Stated or Implied Song Themes [fols. 58–60; al-Sillāmī 169–170]

[This is taken almost verbatim from Ibn al-Ṭaḥḥān's chapter 47: Good and Bad Song Themes (*Ḥāwī* fols. 51b–53b; Sawa, *Encompasser* 132–135), but it does not include most poems. In addition to good and bad song themes, which respectively delight or anger the patron, it warns about ugly expressions and syllables that should be avoided.]

It is commendable to sing (*taṣrīḥ*)[1] themes of praise, congratulations, mention of pride, *nasīb* (the erotic introduction of ancient Arabic poems),[2] dwellings, homelands, green fields, water, crying about the passing of youth, the mention of loyalty and fulfillment of a promise, tender affection, forgiveness, the mention of success, victory and conquest, the stability of comfort and possessions, and the like. Occasionally one can mention old age and asceticism. 58 a-S 169

It is not commendable | to sing about one's love, the intensity of [one's] passion, or to sing poems in which the names of women are mentioned, for one of these names might be that of someone who has enjoyed the favor of the king for whom he is singing, or his mother, or his daughter, or his sister, or one of his slave girls.[3] The singer not knowing this, would sing it and repeat it, causing *ṭarab*, 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; a lesser punishment would be to deprive him of a reward and exclude him from his *majlis*. In addition, a singer sometimes sings a poem satirizing a tribe in the home of a man who is from this tribe, and the singer does not know it, and thus [he] harms himself. | 59 a-S 170

There are [words in] songs that people find ugly and repulsive, such as "from above" (*min fawqi*) and "from below" (*min asfali*); they will be found ugly if the letter *i* is uttered [in an exaggerated manner while singing] and similarly "my

1 Lit., "to allow, state, declare."

2 Ibn al-Ṭaḥḥān has *nasab* (lineage) instead of *nasīb* (*Ḥāwī* fol. 51b; Sawa, *Encompasser* 132).

3 In *KA* there is an anecdote in which Hārūn al-Rashīd became angry at Isḥāq al-Mawṣilī for singing a poem of ʿUmar b. Abī Rabīʿa in which he flirted with Sukayna [ca. 50–117/670–736], Hārūn's cousin and the daughter of the Prophet [*sic.*] (*KA* XVII: 159–160; Sawa, *Music performance* 226; Sawa, *Anecdotes* 214–217).

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repose" (*istirāḥatī*), "strangeness" (*istīḥāshī*), have pity! (*ḥanānayka*), spring (*rabīʿ*), and autumn (*kharīf*). All these words can be dispensed with and substituted with other words.

60 It was related that one day a singer | sang for Kāfūr al-Ikhshīdī [292–357/905–968]:[4]

> You are the productive one (*khaṣīb*) and this is Egypt.[5]

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.

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4 He was a famous prince and eunuch, originally an Ethiopian slave bought by al-Ikhshīdī, the king of Egypt [d. 312/925], who then freed him and Kāfūr affixed Ikhshīdī to his name. He was smart, a good politician and administrator; he ruled Egypt officially for two years [r. 355–357/966–968], though he served the Ikhshīdid dynasty longer than this, since 333/945 (Hitti, *History* 456–457; al-Ziriklī, *al-Aʿlām* v: 216).

5 The poem is by the poetess Wallāda bt. al-Mustakfī [d. 484/1091], see https://diwandb.com/poem/أنت-الخصيب-وهذه-مصر.html, or by Abū Nuwās (al-Sillāmī, 170 n. 3).

CHAPTER 24

On the Proper Behavior to Praise Men and Women Singers [fols. 60–61; al-Sillāmī 171–172]

[This is an abridged version of Ibn al-Ṭaḥḥān's chapter 66: On the Proper Behavior to Praise Men and Women When They Reach a State of *Ṭarab* (*Ḥāwī* fols. 60a–61b; Sawa, *Encompasser* 156–158); reactions and expressions of praise are missing here. Praise should be done in the proper place and time in a song; and praise for men differs from praise of women because of the curtain.]

Praise (*zahzaha*)[1] is a matter caused by *ṭarab* and depends on the extent of the singer's excellence and the [aesthetic musical] knowledge of the listener; it requires that he behave properly and know the proper times for it.[2] It stirs up the zeal and lively activity (*nashāṭ*) of the singer and stimulates him to excel.[3] It is said that praise sets forth and increases excellence (*bisāṭ al-iḥsān*),[4] and it is said that praise is thanking (*shukr*) the singer for his excellent performance, because thanking him encourages [him to] greater excellence. The connoisseur should know the [beautiful] places in the melodies, the ends 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 (*naw'*) of them when [and only when] they come to an end. For if he praises 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,

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a-S 171

61

1 This word is Arabized from the Persian *zihāzih*, which means "well done," "bravo." In addition, the patrons praised a great performance by exclaiming *zeh zeh we-zehān zeh* (multiple bravos), and in the ʿAbbāsid era it was *aḥsanta* ("you did well") (*KA* v: 281; Neubauer, *Musiker* 91; al-Rāghib al-Iṣfahānī [d. 502/1108], *Muḥāḍarāt* II: 717; Sawa, *Music performance* 112).

2 Ibn al-Ṭaḥḥān adds "places," that is, proper locations in the song where one could praise (*Ḥāwī* fol. 60a; Sawa, *Encompasser* 156).

3 *KA* has anecdotes that corroborate the importance of praise. For example, Isḥāq al-Mawṣilī told the audience that a singer likes to be told to sing, and likes to be praised (*KA* XX: 322–323; Neubauer, *Musiker* 91; Sawa, *Music performance* 161). But there were instances when a self-assured singer became irritated when praised, especially by someone who knew little about singing (*KA* VI: 282; Neubauer, *Musiker* 91; Sawa, *Music performance* 161). Praise was so important for the excellence of performances that its absence was intentionally used to break a rival (*KA* IV: 362–363, VI: 282–283; Sawa, *Music performance* 161).

4 *Bisāṭ* literally means "spreading, expanding."

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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 (*iḥsān*) is too frequent then approval (*istiḥsān*) 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 [the singer] at all, whether it is a male singer or a singing slave girl (*qayna*); they must behave and be quiet in both cases, unless the leader allows them, and they must obey him.

a-S 172 As for women,[5] if there is no reason not to, then the man in charge of the curtain (*ṣāḥib 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.

5 In Ibn al-Ṭaḥḥān, as the paragraph unfolds it becomes clear that it was not women praising a performance, but women performing and men praising them (*Ḥāwī* fols. 61a–b; Sawa, *Encompasser* 157–158).

6 This refers to the performer's side.

CHAPTER 25

The Conditions Required to Be a Skilled Singer, and the Necessity of Combining Theoretical and Practical Knowledge [fols. 61–64; al-Sillāmī 173–175]

[This is a partial version of Ibn al-Ṭaḥḥān's chapter 69: The Qualities of a Skilled Singer (*Ḥāwī* fols. 64b–66b; Sawa, *Encompasser* 170–173). The other version occurs in chapter 8 above.]

61
a-S 173

The skilled singer is the one [62] who controls his breathing,[1] who sings in a variety (*nawwaʿa*)[2] of rhythmic and melodic modes (*jins*), who steals with grace so as not to be caught,[3] is fortunate [to be endowed] with a beautiful voice, has a moving performance with a touching mood and sadness (*shajā*), is creative in his performance (*taṣarruf*), and faithfully fulfills the character and nature of the song and its theme.

[A good] singer needs to have three skills: faithful transmission (*ḥikāya*), recital (*rǐwāya*), and awareness (*dirāya*).

A good singer is one who combines theoretical (*ʿilm*) and practical (*ʿamal*) 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. 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 one who performs correctly without knowing what correctness is will not know that he has made a mistake when he makes one. A skilled singer can only be called thus if he combines both practical and theoretical knowledge, [this will allow him] to know right from wrong, so if something causes him to stumble, he would know how to get back on the right track [with the assistance of theory].

1 *KA* and chapter 8 above (pp. 17–18) have the equivalent "fills the musical notes with proper and sufficient breath," (*KA* I: 315; Sawa, *Music performance* 172–173; Sawa, *Anecdotes* 206–207).

2 Ibn al-Ṭaḥḥān has the equivalent *tafarraʿa* (lit., "branch out") (*Ḥāwī* fol. 64b; Sawa, *Encompasser* 170).

3 The passage in *KA* is more specific: it is singing the *nabarāt* stealthily (*KA* I: 315; Sawa, *Music performance* 172–173; Sawa, *Anecdotes* 206–207).

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a-S 174 Every singer | who does not know the laws of music, the music sub-sections (*qisma*) and poetic feet (*tajzi'a*), and who [does not] go through the prosodic
63 meters and measure them against the music, | has faulty singing; one should not learn from him. He is called *al-zawā'idī*[4] because of his excessive ornaments (*zawā'id*) and for being far from the proper durations and measure (*qiyās*).[5] It is beneficial to learn from one who is correct in his measure and who upholds the laws of music, and [from] one who has a perfect, moving, touching, and sad voice that causes *ṭarab*, because he will "clothe" the one learning from him with his aesthetic performances, and because beginning students[6] will snatch the qualities of good voices and borrow from them. Also note that [good] throats are not permanent; they will change because of advanced age,[7] illness, or from imitating [a teacher] too much.[8]

Skill means cutting off a thing from its root (*aṣl*), for it is said that you become skilled in an art if you have cut if off from its origin.[9] 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*), cutting them off at the right time (*qaṭ'*), who perfects the ornamented repetitions (*raj'*),[10] and who reaches all the beautiful qualities of singing.

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4 That is, this type of singer adds notes to the song proper; it is the same in Ibn al-Ṭaḥḥān (*Ḥāwī* fols. 11b, 27a, 65b; Sawa, *Encompasser 26*, 69, 172). Al-Kātib (*Kamāl*, fols. 187, 195 (Kh. 119, 124; *La Perfection* 167)) provides more detail about the added notes that are densely packed (*mutakāthifa*).

5 Lit., "measurement of notes," and, as is often the case, too much ornamentation will cause the singer to lose the 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; *La Perfection* 167)). The performances of Mukhāriq [d. ca. 231/845] were a case in point: his creative performance and abundance of ornaments caused him to make mistakes and also made him an unreliable teacher (*KA* XI: 334, XXIII: 179; Sawa, *Anecdotes* 163, 178–179).

6 Lit., "throats."

7 This is well documented in *KA* I: 38, II: 353, V: 108, VIII: 277–278, XIX: 145, XXIII: 183; see also Sawa, *Anecdotes* 200–203.

8 This can mean that the student is imitating his teacher and doing difficult tasks that he is not yet ready to do. This is followed by an odd sentence, "with more or with less."

9 This meaning is corroborated in al-Fīrūzābādī, *al-Qāmūs* 1127; Lane, *An Arabic-English lexicon* II: 535. The musical meaning is that the student has successfully and completely learned from his teacher; the metaphorical sense is of the student uprooting and appropriating the skills of his teacher.

10 This is the term *tarjī'* that is often used.

Isḥāq [al-Mawṣilī] said,

> Four have achieved a high degree of perfection in four respective genres (*jins*)[11] of songs (*ghinā'*) that others have fallen short of | achieving |: Maʿbad in the heavy; Ibn Surayj in the *ramal*; Ḥakam al-Wādī [fl. second half of second/eighth century] in the *ḥazaj*; and Ibrāhīm [al-Mawṣilī], my father, in the *mākhūrī*.[12]

64
a-S 175

11 Here genres refer to rhythmic modes, as is clear at the end of the sentence.

12 This paragraph is almost verbatim from *KA* (VI: 283; Sawa, *Anecdotes* 97–98), but whereas the passage in *KA* is about composition, the one here is about performance.

CHAPTER 26

How to Choose Would-Be Singers (Girls and Boys) in order to Teach Them Singing [fols. 64a, 65; al-Sillāmī 177][1]

[This chapter is taken almost verbatim from Ibn al-Ṭaḥḥān's chapter 73 which has the same title (*Ḥāwī* fols. 69a–70a; Sawa, *Encompasser* 179–180). It could only have been written by a voice teacher such as Ibn al-Ṭaḥḥān! He 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 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.]

64a
a-S 177

We are fortunate 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 one who has a likeable face (*ṣūra*), good bodily proportions, beautiful parts in the body (*maḥāsin*), [parts] that are also delicate and refined,[2] intelligence that is evident in his eyes and tongue, soft sides of the body (*aʿṭāf*),[3] elongated extremities of the body, delicate and accurate language (*lisān*), sweet and pleasant enunciation (*lafẓ*), good diction (*manṭiq*), a beautiful vocal sound, beautiful and 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] nasal twang (*khunūna*), [and free of] over-enunciating and affectation (*shadaq*).[5] One must be wary of a person with a perverted view [of life], a

1 Fols. 64b–c are intercalated between fols. 64a and 65. Fol. 64b, which comprises chapters 27 and 28, occurs before fol. 65; fol. 64c occurs after fol. 64a and before fol. 64b.

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* 173–174; Sawa, *Anecdotes* 323–326. For an exception to the rule, see *KA* XXIV: 131–134; Sawa, *Anecdotes* 327.

3 Ibn al-Ṭaḥḥān has *aʿḍāʾ* (limbs and members of the body) (*Ḥāwī* fol. 69a; Sawa, *Encompasser* 179).

4 Al-Sillāmī defines it as pronouncing the letter *s* as *th*, and the letter *r* as *gh*, or *l* or *y* (al-Sillāmī 177 n. 4).

5 Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 69b; Sawa, *Encompasser* 179) has *tashadduq* instead of *shadaq*. The meaning is the same as the verb *tashaddaqa*: 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). The following expression, present in Ibn al-Ṭaḥḥān, is missing here: "and [free of] lies and slander (*namīma*)."

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stupid mind, an idle imagination, a bad character,[6] [one who] does little activity, [one who is] slow to answer, and [who has] an idiotic brain. So if one comes across | such a person, then take him and others like him [who show potential] 65
(*tayassara*) to the bathhouse, dress them properly, feed them good food, do something good and positive to make them active, and give them a bit of wine to the extent they can handle. Then bring them teachers of instruments, and order them to practice assiduously to learn [one of] them. If you see one of them liking a particular instrument, be it a lute, a wind instrument (*zamr*), a *ṭunbūr*,[7] [liking] dance (*raqṣ*), a double-headed drum (*ṭabl*), the lyre (*miʿzafa*), 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 all this helpful process, then persuade him to abandon music and pursue other arts.

6 For anecdotes about this topic, see *KA* II: 204–205, XI: 360, XIV: 187; Sawa, *Music performance* 174, 177; Sawa, *Anecdotes* 330–332.

7 This word is missing in Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 69b).

CHAPTER 27

Which Singer Is Pleasant to Listen to [fol. 64b; al-Sillāmī 179]

[Interestingly, this short chapter does not occur in Ibn al-Ṭaḥḥān's *Ḥāwī*. It details the attractive characteristics of the singer, and is based on gender, physical beauty, and flirtatiousness. Since the writer of this treatise, as well as other writers, are men, it is not surprising that they prefer to listen to women singers over men.]

64b
a-S 179

A wise man was asked about the difference between the singing of men and women. He said: "Songs have been created only [to be sung] by beautiful women (*ghawānī*)."[1]

It was also said: "The joy of life is to listen to singing from a mouth you desire to kiss."

Al-Jāḥiẓ said: "How different it is to listen to singing emerging from a mouth you desire to kiss than it is to listen to it from a mouth you desire to look away from."[2]

They said: "The most pleasant thing is drinking water from under the ice, and listening to singing associated (*taḥt*)[3] with coquetry."

1 This is the plural of *ghāniya*.

2 Ibn Khurdādhbih said: "Persians used to say …: 'If good singing coincides with a beautiful face, then, that would increase your feeling of *ṭarab*. Do you not see that the singing that emerges from the mouth of a beautiful singing slave girl, [who looks] as if she were molded out of a white pearl or a ruby, and sings for you from a mouth you would love to kiss … [is] more likable to you than the mouth of an old man … with a beard of twisted-hair, thick cheeks, cracked teeth, a yellow, pale face!'" (Ibn Khurdādhbih, *Mukhtār* 53–54; Sawa, *Anecdotes* 323). In the previous chapter, Ibn al-Ṭaḥḥān emphasized a uniform and small mouth. For more passages about these meanings see al-Rāghib al-Iṣfahānī and al-Jāḥiẓ online: https://al-maktaba.org/book/9078/817.

3 *Taḥt* literally means "under."

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CHAPTER 28

Singing and the Requirements of Dignified Hearing and Respectful Listening [fols. 64b–c; al-Sillāmī 181]

[This short chapter is also not in Ibn al-Ṭaḥḥān's *Ḥāwī*. Al-Tīfāshī addresses the important subject of the misbehavior of listeners who talk while the singer sings. It not only shows a lack of respect for the singer, but it also diminishes the *ṭarab*. It is unfortunate that this kind of behavior persists to the present day.]

[When the audience] talks while a singer sings, it [reveals their] feeble mindedness, as it causes annoyance and irritation to the other listeners, anger to the singer, and disrespect to the host. It is a more despicable behavior if it comes from the host, it breaks the *ṭarab*, rebukes (*tawbīkh*)[1] the singer, and ruins the seriousness [of the *majlis*]. The poet said |: 64b a-S 181 64c

If singing starts, then there is only
Silence and listening to the singer.

[The poet] Aḥmad b. ʿAllūya [fl. ca. 310/922] said:

The rule of singing is listening and remembering (*tadhakkur*)[2] [the good performance]
There is no arrangement [suitable for] talking [while] singing [goes on]
If I have a ruling to make
I would say talking while the singer sings is a sin.[3]

1 Al-Sillāmī (181 n. 1) mentions that the other copy has *tawsīkh* (to soil).
2 A variant has *mudām* (wine drinking) (al-Sillāmī 181 n. 4).
3 For minor variations, see al-Sillāmī (181).

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CHAPTER 29

The Relation between the Prosodic Meters and the Rhythmic Modes [fols. 65–66; al-Sillāmī 183]

[This short chapter is also not in Ibn al-Ṭaḥḥān's *Ḥāwī*. Al-Tīfāshī suggests that long poetic meters should be set to heavy rhythmic modes, and shorter meters to lighter rhythmic modes.]

65
a-S 183
66

The prosodic meters are made up of sixteen genera out of which seventy-two types are derived. The sixteen meters are *al-ṭawīl*; *al-madīd*; | *al-basīṭ*; *al-wāfir*; *al-kāmil*; *al-hazaj*; *al-rajaz*; *al-ramal*; *al-sarīʿ*; *al-munsariḥ*; *al-khafīf*; *al-muḍāriʿ*; *al-muqtaḍab*; *al-mujtathth*; *al-mutaqārib*; and *al-muḥdath*.

Poems and melodies must be built on these meters [or their derivatives]. Long meters must be set to heavy rhythmic modes because the latter are better and more feasible and because the musical divisions (*qisma*) fit more suitably with the poetic divisions (*tajziʾa*). This is because, if a melody in a light rhythmic mode is set to a long poetic meter, then there will be remnants of syllables not set to music; if a melody in a heavy rhythmic mode is clothed in a short poetic meter it would not fit properly. This applies to all poetic meters and rhythmic modes.[1]

1 It would be interesting, though beyond the scope of this book, to comb through *Kitāb al-Aghānī* to see if this rule was followed. A cursory look at one of the one hundred songs disproves this theory: the song *Ahāja hawāka al-manzilu al-mutaqādimu*, in the *ṭawīl* prosodic meter, is set to music in both a heavy meter (second heavy) and a light meter (*hazaj*) (KA 1: 8, 323); according to the author, it should only be set to the heavy meter.

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CHAPTER 30

Behavior in front of Kings and Their Subjects [fols. 66–68; al-Sillāmī 185–186]

[The title of this chapter starts with the word *tartīb* (behavior) but in the table of contents (fol. 4; al-Sillāmī 57) it has the similar word *hay'a* (appearance, attitude). 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 *ẓarīf*. This chapter is taken almost verbatim from Ibn al-Ṭaḥḥān's chapter 74 with the same title (*Ḥāwī* fols. 70a–71a; Sawa, *Encompasser* 181–182).]

66
a-S 185

The singer must wear clean clothes, smell nice, combine good manners with good musical practice (*dars*)[1] and a pleasant nature, avoid gluttony and greed (*sharah*),[2] avoid drinking in excess, | and be modest in his glances and exuberance, talk little, avoid jest, and be sure to keep a secret.[3]

67

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 insult 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 difficult to get, because if the patron refuses, then he 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.[4] 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 gain more knowledge and create enmity and rivalry. It is also likely that the rebuked singer would refuse to acknowledge the mistake and contest it; and each will stick to his side and then [the matter] cannot be redressed.[5]

1 *Dars* can also mean effacement, that is, proper behavior and obedience toward the ruler.

2 Ibn al-Ṭaḥḥān has intemperance (*saraf*) (*Ḥāwī* fol. 70a; Sawa, *Encompasser* 181).

3 For anecdotes on these topics see *KA* II: 360, 387, III: 251–252, 278, 345, IV: 115, 270, 285, V: 228, 300, VI: 164, VII: 91, VIII: 268, 278, XI: 337, XII: 282, XV: 269, XVII: 162–163, XX: 245–246, XXI: 54; Sawa, *Music performance* 119–120, 173–174, 177; Sawa, *Anecdotes* 323–325, 328–330.

4 For types of rewards, see Sawa, *Music performance* 245.

5 For competitions, corrections, and fights, see Sawa, *Music performance* 178–184. In one case,

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He must also have sound knowledge of the art of singing [its theory and history], clothing, jewelry, swords, horses, slaves, falconry, predatory animals or birds (*jawāriḥ*),[6] books,[7] and the sciences.[8] So if the king asks a question about
68 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 (*istakhaffa*),[9] or display vulgar manners. He should not take off [some of] his clothes, fan himself, move from his assigned seating place, get up frequently
a-S 186 to fulfill his needs,[10] 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.[11] And if he sings, he should sing what the leader wants and not what the other people in the *majlis* want.

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two lutenists who argued 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, *Anecdotes* 238).

6 Ibn al-Ṭaḥḥān has furniture (*furūsh*) (*Ḥāwī* fol. 70a; Sawa, *Encompasser* 182), but according to the context al-Tīfāshī's predatory animals or birds is correct.

7 This must be a general term for an array of fields in the arts and humanities.

8 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 that gave his breath a bad odor (Sawa, *Music performance* 119–120; Sawa, *Anecdotes* 328).

9 This also means "to value lightly, disdain, look down on, not take seriously."

10 This most likely refers to going to the washroom.

11 It is not clear why this is the case.

CHAPTER 31

The First to Invent and Devise Rhythm [fols. 68–69; al-Sillāmī 187]

[This is a shorter version of the end of Ibn al-Ṭaḥḥān's chapter 2, part 2: The Inventor of the Lute and Differing Views about It. The end of that chapter deals with the legend of Pythagorus, who determined the ratios of notes from the sounds of coppersmiths pounding metal. Al-Tīfāshī confused the ratios of the notes with the ratios of durations, i.e., rhythm (*Ḥāwī* fols. 83b–85b; Sawa, *Encompasser* 203–206).]

68 a-S 187

It was mentioned that it was Pythagoras (Fūthāghūrus) [who invented and devised rhythm]. His invention [took place] because he was passing by the market of the coppersmiths or ironsmiths; he heard the sounds of hammers and felt that they were proportionate (*mutanāsib*); he contemplated them, and found them harmonious (*mu'talif*). When he went home, he compared the proportions (*nāsaba*) between many bodies, and with his sense of hearing, | figured 69
out the proportions between harmonious sounds. He thus figured out the proportions by means of evidence and sense. He reached this conclusion by using various weights in various harmonious proportions, suspended them by means of pegs and strings, and sounded them out (*ḥakā bihā*)[1] with hammers, and came up with the required harmonious proportions. He used arithmetic, mathematics, and physics to figure out the arithmetic and physical proportions. In this way he discovered the science of music.[2]

1 Lit., "made them utter."

2 For more detail about Pythagoras and his theory of the hammers as being fictitious, see Barker, *Greek musical writings: II*: 256–258.

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CHAPTER 32

The Rhythmic Modes (*Ṭarīqa*), Their Numbers, Their Basic (*Aṣl*) and Ornamented Forms (*Farʿ*) [fols. 69–72; al-Sillāmī 189–192]

[This chapter is a combined and shorter version of Ibn al-Ṭaḥḥān's chapter 6, part 2: The Names of the Rhythmic Modes, Their Types, Their Cycles, and Number of Attacks (*Ḥāwī* fols. 91b–92a; Sawa, *Encompasser* 221–225); chapter 17, part 2: [On the] Disagreement between [Isḥāq b.] Ibrāhīm al-Mawṣilī and Ibrāhīm b. al-Mahdī about the Rhythmic Modes (*Ḥāwī* fols. 101a–102a; Sawa, *Encompasser* 259–261); chapter 18, part 2: The Definitions of *al-Surayjī*, *al-Mākhūrī*, *al-Mujannab*, and *al-Mukhālif* (*Ḥāwī* fols. 102a–103b; Sawa, *Encompasser* 262–264); and chapter 19, part 2: The Definitions of *al-Khusruwānī*, *al-Ṭarkhānī*, *Ḥumayrī*, and *Khafīf al-hazaj* (*Ḥāwī* fols. 103b–105a; Sawa, *Encompasser* 265–267). Al-Tīfāshī wrongly attributes the classification of the rhythmic modes to Ibrāhīm al-Mawṣilī instead of his son Isḥāq. See details in chapter 32 (of this book), about the falsehood of the author, p. 100. He mentions the eight standard rhythmic modes but the subdivisions bear no resemblance to previous sources; then the melodic modes are affixed to them; however, some are not melodic modes at all.]

69
a-S 189
[In the distant past] the rhythmic modes were not divided into genera (*mujannasa*). It was Ibrāhīm al-Mawṣilī who divided them into genera and named them. His son Isḥāq helped him in this respect, and wrote a treatise (*risāla*) ascertaining the work his father.[1] Before them, the rhythmic modes had different names | and different classifications (arrangements).[2] There is no point 70
mentioning what has been effaced and disappeared, and none of our contemporaries use them.

Let us now mention the Arabic rhythmic modes.

1 In Ibn al-Nadīm [247–296/861–908] (*Kitāb al-Fihrist* 271) the title of Isḥāq's treatise is: *Book on the notes and melodic and rhythmic modes* (*Kitāb al-Nagham wa-l-īqāʿ*); but according to al-Fārābī (*KII* fol. 79b) it is *The Book on the composition of notes and melodic modes* (*Kitāb fī taʾlīf al-nagham*). We may be dealing with two different works, or the same work with differing titles. See also Sawa, *Rhythmic theories* 30–31, 409.

2 See *KA* I: 4, V: 269, X: 96; Sawa, *Rhythmic theories* 43–48.

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The first heavy includes four heavy types and four light types; the latter have a-S 190
the same number of attacks and the same cyclical [arrangement].[3] They differ in heaviness and lightness [and four melodic modes are affixed to them]: *muṭlaq*, *mazmūm*, *maḥmūl*, and *maḥṣūr*.[4]

The second heavy includes four heavy types and four light types;[5] the latter have the same [number of attacks and same cyclical arrangements], and are called the *mākhūriyyāt*.[6] Musicians no longer use the *mākhūriyyāt*, except for one type that is faulty.

The *ramal* includes four heavy types and four light types;[7] the latter have the a-S 191
same [number of attacks and same cyclical arrangements].

The *hazaj* includes four slow types and four fast ones,[8] the latter are the light *hazaj*. It is a large legendary bird; its name is known but it has never been seen (*ʿanqāʾ mughrib*);[9] or it is one who seeks refuge. Neither one has been seen, but people have heard about them. No one at this time, or close to this time can tap it.[10]

All the rhythmic modes, | heavy and light, are thirty-two. If we add the com- 71
pounded ones, which are four, then the total is sixty-four.[11] The basic forms are akin to bodies altered by accidents (*aʿrāḍ*);[12] some pertain to the fingers and some pertain to the rhythmic modes; some are new, some are invented, and some are old. The latter include the *wusṭā*, the *mujannab*, the *mumakhkhar*, and the *muṣarraḥ*,[13] but only the *mukhālif* has survived; it is [a melodic mode]

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3 This means they have the same rhythmic pattern. There were only three types: the first heavy, the first light heavy, and the medium-size first heavy (*al-qadr al-awsaṭ min al-thaqīl al-awwal*) (*KA* X: 96; Sawa, *Rhythmic theories* 46).

4 For the definition of these modes, see p. 58.

5 There were only two types, the second heavy and the second light heavy.

6 This is the plural of *mākhūrī*; the latter is another name for the second light heavy.

7 There were only two types: the *ramal* and the light *ramal*.

8 There were only two types: the *hazaj* and the light *hazaj*, known also as the light.

9 This also refers to a griffon, a phoenix, or a bird seen only at sunset (Ibn Manẓūr, *Lisān* 3136).

10 This is a correct statement: two centuries earlier, Ibn al-Ṭaḥḥān could not find anyone who knew how to tap it. However, he acquired information about it from the treatise of Ibn al-Zaʿfarānī and learned to tap it and compose a song in it (*Ḥāwī* fol. 104b; Sawa *Encompasser* 266–267).

11 The author explains the four compound types two sentences later as the *wusṭā*, the *mujannab*, the *mumakhkhar*, and the *muṣarraḥ*.

12 It is not clear what the author means here, maybe that the basic forms were invented by accident.

13 It is more likely *musarraj*, as it appears later (fol. 72; al-Sillāmī 194; p. 105). In Ibn al-Ṭaḥḥān it is *munsarij*, but the more common names for this type are *musarraj*, *tasrjī*, *and surayjī*.

used mainly in the pandores (*ṭunbūr*) more than the lutes.[14] Then there is the mode [rhythmic and melodics] attributed to Ibn Ṭarkhān, which is similar to Ibn Surayj's case.[15] But Ibn Ṭarkhān achieved nothing, essentially [the *ṭarkhānī*
a-S 192 is] the light *ramal maḥmūl* using a bit of *imāla*[16] |; he changed its composition, added to its attacks, and called it by this name.[17] If a person wishes to invent a few modes along the same lines, and give them names, he could, but they will differ from those of the previous generation.

72 Then there is the *ḥimayrī*;[18] it is the light *ramal maḥṣūr* | that underwent some changes.[19]

There is a rhythmic mode called the *khusruwānī*; it is a Persian mode. In his book about this art, which he composed over some months in the year 440 [/1048],[20] Muḥammad b. al-Ḥasan b. al-Ṭaḥḥān al-Miṣrī, who was a singer in ʿAlawid Egypt, said the following about the *khusruwānī*: "I have not heard anyone who could tap it in our era, except a man known as al-Būz; he was the only

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Ibn al-Ṭaḥḥān defines the *surayjī*, not as a particular rhythmic or melodic mode, but rather as a style peculiar to Ibn Surayj's melodies (*Ḥāwī* fols. 91b, 102a; Sawa *Encompasser* 222, 262).

14 Ibn al-Ṭaḥḥān has the same information but adds an odd sentence: "Its origin is the *ramal maḥmūl*, but its rhythmic [?] mode was altered to raise the index finger fret to its anterior and therefore it was called by this name" (*Ḥāwī* fol. 104b; Sawa *Encompasser* 266–267). Here Ibn al-Ṭaḥḥān confused the rhythmic mode with the melodic mode and further confused two melodic modes, *mujannab* and the *maḥmūl* (for more detail, see Sawa, *Encompasser* 264 n. 13). In al-Kātib, the *mukhālif* is a rhythmic variation technique in which successive cycles have different rhythmic patterns; it affects all the rhythms but occurs more often in the *ramal* and the *hazaj* (*Kamāl* fol. 181 (Kh. 115; *La Perfection* 163)).

15 This may mean something akin to a style of composition, as was the case with Ibn Surayj (see pp. 34, 58, 101).

16 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*.

17 Ibn al-Ṭaḥḥān mentions the *imāla* being used in the *ṭarkhānī* mode but associates it with the *ramal musarraj* and not the light *ramal maḥmūl*. Furthermore, Ibn al-Ṭaḥḥān overlooks the important additions of al-Tīfāshī, that is, the altered composition of the mode and the added attacks (*Ḥāwī* fol. 104a; Sawa, *Encompasser* 266).

18 Ibn al-Ṭaḥḥān calls it *ḥumayrī* (*Ḥāwī* fol. 104b; Sawa *Encompasser* 266).

19 Ibn al-Ṭaḥḥān clarifies the changes slightly, as a reduction in the number of attacks and the distortion of the cycles (*Ḥāwī* fol. 104b; Sawa, *Encompasser* 266).

20 The fact that the copy al-Tīfāshī used is dated means that it is a different copy than the Dār al-Kutub, Funūn Jamila 539 MS. In addition, the following topics corroborate this fact: the last sentence in this chapter, quoting Ibn al-Ṭaḥḥān, does not appear in the Funūn Jamila 539 MS; the contents of chapter 16 on dance are missing in Funūn Jamila 539 MS but are present in the MS al-Tīfāshī used; these are in the chapters on the *urghānīn* and the *rabāb*. It is also noteworthy to mention that he does not state the name of the MS, so maybe he is using another work of Ibn al-Ṭaḥḥān or a better copy of his *Ḥāwī*.

one and I have not seen anyone before or after him who could do it." I have copied this chapter on the number of modes from Ibn al-Ṭaḥḥān's book. He said in his chapter:

> These are the basic modes, their branches, their components, their variations, and the strange things about them. I have mentioned them, but if another person can make additions to my chapter with the necessary proofs, then it is fine because after all, above any knowledgeable person there is another knowledgeable person (*ʿalīm*).

CHAPTER 33

Which Particular Genuses of Modes Should Be Used in Which Types of Melodies [fols. 72–75; al-Sillāmī 193–195]

[This chapter is partially based on Ibn al-Ṭaḥḥān's chapter 22, part 2: "On Which Particular Genuses of Modes Should be Used in Which Types of Melodies; Modes Used Plainly Without Mixing and Without Moving [from One to Another] Are Unpleasant and Do Not Cause *Ṭarab*" (*Ḥāwī* fols. 108a–109a; Sawa, *Encompasser* 279–281). It does not deal with the modulations, but deals with the faulty theory of the character of the melodic modes, showing a debt to al-Kindī. Some themes inherent in the melodies are common with Ibn al-Ṭaḥḥān's, some are different, and some are additions to Ibn al-Ṭaḥḥān's, including the opening and closing paragraphs. On the subject of rhythmic modes, he only mentions the first heavy, the *ramal* and the *hazaj*, and rhythms that have undergone the *tamkhīr* (*mumakhkkhar*); no mention is made of the first light heavy, the second heavy and its light, the light *ramal* and the light *hazaj*. There are contradictions between the author and al-Kindī with regard to the action of some rhythmic modes; these contradictions show that this chapter is not trustworthy; the same is true with contradictions to Ibn al-Ṭaḥḥān. Furthermore, the contradictions in the author's text lend more credence to the view that this chapter is unreliable; for instance, the *maḥṣūr*, *mujannab*, and *mukhālif* are all associated with sadness, thus they do not have their *sui generis* character; the same is true of the *maḥmūl*, *musarraj*, and *wusṭā* that all cause joyful *ṭarab*.]

73
a-S 193

The rhythmic and melodic modes are of many types. They affect people in ways that are unknown in our time, but were known to previous generations, and they had many effects on their souls. But when the rhythmic modes were severely altered, their effects disappeared the same way cryptic characters (*ṭilasmāt*) disappeared because they became impossible to comprehend, [and because] their definitions (*ḥadd*) and (*rasm*) were lost.[1]

1 This paragraph does not occur in Ibn al-Ṭaḥḥān (*Ḥāwī* fols. 108a–109a; Sawa, *Encompasser* 279–280). It is more likely that the author's statement that the modes had effects in the past was incorrect and the alterations of the rhythmic modes were unrelated to the disappearance of their effects. They never existed and so were not found in Ibn al-Ṭaḥḥān's time.

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The singer should sing in the first heavy, which is a strong type,[2] melodies[3] with the character of pride (*fakhrī*), bravery (*najdī*), what moves the soul toward courage (*shajāʿa*), and increases pride (*anafa*), and what moves it to be concerned with defense (*ḥamiyya*), power (*qudra*), and anger (*ghaḍab*).

For the *mazmūm* one uses melodies with the character of generosity (*karamī*),[4] power, domination (*suʾdud*), and honor (*sharaf al-himma*).

For the *maḥṣūr* one uses melodies with the character of sadness (*shajī*), a-S 194
that stir a person to remembrance (*tadhakkur*) and cause an increase in affection.[5]

For the *maḥmūl* one uses melodies that move people toward *ṭarab*, activity (*nashāṭ*), joy (*surūr*), and gaiety (*inbisāṭ*).[6]

For the *mujannab* one uses melodies with the character of sadness (*ḥazīn*), lamentation (*nawḥ*), worries (*hamm*), anguish (*jazaʿ*), regrets (*asaf*), and stillness of the soul.[7]

For the *musarraj* one uses melodies | that cause people to dance; that incite 74
people to *ṭarab*; make them desire to listen to musical instruments [in general], such as oboes and drums; bring forth the desire [for love]; and cause them to be active.[8]

For the *mumakhkhar* one uses melodies that sharpen the mind, that clear the brain, that sharpen the moods, that stir one to focus on minute details, and cause a person to speak words of wisdom.[9]

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2 This is corroborated by but also contradicted in al-Kindī; he associated the first and second heavy with glorious, generous, good, and magnanimous actions but also with sadness! (Sawa, *Rhythmic theories* 496–499).

3 In this and the other entries al-Tīfāshī has melodies, whereas Ibn al-Ṭaḥḥān has poems (*Ḥāwī* fol. 108b; Sawa, *Encompasser* 279–280).

4 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. But then al-Kindī contradicts himself by saying that both the first and second heavy should be associated with sadness! (Sawa, *Rhythmic theories* 496–499).

5 Instead of "gain affection" Ibn al-Ṭaḥḥān has "longing" (*Ḥāwī* fol. 108b; Sawa, *Encompasser* 280).

6 In addition to these, Ibn al-Ṭaḥḥān has "morning drinks" (*Ḥāwī* fol. 108b; Sawa, *Encompasser* 280).

7 "Regrets and stillness of the soul" are not in Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 108b; Sawa, *Encompasser* 280); at the same time, al-Tīfāshī does not have "elegies, agony and mental distress, expectations, and separation."

8 This paragraph is not in Ibn al-Ṭaḥḥān (*Ḥāwī* fols. 108a–109a; Sawa, *Encompasser* 279–280).

9 Ibn al-Ṭaḥḥān's version is quite different: he mentions poems about intimidating [the lover about a broken] promise, blood revenge, battles, hatred, and the like (*Ḥāwī* fol. 109a; Sawa, *Encompasser* 280).

a-S 195 As for the melodic modes with the *wusṭā*, one uses melodies that distract a person from every other art, that preoccupy one's nature with *ṭarab* and do away with worries, and that incite one to the morning and night drinks (*ṣabūḥ* and *ghabūq*).[10]

For the *mukhālif* one uses melodies that make one active [and desire] to drink at daybreak (*jāshiriyya*), and incite one to have a morning drink (*ṣabūḥ*), that remind one of old sorrows, and incite one to fervent longing of the homeland.[11]

For the *hazaj* one uses melodies that cause one to dance, that stir and move the emotions, that remove the veils of modesty (*ḥishma*), and that facilitate self-indulgence (*khalāʿa*).[12]

For the *ramal* one uses melodies that incite faithfulness (*wafāʾ*), that remind people of promises past, complaints of lovers, calls for help because of their estrangement, and protection of those who were abandoned.[13]

75 For modes used in the *ṭunbūr* compositions, | such as the *ruzayqī*, the *ḥafīfī*, the *nawwāsī*, and the *ṭarkhānī*,[14] one uses melodies that remind him of the taverns, that make him desire meadows and gardens, [listen to] poems, wine poems, and hunting.

These songs, if used in the proper context [suitable for melodic modes, rhythmic modes, and themes] will make the listener active, move him, increase his generosity, relaxation, and happiness because of the *ṭarab* inherent in the song (*aryaḥiyya*). They will help the singer earn reward from their hiding place,[15] intercede on his behalf, prevent him from hinting at [his desire for] a reward, spare him the burden of hinting, let alone making it manifest.[16]

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10 Ibn al-Ṭaḥḥān's version is quite different: he mentions poems commanding good character, clemency, patient endurance, [those] thanking God for one's wealth, keeping a secret, and the like.

11 This paragraph is not in Ibn al-Ṭaḥḥān's version (*Ḥāwī* fols. 108a–109a; Sawa, *Encompasser* 279–280).

12 This is different in Ibn al-Ṭaḥḥān, who has "For the *hazaj* one uses what makes souls dance and makes one desire beautiful women (*ghāniya*), and that prompts one to continuous amorous relations (*muwāṣala*), harmonious union (*iʾtilāf*), and faithfulness (*wafāʾ*)" (*Ḥāwī* fols. 108b–109a; Sawa, *Encompasser* 280).

13 This contradicts al-Kindī who claimed that the *hazaj* and the *ramal* cause happiness and *ṭarab* (Sawa, *Rhythmic theories* 496–499).

14 Except for the *ṭarkhānī*, the author did not define these modes.

15 If the reward is monetary, then the hiding place is the pocket of the patron.

16 The last three paragraphs are not in Ibn al-Ṭaḥḥān (*Ḥāwī* fols. 108a–109a; Sawa, *Encompasser* 279–280).

CHAPTER 34

The Characteristics of the *Urghānīn* Copied from Ibn al-Ṭaḥḥān's Treatise [fols. 75–80; Sillāmī 197–200]

[Al-Tīfāshī 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 Mūrisṭus as the author, but Ibn al-Ṭaḥḥān's quoted passage is obscure and missing information from Mūrisṭus' 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.]

Yūrisṭus[3] 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 is one size, the second is double the size of the first, the third | is triple its size, and the fourth is quadruple its size.[6] They [the hides] are then connected and tied together by means of brass pipes set

75 a-S 197

76

1 Al-Sillāmī confirms that this chapter was indeed copied by al-Tīfāshī 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 [344–386/955–996] with whom Ibn al-Ṭaḥḥān had a strong connection.

2 For a translation of the Mūristus' passage in the British Museum MS, see Farmer, *The organ of the ancients* 63–71; repr. 403–411.

3 Farmer thinks it is more likely to be Mūrisṭus (Two eastern organs, 30; repr. 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 was 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; repr. 404; for an illustration, see 71; repr. 411.

6 The dimensions of the holes follow the 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 frets thicknesses (*Risālat al-Kindī fī l-luḥūn* 12–13, 15. This information was kindly given to me by Eckhard Neubauer in a private correspondence). In Mūrisṭus there is also the possibility that the left hide had holes that were smaller or larger than those of the right hide (Farmer, Two eastern organs 65; repr. 405).

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tightly into the holes so that no air will escape from them. The openings (*fam*)[7] of the two outer hides are closed,[8] and a brass pipe is set tightly into the opening of the middle hide.[9] Then one examines the hides and makes four equally sep-
a-S 198 arated holes in the face of each [hide] and sets brass pipes[10] 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
77 delicately, then evaluate the sound coming out | of the three hides. If they are equal, then the middle pipe of the first hide[13] is opened and the mode called Phrygian is measured.[14] Whoever listens to it will become sad, he will become calm, and 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 [whatever] terrible situations he faces, his character will change, his defense and pride will become powerful, and he will feel a powerful force within himself.

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

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7 Lit., "mouth."

8 In Mūrisṭus it is sewn (Farmer, Two eastern organs 64; repr. 404).

9 This is where the player blows. In Mūrisṭus, 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, Two eastern organs 67; repr. 407). In al-Sillāmī (199) it is clear that the players blow into more than one pipe (see below). And in al-Khuwārizmī [d. 387/997], there is also mention of this fourth hide (*Kitāb Mafātīḥ* 236).

10 In Mūrisṭus these brass pipes are of the same width as the lateral pipes that join the three hides; they stand vertically, projecting from the face of the hides (Farmer, Two eastern organs 66; repr. 406).

11 This does not occur in Mūrisṭus (Farmer, Two eastern organs 66; repr. 406).

12 This obscure sentence is clarified in Mūrisṭus: the holes in question are the open ends of the vertical pipes, and into these open ends, reeds are inserted. Then stoppers are inserted in the middle of the vertical pipes; these stoppers should be firm and dry, and are opened or shut to change the sound (Farmer, Two eastern organs 67; repr. 407).

13 In Mūrisṭus 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, Two eastern organs 66–67; repr. 406–407).

14 This mode and the other below do not appear in Mūrisṭus.

15 In Mūrisṭus 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, Two eastern organs 68; repr. 408).

16 In Mūrisṭus this reference is to the second and third pipes of all the hides (Farmer, Two eastern organs 68; repr. 408).

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 78
perplexed.

If you want to weaken the souls of the listeners and cause them to fall 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 a-S 199
is [true] because if the sound is set to the *nīlāwus* 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.

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 79
enlargements [?].

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 (*ṭanīn*)[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 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 has now been 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 the singer Abū ʿAlī

17 This means the three bottom ones; it agrees with Mūrisṭus (Farmer, Two eastern organs 68–69; repr. 408–409).

18 Mūrisṭus states that four or even twelve people can blow into the instrument (Farmer, Two eastern organs 67, 69; repr. 407, 409).

19 This may refer to the twelve notes that come from the twelve vertical pipes.

20 Lit., "broken and arrow-like."

80
a-S 200

l-Ḥusayn b. al-Jazzār ||. He was old by then and they rewarded him with money and clothing, and when the instrument stopped functioning, he kept his reward [anyway].

Al-Tīfāshī, 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 performed for entertainment.

CHAPTER 35

The Characteristics of the *Rabāb* from the Book of Ibn al-Ṭaḥḥān[1] [fols. 80–82; al-Sillāmī 201–202]

[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 long paragraph quoted from Ibn al-Ṭaḥḥān about the *rabāb*. The paragraph does not appear in the now extant manuscript. Al-Tīfāshī likely had a more complete copy at his disposal, or a different work. The following is his text.]

The *rabāb* belongs to the Greek instruments, and they call it the *lūrā*.[2] It was said that its origins go back to Ṣila, the daughter of Lamak.[3] It has many types: some have one string; some have two equal strings;[4] some have three strings: the *mathnā*, *zīr*, and *mathlath* and this is the best one. Some people use double strings, so we get six strings, but this rarely works out well. But it would work if we use five strings: two *zīr*s, two *mathnā*s, and one white, which is the *mathlath*;[5] 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 teak, or Indian oak (*sāj*), or ebony (*ābinūs*), or old red mulberry (*tūt*). One needs to carve out its neck without

80 a-S 201

81 a-S 202

1 Ibn al-Ṭaḥḥān has two sentences only: (1) "It is also among the Greek instruments, and also called *lūrā*. It has three, four, five, or six strings." (This is almost verbatim from Ibn Khurdādhbih, *Mukhtār* 19, and al-Masʿūdī, *Murūj* v: 128. They mention only five strings and say that it is made of wood). (2) "It was also mentioned that it is from Sind." (Al-Khuwārizmī, *Kitāb Mafātīḥ* 237 mentions that it is used in Persia and Khurasan).

2 In al-Khuwārizmī, *Kitāb Mafātīḥ* 236, it is written as *lūr* (lyre); he says that it is the Greek word for harp (*ṣanj*). A few lines later, al-Tīfāshī clearly mentions that it is a bowed instrument, and thus not a plucked one. The original confusion must have come from Ibn al-Ṭaḥḥān, who said that it was a lyre.

3 The text has Lanka.

4 This likely means that they have the same thickness and density, but are tuned to different pitches.

5 White refers to a silk string (Kāshānī, *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 gut is used for lower frequencies (*bamm* and *mathlath*) and silk for higher frequencies (*zīr* and *ḥādd*) (*Risālat al-Kindī fī l-luḥūn* 15–16).

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splitting or splintering it (*tashẓiya*). Once carved, one puts a properly fitted leaf [of wood] (*ṣafḥa*) over it, as this is an essential prerequisite [for a good sound].[6]

Rarely does one find a person who plays (*awqaʿa*)[7] it properly and beautifully, though it is an instrument that causes much *ṭarab* at the hands of a skilled and knowledgeable performer who can play (*jarra*)[8] the heavy rhythmic modes (*thaqīl*) and their cycles (*dawr*) according to musical laws, and sing songs of well-proportioned divisions.[9]

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
82 (*qaṣab*) | with one string; it hardens the hearts and interrupts the *ṭarab*.[10]

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6 In Kāshānī's eighth-/fourteenth-century Persian *Kanz al-tuḥaf* (Treasure of rarities) the *rabāb* is called *ghichek*, and 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–b). In the anonymous eighth-/fourteenth-century Egyptian *Kashf al-humūm*, fol. 293, it is definitely a bowed instrument.

7 Lit., "tap."

8 Lit., "to pull," or "to bow," so it is very likely that the *rabāb* here is a bowed instrument.

9 This means that each poetic foot is set to a rhythmic sub-section or division. See p. 70

10 It is not clear what this instrument really was. It may have been a bowed instrument with a body made from a bamboo stick.

CHAPTER 36

The Characteristics of the Lute from the *Rasā'il* (Epistles) of the Ikhwān al-Ṣafā' [fols. 82–88; al-Sillāmī 203–208]

[This chapter is a shorter version of the Ikhwān al-Ṣafā"s chapter (*Rasā'il* 148–152): How to Make Instruments and Tune Them. It is far inferior to the masterly chapters in Ibn al-Ṭaḥḥān (chapter 3, part 2: The Dimensions of the Lute, Its Material, Construction, and the Names of Its Various Parts; chapter 4, part 2: The Frets, Their Names, Placements, Tying Them on the Finger Board, and Their Functions; chapter 5, part 2: The Strings, Their Characters, Names, Choosing Them, and Stringing Them on the Lute: *Ḥāwī* fols. 85b–91b; Sawa, *Encompasser* 207–220). The Ikhwān al-Ṣafā' add the measurements of the fret placements that are missing in Ibn al-Ṭaḥḥān; the latter advises students to copy, with the help of a divider, the fret placements from a ready-made lute.]

Know that wise men have made instruments and many implements (*adawāt*)[1] to produce notes and melodies of various artistic shapes and types, but the most perfect and best instrument is the one known as the lute. We shall mention how to build it, tune it, use it, and the proportions of its notes and string lengths, thicknesses, sharpness, and its attacks in general.[2] 82 a-S 203

They said that one should use old dry wood such as the Indian oak (*sāj*) and the like. The length of its body, width, and depth should be according to the noble proportions, that is, the length should be one and one-half times its width, the depth should be half the width, and the neck should be one-quarter of the length.[3] The ribs should be thin and made from light wood, [the face should also be thin and made from solid and light wood][4] so that it rings [with a full resounding sound] when its strings are plucked. Then | take four strings, some thicker than others | according to the best proportions: the thickness of the *bamm* [G] should be one and one-third that of the *mathlath* [C]; the thickness of the *mathlath* should be one and one-third that of the *mathnā* [F]; and the thickness of the *nathnā* should be one and one-third that of the *zīr* [B a-S 204 83

1 This can also mean "tools," or "devices."

2 He does this in the next chapter.

3 For various dimensions in the medieval sources, see Sawa, *Encompasser* 210, 212 n. 32.

4 This sentence is missing in al-Tīfāshī and supplied from the original text.

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flat]. The *bamm* should be sixty-four folds of silk, the *mathlath* forty-eight, the *mathnā* thirty-six, and the *zīr* twenty-seven.[5] Then the four strings are stretched over the face of the lute, and their ends are tied to the bridge at the bottom and the pegs on top. In this manner their lengths will be equal but their width will be in the following ratios: 64/48/36/27.

Then [each] string is divided into four equal parts and the little finger fret is tied at a distance of three-quarters from the lower bridge [or one-quarter from the neck].[6]

a-S 205 Then [each] string is divided into nine equal parts, and the index finger fret is tied one-ninth from the neck.[7] Then [each] string is divided from the index finger fret to the bridge into nine parts and the ring finger fret is tied at the ninth [from the index finger].[8] It is placed above the little finger and below the index finger fret. Then [each] string from the little finger fret to the bridge is divided
84 into eight equal parts, one equal part is further added |, and the middle finger fret is tied at this point.[9] It is located between the index and the ring finger frets.

This is the way the lute is set, and the proportions of the string [lengths] and the location of the frets [are set accordingly]. As for tuning the strings and the proportions between them, one has to stretch the *zīr* string and pull it to the maximum but not to the point that it breaks.[10] Then one stretches the *mathnā*

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5 That is, 64/48/36/27. These are the same ratios given by Ibn Khurdādhbih in al-Mas'ūdī's *Murūj* v: 132. In *Kanz al-tuḥaf* (fol. 181), in Ibn Khurdādhbih's *Mukhtār* 16, and in al-Kindī's *Risālat al-Kindī fī l-luḥūn* 15, the ratios are 4/3/2/1, but the *bamm* and the *mathlath* are made of gut. In al-Maqqarī [d. 1041/1631], *Nafḥ al-ṭīb*, the ratios are 8/4/2/1.

6 If the string is the *bamm* [G], then the little finger will be [C]. The original text of Ikhwān al-Ṣafā' as well as al-Tīfāshī both claim, wrongly, that the distance of three-quarters is from the neck. The resulting note, instead of being one-fourth higher than the open string (3/4 or 498 cents), would then be a double octave higher!

7 If the string is the *bamm* [G], then the index finger will be [A]. The resulting note will be a major second from the open string (8/9 or 204 cents). Al-Tīfāshī overlooks the anterior to the index finger fret found in Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 89a; Sawa, *Encompasser* 214–214) and al-Fārābī (see lute chart, p. 202).

8 If the string is the *bamm* [G], then the ring finger will be [B]. The resulting note will be a major second above the index finger, or a major third above the open string (64/81 or 408 cents).

9 The resulting note will be a minor third from the open string. If the total length of the string is X, then the distance from the little finger fret to the bridge will be 3/4 X, and dividing it into 8 will produce 3/32 of the string; adding another 3/32 will produce 3/32 multiplied by 9 = 27/32 which is the minor Pythagorean third (equivalent to 294 cents). Al-Tīfāshī overlooks the Persian and the *zalzal* frets found in Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 89a; Sawa, *Encompasser* 214–214) and al-Fārābī (see lute chart, p. 202).

10 Al-Kindī starts not with the *zīr*, the highest string pulled to the maximum, but with the *bamm*, the lowest string, and tunes it to the lowest note a singer can sing. The process of

[which is located] above the *zīr* |, pulls it, and stops it at the little finger fret; a-S 206
one plucks it [from this position] together with the open *zīr*, if they are in unison then the *mathnā* is in tune, or one tunes it up or down until it is in unison. Then one stretches the *mathlath*, pulls it, and stops it at the little finger fret; one plucks it with the open *mathnā* and tunes the *mathlath* up or down until it is in unison with the open *mathnā*. Then one stretches the *bamm*, pulls it and stops it at the little finger fret and plucks it together with the open *mathlath*; if they are in unison, then the *bamm* is in tune.

If the strings have been thus tuned, | you will find that each open string is 85
one and one-third that of the [length of the string from the] little finger fret [to the lower bridge].[11] You will also find that each string that stops at the little finger fret is the same as the note of the open string below it. You will also find that each open string is one and one-eighth of the [length of the string from the] index finger fret [to the lower bridge].[12] | The note of each open string is a-S 207
a replica at the octave of one-third higher string stopped at the index finger.[13] You will also find that the [length of each] index finger fret [to the lower bridge] is one and one-eighth of the [length of the string from the] ring finger fret [to the lower bridge]. You will also find that the [length of each] middle finger fret [to the lower bridge] is one and one-eighth of the length of the string from the little finger fret [to the lower bridge].[14]

In general, all strings and all frets are in proportion to one another. Some proportions are superior and noble, and some less so. Among the superior proportions is the unison [ratio of 1/1]; or the low note [string] is like the high note [string] plus its third [4/3 proportion, i.e., G and C]; or the low note [string] is like the high note [string] plus its half [3/2, i.e., G and D]; or the low note [string] is like the high note [string] plus its quarter [5/4];[15] or the low note [string] is like the high note [string] | plus its eighth [9/8, i.e., G to A].[16] 86

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tuning an open string with the previous string stopped at the little finger is the same, but reversed, not from the *zīr* down but from the *bamm* up (al-Kindī, *Risālat al-Kindī fī l-luḥūn* 15–18).

11 If the open string is X in length, then the little finger to the lower bridge is 3/4 X; 1/3 of 3/4 X = 1/4 X and (1/4 X + 3/4 X) = X, which is the full length of the open string X.

12 If the open string is X in length, then the index finger to the lower bridge is 8/9 X; 1/8 of 8/9 X = 1/9 X and (1/9 X + 8/9 X) = X, which is the full length of the open string X.

13 For instance, if the open string *bamm* string is G1, then the *mathnā* (the third from the *bamm*) is F, and its index finger is G2.

14 For the last two sentences, see n. 12 (8/9 X).

15 This will be equivalent to 386 cents, i.e., 22 cents or very close to a comma below the ring finger fret.

16 The paragraphs that follow are purely philosophical and have nothing to do with prac-

If the strings are thus set to the superior proportions, plucked in succession, high notes and low notes, following particular rhythms as we shall explain in the next chapter, then the heavy low notes compared to the light high notes
a-S 208 will be like the body to the soul |. They will have united and mixed and have become melodies and songs. The plucking of strings is like letters [in language], the melodies are like words, the songs are like sentences, and the air carrying the melodies is like saddles, and are like helpful meanings inherent in such musical sounds. The melodies are like souls stored in bodies, so when the melodies reach the ears of listeners and their souls, their nature will find them pleasant, and their souls and minds will be happy with them. This is because the motions and the pauses between them become a measure of time. If the
87 motions and pauses are measured in an equal, | proportional, and moderate way, these notes will resemble and will be proportional to the motions of the celestial spheres and stars. At this point, the partial (*juz'iyya*)[17] souls, which exist in the world of the universe and the world of decay, will remember the joy of the world of the celestial spheres and the pleasure of the souls there, so it will desire them and long for them in the same way an estranged person longs for his homeland, or a person in a faraway land longs for his companion and home.

Know that the philosophers have agreed that the bodies of the celestial spheres, even though they are a fifth nature, not among the four natures—hot, cold, moist, dry—are solid, more solid than sapphire, clearer than air, more transparent than glass, and more smooth and more shiny than a woman's face. There are no spaces between the spheres; they touch one another, knocking and rubbing against one another,[18] they ring like iron and copper, their sounds are proportional and harmonious, their melodies are measured in the same way as we explained with regard to the strings of the lute and their
88 proportions, except that they are | superior to anything we compared them with; the latter fail to come close to the spheres or their proportions or their sound. If a person is lucky enough to be close to them and hear them, he will feel pleasure, *ṭarab*, and a desire for the partial soul to reach their world

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tice. They also include the music and harmony of the spheres influenced by Pythagoras' writings, namely, the notion that the proportion of the notes, strings, and frets resemble and are proportional to the motions of the celestial spheres and stars. For more detail, see Klein, *Musical instruments* 128–130.

17 Al-Sillāmī has *jarī'a* (courageous), and a few lines later he correctly has it as "partial," and that makes sense since later in the chapter there is mention of a complete soul (as opposed to a partial soul).

18 If the spheres really hit one another, the impact would be catastrophic because of their immense weight!

[i.e., the world of the spheres] and their material; it is from here that the complete soul emanated and to which it will return. This soul is the one that creates the melodies and the bodies on high that act as an instrument. So know that!

CHAPTER 37

The Resemblance of the Laws of Music to the Laws of Prosody [fols. 88–91; al-Sillāmī 209–212]

[This chapter is also taken from the flawed writings of the Ikhwān al-Ṣafāʾ on rhythms (*Rasāʾil* 143–146). It is influenced by al-Kindī with regard to the *sabab*, *watad*, and *fāṣila*; it copies the incompatibility linking the prosodic rhythms with musical ones, and the concept of a duration of an attack. The chapter is also influenced by al-Fārābī with regard to the notational syllables (*ta*, *tan*, etc.).]

88
a-S 209

Know that the laws of music are similar to those of prosody.

Prosody is the measure (*mīzān*) of poetry; with it one knows the correct from the faulty, the measured from the broken. Its poetic feet (*juzʾ*)[1] are eight: *faʿūlun*, *mafāʿīlun*, *mutafāʿilun*, *mustafʿilun*, *fāʿilātun*, *fāʿilun*, *mafʿūlātun*, *mufāʿīlatun*. These eight are made up of three roots: *sabab*, *watad*, and *fāṣila*.

The *sabab* is made up of two consonants: one voweled (*mutaḥarrik*) and one unvoweled (*sākin*), as in *hal*, *bal*, *man*, and the like.

89

The *watad* is made up of three | consonants: two voweled and one unvoweled, as in *naʿam*, *balā*, and the like.

The *fāṣila* is made up of three voweled consonants and the fourth is unvoweled, as in *faʿalat* and the like.

a-S 210

The root of all three revolves on voweled and unvoweled consonants.

The laws of singing and melodies are also based on three roots: *sabab*, *watad*, and *fāṣila*.

The *sabab* is a moving attack (*mutaḥarrik*) followed by a silence, as in *tan*, *tan*, *tan* … [2]

The *watad* is two attacks and then a silence, as in *tanan*, *tanan*, *tanan*, … always in succession.[3]

The *fāṣila* is three attacks followed by a silence, as in *tananan*, *tananan*, *tananan*, … in succession.[4]

1 Lit., "part."

2 For the use and origin of the syllables *ta*, *tan*, etc. which al-Fārābī used in his rhythmic notation, see N-*KII* 111; Sawa, *Rhythmic theories* 158–159.

3 This is also called the undivided *watad*. The Ikhwān al-Ṣafāʾ overlook the other type of *watad*, the divided one that consists of an attack, then a silence, then an attack (al-Kindī, *Kitāb al-Muṣawwitāt* 81; Sawa, *Rhythmic theories* 491).

4 The Ikhwān al-Ṣafāʾ overlook the fourth type, the *ghāya* which consists of four attacks then a

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These three are all the roots and the laws on which notes of melodies are built and sung in all languages. If these three roots are combined, it forms nine pairs of notes [grouped in the following manner]:

One attack and two attacks, as in *tan tanan* in succession;

One attack and three attacks, as in *tan tananan* in succession; 90

Two attacks and two attacks, as in *tanan tanan* in succession;

Three attacks and three attacks, as in *tananan tananan* in succession;

Two attacks and three attacks, as in *tanan tananan* in succession;

Three attacks and two attacks, as in *tananan tanan* in succession; a-S 211

Three attacks and one attack, as in *tananan tan* in succession;

Two attacks and one attack, as in *tanan tan* in succession;

One attack followed by a silence equal to the time of an attack,[5] they are the origin and the pillar, as in *tan tan tan tan* in succession;

These are all the pairs that exist. As for the trilateral groups, there are ten combinations:

One attack, two attacks, and three attacks, as in *tan tanan tananan* [in succession];

One attack, one attack, and three attacks, as in *tan tan tananan* [in succession];

One attack, three attacks, and two attacks, as in *tan tananan tanan* [in succession];

Three attacks, one attack, and two attacks, as in *tananan tan tanan* [in succession]; a-S 212

Two attacks, three attacks, and one attack, as in *tanan tananan tan* [in succession];

Three attacks, two attacks, and one attack, as in *tananan tanan tan* [in succession];

One attack, three attacks, and one attack, as in *tan tananan tan* [in succession];

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silence (al-Kindī, *Kitāb al-Muṣawwitāt* 81; Sawa, *Rhythmic theories* 491), but they transcribed it a few lines later as *tananan*. In general, this classification misses the *tann*, which is the unit for the heavy rhythmic mode. Al-Fārābī has *ta*, *tan*, and *tann* which can be transcribed as a one-eighth note, a one-quarter note, and a one-half note. The eighth note is the unit in the light meters; the quarter note is the unit in the light heavy meters; the half note is the unit in the heavy meters (Sawa, *Rhythmic theories* 340, 386, 635–636). Here the Ikhwān al-Ṣafā' use a forced classification to make music conform with prosody; see p. 120 n. 7 below for more detail.

5 Giving the attack a duration follows al-Kindī's theory (*Risāla fī ajzā'* 97; Sawa, *Rhythmic theories* 87) as well as that of Aristoxenus [b. before middle of fourth century BCE] and Quintilianus [fl. first century CE] (Barker, *Greek musical writings: II*: 187, 436), but it is contrary to al-Fārābī's theory, in which the attack is timeless (Sawa, *Rhythmic theories* 124, 132).

Two attacks, three attacks, and two attacks, as in *tanan tananan tanan* [in succession];

Three attacks, one attack, and three attacks, as in *tananan tan tananan* [in succession]; and

Three attacks, as in *tan tan tan* [in succession].

91 These are all rhythmic types | made up of attacks: three of them single;[6] nine of them grouped in pairs; and ten of them grouped in threes. In sum, we have thirty-two combinations.

There are eight types of rhythmic modes that are composed out of these combinations.[7] They are the first heavy and its light, the second heavy and its light, the *ramal* and its light, the *hazaj* and its light.[8] These eight genuses are the roots (*aṣl*), out of them branch all types of melodies that are attributed to them.[9] This is the same way the prosodic circles branch out of the eight rhythmic feet in Arabic poetry.[10]

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6 That is *sabab*, *watad*, and *fāṣila*.

7 Regrettably, the Ikhwān al-Ṣafāʾ do not explain the connection between these combinations and the eight rhythmic modes that follow, or the connection between the *sabab*, *watad*, and *fāṣila* and the rhythmic modes. In this respect, they followed in the footsteps of al-Kindī. He used the *ʿarūḍ / īqāʿ* theory attributed to al-Khalīl b. Aḥmad to express poetic feet by means of both prosodic terms (voweled and unvoweled consonants) and in musical terms (attack and silence); he mistakenly thought that prosodic patterns and symbols can be used in measuring music. As a result, after using the *ʿarūḍ / īqāʿ* theory to explain the measurements of words, he shifted suddenly to define the rhythmic modes using a discourse devoid of prosodic terminology and heavily influenced by the writings of Isḥāq al-Mawṣilī, without explaining how they relate (al-Kindī, *Kitāb al-Muṣawwitāt* 80–82; Sawa, *Rhythmic theories* 85–90, 76, 490–493). Neubauer correctly argues that the *ʿarūḍ / īqāʿ* theory was seriously flawed: "Prosody cannot be transferable to musical rhythms for three reasons: 1) in prosody, long and short syllables do not have a clear-cut proportion whereas in music they must; 2) in prosody, one can be content with long and short but in music there is short, medium and long; 3) finally, rests do not have a function in prosody whereas in music they do" (Neubauer, al-Khalīl. 63–91; Sawa, *Theories of rhythms* 490). The other attempt of the Ikhwān al-Ṣafāʾ, in chapter 40, to combine the verbal definitions, the syllabic notations and the prosodic ones is also seriously flawed and incomprehensible.

8 This classification is attributed to Isḥāq al-Mawṣilī (Ibn Khurdādhbih, *Mukhtār* 54; Sawa, *Rhythmic theories* 55–56).

9 For instance, a particular melody is composed according to a particular rhythmic mode.

10 In prosody they are called *ajzāʾ* (pl. of *juzʾ*) but somehow the Ikhwān al-Ṣafāʾ called them *maqāṭīʿ* (pl. of *maqṭaʿ*), which mean syllables. The circles are graphic representations of the various poetic meters. However, the comparison of music to prosody and poems here is faulty: to be correct the Ikhwān al-Ṣafāʾ should have compared the rhythmic poetic feet that make up the poetic meters to the various types of durations that make up the rhythmic musical modes.

CHAPTER 38

The Durations of the Attacks, the Durations of the Rhythmic Modes, Their Harmony and Disharmony That Are Called Being in Rhythm and off Rhythm [fols. 91–94; al-Sillāmī 213–215]

[This chapter is based mainly on the Ikhwān al-Ṣafāʾ (*Rasāʾil* 146–147), which is partially based on al-Fārābī's first chapter on rhythms about the shortest time and its multiple and about longer durations that the ear cannot perceive.]

91
a-S 213

There must always be a long or short pause between every two attacks emanating from string plucking or wand tapping. If the attacks from plucking and tapping succeed one another, and likewise the pauses between them follow one another, then the durations of the pauses will be equal to the durations of the motions [producing the attacks], or the pauses would be longer, but not shorter.[1] This is so because it has been agreed by those | in the music profession that the duration of the motion cannot be longer than the duration of the pause.[2] 92

If the durations of the silences equal the durations of the motions, so that another motion cannot occur [in the silences], then such notes are called the first pillar (*al-ʿamūd al-awwal*).[3] This is the light (*khafīf*) and nothing can be lighter than it, because, if another motion occurs, it would be tied to the note of the attack that is before and after it, and they will both be connected [one and the same].

If the durations of the pauses are such that their length allows another motion to occur, then it will be called the second pillar and the second light.[4]

1 This is an awkward sentence, and the following one fails to elucidate it. The Ikhwān al-Ṣafāʾ probably meant that there are limits to how short a pause of a motion can be. This is similar to Aristoxenus' *chronos protos* (Barker, *Greek musical writings: II*: 186); to al-Kindī's "no duration of an attack occurs between two attacks" (al-Kindī, *Risāla fī ajzāʾ* 97; Sawa, *Rhythmic theories* 77, 87); to al-Fārābī's "first duration, primary duration, or the shortest perceivable time" (*KMK* 438–440; *MA* I: 151; Sawa, *Rhythmic theories* 15, 131–132).

2 The Ikhwān al-Ṣafāʾ do not explain why.

3 It can also be translated as buttress, column. In al-Fārābī it is a conjunctive rhythm called fast *hazaj* (*sarīʿ al-hazaj* ♪ ♪ ♪ ♪ ♪ ♪ etc.) (*KMK* 450; *MA* I: 153; Sawa, *Rhythmic theories* 138).

4 This is similar to Aristoxenus' *disēmos* (Barker, *Greek musical writings: II*: 186); to al-Kindī's

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a-S 214 If the durations of the pauses are such that it is possible for two motions to occur, then it is called the first heavy.[5]

If the durations of the pauses are such that it is possible for three motions to occur, then it is called the second heavy.[6]

93 Know that if the durations of the pauses between | the attacks go beyond [the durations of the three motions], the rhythms would not follow the principle, law, and measurement.[7] I mean that the sense of hearing will be unable to distinguish and perceive them, because the sounds do not remain (*makatha*)[8] in the air long enough for the ears to have a chance to hear them. Then the sounds die away from the air that carries them all the way to the ears. Similarly, the sounds do not remain in the ears for a long time, except, that is, until the imaginative faculty takes its share and impression [of these sounds]; then the sounds disappear. If the durations of the pauses between the attacks—played on stringed or percussion instruments—go beyond the above limit, then the a-S 215 sound of the first note will disappear from the ears before | the next note comes in. The rational faculty will not be able to figure out the amount of the duration between them so as to distinguish them, and to perceive the proportion between them. This is so because a good taste [in listening to music] is [based 94 on] knowledge of the duration between the notes, and | the durations and proportions between the pauses and the motions.

This is true in all the other senses and the bodily faculties that grasp them. The visual faculty cannot know the distance between objects except when they

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duration of an attack between two attacks (al-Kindī, *Risāla fī ajzā'* 97; Sawa, *Rhythmic theories* 77, 87); to al-Fārābī's double the primary duration or second shortest duration (*KMK* 439–440; *MA* I: 151; Sawa, *Rhythmic theories* 15, 131–132). In al-Fārābī it is a conjunctive rhythm called light *hazaj* (*khafīf al-hazaj*); it can be notated as ♩ ♩ ♩ etc. (*KMK* 451; *MA* I: 153; Sawa, *Rhythmic theories* 139). The second light in al-Fārābī is not a duration but a light disjunctive meter in 4/8 ♪ ♪ ♩ (*KII* 75b; N-*KII* 160; Sawa, *Rhythmic theories* 386).

5 In al-Fārābī it is not a duration but a conjunctive rhythm called light heavy *hazaj* (*khafīf thaqīl al-hazaj*); it can be notated as ♩. ♩. ♩. etc. (*KMK* 451–452; *MA* I: 153; Sawa, *Rhythmic theories* 139). The first heavy in al-Fārābī is not a duration but a rhythmic mode of 4/2 𝅗𝅥 𝅗𝅥 𝅝 (Sawa, *Rhythmic theories* 352).

6 In al-Fārābī it is not a duration but a conjunctive rhythm called heavy *hazaj* (*thaqīl al-hazaj*), it can be notated as 𝅗𝅥 𝅗𝅥 𝅗𝅥 etc. (*KMK* 452; *MA* I: 153; Sawa, *Rhythmic theories* 139). The second heavy in al-Fārābī is not a duration but a rhythmic mode of 5/2 𝅗𝅥 𝅝 𝅝 (Sawa, *Rhythmic theories* 367–368).

7 This is probably influenced by al-Fārābī's notion of harmonious rhythm: "Consecutive notes —through which motion occurs—cannot be [rhythmically] harmonious to the ear unless the durations of the motions are of delimited amounts. For if they are too short or too long, the notes would not be heard as being [rhythmically] harmonious" (*KMK* 435; *MA* I: 150; Sawa, *Rhythmic theories* 128–129).

8 Al-Sillāmī read it as *sakata* (to be silent).

are close enough to one another; if they are far apart, then it cannot grasp them. This is the issue with regard to the durations of the pauses between the attacks; if they exceed the above-mentioned limit, then they will not follow the principle and the law. The other issue is that one note alone that reaches the ear will remain for a duration equal to three other attacks plus the value of the one note in question; between each attack there is a pause, so in all there will be eight durations, as *Āh Āh Āh Āh*; *Ā* indicates the moving attack and the *h* the pause.[9]

9 The text of the Ikhwān al-Ṣafā' has the opposite; al-Sillāmī corrected it. Regardless, this sentence makes no sense.

[The Reason for Calling the *ʿŪd* the *Barbaṭ*; the First to Create It and Play It; the Reason for Bringing It into Existence;] *ʿŪd* Strings and Their Relations with the Four Basic Elements and the Four Humors of the Human Being [fols. 141–144, 95–100; al-Sillāmī 217–225][1]

[This chapter is based on the writings of the Ikhwān al-Ṣafāʾ (*Rasāʾil* 157–159) on their philosophy of music, which regrettably has little to do with practice. It is also based on the definition of rhythmic modes of Abū Bakr al-Zaʿfarānī and al-Kindī, and the relation of strings to humors and elements.]

141
a-S 217

Abū Bakr al-Zaʿfarānī said in his book on the art of music, the *ʿūd* (lute) is called *barbaṭ* from *bamrata* and *marbat* from *barbakht*, which in Persian means the door of paradise.[2] Persian kings (*akāsira*) used to say it was like the chest of the door of paradise.[3]

1 A binding mistake put the two folios of the beginning of this chapter after fol. 140.

2 *Bar* means door, but Persian dictionaries define *bakht* as good fortune, not paradise.

3 This is different in Ibn al-Ṭaḥḥān. *Barbat* is the *barbath* and the original name of *barbath* is *barbaj*, which means the door of paradise. The *barbath* is derived from the Persian *barbarah* (*Ḥāwī* fol. 86a; Sawa, *Encompasser* 207–208). Ibn Salama defines *barbarah* as a rough and fast sound (*Kitāb al-Malāhī* 20–22). Ibn Manẓūr says it is Arabized from the Persian: *bar* (Persian for chest) and *baṭ* (duck); this explanation is likely correct, as the lute looks like the chest of a duck (*Lisān* 241–242; see also *KA* VI: 299, XXII: 25). Al-Khuwārizmī is even more detailed; he says that it looks like the chest and neck of a duck (*Kitāb Mafātīḥ* 238). Most likely, as Neubauer says, these are folk etymologies, and *barbaṭ* derives from the Greek barbiton, a type of lyre (Der Bau 355 n. 173; Sawa, *Anecdotes* 54). Al-Fīrūzābādī 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* because it looked like the *shabbūṭ* fish, if the lute is long and not wide. Furthermore, Ibn ʿAbd Rabbihi defines the *barbaṭ* as a type of lute with a convex back and thin belly (*al-ʿIqd* VII: 78–79), and al-Mufaḍḍal b. Salama [d. ca. 290/903] said that it looks like the Greek balance for weighing (*qarasṭūn*), which has a long arm with a weight at its end (Ibn Salama, *Kitāb al-Malāhī* 11, 16). Also, Isḥāq al-Mawṣilī attributed the invention of *shabbūṭ* lutes to the lutenist Zalzal and said that before him lutes were made

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There are various narrations about the first person to have created the lute, and the reason for it. [The historian] Hishām b. al-Kalbī [d. 204/819] said that the first person to invent the lute was Lamak b. Mitūshīl b. Maḥwīl b. Ghayrad b. Akhnūkh b. Qābīl b. Ādam.[4] He said that he was old and had no children. He got married and two girls (*jāriya*)[5] were born, one was Ṣalā[6] and the other … Then a boy was born to him ten years before he died. He was overjoyed and had many banquets to celebrate him. But the boy died | of fever; Lamak mourned a-S 218
him in a way no other human being had mourned, except Ādam, when he was thrown out of paradise. He said: "No other image [other than him] was substituted before my eyes." He then hung him from a tree; his skin continued to break apart, and members of his body kept falling off until there remained only his thighs hanging on to the calves, feet, and toes. He took a piece of wood, slit it open, smoothed it, and put the pieces together. He made the chest [of the lute] look like the thigh, the neck like the calf, the peg box (*ibrīq*) like the feet, the pegs like the toes, and the strings like the arteries. He played it, kept lamenting him and crying, and he was the first to lament [a dead person] and cry till he became blind.[7]

It was mentioned that there was no | truth to this story, rather Ptolemy 142
made it, he was the composer (*ṣāḥib al-luḥūn*) who was called the *mūsīqār*. He made four strings to resemble the four humors: the *zīr* for its intensity and high pitch resembles the yellow bile; the *mathnā* for its moderation [resembles] the blood; the *mathlath* for its earthiness [is like] the black bile; the *bamm* for its earthiness and thickness and low pitch [resembles] the phlegm;[8] this is near the rational measure (*al-qiyās al-ʿaqlī*) as is detailed in the mention of the humors. Setting this instrument with its strings in a certain manner is a necessary condition to produce melodies of the different pitches that are common today. Defining the rhythms by means of attacks is beyond the field of precise scientific study, especially in the types [of rhythmic modes] related to the durations of long or short attacks. It is not possible to evaluate it precisely because two fast attacks are likely equal to one heavy attack. The player may double and lighten the attacks so that they are not divided into clear numbers;

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by Persian craftsmen, and that *shabbūṭ* lutes were "wonders of wonders" (Sawa, *Encompasser* 207 n. 2; see also *KA* V: 201–202; Sawa, *Glossary* 22–23, 225).

4 For various genealogies, see Sawa, *Encompasser* 203 n. 3.

5 Lit., "slave girls," but this is not the meaning here.

6 In Ibn al-Ṭaḥḥān it is Ṣila (*Ḥāwī* fol. 106b; Sawa, *Encompasser* 271). However, Pellat said that she was not the daughter of Lamak, but his wife (al-Masʿūdī, *Murūj* V: 127).

7 For slightly different stories, see Sawa, *Encompasser* 203–204.

8 In chapter 41 (al-Sillāmī 234) the *mathlath* is associated with the phlegm and the *bamm* is associated with the black bile.

thus, the attacks are not separated clearly to allow the player and the listener to count them.[9] We cannot explain more about this subject, or understand it more closely. Truths are sometime hard to explain with language, the brain of the listener will understand by nature the measurement of these rhythms. The little deviation of a thing from its place, and its distance from its location is
143 similar to hearing discord. This is like | the poet, or a non-poet with a moderate nature, who knows the place where the verse of a poem is [prosodically] bro-
a-S 219 ken; then he hears it. This | exists in the mind by means of nature, by means of the assembly of [disparate parts], and trickery, more than [it can be] reached by means of description and characteristics.

Let us mention now that, when wise men searched into the matters of the universe, and talked about its minute and significant details, they made everything in it [the universe] a proof from it, made examples about how to research it, and made laws that bring it into existence and prove it. When they decided to use their senses to know the sizes of the notes and the possibility of composition according to the harmony and discord of high, low, and medium-pitched notes, and to know the durations of the attacks, they only arrived at all of these by means of the sound of the strings and their reverberations. This only happened with the help of an instrument, that is, the lute. They stretched its strings, which were tuned according to a particular rationale and to numbers proportional according to the superior and noble ratios. They relied on them and made them resemble the humors to activate the minds the same way the bodies [need physical activity] to function properly, as the minds need the humors. For this reason, every virtue (*faḍīla*) is surrounded by two opposites, and the virtue itself is the moderation between the two: for instance, if courage is in excess, it becomes rashness; if it decreases, it becomes cowardliness. Sticking to moderation brings good health [unless] one adds one or the other extreme to
144 it. | In the same way, moderation is maintained by means of medicines for the physical body; the mind is maintained in moderation by means of singing. The negative outcomes from singing are rashness, frivolity, sadness, worries, bad thoughts; the positive are what moves, splits [one] into tenderness, and entertains, and the soul will be at peace with it,[10] and the likes of other things that are too long to enumerate. The souls are inclined to whichever types [they seek] depending on how the types affect them, and how they are affected depends on their characters and their proximity to moderation. The souls are distant from the inclinations according to their distance from moderation and their avoid-

9 This must be akin to unmeasured music.

10 I had to rephrase this sentence as the original has many contradictions.

ance of whatever tempers their nature. You see this in a person who desires what most people do not, and loves what most people hate, and vice versa. The proof of this can be seen in quadruped animals that are somehow affected by *ṭarab*-like or frightening things that do not affect | insects and reptiles. a-S 220

Songs do not occur in prose but in measured poetry. It was mentioned that Isḥāq [al-Mawṣilī] said:

> Had songs not been based on poems, I would have said that songs are superior (*akbar*)[11] poems. Had poems not been based on words, I would have said that poems are superior to words. And as songs can only be constructed out of poems, songs cannot exist without rhythm, because rhythm in songs is like poetic measure (*wazn*) in poetry.[12]

The *īqāʿ* is the division of time into equal cycles (*ʿawdāt*) with similar rhythmic parts (*mutashābihat al-ajzāʾ*).[13] The melody is the [process of] going from low notes to high notes or vice versa in musical sections that are clear to the ear. Sounds emanating from strings are the transition from a noble ratio to another one. A noble ratio is like eight to four, which is double [or, an octave]; eight to two, which is the double of the double [or, a double octave]; six to four, which is one and one-half [or, one-fifth]; eight to six, which is one and one-third [or, one-fourth]. These are the chosen ones that are nice to listen to. Also, after them, there is the ratio of nine to eight, which is one and one-eighth [or, one-second]. Then there are other ratios that are discarded and disapproved, such as the five to seven and the seven to eleven and their like.[14]

As for the number of strings in the lute, wise men have called for four divi- 95
sions [for each string], no more and no less, so that their [musical] compositions are similar to the natural matters that are below the moon, following the wisdom of God, may His praise be exalted, as the best of what is composed is what resembles natural creations. | The universe below the moon is divided a-S 221
into four elements: fire, air, water, and earth. The *zīr* string resembles fire; its sound corresponds to the heat and intensity of the fire, and for this reason it

11 Lit., "greater."

12 Here the author means that since music is set to measured poems, it must necessarily be measured too. This statement negates another type of music, that is, unmeasured music set to measured poetry, as in the cases of unmeasured preludes, such as *nashīd* and *istihlāl*.

13 This echoes al-Kindī's definition: durations of equal cyclical amounts and similar inner proportions (*mutashābihat al-nisab*) (*Risāla fī khubr* 64; Sawa, *Rhythmic theories* 79).

14 According to al-Sillāmī (220 n. 3), here ends the contents of the two added pages, and the start of the passage of the Ikhwān al-Ṣafāʾ.

has the highest pitch. The *mathnā* string corresponds to the air; its sound corresponds to the humidity and softness of the air. The *mathlath* string corresponds to the water; its sound corresponds to the humidity and coldness of the water. The *bamm* string corresponds to the earth; its sound corresponds to the weight and thickness of the earth. They have been arranged in this way according to their natures. These qualities correspond to one another or to the influence of their sounds on the humors of the listeners. This is because the sound of the *zīr* strengthens the mingling (*khalṭ*) of the humor of the yellow bile, increases its strength and influence, and opposes the humor of the phlegm and moderates
96 it. | The sound of the *mathnā* strengthens the humor of the blood, increases its strength and influence, and opposes the humor of the black bile, making it more tender and softer. The sound of the *mathlath* strengthens the humor of the phlegm, increases its strength and influence, and opposes the humor of the yellow bile and breaks its intensity. The sound of the *bamm* strengthens the humor of the black bile, increases its strength and influence, and opposes the
a-S 222 humor of the blood and appeases its boiling. |

If the sounds [of these strings] are used to compose melodies corresponding to their character, and if these melodies are used during the night or during the day, and their qualities are opposite to those of chronic or passing diseases, they will appease them, break their severity, and lighten the pain of the sick person. This is because when the things that correspond to the natures [of human beings] are increased and combined, their influences increase and become apparent, and they win over their opposites, as people know from cases of leprosy (*jurūb*) and craziness (*ḥaḍramāt*).[15]

As we have mentioned, some of the wisdom of music scholars has become apparent: in hospitals they use rhythms[16] that oppose the nature of the dis-
97 eases; | for this reason they use four strings, no more and no less [to befit the four humors].

As for the reason they made the thickness of each string like the one below it plus its third, this also follows the wisdom of God, may He be glorified and exalted. And it follows in the path of His creation in the natural world [which also follows His wisdom]; scholars in the field of physics said that the diameters of the four elements, fire, air, water, and earth, are such that each is equal to the one below it plus its third qualitatively, I mean thinness and thickness. They said the diameter of the ether, I mean fire, which is below the moon, is equal to the diameter of the sphere of the air plus its third; the diameter of the air is

15 The Ikhwān al-Ṣafāʾ (*Rasāʾil* 158) have *ḥurūb* (wars) and *khuṣūmāt* (disputes).

16 The Ikhwān al-Ṣafāʾ (*Rasāʾil* 158) have *awqāt* (times) instead of *īqāʿāt* (rhythms).

equal to the diameter of the water plus its third; the diameter of the sphere of the water | equals the sphere of the earth plus its third. These ratios mean that a-S 223
the essence of the fire in [terms of] thinness is like the essence of the air plus its third; the essence of the air in thinness is like the essence of the water plus its third; the water is like the earth plus its third.

There are two reasons they set the *zīr*, which corresponds | to the element 98
of fire and its sound corresponds to the heat and intensity of fire, below all the strings, and why they set the *bamm*, which corresponds to the element of earth, above it, and the *mathnā* above the *zīr* and the *mathlath* below the *bamm*. The sound of the *zīr* is light and moves upward; the sound of the *bamm* is thick and moves downward. In addition, in this way it becomes feasible for the humors [of the *zīr* and *bamm*] to mix [up and down]; the same applies to the *mathnā* and *mathlath*. The other reason is that the ratios of the thickness of the *zīr* to the *mathnā*, and the *mathnā* to the *mathlath*, and the *mathlath* to the *bamm* are the same as the ratios of the diameter of the earth to the diameter of the water, and the water to the air, and the air to the fire. It is for this reason that the strings are stretched the way they are.

As for their use of the ratio of one-eighth in the strings, and not one-fifth, a-S 224
one-sixth, or one-seventh, they favored one-eighth because it derives from eight, and eight is the first number to the power of three. Similarly, the six is the first | complete number (*al-ʿadad al-tāmm*),[17] and the perfect geometric form 99
with six surfaces is the cube, and it is superior to all because of the inherent equality in it: the length, width, and depth are all equal, it has six equal square surfaces, eight equal three-dimensional angles, twelve equal and parallel sides, twenty-four right angles, and six times four is twenty-four.[18] In the laws of mathematics, the more equality is made in every form, the better; after the sphere, there is no more equal form than the cube.

Know that there are musical relations between the diameters of the spheres and the four elements as well as relations between them and the seven planets, but this will take too long to explain and there is no room here to mention it. These relations are agreeable and disagreeable: the agreeable among them are the *suʿūd* stars, and the disagreeable [among them] are the *nuḥūs* stars; the agreeable follow the above-mentioned ratios, | and the disagreeable do not. 100
The totality of the bodies of the universe, with its stars and its | moving and a-S 225
stationary planets, and its four elements—which are all created on top of one another—are combined, composed, and set to one another according to these

17 In al-Khuwārizmī the six are called *al-ʿadad al-zawj* (pair) because, like four, they can be divided into two (*Kitāb Mafātīḥ* 184).

18 The text says three by eight.

ratios. The totality of the bodies of the universe follows the course of the body of one animal, or one human, or one city. This is one of the convincing proofs and the clearest evidence that its inventor, creator, author, composer, and conceiver is one and has no partner.[19]

The first to accompany an Arabic song on the lute happened because a Persian man came to Medina as a pilgrim and had with him a *ghulām* named Nashīṭ [fl. mid-first/seventh century]. The Persian man brought Nashīṭ to ʿAbdallāh b. Jaʿfar [d. ca. 85/704] and Nashīṭ sang to him in Persian to his own accompaniment on the lute. Sāʾib Khāthir [fl. mid-first/seventh century], the *mawlā* of the Banū Layth, was present. When ʿAbdallāh heard Nashīṭ, he asked that a caravan singer be brought to sing a caravan song to the accompaniment of Nashīṭ on the lute. Sāʾib said: "I can sing like this to Arabic poetry." A lute was brought to him and he sang *Liman al-diyāru*:[20]

> To whom belonged the dwellings, their traces are deserted
> Souls, and raindrops, used to play with them.

ʿAbdallāh b. Jaʿfar sang it to the accompaniment of Nashīṭ on the lute, then ordered that he be rewarded with four thousand *dirham*s. This was the first time measured (*muwaqqaʿ*) Arabic singing took place;[21] before that it consisted only of caravan songs.

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19 Here ends what was copied from the Ikhwān al-Ṣafāʾ (al-Sillāmī 225 n. 1).

20 The poem is attributed to both Abū Bakr b. al-Miswar b. Makhrama al-Zuhrī (2–64/624–683) and al-Ḥārith b. Khālid al-Makhzūmī [d. ca. 80/700], see *KA* VIII: 323.

21 This story is corroborated in *KA* VIII: 321.

CHAPTER 40

The Rhythmic Modes[1] [fols. 100–103; al-Sillāmī 227–231]

[This chapter is copied almost completely from the Ikhwān al-Ṣafā''s *Rasā'il* (169–170) and uses Isḥāq al-Mawṣilī's terminology: consecutive (*mutawāliya*) and heavy (*thaqīl*), as well as al-Kindī's duration of an attack (*zamān naqra*), silent attack (*naqra sākina*), moving attack (*naqra mutaḥarrika*), and single attack (*naqra munfarida*). The definitions of the Ikhwān al-Ṣafāʾ are followed by prosodic notation and the alphabetic *ta*, *na*, and *tan* notation used by al-Fārābī, but they bear little resemblance to the definitions of Isḥāq al-Mawṣilī or al-Kindī save for the latter's light *ramal* and light light. I transcribe the rhythmic modes according to the prosodic and alphabetic notations as they are clearer than the verbal ones. In any event, these rhythmic modes are problematic; for reference, I give rhythmic modes according al-Fārābī; they are the sound interpretations of the definitions of Isḥāq al-Mawṣilī].[2]

Since we have shown the reason and cause of the composition (*tarkīb*) of melodies according to the aforementioned ratios, let us now discuss the laws of eight rhythmic modes mentioned before.[3] They are the first heavy and its light; the second heavy and its light; | the *ramal* and its light; the light light,[4] and the *hazaj*. These are the genuses and the rest are types branching out of them.[5]

100 a-S 227

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1 The text has the incorrect title, "The Laws of Arabic Melodies"; the title appears the same way in the writings of the Ikhwān al-Ṣafāʾ (*Rasā'il* 170). That chapter, unlike that of Ibn al-Ṭaḥḥān (*Ḥāwī* fols. 91b–92a; Sawa *Encompasser* 221–225) who relied on *KII*, relies on the Ikhwān al-Ṣafāʾ.

2 The *hazaj* and the light, which is a faster *hazaj*: 6/8 ♪ ♪ ♪ ♪ ♪ ♪; the *ramal*: 3/2 𝅗𝅥 𝅗𝅥 𝅗𝅥.; the light *ramal*: 3/4 𝅗𝅥 𝅗𝅥; the first heavy: 4/2 𝅗𝅥 𝅗𝅥 𝅝; the second heavy: 5/2 𝅗𝅥 𝅝 𝅝; the first light heavy: 4/4 𝅗𝅥 𝅗𝅥 𝅗𝅥; and the second light heavy: 5/4 𝅗𝅥 𝅗𝅥 𝅗𝅥.

3 They were mentioned in chapters 19, 33, and 37 (al-Sillāmī 159–161, 193–195, 209–212).

4 The light light is the older name of the light before Isḥāq's revisions and is another name for the light *hazaj*. It is found occasionally in *KA*, V: 269; al-Kindī's *Risāla fī ajzāʾ* 97–98 and *Kitāb al-Muṣawwitāt* 82; Sawa, *Rhythmic theories* 85, 90; Sawa; *Anecdotes* 10, 16.

5 Isḥāq's system, as described by al-Iṣfahānī, 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* [al-Tīfāshī has the equivalent *naw'*]) according to the eight melodic modes, which act as differentiae (*KA*, V: 269; Sawa, *Rhythmic theories* 44–48).

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The first heavy consists of nine attacks: three consecutive ones, then a single heavy and silent, then five attacks, one dropped at the beginning such as:
a-S 228 *mafʿūlun* | *qif*[6] *mafāʿīlun qif*, then the rhythmic mode returns. [Or in another type of syllabic notation]: *tan tan tan tan tatan tan tan tan*.[7] This is repeated until the musician stops.

The second heavy consists of eleven attacks: three consecutive ones, then a silent one, then a heavy one, then six attacks, the first of which is dropped as in *mafʿūlun qifʿū mafāʿīlun qifʿū* or *tan tan tan tan tan tatan tan tan tan* [*tan*].[8]

The first light heavy consists of seven attacks: two consecutive ones with no duration of an attack between them, then a single heavy attack, then four
102 attacks | with one dropped at the beginning, such as *mafāʿil mafāʿīlun*. This is repeated until the musician stops. [In another type of syllabic notation, it is]:
a-S 229 *tatan* [*tan*] | *tatan tan* [*tan*]. Our people call it *mākhūrī*,[9] and it resembles the cry of a ring dove (*fākhita*): *ku kū kū ku kū kū* [*kū*].[10]

The second light heavy consists of three consecutive attacks with no duration of an attack between them, but between the three and the next three there is a duration of an attack: *faʿilun* [*faʿilun*]. This is repeated until the musician stops.[11]

The *ramal* is the opposite of the *mākhūrī*; it consists of seven attacks [like the *mākhūrī*],[12] it begins with a single heavy attack, then there are two consecutive attacks with no duration of an attack between them, then four attacks;
a-S 230 each two are consecutive and there is no duration of an attack between them |: *fāʿilun mafāʿilun*, like the cry of a baby (*dārij*)[13] *kī ki kī ki kī ki kī*, or *tan tatan tatan tatan*.[14]

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6 In the Ikhwān al-Ṣafāʾ (*Rasāʾil* 170) it is *maf*.

7 The verbal definition does not agree with the alphabetic and prosodic, and it is quite obscure. The alphabetic and prosodic can be notated as 17/8: ♩♩♩♩♪♩♩♩♩; al-Sillāmī transcribed it as 8/4.

8 The verbal definition does not agree with the alphabetic and prosodic, and it is quite obscure. The alphabetic and prosodic can be notated as 21/8: ♩♩♩♩♩♪♩♩♩♩♩; al-Sillāmī transcribed it as 10/4.

9 More correctly, it is the second light heavy that is called by this name. (*KA* I: 161).

10 Ignoring what drops out and following the prosodic and alphabetic notation, this can be notated as 12/8: ♪♩♩♪♩♩♩; al-Sillāmī transcribed it as 10/8.

11 This can be notated as 4/8: ♪♪♩and then ♪♪♩; it looks like the light light below. Al-Sillāmī transcribed it as 4/4.

12 This addition is from the Ikhwān al-Ṣafāʾ (*Rasāʾil* 170).

13 The Ikhwān al-Ṣafāʾ has turtle dove (*fākhita*, *Rasāʾil* 170).

14 This can be notated as 11/8: ♩♪♩♪♩♪♩; al-Sillāmī transcribed it as 9/8.

The light *ramal* consists of three consecutive moving (*mutaḥarrik*) attacks: *mutafāʿilatun* [*tananan tananan*].[15]

The light light | consists of two consecutive attacks with no duration of an attack between them: *tanan tanan*, but between one set of two attacks and the next there is a duration of an attack: *mafāʿilun tanan tanan mafāʿilun tanan tanan*.[16] 103

The *hazaj* consists of a silent attack, then a light attack, lighter than the first. Between them there is a duration of an attack, and between each set of two there is a duration of two attacks: *fāʿilun fāʿilun*.[17] a-S 231

These eight rhythmic modes are the basis of all Arabic singing and the laws of its melodies. Non-Arabic music, such as Persian, Byzantine, and Greek [music] have different laws, but all of the genuses and types, despite their multitude, obey the basis and the law we have mentioned.[18]

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15 This can be notated as 4/8: ♪ ♪ ♩and then ♪ ♪ ♩; it looks similar to the second light heavy. Al-Sillāmī transcribed it as 6/8.

16 Ignoring the faulty prosodic notation, this can be notated as 3/8: ♪ ♩ and then ♪ ♩.

17 This can be notated as 5/8 ♩ ♪ 𝅀 𝅀 and then ♩ ♪ 𝅀 𝅀

18 It is unclear what this law is.

CHAPTER 41

How Compactly Twisted Strings and Less Dense Strings Affect the Human Humors [fols. 103–106; al-Sillāmī 233–234]

[This chapter discusses some of the same topics covered in chapter 6, al-Sillāmī 73–74, pp. 13–14. It is also a shorter version of Ibn al-Ṭaḥḥān's chapter 5, part 2: The Strings, Their Characters, Names, Choosing [Them], and Stringing Them on the Lute (fols, 89b–91; Sawa, *Encompasser* 217–220). Al-Tīfāshī reiterates the oft-quoted mythical relation between the strings, the humors, human characteristics, and the seasons. Worse than attributing these relations, he adds a paragraph at the end, where he states that the modes of the melodies should be in harmony with the characters of the strings. According to his theory this results in schizophrenic melodies: a melody built on eight notes, four on two successive strings, has one character on one string, and another on another string!

Al-Tīfāshī did not criticize Isḥāq as Ibn al-Ṭaḥḥān did, unfairly, regarding the two strings, that is, the *mathnā* and *zīr*. Isḥāq referred to the *mathnā* and the *zīr* having the ten notes used in composition, but was fully aware that they had their replica at the lower octave (Sawa, *Encompasseer* 218–219).]

103
a-S 233
104

Compactly twisted (*mustaḥṣafa*) strings cause acuity (*ḥidda*) and the less dense (*mutakhallila*) [strings] such as silk and gut strings respectively cause a lower sound (*līn*). The thin ones cause sharpness | and the speed [of the motion of vibrating strings], and the thick ones cause a lower [frequency] and slow speed of vibrating strings. The former penetrates (*nufūdh*) [the ear] and pierces the air, and, in the case of the latter, the thickness of the body [of the strings] and the heaviness of their motions and slow speed [do not allow penetration]. Since the notes have high (*ḥādd*) and low (*thaqīl*) pitches that result from the solid (*ṣulb*) and the soft (*layyin*) [strings], the fast (*sarīʿ*) and the slow (*baṭīʾ*) [vibrations], that is, the light (*khafīf*) and heavy (*thaqīl*) ones, they made strings for them to relate to and for them to resemble (*ḥakā*); that is, to imitate and correspond to the light and the heavy.

The notes in the two *zīr*s,[1] the red and the yellow, have all the notes there are; with them, we could to dispense with the notes of the other two strings,

1 He meant the *zīr* and the *mathnā*.

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namely, the *mathlath* and the *bamm*,[2] except that they give the replica at the lower octaves of the notes of the *zīr* and the *mathnā*, and they are needed to accompany the register of older throats and the bass notes.

The strings have been divided into two levels: one high [extracted from the *mathnā* and the *zīr*] and one low [extracted from the *bamm* and the *mathlath*]. Every high note has a corresponding note | at the lower octave; thus, they are a-S 234
[octave] consonants, and each has its place in the melody.

Fīdarus (Pindar) the musician said that we have made the strings four in number | so they compare to the four humors inherent in humans. We have 105
set the *zīr* string to correspond to courage, and courage corresponds to yellow bile; the *mathnā* string corresponds to justice (*ʿadl*),[3] and justice corresponds to blood; the *mathlath* string corresponds to virtue, and virtue corresponds to phlegm; the *bamm* string corresponds to gentleness, and gentleness corresponds to black bile. Happiness and *ṭarab* are associated with the *mathnā*, cowardliness is associated with the *mathlath*, sadness is associated with the *bamm*, and hardness and boldness are associated with the *zīr*. 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. The scope of courage includes sovereignty and good deeds; the scope of cowardliness includes humiliation and avarice; the scope of sadness includes the cessation of desire,[4] and the abasement of the soul. We have made four [strings] plus four [strings] to replace one with the other.[5]

The modes of the melodies should be in harmony with the character of the strings in relation to heaviness and lightness, heat and cold, and other factors mentioned before. So if these melodies are used | harmoniously with the 106
strings, then the human body will be moved from humor to humor, and the souls from one state to another. This is the utmost aim of this art.[6]

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2 Al-Tīfāshī wrongly has *mathnā* instead of *bamm*.

3 Būlus al-Bizantī also has *ʿadl* (Kazemi, *Die Bewegte* 252, 311) but Ibn al-Ṭaḥḥān has love (*ghazal*) (*Ḥāwī* fol. 90b; Sawa, *Encompasser* 218). For a longer passage from al-Kindī about the same topic, see Sawa, *Encompasser* 218.

4 In Ibn al-Ṭaḥḥān this is different and shorter: the scope of cowardliness includes the cessation of desire. (*Ḥāwī* fol. 90b; Sawa, *Encompasser* 219).

5 It is clearer in Ibn al-Ṭaḥḥān: the idea is to have four double strings out of precaution should one string break, and also to add a fuller and richer sound (*Ḥāwī* fols. 90b–91a; Sawa, *Encompasser* 219).

6 This paragraph does not occur in Ibn al-Ṭaḥḥān.

CHAPTER 42

At What Time Should Singing Slave Girls Be Invited to Sing [fol. 106; al-Sillāmī 235–236]

[In this short chapter, the seasons determine the time of singing.]

It was said that the singing slave girl should be invited to sing during the day in the summer season, and during the night in the winter season. Modern poets and other have said:

> He forgave people who listened to music
> … [1] to singing
> The young lady comes at noon
> And farewell happens at night
> If I wish to be happy, and have
> The boon companions desiring to listen to her singing
> She would be invited during the day in the summer season
> And at night in the winter season.

In a conversation, Abū Hilāl al-ʿAskarī said from Sahl b. al-Marzūbān:[2]

Aḥmad b. Abī Ṭāhir[3] [204–280/818–883] met at my place with [the poet] al-Nāshī [d. 293/906] and Muḥammad b. ʿArūs[4] [d. 280/883] | and I invited a songstress for them. She came accompanied by a singing slave girl (*qayna*) who had a most beautiful body, the like of which no one has ever seen. After they drank, al-Nāshī took a piece of paper and wrote: a-S 236

> I sacrifice myself [if they treat you unjustly] and share your [beauty with others]

1 There is a lacuna in the MS.

2 Al-Sillāmī makes an important remark (n. 3), that it could not be Sahl b. al-Marzūbān [d. ca. 420/1030] since al-Nāshī (mentioned one line later), who died in 293/906, was present at the meeting. More likely it was Muḥammad b. Khalaf b. al-Marzūbān [d. 309/921]. Al-Nāshī, originally from al-Anbār, lived in Baghdad, then Cairo; he was good poet and a scholar of literature, religion, and logic (al-Sillāmī 352).

3 He was a historian who lived in Baghdad (al-Sillāmī 342).

4 He was a writer and a poet who lived in Samarra (al-Sillāmī 344).

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They would thus drive away eyes from looking at you
You drive our eyes away from others
But can the eye look at any other than you
Have they not read, woe unto them, that they see
The revelation of your beauty emanating from your cheeks.

We were enamored with these verses when Ibn Abī Ṭāhir said: "You did well and excelled. I envy you for them and by God I am not going to sit [here any further]. He stood up and left immediately and never returned to drink after that day!"

CHAPTER 43

Wonderful and Beautiful Poems about the Description of Singing, Singers, and Their Instruments[1] [fols. 107–111; al-Sillāmī 237–250]

[In these poems the singer's voice is like a nightingale or is moist like morning blossoms. The concepts of aesthetics and *ṭarab* are mentioned, as are performances of lute and tambourine, tuning, how singing and drinking go well together; how the face of the singer is compared to the moon, and the body to a branch.]

107
a-S 237 [A poem by] || Abū Tammām [follows]:[2]

She came with a face like the moon
Over a figure as if it were a branch
Whenever she appeared in our *majlis*
There appeared a baby suffering a relapse in her lap (*witn*)[3]
She sang and no limbs were left[4]
But I wished they were ears.

a-S 238 Abū l-Ḥasan ʿAlī b. ʿAbd al-Ṣamad al-Munajjim [d. 399/1009][5] [wrote this poem]:

She sang and hid her voice in her lute
As if the two sounds are the sound of the lute

1 The title in the table of contents and copy B have "Beautiful Poems about the Descriptions of Singing and Singers" (al-Sillāmī 237 n. 1).

2 For different attributions of this poem, see al-Sillāmī 237 n. 2.

3 It is very likely *wann*, another name for the lute, as in Ibn Salama (*Kitāb al-Malāhī* 24). According to al-Sillāmī (237 n. 3), copy B and another variant have *wathan* (a graven image or idol). The variant from copy B reads as follows: "And there appeared in her lap a graven image or an idol." The other variant has different first and second hemistiches: "Whenever she sat erect // Because of her beauty, her posture looked like a graven image or an idol."

4 This likely means that the limbs of the audience were shaken by the power of her singing.

5 He was knowledgeable in astronomy and befriended the Fāṭimid caliph al-Ḥākim [375–411/985–1021] (al-Sillāmī 351). For variants of his name, see al-Sillāmī 238 n. 1. Klein gives the death date of the author as 362/963 and has one more line of poetry (*Musical instruments* 69–70).

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A young and delicate lady, she commands her lute which obeys her
Always, and follows her like a devoted lover
Her voice is more moist than the morning's blossoms
More delicate than the spreading of common praise (*al-thanā l-ma'hūd*)[6]
The two sounds when they melded were akin
To the rain from the clouds mixed with the daughter of the vine.

[A poem by] Ibn Wakī' [d. 383/1003] [follows]:[7]

In the company of a singer whose strings have sworn
Not to be out of tune with the sound of the *mizmār*
Clever, he moves every restful member [of the body]
The way he moves the restful strings
He sings and if he visits the gentle people a-S 239
They would sell all dignity with their kind foolishness
His best singing is not that which one concentrates on and listens to attentively
But that which makes the heart fly in every way.

[This is a poem by] Ibn al-Rūmī [d. ca. 283/896]: 108

As if the tenderness of what one hears from her
Is like the tender complaint that preceded one's tears
As if she sang to the morning sun
She would clothe it with the robe of honor because of her beauty.

[This is a poem by] Ibn al-Mu'tazz:

Between their drinking cups, there is a short conversation
It is magic and no other talk can replace it
Singing that rushes the drinking, [one] cup after another[8] a-S 240
Like the pigeon cooing over the branch.

6 Klein has: "more delicate than the fragrance of *al-thanā al-ma'hūd*" but does not translate the Arabic (*Musical instruments* 69).

7 He was a good poet; he was born and died in Egypt, and spent time in Baghdad (al-Sillāmī 354).

8 Al-Sillāmī (240 n. 1) interprets it differently: "Singing rushes relaxation by drinking."

[This is a poem by] Abū ʿAbāda al-Buḥturī [206–284/821–898]:

They sang with sick
Glances from passionate love that was not reciprocated
We reached a state of *ṭarab* from their singing before hearing the [sounds of the] *mathnā* strings
We were intoxicated before we drank wine.

a-S 241 [This is a poem by] Abū Tammām:[9]

A songstress feeds the ears with beauty
She saddens my liver so I did not restrain [my aspiration to] her sublimity
I spent the night as if blind and tormented
In loving the beautiful women and not seeing them.

Another poem [states]:[10]

A singer keeps the height of happiness
Between us with the heavy and *hazaj* rhythms
He made me attain my wish of listening pleasure
To the plaintive sound of the strings, *nāy*, and harp
Morning came with its power
Over the darkness of night, it appeared and shone
a-S 242 It breaks open one buttonhole after another
And ascends one stair after another.

Another poem [follows]:[11]

Our night when the cups were moving hastily, rushed
By the art of singing, which urges one to the bottle
My temptation was driven incessantly, in a frenzy to meet her
I put my sanity in her protection until the morning.

9 For variants and a longer poem, see Klein, *Musical instruments* 61. See also al-Sillāmī 85 for a change of hemistiches.

10 This poem is by al-Raffāʾ al-Sirrī (al-Sillāmī 241 n. 6).

11 This poem is by al-Buḥturī (al-Sillāmī 242 n. 2).

[This is a poem by] al-Anṭākī [d. 399/1009]:[12]

A lute accompanied a *mizmār* melody
More beautiful than pleasant circumstances, and more fulfilling after hardship
It fills poetry with praiseworthy words about him from a poet
Which break forth talking about him loudly and publicly
He has not rushed every plucking of his strings up and down 109
But profited by much commotion and more string plucking
His mother feels compassion for him and addresses him a-S 243
Secretly, so he reveals this confidential conversation
If it goes out of tune, his ears adjust out of compassion for it
From disgrace and shame of being detuned.

[This is] a poem by Abū l-Ḥasan al-Ṣiqillī l-Balawī [d. before 500/1106][13] about a singer who set one of his poems to music:

I sacrifice myself to the one who sang to a poem with such musical purity
The cup of wine was enamored with his beauty
I hope these days come back and unite us
As they have united my poem with his melody.

[These verses are by] Ibn al-Rūmī:[14]

It was said to me, renew a suggestion to her
As if every song comes from a suggestion.

[This is a poem by] Ibn al-Rūmī: a-S 244

She came to you with narcissus and roses
In their seasons, so drink satisfactorily to quench your thirst
While you were listening to wonderful music that moves you
More pleasant than [even a] successful meeting
[Do not drink] from cheeks blackened by a beard
But from flowery and rosy cheeks.

12 He was a poet who excelled in seriousness, jest, and shameless pleasures (al-Sillāmī 328).
13 He was a well-known poet living in Sicily (al-Sillāmī 341).
14 Al-Sillāmī (243 n. 6) did not find this poem in Ibn al-Rūmī's collection, and says that the poet is al-Raffā' al-Sirrī b. Aḥmad al-Kindī.

[This is a poem by] Abū Nuwās:

I do not drink [from] the cup unless there is
A singer singing the best poems
Make the lute speak, for it has been silent for a while
Entertainment does not happen unless the lute speaks.

a-S 245 Another poem [states]:[15]

I sacrifice myself to you, O most beautiful man
And best person to take as a beloved
Truly your face attracts the eyes to look at it for a while
And your voice is a pleasure for the ears because of its sweetness
A lady asked me to describe you, we said
Your characteristics are a wonder of wonders
110 People gazed at you as if you are a gazelle, you sing like a nightingale
You appear like bountiful rain (*shaqāʾiq*)[16] and walk straight like a wand.

a-S 246 [This is a poem by] Ibn Qalāqis:[17]

He passed his right hand on the large tambourine (*ṭār*)
Touched it with the best touch
He continued tapping with one finger
As an adequate substitute for five fingers
Tell people about a shining moon
Playing with a full moon under the sun.[18]

Another [poem by Ibn Qalāqis follows]:[19]

15 For various attributions, see al-Sillāmī 245 n. 1.

16 This could refer to a tract of land between two tracts of sand producing herbage; a slice cut off of a melon; it could also be short for *shaqāʿiq al-nuʿmān* (red anemones) (Lane, *An Arabic-English lexicon* IV: 1578).

17 He was a noble and gentle poet; he was born and grew up in Alexandria, then moved to Cairo and was patronized by princes; he traveled to Sicily and left a memoir about his travel there (Rizzitano, Ibn Ḳalāḳis, *EI*^{2}; al-Sillāmī 346).

18 The shining moon relates to the beautiful face of the tambourine player; the full moon relates to the large tambourine.

19 The same poem with minor variations appears in the chapter on dance, where the poem describes a dancer who sings, dances, and plays the tambourine all at the same time (al-Sillāmī 286).

A slender [male dancer] kept all my love
Even though he gave me presents, [in the end] he left me
He walked with a swinging gait, and do not forget [to compare him with] the branches and their suppleness (*līn*)[20]
He [danced to] the ornamented repetitions (*rajjaʿa*) of melodies (*alḥān*)[21] so do not [even] mention the pigeons [as he is more active than their twittering]
It is wondrous when his right hand beats his tambourine
He sends it like thunder and makes it look like lightning.[22]

Another poem [states]:[23] a-S 247

By God the days when we made a speech about its smoothness
In his shade with a sweet cold drink
Together with melodious notes aiding (*khafīr*)[24] the drinking
There is no good for a drinker unless he drinks cup after cup.

[This is a poem by] al-Ruṣāfī l-Balansī [d. 572/1177]:[25]

A musician performing (*muṭāriḥ*)[26] a melody, his fingertips touching
And plucking [the strings] with much beauty and dignity[27]
He prevents the pigeon [because of the musical *ṭarab*] from going to its nest
Though the livelihood of its offspring is in its beak.

[This is a poem by] al-Nājim [d. 314/926]: a-S 248

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20 The same poem has *līf* (fibrils) (al-Sillāmī 286).

21 The same poem has *aṣwāt* (songs) (al-Sillāmī 286). For the extremely important concept of ornamented repetition being borrowed from music and applied to dancing, see p. 175, n.38; al-Sillāmī 291.

22 The same poem has: "You would hear it like thunder and see it like lightning" (al-Sillāmī 286).

23 Al-Sillāmī (247 n. 1) attributes it to Abū Tammām praising the poet and writer al-Ḥasan b. Wahb [d. ca. 250/865].

24 Lit., one who protects, saves, seeks (Lane, *An Arabic-English lexicon* II: 772).

25 He was a poet from Ruṣāfa (near Valencia) who spent his life in Andalusia, he wrote panegyrics and composed poems in the style of the classical *qaṣīda* (Garulo, al-Ruṣāfī, *EI²*; al-Sillāmī 337).

26 Lit., "exchanging," or "teaching."

27 I wish to thank Dr. al-Sillāmī for clarifying the meaning of this line of poetry.

She comes up with songs about a person blaming [his beloved]
Always with joy for the souls
She sings and we dance with our heads to her singing
And we point with the cups.

[This is a poem by] Ibn al-Qaysarānī [478–548/1085–1153]:[28]

By God if people are honest and just with themselves
They would give you what they saved and safeguarded
111 When you sing in their *majlis*, you are
But the breeze of the easterly wind and the people are but branches.

a-S 249 [Another poem states]:[29]

The moon at night spent its time prostrating (*kharra*)[30] itself to him
because of his beauty
And the big rock spent the early morning melting away to his melody
And if he appears, it is as if he is Joseph
And if he sings, it is as if he is David.[31]

On the subject of rhythms … and what was said:[32]

He sang, and his rhythm
Was extremely eloquent[33]
As if his hand were a mouth
And his wand (*qaḍīb*) a tongue.

a-S 250 [This is a poem by] Abū Mālik al-Aʿraj [d. 117/735]:

28 He was born in ʿAkkā and was the superintendent of the mechanical clocks in Damascus, then he lived in Aleppo, and died in Damascus. He was knowledgeable in the traditions, in astronomy, geometry, and arithmetic. His poetry includes many panegyrics for princes and important people (Schacht, Ibn al-Ḳaysarānī, *EI*^{2}).

29 For various attributions, see al-Sillāmī 249 n. 1.

30 It can also mean to trickle.

31 These are allusions to the Bible verse in which Joseph is beautiful and David is known for having a nice voice.

32 For various attributions, see al-Sillāmī 249 n. 6.

33 That is, "was eloquent [in rhythm] though [this eloquence was not as great] as his speech/logic."

Playing and speaking from among the lute (*kirān*)
From a split piece of thin white [wood]
If it sings old or new
The pocket has no protection from your palms.[34]

[This is a poem by] Abū ʿAlī l-Ḥasan b. Abī l-Ṭayyib [d. 458/1066]:[35]

A singer producing much *ṭarab*, his voice and mouth
Have combined all the good qualities
If his voice were not marvelous
God would not have filled his mouth with pearls.

Ibn Isrāʾīl al-Dimashqī [603–677/1206–1278][36] recited to me one of his poems about a songstress:

A handsome and delicate girl, her voice, her singing
And her beauty are all alike, interrelated and splendid
Her fingertips show eloquence, as if
Each finger is a tongue that speaks
She keeps cooing like a pigeon[37]
And the one who listens to her is surrounded (*muṭawwaq*)[38] by beauty.

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34 This means one is not able to resist giving it a monetary present.
35 He was a Qurʾān commentator born in Nishapur (al-Sillāmī 342).
36 He was born and died in Damascus; he wrote love poetry, praised the rulers, traveled extensively, and became a Sufi (al-Sillāmī 327).
37 In Arabic poetry, doves or pigeons are well-known metaphors for women.
38 Lit., "has a necklace around his neck."

Poems about Musical Instruments [fols. 111–116, 145; al-Sillāmī 251–265]

[These are colorful poems describing the lute, the pick, the *nāy*, and the tambourines. They also describe the singers and instrumentalists, their performances, the metamorphosis of the lute from green branches to the dried wood used to manufacture the lute, lute tuning and its four strings related—albeit philosophically but not practically—to the four humors, amorous dialogue between the lute and the lutenist, and erotic dialogue between the black woodwind and the mouth of the player. Some of these poems are also found in Ibn al-Ṭaḥḥān.]

112
a-S 251

The Lute

Al-Ḥamdūnī [d. ca. 260/874][1] said:

> Speaking with a tongue that has no conscience
> As if it were a thigh[2] suspended to a foot
> It reveals the mind of someone in discussion
> As the eloquence of the word reveals the mind of another.[3]

Abū l-ʿAbbās al-Nāshī said:

> An effeminate entertains his boon companion with his lute
> With the grace of poetry, he creates what pleases the ear

1 He was a poet from Basra, known for his sarcasm and use of the poetic technique of *taḍmīn*, in which the meaning is not clear unless the two verses are considered together (al-Sillāmī 334).

2 This concerns the parts of the lute that resemble feet and thighs; see the legend of the inventor of the lute, p. 125; al-Sillāmī 218.

3 The same poem appears in Ibn ʿAbd Rabbihi, except that the second verse has *kalām* instead of *ḥadīth* (discussion) (*al-ʿIqd* VII: 79); Ibn al-Ṭaḥḥān has *qalami* (pen) (*Ḥāwī* fol. 97a; Sawa, *Encompasser* 236). Klein 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" (*Musical instruments* 95–96).

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He bends over it as if he were breastfeeding from it
He obsessively devotes himself to performance
He touches [his lute] with his thumb as if
His plucking negates every bad and false thing [coin]
If you look at his left palm, it resembles a-S 252
The hand of an accountant writing out various types dictated to him[4]
The pick plucking its strings is like
A roaring pen writing letters in a book.[5]

[The Basrian poet] ʿUkāsha al-ʿAmmī [d. ca. 175/791] [wrote]:[6]

From the palm of a singing slave girl, as if her fingertips
Were made of silver [and look like] the stem of a jujube was set in them[7]
As if her right hand, if she plucks with it a-S 253
Tells the left hand to watch and follow.[8]

A Maghribi poet [wrote]:[9]

A citron tree smelling like the pleasant scent of aloeswood
My acquaintance with it in the garden is that of a freshly watered tree (*māʾis*)[10]
When its stems were green, birds sang on them a-S 254
When they dried up,[11] the shapely and soft young lady sang using them.

Ibn Qāḍī Mayla,[12] a poet from Ifrīqiya said:

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4 Al-Sillāmī (252 n. 2) gives two variants: "The hand of a writer (secretary) dictating to you," and "The hand of an accountant dictating to you." Klein has another variant: "The hand of a man counting items" (*Musical instruments* 82).

5 Al-Sillāmī (252 n. 4) and Klein (*Musical instruments* 81) give another variant: "A pen scribbling letters in a book."

6 This poem is among the one hundred songs chosen in *KA* III: 256 (al-Sillāmī 252 n. 6).

7 Al-Sillāmī (252 n. 7) and Klein (*Musical instruments* 82) give a variant: "The tips thereof dyed with henna, red, like the jujube fruit."

8 Klein (*Musical instruments* 82) has a different interpretation: "Instructs the left palm to calculate."

9 Al-Sillāmī (253 n. 5) gives his name as Muḥammad b. Saʿīd b. Aḥmad b. Sharaf al-Judhāmī l-Qayrawānī [390–460/1000–1068].

10 The *māʾis* is a large tree whose wood was used to make camel seats.

11 That is, they became wood, ready to be used to manufacture the lute. See also Klein's excellent commentary on this poem (*Musical instruments* 22–23).

12 He imitated the style of ʿUmar b. Abī Rabīʿa (al-Sillāmī 346).

113 She came with a lute, talked tenderly into it, and it brought her joy
Look at the wonders that trees can bring[13]
Birds sang clearly on their fresh branches
And when they dried, humans used them to sing
Ṭarab was produced on it [by the birds] or within it [as a lute]
Stirred by the two speechless ones, the birds and the strings.[14]

a-S 255 Aḥmad [al-Tīfāshī] said: "I reflected about these two poems to His Highness the [Egyptian judge and] great master Sayf al-Dīn b. Malīḥ [d. 606/1209], may God sanctify his soul. He replied in his own handwriting with this poem, but I have no idea which of the two poets raided the other's poem."

A huge tree created a friendly atmosphere for people, its fruits yielded
Twittering which the boon companions and table companions[15] harvested
Birds sang on it when it was tender and moist
When it dried up, people used its branches to sing.[16]

A poet composed a poem about the lute:[17]

It is like a foot to a leg
Suspended to a thigh from the buttocks
Hearing it from four strings
Prompting four in an encompassing palm
This lute has more *ghunna*,[18] the other a murmuring (*zamzama*)[19] sound
The one pure and clean, this one hoarse (*ṣaḥl*).

a-S 256 [This is a poem by] al-Nāmī [308–388/927–1008]:[20]

13 The idea is that lutes are made of wood from trees and when finally constructed they are wondrous.
14 For variants, see al-Sillāmī 254; Klein, *Musical instruments* 29.
15 This can also mean "participants in social gatherings."
16 That is, they used the branches to construct the lute.
17 The same poem, with minor variants, appears in Ibn al-Ṭaḥḥān (*Ḥāwī* fol. 97a; Sawa, *Encompasser* 237).
18 This means half nasality, singing an unvoweled n, they are beautiful voice qualities. Here the poet attributes a human quality to the lute.
19 This can also mean singing with a low and soft voice.
20 He wrote tender poems and was at the court of Sayf al-Dawla [d. 356/967] in Aleppo. For other attributions, see al-Sillāmī 256 n. 1.

It is as if she has on her lap a boy born to her
She embraced him between her upper chest (*tarā'ib*) and her breasts (*lidān*)[21]
Sometime she tickles its belly but if it slips and goes out of tune
She pulls one of its ears[22] [the way a mother does to punish a child].

Another poem [states]:[23]

Eloquent and sharp without a tongue
Its sound causes relief from grief
Such are the musical instruments, except that the nature [of the lute]
Is made up of four, like the humors of the human being
The *zīr* is the first [string], its longing a-S 257
Is like the complaints of the lover and the intoxication of the drunk person
The *mathnā*[24] is laughing and playing
And blamed in a way [that made] the two palms give up on it
The *mathlath* is the sad one, fond of crying
Wilted like a helpless person
The *bamm* lowers its voice as if it were
A feeble camel moaning from the pain of abandonment
Look at the opposites, how they are made up
According to nature and akin to those of the humans.

Another poem [states]:[25]

Hollow, its plaintive sound desired, it is light
Its motions cause us *ṭarab*
It has many different tongues put together but not of its genus
It becomes hostile if the plucking is heavy

21 The word *tarā'ib* refers to the part of the breast that is the place of the collar or necklace, or the part that is between the two breasts and the collar (Lane, *An Arabic-English lexicon* I: 301); the word *lidān* means soft and supple, so it likely means the breasts.

22 The ears are a metaphor for the pegs. See also Klein's discussion about this image (*Musical instruments* 53).

23 This poem is by al-Raffā' al-Sirrī (al-Sillāmī 256 n. 8).

24 *Mathnā* is in the dual form; it may mean a double string, but al-Sillāmī (257 n. 1) has another explanation, namely that the dual form refers to both the *mathnā* and the *mathlath*.

25 Al-Sillāmī (257 n. 3) attributes this poem to Kushājim.

A person with an agreeable nature hugs it between the boon companions
Its life and death are like bosoms to her
114 If she plucks it, she wakes it up from sleep
And if she does not, it continues in its slumber for a long time
a-S 258 She pulled its pegs[26] and tuned it well
For its sounds to reach our ears.

Another poem [states]:[27]

Lean waist, hollow
Its neck is a portion (*shaṭr*)[28] of the whole
Its words are those of a lover
Who complain about the one abandoning him
The hand of a young man made it speak
He is a magician with dreamy eyes
He told from his heart
What happened in his mind?

a-S 259 [This is a poem by] Maslama b. al-Walīd:

A lute longed for her, and it revealed her secret
As if it had the soft leg of a slave girl on it.

[This is a poem by] Jaḥẓa [ca. 224–324/839–936]:[29]

A lute that stirs the emotion, has beautiful ornamentations[30]
[Is] eloquent in what it says though it is dumb
If the right hand suggests an idea and whispered [it]
The left hand will show what it whispered.

[This is a poem by] Kushājim:

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26 Lit., "pulled its ears."

27 Al-Sillāmī (258 n. 2) attributes this poem to Kushājim.

28 Klein has a variant from the original collection of Kushājim; that is, *ḍi'f*, meaning double or twice. As such, then, the poem describes the *ṭunbūr*, a long-necked lute as correctly remarked by Klein (*Musical instruments* 45–46).

29 He was a descendant from the Barmakid family, a man of letters, music historian, and singer (al-Sillāmī 331).

30 This refers to both musical ornament and inlaid work.

By my father, I shall protect you from accidents and ruin
O lute, but even from knocking (*ṭāriq*) accidents[31]
It distressed the singing of the moaning as if
They were two people ardently in love complaining
It is singing, the support of its tongue is in its ears
Who has seen an ear supporting a tongue
Its parts are light, its body has no
Weight to tip the scale of a balance
As if its handle (neck) were a splint set on a forearm a-S 260
Tailored from pearls and pure gold
Its chest has two eyes carved out of it
And on its throat rings of frets are set into [it]
No wonder, our companion and master singing slave girl
Will remain, and the best lute will perish.[32]

[Another poem states]:[33]

Has not the tambourine been seen as repulsive, and much more inferior
It expressed many regrets [for] not being a lute, and how honorable the lute is
Its place of rest is between the throat of the singing slave girl
And the limit of her plentiful and plump (*mutrafa*) thighs[34]
Fingers that are refined and thin
Play into the necklace of its strings
Like the seasoned (doctor) checking the pulse of the arteries
To know the healthy from the weak
Its strings whisper to you with their sounds
Its tongues supply you with its letters
If the drum or the tambourine express
A sound, the lute will lock it out and alter it.

What was said about the picks (*miḍrāb*) of the lute? 115

31 This can also mean unexpected accidents.

32 That is, it will perish, figuratively, from much playing.

33 Al-Sillāmī (260 n. 2) mentions that this poem was written on a separate page, and that he added it here because it fits the subject.

34 *Mutrafa* also means enjoying a plentiful, pleasant, easy, soft, or delicate life; luxurious or indulging in the pleasures of the present life and its appetites, or eager desires (Lane, *An Arabic-English lexicon* 1: 304).

a-S 261 Kushājim gave a person a pick as a gift and wrote on it:

O bragging person showing much excellence
Be nice to a person who likes you because you are a kind man
By accepting a pick that awarded you with its grace
Nicely disposed, snatched away, and cut into strips[35]
It imitates you when it struts in an entertaining way
It moves to and fro with a swinging gait between your undergarments and your necklace
Do not insult me with the answer of the envious
May you be redeemed from every envious person and envious act
I am not giving it to you as a gift, O object of my desire, but
I gave it as a present to the lute.

Ẓāfir al-Judhāmī, known as Ibn al-Ḥaddād [d. 529/1134][36] wrote about the lute picks:

Look at the wisdom of the craftsmen making me[37]
And listen to the splendors of what comes out of me[38]
I cause much *ṭarab* even to listeners who are not moved
But with the rattle [of the lance] of a young man in the heart of a hero.[39]

He also wrote:

I am the tongue of the lute
That the singing slave girls have tuned
a-S 262 If the ear asks about it
Then I am the translator.

35 Picks are made from water buffalo horns and cut into thin strips. In the medieval era, they were made of wood, until Ziryāb substituted them with an eagle quill (Farmer, *History* 130; Reynolds, *The Musical heritage* 62).

36 He was a poet from Alexandria as well as an ironsmith (*ḥaddād*), hence his name Ibn al-Ḥaddād (al-Sillāmī 332).

37 That is, the pick.

38 Well-made picks are extremely important. My *qānūn* teacher, the late Muṣṭafā Kāmil, made me wonderful picks and advised me to make sure picks are thin and flexible—usually by being sanded down then soaked in oil overnight—to produce a nice round sound. The eminent *qānūn* player, the late Muṣṭafā Bey Riḍā [1882–1950] gave the same advice in his *Kitāb al-Qānūn* 13. I was honored that my first *qānūn* teacher, the late Muḥammad al-Saʿdūnī, was his student.

39 I wish to thank Dr. al-Sillāmī for clarifying the meaning of this line.

He also wrote:

I am the key to the musical instruments, the entertainment, and the *ṭarab*
My appearance is grace, my actions are wonders
I am in the *majlis* of a king whose
Persona comprises beauty, goodness, and refinement.

[Another poem states]:[40]

If the pick calls to prayers, the pitchers
Would pray for our cups, and the pitchers may laugh during the prayers
The strings plucked by a singing slave girl sang to the sound of the woodwind
Making young men desire young women
Life is but cups of wine
Mixed with sweet water.[41]

Poems about woodwinds [follow]: 116

Ibn al-Muʿtazz [wrote]:[42]
The best presents of the ears
To the souls
Are a lute, a *nāy*, and a throat a-S 263
In tune and in complete harmony.

He has a poem about the *nāy*:

The one playing the *nāy* and endowed with a radiant face[43]
Beloved are her eyes and flirtations[44]

40 Al-Sillāmī (262 n. 1, 338) mentions that al-Raffāʾ al-Sirrī attributed it to Abū Zurʿa al-Dimashqī [d. 280/893] who was a renowned scholar of *ḥadīth*.

41 Klein remarked that wine was mixed with water so that banquets could last longer (*Musical instruments* 70).

42 For another attribution, see al-Sillāmī 262 n. 5.

43 In Ibn al-Ṭaḥḥān the word is color instead of face (*Ḥāwī* fol. 107a; Sawa, *Encompasser* 272).

44 Klein interprets this verse as, "Coquettish, beloved by all who look at her" (*Musical instruments* 55).

As if she is kissing her child
Born of adultery with a black man.

Abū ʿUthmān al-Nājim[45] [wrote]:

A black [instrument] in the palm of a slender and shapely woman
Marvelous[46] and with an unappreciated nature
If she entrusts her secret with it.
The best course[47] for it would be to divulge it.

Abū ʿAbdallāh Muḥammad b. ʿĀmir[48] [wrote]:

A wind player sends from his *nāy*
Joy to the hearts of people
a-S 264 As if Isrāfīl with his *nāy*
Blows souls into the dead.

Al-Sharīf Abū l-Ḥasan al-ʿUqaylī [d. ca. 450/1058] [states]:[49]

A wind player whose rebuker lies about him
What I like are the wonders of his playing
Polite, light-natured
His eyebrows hide the sight of the onlookers [looking] toward him
His moustache inebriates the one 'drinking' his music
As if his *nāy*s melt people away.

Ibn al-Nāqid [d. 642/1245][50] wrote a poem about a female wind player:[51]

45 Al-Sillāmī (263 n. 4) mentions that it could also have been written by Ibn al-Muʿtazz; Klein also has a variant of this poem (*Musical instruments* 66).

46 Ibn al-Ṭaḥḥān has *zarī* (poor) instead of *badīʿ* (marvelous) (*Ḥāwī* fol. 107a; Sawa, *Encompasser* 272).

47 Ibn al-Ṭaḥḥān has *aysar* (easier) instead of *aḥsan* (best) (*Ḥāwī* fol. 107a; Sawa, *Encompasser* 271). It also has an extra line.

48 Al-Sillāmī (263 n. 5) mentions that he could not find a poet by this name, and thinks that it is likely an Andalusian emir, al-Manṣūr b. Abī ʿAmir Muḥammad b. ʿAbdallāh [326–382/938–1002].

49 He was from Fusṭāṭ and famous for his similes and metaphors (al-Sillāmī 344).

50 He was a vizier who chanted the Qurʾān, and was a good calligrapher, writer, and rhetorician (al-Sillāmī 352).

51 This is followed by an obscure sentence: "It is the one that preceded the other, (or the last), the first."

... like the tears from each onlooker
On her cheeks ...
She thinks of the brilliance of the lightning as a passion for her love
Because of the multitude ... of broken[52] hearts.

Another poem [states]:[53] 145 a-S 265

When she saw a shortcoming [in the beauty of] the full moon
She smiled and said, is this really true? ...
It is as if the blackness of the woodwind contrasting with the light of her face
When her mouth embraced it the way a person embraces [another]
The luck of a black diver made him reach [for]
Pearls, whose sea shell split into many sections.[54]

Ibn Sukkara [d. 385/995] said about a wind player:

"Beauty and beneficence do not combine
In an agreeable way except in consolation (*salwā'*)[55]
If my soul is far from her body
The faraway person will return to me with the help of the *nāy*."

Yaʿqūb b. Ṣābir al-Baghdādī [al-Manjanīqī] [554–626/1158–1229][56] [wrote]:

A wind player stayed overnight as our boon companion
His state was between drunk and inebriated
Wine kills us and we come alive with it
It is as if it is blowing the horn.[57]

52 Lit., "dug hearts."
53 Al-Sillāmī (265 n. 1) attributes verses 2 and 3 to the emir Ibn al-Sallār [d. 632/1234] of Damascus.
54 These are likely metaphors: the black diver is the woodwind, the split sea shell is the player's beautiful teeth.
55 In the poet's collection this is "my distress" (*balwāy*); see online: https://www.aldiwan.net/poem83697.html.
56 He was born and died in Baghdad; he praised caliphs and rulers, and was skilled at constructing the mangonels, hence his name al-Manjanīqī (al-Sillāmī 341).
57 This is an allusion to the blowing of the horn on the day of judgment.

CHAPTER 45

Good Satires Mentioned about Mediocre Singers and Wind Players (*Zamara*) [fols. 145–146; al-Sillāmī 267–272]

[This is a most hilarious chapter with nasty satire about singers and *nāy* players: getting off rhythm, cold singing that makes the fire go cold, barking on the lute, and wind players that smell like a washroom and sound like a fart!]

145 a-S 267 About a singer, Abū Nuwās said:

I saw al-Riyāshī[1] in a *majlis*
I found him odious and repugnant[2]
He said: "Suggest to me what you desire"
I said: "I suggest to you silence."

146 Another poem [states]:[3]

He barked on his lute
As if his lutes were more like a dog
His companions think that in his throat
There is a chicken strangled by a fox
a-S 268 I am astonished at him but
More astonished about those who attend [his performance].

Another poem [states]:[4]

Like Abū l-Musammā when he sings
He sounds like a person sneezing when exposed to the sun

1 Al-Ziriklī gives his dates as 177–257/793–871 (*al-Aʿlām* III: 264); he must have been quite young at this time, compared to Abū Nuwās. More likely it is al-Raqāshī (see online: https://www.aldiwan.net/poem27411.html); al-Ziriklī gives al-Raqāshī's dates as d. ca. 200/815 (*al-Aʿlām* V: 150). Al-Sillāmī (267 n. 3) has the alternate name al-Biṭāqī.

2 This can also be translated as: "He hated me and loathed me."

3 For the debate about the authorship of the poem, and slight variants from another source, see al-Sillāmī 267 n. 3.

4 Ibn ʿAbd Rabbihi attributes this poem to Abū Nuwās and has a few variants (al-Sillāmī 268 nn. 2–4).

 | DOI:10.1163/9789004542785_047

He chews with his singing, time and again
As if his singing suffers from a toothache.

Al-Buḥturī said about a quarrelsome singer:

He behaves badly in the *majālis* then sings
But cannot sing a straight melody
[It is a wonder that] he receives the favors of the songstresses
And the favors of the boon companions with cups of wine.

Another poem [states]:[5] a-S 269

A singer who sings
Increases the grief of young people
The luckiest boon companions
Are the deaf ones.

Another poem [states]:

A singer causes people to inherit
Anxiety and grief
If he were to sing in a fire
It would become cold and safe.

[This is another poem by] al-Sharīf al-ʿUqaylī:

An entertainer distracted us when
He sang with a foolhardy voice
If correctness is beyond him
He turns away from the [correct] path
He gets off every rhythm a-S 270
May God make him fall when he tries to get out of a difficult situation.

He has another poem:

A singer whose playing is more painful
Than the beating of a whip

5 This poem is by Diʿbil al-Khuzāʿī [148–246/765–860]. For slight variations in other sources, see al-Sillāmī 269 nn. 1–4.

When he leaves, [by then][6]
The soul will be languid.

[He also composed this poem]:

A wind player suffering from halitosis is also an idiot
He is neither pleasant nor graceful
He blows into his *nāy* in a feeble way
His breath smells like a washroom.[7]

a-S 271 [This is a poem by] Ibn Qalāqis:

You toiled and brought us nothing
What would it be if you were to take a rest?
Please do not do much of the impossible
With your blowing, even when you do it correctly it sounds like a fart.

This is another poem by him:

Our wind player, if he wishes to honor us
Would not play if interrupted
He came early with his *nāy*, by God if only
He went early to a faraway place, to play all he wants.[8]

a-S 272 Ibn al-Saʿātī [604/1273][9] composed a poem about a singer with a nice appearance but an ugly voice:

[A singer] endowed with a beautiful physical constitution but with a rough throat[10]

... from him ... and the other for love (*ʿishq*) [or sinfulness (*fisq*)].[11]

---

6 This can also be translated as: "If he gets off [the rhythm]."

7 For minor variants, see al-Sillāmī 270 nn. 3–5. This poem is followed (on 271) by a poem written by Ibn al-Rūmī, but only the rhymes are readable; thus it is not useful to translate them here.

8 Lit., "He came early to a faraway place, and should not be forbidden from playing."

9 He was from Egypt and his father was a watchmaker, hence his name al-Saʿātī; al-Sillāmī (272 n. 1, 339) could not find this verse in al-Saʿātī's collection.

10 The second hemistich has lacunae and reads as follows: "... from him ... and the other for love [sinfulness]."

11 The square bracket is from al-Sillāmī, it seems the word is unclear, it could be *ʿishq* or *fisq*.

CHAPTER 46

Dance and the Requirements the Dancer Must Fulfill to Be Free of Mistakes and Imperfections; Mention of Excellent Skills; Mention of the Types Used in Various Regions and Countries[1] [fols. 147–154; al-Sillāmī 273–280]

[This is truly one of the most priceless chapters in this treatise. It supplies the lost chapter of Ibn al-Ṭaḥḥān on dance, as well as a chapter from a lost work of Ibn Khurdādhbih, also on dance. In addition, al-Tīfāshī's exposition on the requirements of a good dancer is more comprehensive than the one in al-Masʿūdī's oration on dance in the *majlis* of the caliph al-Muʿtamid [ca. 229–279/843–892].[2] Al-Tīfāshī's exposition supersedes al-Masʿūdī's in the fact that he mentions the combinations of body parts moving during the dance; he mentions the set up of the three dances: solo, duo, and group and their characteristics; he provides important details about foot work, speech, and instruments added to the dancers' performance; he gives advice on the beginning and ending tempi; tricks used when tired; full knowledge of music and cadences; and how to circumvent jealous musicians who try to harm the dancer by altering the pre-composed piece. Al-Masʿūdī's oration, although shorter, still provides important details missing in al-Tīfāshī; these appear in the footnotes.]

147
a-S 273

The first thing the dancer needs is to enter properly with the rhythm[3] (*al-dukhūl fī l-īqāʿ*), then to have the suppleness of the sides of the body, grace, and agility (*rashāqa*), good nature, [the ability] to lift the dress [while dancing and turning], the tranquility of the soul [and courage to overcome fright] (*sukūn al-jāsh*), erect figure, strength of heart, calm looks, sprightliness and agility of the body, beautiful manner of speaking,[4] dignified character, knowl-

1 Neubauer and Neubauer, *Arab music* 441–451 provide a very useful list of publications about art objects depicting music instruments, musicians, and dancers.

2 Al-Masʿūdī's oration appears in an appendix.

3 It is not clear here if rhythm refers to the percussion rhythm that today precedes the melody, or if rhythm refers to the rhythm of the melody.

4 It is not clear here if this applies to speech while dancing or while talking with guests in a *majlis*. It may also mean good diction while singing and dancing.

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edge of melodies, melodic and rhythmic modes, and what constitutes good singing and good instrumental performance. [In addition,] he or she should be extremely careful not to get off rhythm; should be accomplished in his or her dance; should combine the strength and firmness of feet with the beauty of the shoulder [movements], agility, and the lightness of the foot work and steps; [should] be graceful in putting down and raising the feet, turning around beautifully, showing the folds of the dress as a result of turning; [should] have the utmost control of the feet when turning; [should dance with the] equality and symmetry of the movements of the right and left feet; [and should] rely on rhythmic synchronization at the cadence[5] when putting down and raising up the feet. Another way of doing this is to slow down almost to the point of missing the cadence, then to stealthily catch up with it on time.[6] Slowing down
148 or speeding up are | equal [but the opposite of one another], except that slowing down takes more effort and is more difficult, whereas speeding up is more beautiful and more wonderful.[7]

Performances (*taqlīb*)[8] of the feet should be done in three ways: tapping (*nakat*)[9] [the ground] with the extremities of the feet; stomping [the ground]

5 The cadence is the end of a section or the end of the melody.

6 This means by trickery, that is, with much skill. It sounds like a dance syncopation, almost being off rhythm but getting back to it on time. This dance syncopation mirrors vocal syncopation in Ibn al-Ṭaḥḥān's treatise (chapter 4 of *Ḥāwī* fols. 43a–b; Sawa, *Encompasser* 112–113). He delineates three types; the second and the third resemble dance syncopation: the first is performing the note before its time; the second is letting go of the prescribed time for the note, then catching it before its time lapses; the third is letting go of the prescribed time for the note, then, out of fear that its time may lapse completely, catching up with it at the last moment or just before its duration expires, by proceeding in a rushed way before the expiration altogether. He mentions that the third one is the strongest aspect, the most pleasant, and most concealed. He then adds a very interesting and important remark: each of the three has a place in the song, and this place depends on the duration of the notes in the song, its poetic feet, the placement of the words in relation to the notes, and many other details that cannot be described with words.

7 We find important details in al-Masʿūdī that are missing in al-Tīfāshī, such as the importance of improvisations and the patience required during the long process of learning and practicing; the dancer should have a long neck, long side burns, a narrow waist, good body proportions, and floating belts; he or she should have supple joints and fingers; he or she should have the ability to sway the side of the body; and should be coquettish and flirtatious.

8 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).

9 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

forcefully (*khabṭ*) with the middle of the feet; and rubbing [the ground] (*masḥ*) with the front (*ṣadr*) and back (*ʿuqb*) of the feet.[10]

The most helpful thing for a dancer is to breathe properly (*al-irāḥa ʿinda al-nafas*)[11] and to avoid getting out of breath. He must moderate or temper his movements so as not to exert himself, and preserve them with gentleness, so that, when he reaches the fast section, he has full power over it. If he feels tired, he should go to the easiest dance movements;[12] pretend to be occupied fixing his dress; or altering some of his attire (belt, scarf, etc); or suggest dancing to another piece. a-S 274

There are only three situations for the dance: solo, duo, or group dancing.

Solo is the easiest form for the dancers.

The duo is a difficult ensemble if the two dancers are at the same level of excellence | and refinement. Each must strive to do his best performance 149
because the eyes of the audience are focused on him, and differentiate his performance over that of the other. As the poet said:

> Two opposites when they meet become better
> The opposite's beauty is shown by its opposite.[13]

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with it" (*KA* I: 296); "[Ibrāhīm b. al-Mahdī in the process of composing a song] tapped the ground with a wand" (*KA* X: 315; Sawa, *Anecdotes* 52, 270). In short, it is a gentle action and not a stomping movement.

10 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, Texas; 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*!" Al-Masʿūdī adds an important technique, namely, setting the foot down on the beat or off the beat (see details pp. 190–191).

11 Lit., "to rest in his breathing [while dancing]." Al-Sillāmī suggested that *nafas* refers to a break between two performances (274 n. 1). See also the importance of breathing properly for a singer (chapters 8 and 25); in essence, it is important for the singer to have a good and full sound, and not to sing out of tune.

12 Here the text has the enigmatic word added, *bi-ʿaynihi*, which means "exactly, resembling" but this contradicts the meaning of the sentence.

13 According to al-Sillāmī (274 n. 4) the poet may be Yatīm Jamīl, but he could not find his biography or be sure that he was in fact the poet.

A race horse's speed and precedence are not apparent when it is running alone but [are clear] when running with others. With dancing, a dancer should strive to compete and show [that] he is better than the other member of the duo. The
a-S 275 way to do this is first by beginning to lighten up his efforts, | to preoccupy himself with playing the drum using [rhythmic patterns] fitting the original dance piece. If his colleague exhausts himself and has no energy left, tires himself and is finished, then he dances in a way that shows him[self] off while his colleague shows languor and shortcomings. Thus, he will do well, his superiority will be evident, and he will defeat him.

In group dancing, dancers should see to it that their shoulders and sides are in sync; their lines should be straight; [they] should turn around symmetrically; their feet should be together harmoniously when they leave, when there is a pause, a cadence (*jadhdh*), or when they come on time and do not linger
150 (*ilmāma*);[14] | they should also be together in section when the music speeds up so that their movements appear as if they are one person, whether the issue is the tempo or entering in rhythm [at the beginning of the dance]. In addition, their speech to one another should be beautiful;[15] their movements from one section of the music to another section should be seamless; they should be knowledgeable in evaluating the cadences, and their looks, glances, and attention (*iltifāt*)[16] should be beautiful.

Praising the singer should be done [by the dancer] in the same tonal level of the singer. If one of the dancers dances while playing the drum (*ṭabl*),[17] or cymbals and castanets (*ṣanj*), or clappers (*ṣaffāqāt*),[18] or wood blocks (*shīz*),[19] or the tambourine (*duff*), then he must lessen his percussive attacks at the beginning of the piece, and increase them at the end (*munṣarif*) when the speed picks up. Importantly, the dancer playing the drum should hit the edge of the drum with the mellow and soft places of his voice, and hit the center of the drum at the loud and intense places.[20] He must also hit the drum according to the note he is

14 This is the explanation given by al-Sillāmī (275 n. 2). For the verb *alamma*, Steingass (*A learner's* 927) has to alight, dwell, come, arrive; Wehr (*A dictionary* 877) has to pay a short visit, stop, stay.

15 This may mean that they are not only dancing but also acting.

16 This can also mean turning, but this word occurred above, and in the context of looks and glances, it is more likely that the dancers should pay much attention to their dance and do it aesthetically.

17 This was a double membrane laced drum shaped like an hourglass.

18 For an illustration, see Farmer, *Musikgeschichte* 56–57.

19 This refers to black wood used to make bowls, combs, bows, and arrows; ebony; walnut-wood (Lane, *An Arabic-English lexicon* IV: 1630). Al-Sillāmī (134 n. 3) mentions that in Tunis it is a piece of black wood that one strikes to beat the rhythm.

20 These are akin to our modern *takk*s and *dumm*s.

accompanying. If he is without an instrument, to mark the rhythm, he should wave with his sleeve, gesture with his hand, and rely also on his fingers and shoulders. He should match the tone level (key) of the singer [when praising him] and his style (*ṭab'*) so that there will be no dissonance. If he is in the presence of a caliph, or king, or chief, he will kiss the ground at the cadence [that is, when the music is over, to show his respect for the patron], and be aware | 151
of what is sung. He should not dance to a song until he knows its cadence and the cadence is crystal clear to him.[21] | If the dancer dances to the piece without a-S 276
knowing it, he would be off! Slowness and deliberation bring safety, whereas speed brings regrets, as the poet said: "To be in a hurry may bring error."[22]

It may happen that the singer knows the excellence of the dancer very clearly, so [out of jealousy, and to harm him] he makes the complete cadence incomplete and abrupt; he may make the incomplete cadence such that it is connected [to a melody or section from the song]; he may add another cadence which is not part of the song; he may connect the first verse with the second one [wrongly, by shortening the time between the two] and shorten (*admaja*)[23] the cadence; [all these alterations] will ruin the state of the dancer. The dancer should ascertain the cadence and proceed with caution (*tathabbata*), separate it (*faṣala*) with his feet and feel it (*ḥassa*),[24] and be vigilant and on his guard (*tayaqqaẓa*) toward the singer.

If the dancer decides to dance fast from the beginning to the end, he would end at the closing of the song out of breath, weak, and tired. Instead, he should strut in a swinging gait [slowly] then, when he gets close to the end, speed up.

The Number of Types of Dances, Nations, and Regions That Created Them [fols. 151–153; al-Sillāmī 277–279][25] 151

Ibn Khurdādhbih said:[26] 152
a-S 277

21 This is crucial as the dancer must stop at the cadence when the music stops there.

22 This is the second hemistich of a poem by al-Quṭāmī [d. 130/747] praising the caliph al-Yazīd b. 'Abd al-Malik [d. 105/724]; the first hemistich is: "The deliberate person may get some of his wish" (al-Sillāmī 276 n. 1).

23 Lit., "twist tightly, twine firmly."

24 It is unclear how the dancer could separate the cadence, feel it, and give it its correct timing when the singer is reducing it.

25 This passage is copied from Sawa, *Encompasser* 282–283, with the permission of the publisher.

26 This must have been from a book that is now lost because his extant *Kitāb al-Lahw* does

The dances of the Persians (Furs), the people of Khurasan, Rayy, Ṭabaristān, al-Jibāl, and al-Ahwāz are in the *hazaj* and *khafīf* rhythmic modes. And he said that the best Persian dances are the camel (*iblī*) [type].

For Upper Egypt (Said), it is the continually moving (*muraʿʿaj*)[27] light (*khafīf*) dance.

a-S 278 The people of Marw have nice dances, as do the people of Yemen.

He[28] said that the fastest (*awḍaʿ*) dances are those of Damascus (Shām).[29]

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*.[30] They also have the Kūfī dance.

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.[31] He said there are no dances in the two heavies at all.[32]

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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* 182–183; Shiloah, *The theory* 193–194). These two sources may also have been used by al-Masʿūdī in *Murūj* (v: 126–131) for the oration of Ibn Khurdādhbih in front of the caliph al-Muʿtamid, and for Ibn Khurdādhbih's discussion of instruments and their geographical distribution, caravan songs, *ṭarab*, the attributes of a good singer, and Persian and Arabic modes.

27 This can also mean agitated, enriched, numerous, flashing continually (Ibn Manẓūr, *Lisān* 1669; Steingass *A learner's* 420). Al-Sillāmī (277 n. 9) defined it further as trembling, violently agitated.

28 That is, Ibn Khurdādhbih.

29 This can also refer to Syria. The word *awḍaʿ* can also mean participating actively, and may imply group dancing.

30 *Ṭubūl* is the plural of *ṭabl*. Ibn Salama mentioned two types of *ṭubūl*: *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, *Glossary* 279–281; Sawa, *Anecdotes* 53, 460). The *daffāfa* is a type of tambourine (*KA* VII: 60; Sawa, *Glossary* 138; Sawa, *Anecdotes* 52–53, 386, 442). *KA* has many anecdotes in which musicians walk while playing tambourines: "The caliph al-Walīd b. Yazīd walked while playing the tambourine in the manner of the people of Hijaz" (*KA* IX: 274–275); "Al-Gharīḍ [d. ca. 98/716] took the tambourine, threw it up in the air, and walked slowly in a way that was unmatched" (*KA* II: 401; Sawa, *Anecdotes* 245).

31 This is redundant because the second light heavy is also called the *mākhūrī*.

32 That is, the first and second heavy.

> The people of Rayy have the hobbyhorse dance (*kurraj*).[33] The first to take it up was Kurduk, the sister of Bahrām Gūr.[34] 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 people followed her.
>
> And the people of Ṭabaristān have the colt (*kurra*) dance.[35]
>
> Dancing (*laʿib*)[36] on the horses' backs is known in India and it is among their wonders. 153 a-S 279
>
> Dancing (*laʿib*) with ropes is common among the Chinese people.

Here ends what I have copied from the writings of Ibn Khurdādhbih.

Ibn al-Ṭaḥḥān's Passage Quoted by al-Tīfāshī[37]

I copied the [chapter on the] topic of dance from Ibn al-Ṭaḥḥān's book on music:[38] 153 a-S 279

> It has reached me that the Persians (Furs), the people of Khurasan, Rayy, and Ṭabaristān have beautiful dances. The dances of the Turks in the above areas are probably similar to them.

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33 Al-Sillāmī correctly suggests that *ukar* is the plural of *ukra* (ball) and as such it may mean a dance involving balls. A more likely possibility is that *ukar* derives from *kurrah* (colt) and *kurraj* (hobbyhorse dance), as Ibn Khaldūn mentioned that it was very common in Baghdad, and that 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: 71–72; Ibn Khaldūn *al-Muqaddima* 388; al-Masʿūdī, *Murūj* V: 131–132; Sawa, *Anecdotes* 316–317, 320–321, 442). *Kurra* is a Persian word that means colt; it was 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, *Anecdotes* 316, 320; Shiloah, Réflexions 472).

34 Kurduk was better known as Gordiya or Kurdiya, and Bahrām Gūr [r. 420–432] was a Sāsānid king.

35 See p. 165 n. 33 above.

36 Lit., "playing."

37 This passage is copied from Sawa, *Encompasser* 257–258, with the permission of the publisher.

38 This passage is similar to Ibn Khurdādhbih quoted above, but is more detailed. The contradictions between the two passages appear in footnotes.

The people of Marw, al-Ahwāz, and Samarqand have a dance they call *balawī*.[39]

The people of Damascus (Shām)[40] have beautiful dances that they call *marwazī*.[41]

The people of Hijaz and Kufa[42] have a dance they call pounding the safflower (*daqq al-ʿuṣfur*).[43]

As for the dances popular [in Egypt], they are the *farʿālī*,[44] the *ṣūfī*, the *baghdādī*, and the *iblī*.[45]

As for dancing on a hobbyhorse (*ukar*),[46] it is more common in Baghdad than in Egypt.

Dancing on ropes is common among the Chinese people.

154 Dancing on [the backs] of horses is common among the Indian people.

a-S 280 As for stomping the ground (*dakk*),[47] turning or toppling over (*taqlīb*)[48] and dancing with glass, fire, and swords, it imitates fighting (*muʿālaja*), and they do not use rhythm because of their difficulty.[49]

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39 The word is without diacritical marks; I have reproduced al-Sillāmī's suggestion here.

40 This can also refer to greater Syria.

41 Lit., "of Marw"; this may refer to a dance style that began in Marw and spread from there.

42 In 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. 164).

43 In Ibn Khurdādhbih's passage, this is a dance of Marw (see p. 164).

44 *Farʿalī*, from *furʿul* (young hyena) means a young hyena-like dance. It is not uncommon to name dances after animals, such as *iblī* (camel-like, at the end of the above sentence), or *ibil* (camel, as in al-Masʿūdī, *Murūj* v: 131–132), or *īlā'* (related to *ayyil*, *iyyal*, or *uyyal* and referring to a mountain goat, stag, deer, or bull); see Sawa, *Anecdotes* 312, 315–321, 442.

45 In Ibn Khurdādhbih's passage this is a dance popular in Persia (see p. 164).

46 See p. 165 n. 33

47 This was previously called *khabṭ* and meant stomping [the ground] forcefully (*khabṭ*) with the middle of the feet; see pp. 160–161; al-Sillāmī 273.

48 For the definition of *taqlīb* see p. 160 n. 8

49 These may have been improvised and were thus difficult.

CHAPTER 47

Marvelous and Pure Poems Composed by Eastern and Western Poets about All Types of Dances and Shadow Dances [fols. 155–157, 135–140, 158–169; al-Sillāmī 281–304]

[Al-Tīfāshī divided dances into two categories, each of which is subdivided into four types. The first category involves the full body of the dancer: (1) dancing without accompanying oneself on a musical instrument; (2) the hobbyhorse dance; (3) dancing on swords, balls, flasks, and ropes; and (4) stomping. The second category is the shadow dances, which consist of: (1) shadows of the curtain; (2) shadow play; (3) shadows of faces seen at the top of the curtain; and (4) shadows of figurines seen at the bottom of the curtain. Only the first type is fully described; the other three involve guesswork. A large part of this chapter is devoted to poems describing the dancers.]

Dances are divided into eight different types, but the primary division is of two genera: 155 a-S 281

A person dancing with his complete body; a person making images and figurines dance by means of his hands; this is called the shadow dance (*raqṣ al-khayāl*).[1]

Each genus is further divided into four types, and each was mentioned in poetry and prose.[2]

The first genus is the dancer dancing with his whole body; it is further subdivided into four types:

1. The first type is simple and plain (*sādhij*); it is the one where the male or female dancer dances without playing an instrument, or [without] dancing on [something].[3] He or she dances on the ground only;

1 Reynolds translated it with the general term puppetry (*The musical heritage* 203).

2 This is followed by an unreadable sentence to which al-Sillāmī added question marks.

3 This means the dancer is not dancing on swords, balls, flasks, and ropes, as in the third type below (al-Sillāmī 294–297). Reynolds has another interpretation, namely, that the dancer dances without props (*The musical heritage* 203). The dancer is dancing to musical accom-

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2. The second type is dancing with the hobbyhorse (*kurraj*), which is a wooden horse;[4] … ? …

156 3. | The third type is dancing on swords, balls (*ukar*),[5] glass flasks, and ropes [and wood blocks, and];[6]

a-S 282 4. The fourth type involves stomping (*dakk*).[7] |

The First Type of the First Genus: the Simple and Plain [Type of Dance]

Aḥmad al-Tīfāshī said: I read this paragraph in the book of ʿAlī b. ʿAbd al-Raḥmān al-Ḥuṣarī l-Qayrawānī[8] [d. 453/1061], entitled *Zahr al-ādāb*:[9] Muḥammad al-Ṣūlī [d. 335/846][10] said:

> We were in the presence of [the caliph] al-Muktafī [d. 295/908] while he was drinking. A young and beautiful *ghulām* wearing earrings danced in front of him. He admired him because of his beauty and grace and the correctness of his dancing. Al-Muktafī said: "Does anyone present know

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paniment since there are poems in this category in which the dancer dances to the sound of harps or songs. See pp. 171, 174; al-Sillāmī 286, 290.

4 Hobby horses consisted of wooden horse statues beautifully braided and attached to the edge of the tunics (*qabāʾ*) worn by women who imitated riding a horse, attacking each other, retreating, and fencing with one another. This is among other games performed at banquets, weddings, feast days, and gatherings for pastime and entertainment. It was very popular in Baghdad and other cities in Iraq; from there it spread to other places (Ibn Khaldūn, *al-Muqaddima* 388). See more detail in this chapter, p. 165, n. 33

5 This is the plural of *ukra*.

6 I added the square brackets from the title of this section (al-Sillāmī 294). In chapter 46, there is mention of more instruments: a drum (*ṭabl*), cymbals and castanets (*ṣanj*), clappers (*ṣaffāqāt*), wood blocks (*shīz*), and a tambourine (*duff*) (al-Sillāmī 275). For an illustration of a ceremonial dance with goblets and flask, see Farmer, *Musikgeschichte* 37; this is from a mural in the domed Harem Room in the Jawsaq palace of the caliph al-Muʿtaṣim in Samarra, Iraq [221–224/836–839]. The use of props in Andalusia should also be noted; Shiloah mentions that the dancers used small bells, fencing, jugglers' cups, goblets, and did gymnastics while holding their shields, and juggled with sabres, swords, spears, and daggers (Shiloah, Réflexions 470–471).

7 This was previously called *khabṭ* and meant stomping [the ground] forcefully (*khabṭ*) with the middle of the feet (al-Sillāmī 273); it is similar to the flamenco *golpe*, see Rebecca Cannon above.

8 Al-Sillāmī (282 n. 2) corrects his name to Abū Isḥāq Ibrāhīm b. ʿAlī l-Anṣārī l-Ḥuṣarī l-Qayrawānī.

9 Al-Sillāmī (282 n. 3) could not find this paragraph in this book, but he found it with minor variants in the work of Ibrāhīm b. al-Qāsim al-Raqīq al-Qayrawānī [d. ca. 425/1034].

10 He was a renowned scholar of belles-lettres (al-Sillāmī 342).

a poem describing the dance?" I said: "Yes, [the poet] al-Ṣaqʿab al-Nahdī [206–247/821–861][11] said":

"I found marvelous, two feet following him
He raises them up at time, and they elevate him
As if two vipers stung him."

I [al-Ṣūlī] then stood up, composed verses, and came back and recited:

... Like a body without a heart 157
... ...
I complain to God about my love for a dancer 135
As if he were dancing inside my heart a-S 283
Forsaker, [he] thinks little of my sensual desire
Unable to know hatred from love
The sides of his body move to the rhythm
... ... playing
If his feet touch the ground
He does so in a quasi-imperceptible manner ...

Al-Ḥuṣarī said that the two poems use poor expressions and meanings. I have composed good short poems, some of them describing a male dancer:

A dancer ... ...
... ...
... ... on the ground ...
... ...

Some describe a female dancer:[12]

Slender, if she dances at a party, the hearts of those around her
Will dance in a state of *ṭarab* because of her skill
Light in her steps, if she wanders about freely with her steps
Into a heart afflicted with sickness, it would not complain about its suffering.

11 He was also known as al-Muṣʿab al-Hindī or al-Muṣʿab al-Mājin. He was a poet from Basra famous in the era of the caliph al-Mutawakkil. He concentrated his poems on the subject of *ghulām*s and was a *warrāq* (papermaker, bookbinder, bookseller, and copyist) (al-Sillāmī 341).

12 For various attributions, see al-Sillāmī 283 n. 1.

136
a-S 284 Here ends al-Ḥuṣarī's speech.

Aḥmad [al-Tīfāshī] said that al-Ḥuṣarī was right about the good quality of his poem, and the poor quality and meaning of the two poems, the one that al-Ṣūlī related and the one he composed. However, better than the poem of al-Ḥuṣarī is this poem:

He furtively[13] touches the ground with his feet
Like the return of a glance that does not want to be caught[14]
You see his movements that do not stop
You would think that their lightness is a pause[15]
Like the unsteady movement of the sun
And it is not possible to notice his movements.

Al-Sharīf al-ʿUqaylī l-Miṣrī wrote a poem about a dancer:

Softness and slimness have come together beautifully
In a dancer, all the things he brings [to his performance] are exquisite gifts
His rhythm is like perfect and complete meanings[16]
And his melody is like a harmonious rhyme
The motions of his loose shoulder and arm joints (*takhallu*ʿ)[17] appear to us
Like a she-camel quivering (*rajaz*)[18] with no leisurely or slow movements
a-S 285 I said when he overdid his gestures
While my heart was throbbing because of him

13 Lit., "[only in the] imagination."
14 Lit., "does not want to appear or be apparent."
15 The meaning here is probably that they move so fast that they cannot be seen and therefore appear motionless.
16 This is an awkward sentence which means that his rhythmic movements are in perfect harmony with the meaning of the music.
17 It also means "shaking the shoulder joints and arms and making signs with them, or walking while shaking the shoulder joints and arms" (Lane, *An Arabic-English lexicon* II: 790).
18 The *rajaz* is a disease that attacks a she-camel in the rump, so that if it rises or is roused, its thighs and hind legs tremble for a while and then stretch out. Hence, the *rajaz* is the name of a poetic meter with the form *mustafʿilun* repeated six times: the first, second and last syllables consist of a motion and pause that resemble the quivering then quiet, then quivering, then quiet of the diseased she-camel (Lane, *An Arabic-English lexicon* III: 1036).

Until when does this stem send his [beautiful] figure [dancing]
O people, on top of his stems is only honor
Even though I loved his swaying
I am worried that if he sways [too much] he will break.

Yaʿqūb b. Ṣābir al-Baghdādī wrote a poem about a female dancer:

A female dancer dances like the bubbles in her cup
… …
… …
Swaying in ? from the shadow into the shadow 137
She is locked in to produce *ṭarab*, and she also becomes unlocked showing softness
O how beautiful she is when locked and unlocked
You notice a shape or image of her when dancing
Shown … …
You would think she walks lightly over the breeze
When she dances, as she points to the ground with her feet.

Al-Sarī l-Mawṣilī [d. 366/976][19] wrote a poem about a male dancer:

If his sides and shoulders shake while he dances
The birds (*ṭayr*) of the hearts long for him
Are you a horseman? You are the best to have walked with a swinging gait a-S 286
To the sound of a harp (*ṣanj*)[20] and [you] are the best in twisting and turning.

Ibn Ḥaydar al-Baghdādī [577–650/1181–1252][21] wrote a poem about a female dancer:

My female dancer, because of her lightness and agility
Her body under her clothes can almost be poured into a mold

19 He was a poet and anthologist from Mosul; he was famous for his descriptive poetry. He was trained by his father as a clothes-mender, hence the term *raffā'* affixed to his name (Heinrichs, al-Sarī, *EI*^{2}; al-Sillāmī 337).

20 This can also mean cymbals.

21 Ibn Ḥaydar al-Baghdādī was very knowledgeable in the Arabic language and literature, he was a theologian and a narrator of *ḥadīth*. Born in Lahore, he grew up in Ghazna, then moved to Baghdad, traveled to Yemen, and died in Baghdad (al-Sillāmī 334).

Light and slim body, she has [such a] slender buttocks and thighs[22]
For their fat [is unable] to move [with] her
As if the earth under her is a ball
That carries her, and she is a star above it.

Abū l-Ḥasan ʿAlī b. al-Shaykh al-Ḥāfiẓ al-Rāwiya[23] Abī ʿUmrān Mūsā b. Saʿīd al-Gharnāṭī [558–638/1164–1242],[24] the writer and man of letters told me: "My father Mūsā, may God have mercy upon him, told me: The great man of letter [and vizier] al-Raʾīs Abū l-Ḥasan b. Muslima al-Qurṭubī [d. 588/1180] [of Cordoba] related to me a poem he composed about a *ghulām* during a festive day":

… …

Ibn Qalāqis [wrote this poem]:

138 A slender [male dancer] kept all my love
Even though he gave me presents, [in the end] he left me
He walked with a swinging gait, and do not forget [to compare him with] the stems and
their fibrils (*līf*)[25]
He [danced to] the ornamented repetitions of songs (*aṣwāt*)[26] so do not [even] mention the pigeons [as he is more active than their twittering]
It is wondrous when his right hand beats his tambourine
You would hear it like thunder and see it like lightning.[27]

a-S 287 [Another poem states]:[28]

They compared you with the stem when you dance and to the pigeon when you sing

22 Lit., "no buttocks and thighs."
23 This refers to the narrator.
24 He was from Granada; from there he often traveled to Seville and Murcia (al-Sillāmī 345).
25 The same poem has (*līn*) suppleness instead (al-Sillāmī 246).
26 The same poem has (*alḥān*) melodies instead (al-Sillāmī 246).
27 The same poem has "He sends it like thunder and makes it look like lightning" (al-Sillāmī 246).
28 Al-Sillāmī (287 n. 1) attributes it to Aḥmad b. Muḥammad al-Dishnāwī [602–672/1206–1273].

But he cannot be compared to someone walking with a proud swing or a pigeon cooing
The pigeons twitter but not in Arabic
And the stem dances but not to rhythm.

Abū l-Ḥasan b. ʿAbd al-Karīm al-Anṣārī [623–704/1226–1304] recited his poem to me:

... ... the one who sees and the one who hears
... ... the water.

Poems That Were Written by Eminent Princes, Viziers and Poets about Their Own Dancing 139

Al-Wazīr al-Baghdādī [d. ca. 330/942][29] described his dancing in a poem:

When we rose with satisfactory a-S 288
Clapping and dancing
At times raised and at times
You would think we were going down
As if our feet
Resemble throbbing veins
As if because of speed
We walked on the live embers of euphoria (*ghaḍā*).[30]

An anecdote in this chapter comprises a story and a poem more beautiful than the body of a youth. The vizier and great man of letters, Abū Marwān ʿAbd al-Malik b. Shuhayd [323–383/935–1003],[31] came to a *majlis* taking place in the retreat of al-Manṣūr b. Abī ʿĀmir[32] in the city of Cordoba. There was beautiful singing that ended with al-Manṣūr b. Abī ʿĀmir dancing, despite his high rank and dignity. Everyone got up and danced with him, | and in this *majlis* there 140
were only eminent people, viziers, and scholars. [The above-mentioned] vizier

29 He was a writer, historian, and the vizier of the ʿAbbāsid caliph al-Muttaqī [297–357/910–968] (al-Sillāmī 354).
30 This means on hot pins and needles, in an unbearable situation (Wehr, *A dictionary* 676).
31 He was born and died in Cordoba; he was a historian and a boon companion to Andalusian kings (al-Sillāmī 341).
32 He was an Andalusian emir who wrote nice poetry (al-Sillāmī 343).

... had gout and could not bear the pain of getting up. The vizier Abū ʿAbdallāh b. ʿAyyāsh [d. 583/1187] helped him get up and he danced while leaning
a-S 289 on him; he improvised a poem | out loud and sang it as the group was dancing:

Here is an old man, driven by love for you[33]
He stood up dancing though exhausting himself
He could not bear to dance in a stationary way
So he bent, dancing while holding onto someone
The gout prevented him from dancing by himself
It afflicted him severely so he had to support his weight by reclining
... old age appears
Smiling ... laughing
The old man reached a state of *ṭarab* which he deserved
And which made him laugh till he cried
If you knew me
I would stand up out of reverence for you
a-S 290 The jug had a loud burst of laughter about [my dancing]
But cried when it saw the trembling of my feet.

The vizier Abū ʿĀmir Aḥmad b. ʿAbd al-Malik b. Shuhayd [382–426/992–1035][34] has a poem resembling that of his father:

Intoxication reached a level so high it forbade
But seeking authorization [for breaking] the forbidden
157 We threw our tall headgear in the air for him[35]
And had a pleasant time pulling the ends of the turbans
Singing slave girls sang for us
[Like] the doves were singing with ornamented repetitions
We stood up clapping with our palms
For them, as we danced with the drinking cups.

33 This likely refers to the vizier Abū ʿAbdallāh b. ʿAyyāsh.

34 He wrote serious as well as amusing poetry; he was born and died in Cordoba (al-Sillāmī 341). His verses were of high quality, he excelled in descriptions, he was a writer of great sensibility who brought finesse to the *ghazal*; in addition, he was a famous literary critic (Pellat, Ibn Shuhayd, *EI*^{2}).

35 This probably means they threw their headgear into the air to ask God for repentance.

An anecdote [states]: Abū Bakr Muḥammad b. Quzmān [d. 555/1160], who was famous for composing *zajal* poems,[36] stood up and danced in a *majlis* full of companions and cut the light of the lamp with his sleeves when he gestured with them. He improvised, addressing the lamp: a-S 291

O people of this august and excellent *majlis*
I did not bend, but the cups made me bend
If I had extinguished the lamp of your house
Know that all of you are lamps in the darkness of the night.[37]

[Another poem states]:

Dancing that astonished the eyes
It is melodious (*talḥīn*) with ornamented repetitions (*tarjīʿ*)[38]
As if the feet [of the dancer]
Are treading on the edges of knives.[39]

The Second Type of the First Genus: the Hobbyhorse (*Kurraj*) Dance 158

Aḥmad [al-Tīfāshī] said that the name of this dance is used in the language of the Arabs. In the stories of Jarīr [28–110/640–728] and al-Farazdaq [d. 110/728], I read what Abū l-Faraj al-Iṣfahānī related, that al-Ḥajjāj [40–95/660–714] ordered Jarīr | and al-Farazdaq to come wearing their best clothes. Al-Farazdaq wore silk with gold embroideries, gold bracelets, and a gold necklace with various rare stones … you see your brothers-in-law among the hero horsemen and a-S 292

36 He was so brilliant at composing the *zajal*, a popular genre written only in the Arabic dialect of Spain, that he earned the undisputed title of "leader of the *zajalist*s" (Colin, Ibn Ḳuzmān, *EI²*).

37 This is followed by three unreadable lines.

38 This is an extremely interesting line that borrows concepts from music performance: the dancing is described as melodious, i.e., like a visual melody; and the dancing has ornamented repetitions of movements akin to the ornamented repetitions of a section of music in performance! Essentially, a dancer repeats a movement to improve it, then repeats it to improve it further, etc.

39 This means that the dancer is dancing lightly and quickly. My friend Wendy Weng, a Chinese bellydancer living in New York, remarked on a similar concept of lightness; namely, that Chinese dancers danced so lightly on paper that they did not tear it.

courageous Arabs (? ?).[40] [Jarīr] wrapped himself with iron, carried a sword [on his side], and set an arrow on his shoulder … … … al-Farazdaq. Al-Ḥajjāj recognized them, gave them permission to enter wearing their attires. Jarīr said:

159 I wore my weapon and al-Farazdaq wore a toy
An ornamented belt, a hobbyhorse, and its jingle bells.[41]

… al-Ḥajjāj the attire of Jarīr and regarded as foolish to whoever suggested it. … One was an old garment, and the other is related to the games of the Arabs, as you have seen. People in the Maghrib pay much attention [to the hobbyhorse].

A singer came to me with … Abū ʿAbdallāh b. Muḥammad the vizier under the king of Ifrīqiya wearing the ornamented clothes of the hobbyhorse[42] … and the needs[43] of every slave girl dancing wearing it … from the poems of the Arabs about ardor and reciting them … with the best musical compositions, falling in the most painful suffering.[44]

The writer and man of letters, Abū l-Ḥasan ʿAlī b. Mūsā b. Saʿīd [610–685/1214–1286][45] told me that my father said: My uncle Abū Jaʿfar [Aḥmad] b. ʿAbd
a-S 293 al-Malik b. Saʿīd [d. 550/1155] | said describing a slave girl dancing with the hobbyhorse; it is one of the best poems composed by Maghribi poets to describe the hobbyhorse itself … and the one mounting and dancing with it:

160 I was astonished … … you see in him
… … raising it obeying him clearly
Its supports always consist of the feet of young ladies
And the rest is made of branches and paint
… … …

40 The question marks indicate unreadable words.

41 This anecdote occurs in *KA* VIII: 76–77 with minor variants, e.g., instead of the best clothes, they were asked to wear what their father wore during the pre-Islamic era. A more detailed anecdote about the *kurraj* occurs in *KA* (XVIII: 71–72): "The singer Mukhāriq said: 'Muḥammad al-Amīn set himself onto the hobbyhorse (*kurraj*) and the place was full of female servants singing to the accompaniment of drums and oboes and Muḥammad was between them urging his hobbyhorse on in the race … Muḥammad was wandering about on his hobbyhorse, not bored or tired, coming close to us in his wandering and moving away from us, with the slave girls passing between us and him until the morning.'" For the translation of the full anecdote, see Sawa, *Anecdotes* 247–248.

42 Al-Sillāmī (292 n. 4) mentions that there are additions here that are quite obscure.

43 These needs are likely the costumes and props.

44 This obscure sentence is followed by two unreadable lines.

45 He was born in Granada, traveled extensively in both the East and West, and was a personal friend of al-Tīfāshī (al-Sillāmī 339).

Of silk, enchanting all eyes
Astonishingly, it replaces the rope, or appears to[46]
And those two hands cancel two feet[47]
It is mounted only by every young lady
The sun and the moon (*qamarān*) lead her to her beauty
… … …
Its place … … obeying
Is obedient to whatever she wants
It has no will and no … …
You would think of it as mounted, but it was constantly mounting
Those who could not withstand a load of a necklace made of pearls
You think it is a full moon … her hair
Is like darkness of pitch-black dust circling in the horizon
She unsheathed a sword, frightening when shaking it
To rows, with eyes and eyelids telling a story
… sitting with
If she is separated from him, it is not …
… Listen to what she says …
… … Brilliant and eloquent speech
… from composing the panegyric poem leading a-S 294
… … Pleasantly heard
… … … An Arab woman
… … the two heavies
… … and the young man
… … With a lukewarm eye and a tongue.

The Third Type of the First Genus: Dancing over Swords, Balls, Glass Flasks, Ropes, and Dancing with Wood Blocks

Kushājim's poem about a singing slave girl's house inhabited by female slaves and dancers: 161

46 Lit., "Astonishingly, it is at variance with the ropes, or appears to [be]." The rope may be an allusion to other dances in which dancers use ropes; see al-Sillāmī 279, 281, 294.

47 It may mean that, in this dance, the hands are more active than the feet; it makes sense here because in this dance the dancers attack one another, retreat, and fence with one another.

A singing slave girl's house, with smooth (*sahl*)[48] curtains
It houses every damsel with swelling breasts
Blessings and grace fed her, and a pleasant life
So her chest sprouted the fruit of youth
From a female lutenist singing, and another
Singing with a lyre, and another with a rebec
A good female performer beating the rhythm on an hourglass [shaped] double-membrane laced drum (*ṭabl*)
Sounding like the thunder between the clouds
An intercessor helping her friends with her *nāy*
Caused the dissolute to err and behave childishly
A dancer dancing on a ball and a rope
As the fast snatching of lightning or the shimmering of wine[49]
a-S 295 I mounted the race horse of desire until
I unjustly laid down (lowered, humiliated, degraded) my riding animal (stirrup).

The jurist and theologian Abū l-Ḥasan b. ʿAbd al-Karīm al-Anṣārī recited to me a poem he wrote about a female dancer dancing on balls and with wood blocks:

A singing slave girl (*qayna*)[50] with enchanting beauty
God, the creator of shapes and images, created her with such outstanding features
She fills my eyes with beauty if she sets out
To dance between us on balls
She lifts her foot and puts it down
On the balls like the quick glance of the eye
In her hands are the wood blocks which she
Taps skillfully, she is a pleasure for the eye
As if she were a thirsty bird
Flapping its wings with a strong desire [to drink] over a river
It was worried of appearing because of the hunter
It neither stayed nor flew away.

48 It can also mean easy, so the meaning here is that the curtains are easy to see through.
49 This poem and the next one suggest that dancing on the ball was a fast dance.
50 In general, the word *qayna* refers to songstress, but in this context, it may also refer to a female dancer.

And he recited a poem for me about a dancer dancing on glass flasks:[51]

A female dancer like the flowers in a garden …
If she appears to you dancing with the glass flasks
… She sings like a nightingale
Over a branch suspended over it …
… … …
… … …
A slave girl I imagined her to be … … 162 a-S 296
… … …
Graceful slender figure, every time she walks with a swinging gait
She bends down in her wandering like an intoxicated person
She enchants our hearts if she starts [to dance]
She excels at dancing with the flasks[52]
Like dew dropping on the leaves
Of roses and gillyflowers at dawn
Or the bubbles in the wine dancing
In the cup gracefully without fecundation
It broke and cleaved the heart but did not
Protect the bottles from breakage
She resembles in her beauty and agility
A dancer who looks like a sculpture.

Al-Sharīf Abū l-Ḥasan al-Ṭūsī [d. after 655/1257][53] wrote a poem about a female dancer dancing with swords. He recited it to me:

A female dancer with a sword, in her eye
… … arrowheads
It shines like lightning in her palm a-S 297
… … like a crescent moon
As if she is a vision on …
… … the apparition of one's imagination.

… wrote a poem about a male dancer dancing on swords:

51 The subtitle here mentions the dancer dancing "on" the flasks, but the poem has dancing "with" the flasks. For an illustration, see Farmer, *Musikgeschichte* 37.

52 Lit., "on the long-necked bottles." For an illustration, see Farmer, *Musikgeschichte* 37.

53 For his various names, see al-Sillāmī 296 n. 2.

A dancer attacks, he feels … …
… … like the shadow of the dew of the clouds
People were baffled about him, I said, to me
There is a hidden secret in this young man.
… …
… … the sword.

The Fourth Type of the First Genus: The Stomping Dance

Al-Sharīf Abū l-Ḥasan al-Ṭūsī recited to me a poem he composed about a dancer:

The stuffed … …

163
a-S 298

An anecdote about this type of dance in Egypt, [presents] excellent poetry and wonderful, outstanding prose:

The greater judge and scholar, Abū Zakariyya Yaḥyā [fl. in Murcia 634/1236][54]—the son of the chief and greater judge in the Maghrib, Abū ʿAbdallāh Muḥammad b. ʿAlī b. Marwān al-Hamadhānī—said: "I stayed overnight at the house of the greater, honorable vizier Abū Bakr Yaḥyā l-Qaṣṭalī [fl. 634/1236].[55] Two young men were present, both sang beautifully with *ṭarab* and one of them was very skilled and wonderful at dance stomping (in 634/1237 in the city of Murcia, one of the cities of Andalusia). Present also were Ibn Mudawwar al-Ishbīlī and al-Zajjāj al-Mursī [both fl. 634/1237], two high ranking chess players in Andalusia. When half of the evening passed, the above-mentioned vizier asked me to describe the evening. I composed a long poem praising him and describing the evening:[56]

I shall not forget the names of high-standing people and an evening
… … his houses
We were delighted by him in the shadow of the most wonderful place to be able to see him

54 He was also a poet (al-Sillāmī 353).
55 He was a vizier in Murcia (al-Sillāmī 346).
56 The poem shows that it is an energetic and powerful dance involving stomping on two rows of large bowls.

He resembles the complete full moon when he meets it
[?] in the eloquent speech if sharpened
By knowledge … … … to him
… … …
… … … to him
No achievement except what his tongue utters
And no beautiful embroidery except what his fingers knit
… … … 164
… … … his words and flirts with him
He resembles a slender branch … …
… … … and he meets it
We made for him two rows of large bowls, he stomped them a-S 299
Not aware of what he was doing
He dragged his two garments to absolve himself
We said to him, is it a sin, a wrong that defeats the right
He attracted the eyes and ears of the audience
And uttered good words
He revealed [by means of the bowls] the horizons the way the stars do
If an ascending star is absent, then a passing one will fill in for it
He turned with them surrounding all of them
If he desires anything, then they will do it for him
He left a star, no matter how much it turned
His gowns cast stones at him and them like the stars do
He excelled [beyond] all excellences I have encountered
He is but from them, or he is carrying them[57]
Until … … …
Each person is diverted away from his work because of him
They talked about his branches in a delicate way
And the embers of their desire cannot hide the one who kindles the fire."

Its relation to chess [*sic*]:

… … …
… … … to meet him
… … …
On it the bishops meeting and their neighing
… … the surface of the earth

57 This means that he was a product of excellence, or he was carrying excellent [things].

... ... his waterfalls (stones)
The knight tries to deal with a bishop and finds
Another until he is not able to find what is permitted to him.

165
a-S 300 ... ... ?[58] with fire, her environment is terrifying, her blaze is burning, so he entrusts her this consignment [of love], he created in her more than anything he had created before, she probably set him up to get sick but he sees nothing more wonderful than her breasts, between her outstretched arms, that he grabs with great desire and lust (*ikhtiṭāf*).[59] He shook her sides, set bowls over her, endured a buried fetus [?], he believes [?] then gets up from on top of her rapidly, and leaves her persona as it was before. In the midst of this, he has beautiful and favorite melodies and rhythms;[60] they delight the eyes and ears. If he complies to your request ... ...

Aḥmad al-Tīfāshī said: "Al-Sharīf Abū l-Ḥasan al-Ṭūsī recited for me a poem he composed about a dancer who performed the stomping dance (*rāqiṣ dakkāk*):[61]

He lifts ... when stomping
Twirling his costume ... ... O
As if there were in him a current that makes him turn
And the thing[62] is like salt, whenever it touches it, it melts away."

Poems Satirizing Bad Female Dancers

... ...
... ... to him
A female dancer dancing in a *majlis*
Earth shakes because of her like an earthquake[63]
... ...
... ... his waterfall (stone)
... ...
... ... to him.

58 There is an unfortunate lacuna in the text followed by a sudden shift from the poem about chess into a paragraph about lust. The lacuna makes it difficult to determine the context of the paragraph, as it is not clear if the subject is a woman or a dance prop.
59 Lit., "forcibly."
60 Lit., "heard melodies and well-formed rhythms."
61 This poem shows that stomping also involved fast twirling.
62 It is not clear what the "thing" is here.
63 This likely means that her steps lack agility and grace and that she hits the ground with brute force.

166
a-S 301

The Second Genus of Dances: a Person Making Images and Figurines Dance by Means of His Hands, and This Is Called Shadow Dance (*raqṣ al-khayāl*)

[Li Guo's *Arabic shadow theatre* is very useful in understanding the shadow play (*khayāl al-ẓill*). We learn, for instance, that Ibn Dāniyāl [646–710/1248–1311], the Mosul born and Cairo based eye doctor and playwright is the most prominent figure in the history of Arabic shadow theater, and that he instructed the performers to sketch the figures (on leather), and cut them out in accordance with their parts.[64] In medieval Cairo, all acts, from speech to singing to playing with shadow figures, were executed by one person only. Sometime shadow play performances resembled a variety show featuring puppetry, shadow plays, live theater, music, and dance; indeed, having one person perform all these acts required enormous talent and skill.[65] And whereas the shadow master moved the figurines by means of thin strings in the Maghrib and Andalusia in the seventh/thirteenth century, in Egypt, Syria, and the Levant, the performer manipulated the figurines with wooden sticks attached to the back of the movable body parts.[66]]

The shadow dance is of four types: shadow of the curtain (*khayāl al-bisāṭ*);[67] 166
shadow play (*khayāl al-ẓill*);[68] shadow of faces (*wujūh*) seen at the top of the curtain; and the shadow of figurines (*al-ṣuwar al-ṣighār*) seen at the bottom (tail) (*dhayl*) of the curtain.[69]

The First Type of the Second Genus: the Shadow of the Curtain (*khayāl al-bisāṭ*)

The shadow of the curtain is the most wonderful, strangest, rarest, and most difficult type among the second genus. This is because the viewer does not know [how] the characters on the curtain (*sitāra*) [are moving]; the more the reason

64 Guo, *Arabic shadow theatre* 7, 103. In Syria and the Levant camel skin was ideal for making shadow figures and lamp shades because it was semi-translucent, and the colors dyed on it shone nicely against the light (Guo, *Arabic shadow theatre* 113).

65 Guo, *Arabic shadow theatre* 103–104. For a poem depicting such performance, see al-Sillāmī 303; p. 186.

66 Guo, *Arabic shadow theatre* 108.

67 *Bisāṭ* literally means anything that is spread like a carpet or a curtain.

68 Landau translates it as "shadow fantasy" or "shadow-play" (Landau, *Khayāl al-ẓill*, *EI*²); Reynolds translates it as shadow puppetry (*The musical heritage* 204).

69 Only the first type is fully described; the other three involve guesswork.

is unknown, the more wonderful and strange it is, [and it is better] than if it were known. The characteristics of this type of dance involve making small, pleasant, delicate, and exquisite figurines of human beings of every type and race and dressing [them] in the most superb dresses with gold embroidery and
167 further ornamented with many types of jewels … [70] | [The actors behind the curtain] move their fingers rhythmically … [which means they make] the figurines move in sync with the sung melody, except that the people who act behind the curtain and their finger motions are unseen by viewers,[71] unseen also are the strings (*shaʿar*)[72] that cause the motion because of their fineness and the fact that the light is far from it. … ?[73]

This is the rarest, most exquisite, and most illustrious type of the shadow plays in all the Maghrib and Andalusia. I have not found old or new poems about it, so I asked people for poems about it … ?[74]

168 The jurist and theologian Abū l-Ḥasan b. ʿAbd al-Karīm al-Anṣārī recited to
a-S 302 me one of his poems: ||

In the shadow of the curtain …
… … wonder
Figurines are moving without
… … with the intent of play
With the decision of slave girls who make them move
Like the stars decide about the fate of humans
? Stars bring good fortune to the slave girls …
And all go to seek splendor for the *ṭarab*
She always directs her figurines
With what is in her hands for a reason.

Then al-Sharīf Abū l-Ḥasan b. Daftar Khawān[75] … the minds and he did not find a poet composing beautiful poetry, should he [al-Sharīf Abū l-Ḥasan] hear it, he would only hear [its] constant failure in the poem. If such a poet shows up,

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70 Al-Sillāmī (301 n. 1) mentions that the next seven lines are obscure here, they occur at the bottom of fol. 166 and the top of fol. 167.

71 Here the text adds the word "person," which makes no sense. It then rephrases the sentence thus: "The statuettes dance to the rhythmical fingers motions."

72 Lit., "hair," or "bristles."

73 Al-Sillāmī (301 n. 2) mentions that there are three obscure lines added in the margin on fol. 167.

74 Al-Sillāmī (301 n. 3) mentions that the next three lines are obscure here. For more information about dance in Andalusia and the Maghrib, see Shiloah, Réflexions 469–474.

75 This is another name for al-Ṭūsī (see p. 179 n. 53; al-Sillāmī 296 n. 2).

his poem will have the meaning that I had mentioned or others have; his will not be superfluous but very much so.[76] His poem [follows]:

Wonderful things … … in her hands, imagined
To her as dancers, neither Persian nor Arab
Neither among the jinn as a genus if they dance
Nor human as a type if they play
A person cannot control himself because of their *ṭarab*
When hearing the strings [playing] he will be in a state of arousal [as well]
Their dance on the carpet is without *ṭarab*
It exceeds the dance of a person moved by *ṭarab*
Their lives are in her hands every time she plays [with them]
If she refuses to play, then they will have no entertainment and no playing.

The Second Type of the Second Genus: the Shadow Play (*khayāl al-ẓill*)[77]

a-S 303

The jurist and theologian Abū l-Ḥasan [b. ʿAbd al-Karīm] al-Anṣārī recited to me one of his poems:[78]

76 This is an awkward sentence that I have translated almost word for word.

77 Dozy (*Supplément* 418) mentions that *khayāl al-ẓill* or just *khayāl* means "Les ombres chinoises; de petites figures plates, ou bien des marionneettes, qu'on fait remuer derrière un morceau à l'ombre de la clarté de plusieurs chandelles." Landau explains *khayāl al-ẓill* (*EI*^{2}) as follows: He translates it as shadow fantasy or shadow-play. It came to Islamic lands from Southeast Asia or India as early as the sixth/twelfth century. A standard *khayāl al-ẓill* performance in the eighteenth and nineteenth centuries in the Middle East was usually constructed on the following lines: a large sheet was hung as a screen on an improvised stage in the open air, in a coffeehouse, or, more rarely, in a public hall, and a bright lamp was placed behind it. Between the two, small (often 30 cm. high) two-dimensional figurines, of thin-colored translucent leather, were manipulated by the shadow-play master, who was called the *muqaddim*. He used several sticks to move the head and limbs of the figurines through holes specially pierced into the figurines; the shadows thus cast on the screen were both life-size and life-like. One or more people assisted the *muqaddim* in this task and in the recitations of the different characters. Therefore, it seems to be similar to the shadow of the curtain above. From the poem that follows, which is the only description we have of this dance type, it seems that the puppeteer is a dancer who is also seen (or her shadow is seen) moving the figurines, as opposed to the "shadow of the curtain" where the puppeteer is not seen.

78 Al-Sillāmī and Guo (Guo, *Arabic shadow theatre* 104 n. 7) attribute this poem to al-Wajīh

A slave girl who is enamored with fun came forward
So beautiful, looking as if she were the flowers of a garden under their calyx
If she sings, I would say it is the complaints of a fervent longing
And if she dances, we would say she is the bubbles of wine
She performed a shadow play with a screen (*sitr*) before her
[She is] the shadow of the sun appearing behind the clouds
She moved the statuettes from behind her curtain
The way the world plays with every human.

169 **The Third Type of the Second Genus: the Shadow of Faces [Seen at the Top of the Curtain]**[79]

Yaʿqūb b. Ṣābir al-Baghdādī composed a poem about a slave girl … with the [shadows] of faces dancing on (with) a ball:

A beautiful dancer who puts to shame the full moon at dusk
If she appears in the dark of night
… … a beauty, her face
Makes one not need anything else, [other than her] beauty
… … on her face
So her face is but a full moon sitting on a branch
She has beauty … …
For she has been turned into a jinn's mold
a-S 304 … … but she
Switches around the lights … …
… … …
… … …
… If the sun does not set out
On the balls of dancing in … …
… If the branch does not bend
It will bend over the side of her body.

---

al-Munāwī. Guo mentions that no date is known, but that he was a contemporary of Athīr al-Dīn Abū Ḥayyān [d. 745/1344]. The fact that al-Tīfāshī died in 651/1253 means that this poem predates al-Wajīh al-Munāwī by almost a century, so it is unlikely that the poet is al-Wajīh al-Munāwī.

79 This is likely a dance in which the puppeteer hides behind a curtain and moves the faces of figurines that appear at the top of the curtain. However, the poem contradicts this, as it claims that the dancer is a beautiful woman, is visible, and is dancing on a ball.

The Fourth Type of the Second Genus: the Shadow of Figurines (*al-ṣuwar al-ṣighār*) Seen at the Bottom (*dhayl*) of the Curtain[80]

Al-Sharīf Abū l-Ḥasan al-Ṭūsī recited for me his poem: … … … [81]

80 This is the title as given on al-Sillāmī 301; it is the antithesis of the previous dance type, "The Shadow of Faces [Seen at the Top of the Curtain]"; it makes more sense than the title on al-Sillāmī 304: "The Shadow of Figurines That Can Be Seen Behind the Curtain." This fourth type of dance likely consists of figurines at the bottom of the curtain moved by an unseen puppeteer. It may be a type similar to the *qaragöz* but with the figurines at the bottom rather than the top. The *qaragöz* was a type of shadow play done in the streets of Egypt; in it the puppet master was hidden in a triangular enclosure (so shadows were not involved) and made the figurines move and talk.

81 Al-Sillāmī (304 n. 1) mentions that the last page of the manuscript was lost, hence the lacuna. This is regrettable because the poem may have shed light on this dance.

Appendix: The Qualities Required of Dancers according to al-Masʿūdī

The Qualities Required of Dancers according to the Oration of an Anonymous Singer / Boon Companion of the Caliph al-Muʿtamid, as Reported in the *Murūj al-dhahab* (Meadows of gold) of al-Masʿūdī[1]

[This is one of the early passages in the literature that recounts the rhythmic modes used in dancing; these were the same modes used in vocal and instrumental music, as is the case today in the Arab world. This also tells us about the types of dances performed, and the qualities, nature, and character of a good dancer. The oration was done by a singer and boon companion who was knowledgeable in both dance and music, as is clearly apparent in the text. This should not be surprising since boon companions were Renaissance men indeed!]

The next morning, al-Muʿtamid invited the guests of the previous night. When they sat according to their ranks, he said to one of his boon companions [who was also a] singer who were present: "Describe the dance for me, its types, the praiseworthy qualities of the dancer (*raqqāṣ*),[2] and tell me about his/her character and nature."

The boon companion and singer who was asked said, "O Commander of the Faithful, the dances of the people of various regions and countries are all different; the [dances of the] people of Khurasan are not like those of others. The rhythmic modes used in dancing are eight: the light, *hazaj*, *ramal*, light *ramal*, second light heavy and its heavy,[3] the first light heavy and its heavy.[4]

1 Al-Masʿūdī, *Murūj* v: 131–132. This passage is preceded by one in which al-Muʿtamid asked Ibn Khurdādhbih about a number of musical topics: instruments and their geographical distributions in the Middle East, caravan songs, the effects of singing, the types of *ṭarab*, the attributes of a good singer, the eight rhythmic modes, etc. The caliph then rewarded Ibn Khurdādhbih.

2 *Raqqāṣ* is the masculine form for dancer, it is used here to mean both male and female dancers. Just as there were male and female musicians, there were male and female dancers at the court. For female dancers, see *KA* XXII: 213–214, and for male dancers see *KA* V: 352–353; for a translation, see Sawa, *Anecdotes* 315, 317.

3 That is, the second heavy.

4 That is, the first heavy.

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The dancer needs [to have] certain qualities in his/her natural disposition, in his/her physical disposition, constitution, and character, and in his/her performance.[5]

(1) Natural disposition: He/she must have grace and charm, a good innate sense of rhythm, and the one who seeks to be a dancer [should] joyfully plan (*tadbīr*) and be creative (*taṣarruf*) in his/her dance.[6]

(2) Physical dispositions, constitution, character, mastery of dance techniques, and dress: He/she should have a long neck and long sideburns, coquetry and flirtation, a good nature, the ability to sway the sides (*ʿiṭf*) of the body,[7] a narrow waist, sprightliness and agility, good body proportions, floating belts,[8] a circular dress [such that the bottom will fly up in a perfect circle while the dancer spins], the ability to control his/her breath and take a rest when needed, patience in enduring the long practice process to reach one's goal,[9] graceful feet, supple (*līn*) fingers and a mastery of moving the fingers with suppleness,[10] a mastery and creativity in performing the various types of dances, such as the camel (*ibil*)[11] and horse dances (*kurraj*),[12] supple joints, the ability to make quick turns, and supple sides of the body.

(3) Performance: He/she needs much creativity in the performance of the various types of dances, and a thorough knowledge and mastery of its techniques. [He/she must] turn around well while the feet are in control during the

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5 Note that the three qualities are not clear cut, they often meld into one another, as is clear in the next three paragraphs.

6 Planning and creativity are tantamount to well thought-out choreography and improvisation when performing. The creativity in dance mirrors well the creativity in the performance of singers, see Sawa, *Anecdotes* 189–134.

7 The sides of the human body include the head, neck, armpits, shoulders, hips, legs, and feet.

8 These are akin to the scarves dancers wear around their hips in modern dances.

9 Clearly, in that era dance was a sophisticated art.

10 The text has *baynaha* (its transition) but a footnote has the correct word *līnihā* (its suppleness).

11 The camel dance may be explained by looking at the derivative of the word *zafn*: a *zafūn* is a female camel that pushes her milker with her hind leg; the *zāfina* is a lame camel whose gait makes her appear to be dancing; a *zayzafūn* is a swift female camel. In short, the camel dance may have involved strong and swift leg motions, or a dance with a limping gait not unlike dances in rhythms of 5/8 (known as *aʿraj turkī*, lit., "Turkish limping rhythmic mode"), and 9/8 (known as *aʿraj*, lit., "limping rhythmic mode").

12 Shiloah distinguishes between the *kurraj* in al-Masʿūdī, namely, an artistic dance, and the *kurraj* in the *Kitāb al-Aghānī* (The book of songs) and Ibn Khaldūn, namely, hobbyhorse dancing to the sound of vocal and instrumental music for the purpose of entertainment in the palaces (Shiloah, Réflexions 474).

rotation and maintain a similar motion in the right and left feet. The setting of the feet on the ground and raising the feet off the ground can be done in two ways:[13] one follows the rhythmic mode and the other one lags behind it. The one that follows the rhythmic mode is better and more perfect because it relates to love and beauty equally; in the one that lags behind (which is not as perfect as the preceding one), it is better and more perfect for the foot to leave the ground on the rhythmic mode and touch the ground while lagging behind it."[14]

13 The technical terms "setting and lifting of feet" may have been inspired by the Greek thesis and arsis, see Sawa, *Rhythmic theories* 581.

14 In essence, setting the foot on the ground following the rhythmic mode means setting the foot on the ground on the first beat and other strong beats in the rhythmic mode. The one that lags is the one that raises the foot on the first beat and other strong beats in the rhythmic mode. This concept is illustrated by the modern *maqsūm* rhythm: *dumm takk* rest *takk dumm* rest *takk* rest: "setting the foot on the ground" means doing it on the *dumm*, and "raising the foot off the ground" means raising it on the *dumm* and setting it down on the *takk*. The latter is a kind of dance syncopation; see also the subject of dance syncopation on p. 160.

Glossary

ʿaddala al-awzān to scan the poetic measure

admaja to shorten the duration

albasa to clothe a poem with music and vice versa

alḥān (pl. of ***laḥn***) melodies

ʿalīm a knowledgeable person

ʿamal a measured vocal composition; craft; practical knowledge of music

al-ʿamūd al-awwal the Ikhwān al-Ṣafāʾ's term for the shortest perceivable time

al-Andalus Andalusia

ʿaraḍ (pl. of ***aʿrāḍ***) accident

ʿarūḍ prosody

aryaḥiyya to be generous, relaxed, and happy (as a result of ***ṭarab***)

ʿaṣā wand, stick, cane

asbahān one of twelve ***bardawāt***

ashbaʿa to fill with ornaments

aṣl original (melody); basic form of rhythmic mode

aʿṭāf a side of the body

awāzāt a subdivision of the ***bardawāt***

awḍaʿ fast dances from Damascus

ʿawdāt rhythmic cycles

awqaʿa to perform; to tap a rhythm

baghdādī a dance from Egypt

baḥr (pl. ***buḥūr***) rhythmic and melodic modes

balawī a dance from Marw, Ahwāz, and Samarqand

bamm the first and lowest string of the lute

banjak a peg holder of the lute

barbaṭ another name for the lute

bardawāt the Persian melodic modes adopted in the East

basīṭ a prosodic meter; measured song

baṭīʾ slow

binṣir ring finger; ring finger fret; melodic mode that uses the ring finger fret as a tonic in the course of the ring finger fret

būq a soft oboe; trumpet

buzurg one of twelve *bardawāt*

daffāfa tambourine

dakk stamping the ground while dancing

dalīl al-īqāʿ guidance in the rhythmic mode

dalīl al-maʿrifa guidance in knowledge

daqq al-ʿuṣfur lit., "pounding of the safflower"; a dance from Marw, Hijaz, and Kufa

dars musical practice

dastān a fret

dawr a rhythmic cycle

dhayl afkandah one of twelve ***bardawāt***

dirāya awareness (in performance)

dūbaytī a Persian poetical form in which the poem is made up of four hemistiches mainly in mono-rhyme; it is also known in Arabic as the ***rubāʿī***, it uses the ***hazaj*** prosodic meter and can be in standard Arabic or in a dialect

duff (pl. ***difāf***, ***dufūf***) a large tambourine

al-dukhūl fī l-īqāʿ entry in rhythm

dumm bass sound on the drum

fakhkhama al-alfāẓ clearly articulating words

farʿ an ornamented form of rhythmic modes

farʿalī a young hyena-like dance from Egypt

faṣala to separate

fāṣila three voweled consonants and one unvoweled

faṣl a section of a melody

first heavy in its metrical form it is made up of six attacks plus the attacks of passage and support: 4/2 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 |; its modal form is | 𝅗𝅥 𝅗𝅥 𝅝 | 𝅗𝅥 𝅗𝅥 𝅝 |; the Ikhwān al-Ṣafā"s term for three times the shortest perceivable time

first light heavy in its metrical form it is 4/4 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 |; its modal form is | 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 |

fuḍūl al-nagham an excess of notes

Furs Persian

furū dāsht one of the twelve ***bardawāt***

ghabūq night draft

ghāniya (pl. ***ghawānī***) a beautiful woman

ghazal second of five sections of the eastern ***nawba***; it is a Persian poem set to music

ghichek the Persian name for the ***rabāb***

ghulām a slave boy or mature slave who served as cupbearer, waiter, messenger, male lover

ghunna half nasality, singing an unvoweled "n"

ḥabl (pl. ***ḥibāl***) rope

ḥadd definition

ḥādd high-pitched (note, voice); the fifth string of the lute (also known as ***zīr ḥādd***)

ḥadīth sayings of the Prophet Muḥammad

ḥafīfī a mode used in ***ṭunbūr*** compositions

ḥaka to resemble

ḥanjara throat, larynx

ḥaraka action

ḥasan beautiful (songs)

ḥassa to feel

ḥaththth speed

hay'a appearance, attitude

hazaj in its metrical form it is made up of four attacks plus the attacks of passage and support: 6/8 | ♪ ♪ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ ♪ ♪ |; its modal form is | ♪ ♪ ♪ ♪ ♩ | ♪ ♪ ♪ ♪ ♩ |

hazza a shaken note, a type of vibrato

ḥidda acuity

ḥijāzī a melodic mode that is not defined; one of six ***awāzāt***

ḥikāya transmission

ḥimayrī see ***ḥumayrī***

ḥudā' caravan song

ḥulla a garment (of melodies)

ḥumayrī a complex of rhythmic and melodic modes; the **light ramal** with reduced attacks and the ***maḥṣūr***; used in the ***ṭunbūr***

ḥuṣārī one of six ***awāzāt***

ḥusaynī one of twelve ***bardawāt***

ḥusaynī buzurg one of twelve ***bardawāt***

ibil camel

iblī camel-type dance popular in Egypt and Persia

idām a condiment

Ifrīqiya North Africa, excluding the **Maghrib**

iḥsān praise

ikhtalasa to perform a note in a quasi-imperceptible manner

ikhtaraʿa to invent a new melody (see also ***al-talḥīn al-akbar***)

ʿilla a defect

ʿilm theoretical knowledge of music

iltifāt a sudden transition in speech; looks, glances, and the attention of dancers in an ensemble

ʿimād a pillar or support, the name given to the ***mathnā*** string, as it is used to tune the rest of the strings

imāla a phonetic alteration in which the long ā tends toward the long ī, and the short a tends toward the short i

intiqāl a melodic movement

īqāʿ a musical bar and cycle; rhythm; rhythmic mode; meter; tempo; dynamics; timbre

iʿrāb grammatical inflections

al-irāḥa ʿinda al-nafas to breathe properly and calmly

ʿirāq one of twelve ***bardawāt***

ishāra gestures with the edge or side of the face, the sides of the body, palms, hands, fingers, and facial expression; used by some singers during a competition of notes, when finishing sections, and at the end of melodies or cadences; a tool for teaching when the teacher is old and loses his voice

istakhaffa to be carried away because of *ṭarab*

istihlāl in al-Fārābī it is an unmeasured vocal prelude consisting of a word to less than a hemistich; in Andalusia it is longer (half a line or a full line)

istiḥsān approval

istitrād digression

ʿithār stumbling (in a performance)

iṭrāb causing ***ṭarab***

jadhdh cadence

jahīr loud

jalīs a boon companion

jank a harp

jāriya a slave girl

jarra to pull, to bow

jins a basic rhythmic mode, melodic mode

juzʾ (pl. ***ajzāʾ***) poetic foot

kardāniyā one of six ***awāzāt***

kawāshtah one of six ***awāzāt***

khabṭ stomping the ground forcefully with the middle of the feet while dancing

khafīf light; a short term for ***khafīf al-hazaj*** (see **light *hazaj***); the Ikhwān al-Ṣafāʾ's term for the shortest perceivable time

khafīf al-hazaj see **light *hazaj***

khafīf al-khafīf another name for the **light *hazaj***

khafīf al-thaqīl al-awwal see **first light heavy**

khafīf al-thaqīl al-thānī see **second light heavy**

khārij the one that gets off the rhythm

kharja the last verse of the ***muwashshaḥ*** that had a common rhyme (like the first verse) and could be in colloquial Arabic, or Romance languages, or a mixture of both

khaṣī a eunuch

khayāl ashkāl al-ṣuwar al-ṣighār the shadow of figurines seen at the bottom of the curtain

khayāl al-bisāṭ the shadow of the curtain

khayāl al-wujūh the shadow of the faces seen at the top of the curtain

khayāl al-ẓill shadow fantasy, shadowplay, puppetry, ombres chinoises

khinṣir the little finger; little finger fret; melodic mode that uses the little finger fret as a tonic in the course of the middle or ring finger fret

khunūna a nasal twang

khusruwānī a melodic mode; a melodic and rhythmic mode; 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; an Andalusian lute tuning in which the ***bamm*** string is an octave lower than the ring finger of the ***mathlath*** string [F]; sometime it is plucked as ***al-ramal al-muʿallaq***

kindah bīr one of six ***awāzāt***

kirān a lute

kurra the colt dance

kurraj the hobbyhorse dance

lafẓ enunciation

laḥn (pl. ***alḥān***) melody

lahw entertainment, diversion

laʿib playing, dancing

lathagh defective pronunciation

layyin a soft (string)

light or **light *hazaj*** this has the same pattern as the ***hazaj*** but faster

light *ramal* 3/4 | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ |; its modal form is 3/4 | ♩ ♩ | ♩ ♩ |

līn low pitch; the suppleness of a dancer

lūrā another name for the ***rabāb***

māʾāh one of twelve ***bardawāt***

māʾāh abū sulayq one of twelve ***bardawāt***

madd an elongation of notes

maghānī songstresses

Maghrib western North Africa, Morocco

maḥāsin beautiful parts of the body

maḥmūl a melodic model 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

majlis an assembly of people sitting together listening to music; it also included topics such as dance, general discussions, poetry recitation, literary discussions, grammar, jurisprudence, scholastic theology

makhrūm defective (poem)

mākhūrī see **second light heavy**

malaʾa to fill notes (with sufficient breath)

mālīyūr an undefined melodic mode played on the Byzantine ***urghānīn***

manṭiq diction

maqṭaʿ cadence; the end of a section; the end of a melody; syllable; poetic foot

marwazī a dance from Damascus

masḥ rubbing the ground with the front and back of the feet while dancing

Mashriq East, it denotes countries east of Egypt

māsiṭūrīs an undefined melodic mode played on the Byzantine ***urghānīn***

masrūra happy (melodies)

mathlath the second lowest string of the lute

mathnā the third lowest string of the lute

maththala to picture (***ṭarab***)

maṭlaʿ the first verse of the ***muwashshaḥ*** which has the monorhyme

mawlā master; freed slave; client; an Arab from a weak tribe seeking the protection of a stronger tribe; a non-Arab seeking the protection of a stronger person

mazmūm a melodic mode that uses the index finger fret of the ***mathnā*** string as a tonic in the course of the middle or ring finger fret; an Andalusian tuning in which the ***bamm*** is tuned to the index of the ***mathnā*** string G; if it is tuned to the ***mazmūm*** of the ***zīr*** [C], it is called ***mazmūm*** on the ***zīr***

miḍrāb a pick

miqraʿa a wooden stick

miʿzafa a lyre

mizmār a soft kind of loud oboe

muʿālaja the imitation of fighting in a dance

muʿallaq a melodic mode that uses the Persian middle finger; it is not clear if the Persian middle finger is the tonic, the course, or both

muḥarrikāt the moving section of many notes in the suite attributed to Ziryāb

mujannab the anterior to the index finger fret; it is not clear if it is used as a tonic, or course, or both, or just for softness and ornamental purposes; an Andalusian tuning in which the ***bamm*** string is tuned to the anterior to the index finger of the ***mathnā*** string G flat; see also ***tajnība***

mujannab al-wusṭā al-Fārābī's term for ***mujannab***

mukammila complementary female instrumentalists that accompany a famous songstress and are sold with her

mukhaḍram people who lived in the pre-Islamic and early Islamic era

mukhālif 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.

mumakhkhar rhythmic modes to which the ***tamkhīr*** is applied

munṣarif the end of a dance

munsarij the compositional style of Ibn Surayj

muqaddim shadow-play master

mūqiʿ the one that follows the rhythm

muraʿaj a continually moving (dance)

murajjal likely a song with much actions and ornaments

murqiṣāt the dance-like section in the Andalusian ***nawba*** when the singer sings light poems or ***muwashshaḥāt***

musammiʿ a performer

muṣannif a composer

musarraj see ***munsarij***

mūsīqār a composer

mustaḥṣafa compactly twisted (strings)

musta'jarāt older songstresses hired to teach younger ones

mustami' a listener

mustazād a fifth movement added by Ibn Ghaybī to the eighth-/fourteenth-century ***nawba***

mutakhallila not compactly twisted (strings)

mu'talif harmonious

mutanāsib proportionate

mutashābih al-ajzā' similar rhythmic parts

mutawāliya consecutive (attacks)

muṭlaq an open string; melodic modes that use the open ***mathnā*** as a tonic in the course of the middle or ring finger fret; an Andalusian tuning in which the ***bamm*** string is tuned to the open ***mathnā*** string F

muṭrib a singer who produces ***ṭarab***

muwallad a mixture of musical and poetical styles; a person of mixed raced; see also ***wallada***

muwashshaḥ part of the Andalusian ***nawba***. The ***muwashshaḥ*** appeared in the fourth/tenth and fifth/eleventh centuries, though its origins are unknown. In classical Arabic, it had new strophic and multi-rhymed forms with two sections: one retains the same end rhyme throughout the poem (called common rhyme section), and the other introduces new rhymes each time it recurs (changing rhyme section). One common and one changing rhyme made a strophe, and the ***muwashshaḥ*** often had five or more strophes (25 to 40 verses), thus these were lengthy compositions compared to the mono-rhymed ***ṣawt***. The two-part poetic structure was mirrored in the music structure as well. The second feature of the ***muwashshaḥ/zajal*** had two sections with verses of different lengths, so the poem/song unfolded in alternating clusters of short and long verses (AA common rhyme and called ***maṭla'***, BBB AA CCC AA DDD AA, it then ended with the ***kharja***, which was common rhyme and could be in colloquial Arabic, or a Romance language, or a mixture of both). The ***muwashshaḥ*** and *the* ***zajal*** differed in their forms as follows: ***muwashshaḥ***: aa bbbaa cccaa dddaa etc. and ***zajal***: aa bbba ccca ddda etc.

nabra (pl. ***nabarāt***) short notes sung with a soft *hamza* (glottal stop) with a duration not exceeding a 3/8

nadīm a boon companion

nakat tapping the ground with the extremities of the feet while dancing

naqra an attack

naqra munfarida a single attack

naqra mutaḥarrika a moving attack

naqra sākina a silent attack

nashīd an unmeasured vocal prelude to the Andalusian ***nawba***, consisting of a hemistich or more, a verse, two verses or more

nasīb the erotic introduction in ancient Arabic poems

nawā one of twelve ***bardawāt***

nawba (pl. ***nuwab***) the western ***nawba***: a musical form of one line of poetry in unmeasured ***istihlāl*** and

the other line in measured ***ʿamal***, or half a line of poetry in ***istihlāl*** and the other half in ***ʿamal***. When the ***ʿamal*** is over, the best option is to shift to the moving (***muḥarrikāt***) and dancing (***murqiṣāt***) types of music in which they sing light poems or ***muwashshaḥāt***, and after the ***muwashshaḥāt*** they shift to the ***azjāl***, after which there is only dancing to the ***azjāl***.

eastern ***nawba*** a musical form that consists of ***qawl***, ***ghazal***, ***tarānā***, ***zimnāh***, and ***qawl digar***

nawrūz one of six ***awāzāt***

nawwaʿa to sing in a variety of rhythmic and melodic modes

nawwāsī a mode used in ***ṭunbūr*** compositions

nāy a soft oboe

nīlāwus one of the modes played on the Byzantine ***urghānīn***

niẓām a proper prosodical arrangement of words

nufūdh penetration

octoechos the eight Greek melodic modes

phrygian one of the modes played on the Byzantine ***urghānīn***

qaḍīb a wand

qadīm old

qāfiya a rhyme

qanānī al-zujāj flasks

qaṣab bamboo

qaṭʿ cutting off of melody

qawl Arabic poetry that is sophisticated and set to music; it is part of the eastern ***nawba***

qawl digar one line of poetry set to music, it is part of the eastern ***nawba***

qayna a singing slave girl

qisma a musical division (to be set to poetical divisions)

qiyās proper durations and measures

rabāb rebec; it was of two types, the Andalusian and the eastern

rahawī one of twelve ***bardawāt***

rajʿ see ***tarjīʿ***

rajaz the quivering of a she-camel

rajjaʿa to sing with ***tarjīʿ***

ramal in its metrical form it is made up of four attacks plus the attacks of passage and support: 3/2 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 |; its modal form is | 𝅗𝅥 𝅗𝅥 𝅗𝅥. | 𝅗𝅥 𝅗𝅥 𝅗𝅥. |

ramal maḥmūl see ***ramal*** and ***maḥmūl***

al-ramal al-muʿallaq the rhythmic mode is the *ramal* and the melodic mode is the one that uses the Persian middle finger, it is not clear if the Persian middle finger is the tonic, the course, or both

raqīq weak (poems)

rāqis dakkāk a dancer performing the stomping dance

raqqās a dancer

raqṣ a dance

raqs al-khayāl a shadow dance

rashāqa agility

rasm notation

riqq (pl. ***ruqūq***) small tambourine

risāla a treatise

riwāya a recital

rubāʿī the Arabic version of the ***dūbaytī***; it is made up of four hemistiches and uses the ***hazaj*** prosodic meter; it can be in standard Arabic or in a dialect

rūṭa a type of harp in Andalusia with a different shape than that of the East

ruzayqī a mode used in ***ṭunbūr*** compositions

sabab one voweled consonant and one unvoweled

sabbāba index finger; index finger fret; melodic modes that use the index finger fret as a tonic in the course of the middle or ring finger fret

ṣabūḥ a morning draft

sādhij a plain (dance in which the dancer does not use an instrument or dance on something)

ṣadr front (of the dancer's feet)

ṣaffāqāt clappers

ṣāḥib al-luḥūn a composer

ṣāḥib al-sitāra the man in charge of the curtain

sahl easy (songs); smooth (curtain)

ṣaḥl hoarse

Ṣaʿīd Upper Egypt

salaka ilā l-alḥān to go through the process of composing a melody

ṣanj a harp

sarīʿ fast

ṣawt a measured song; melodic mode; sound; voice

sayf (pl. ***suyūf***) sword

second heavy its metrical form it is made up of eight attacks plus the attacks of passage and support: 5/2 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 |; its modal form is | 𝅗𝅥 𝅝 𝅝 | 𝅗𝅥 𝅝 𝅝 |; the Ikhwān al-Ṣafāʾ's term for four times the shortest perceivable time

second light the Ikhwān al-Ṣafāʾ's term for double the shortest perceivable time

second light heavy its metrical form is 5/4 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 |; its modal form is | 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 |

shaʿar strings, hair, bristles, with which the actor moves the figurines

shadaq over-enunciation and affectation

shadhra (pl. ***shadharāt***, ***shudhūr***) a short note that starts with a smooth voice and is sung to low long vowels (long *ī*), and phonetic alterations (a going toward i). They 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

shajā a touching mood and sadness

Shām Damascus

shamā'il gestures, postures, and facial expressions

sharāb drinking

sharah gluttony and greed

shidda a high pitch

shidq a mouth

shīz wood blocks (used to tap the rhythm)

sitāra / ***sitr*** a curtain or a screen separating the audience from the musicians; see also ***khayāl***

ṣūfī a dance from Egypt

sukūn rest, calm

sukūn al-jāsh the tranquility of the soul

ṣulb solid (string)

sūra a face

surayjī the compositional style of Ibn Surayj

taʿammul effort (in performance)

ṭabʿ character, style

ṭabaqa sound level and vocal range

ṭabl a double membrane laced drum shaped like an hourglass

tadbīr planning (a choreography)

tadhakkur remembering

taḍmīn shared meanings

taḥaffuẓ caution (in performance)

taḥrīf the phonetic corruption of words

tajnīb, ***tajnība*** a technique in which the note of the index finger is replaced by its anterior; see also ***mujannab***

tajwīd elaborate chanting of the Qur'ān

tajziʾa poetical divisions, feet (to be set to musical divisions)

***takhallu*ʿ** shaking loose shoulder and arm joints

takk a high pitch sound on the drum

talḥīn a 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

al-talḥīn al-awsaṭ a medium composition, meaning altering a pre-existing melody in such a way as to make it unrecognizable

taʾlīf a composition, arrangement

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 an attack 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; a decrease in the plucking of strings

tamtama stammering

taqlīb the performance (of dancer's feet), turning, or toppling

ṭarab an acute emotion of joy or grief

tarānā an Arabic version of the Persian ***dūbaytī*** set to music and part of the eastern ***nawba***

ṭarīqa a rhythmic mode, melodic mode; instrumental prelude

tarjīʿ ornamented repetitions of a passage with revisions and improvement

ṭarkhānī a mode and style claimed by Ibn Ṭarkhān; it is a ***ramal maḥmūl*** and uses ***imāla*** in its lyrics; Ibn Ṭarkhān changed its composition and added to its attacks and called it ***ṭarkhānī***

tarkīb a composition

tartīb behavior

tartīl elaborate chanting of the Qur'ān

taṣarruf a creative performance

tashbīʿ full ornamentation

tasḥīf mispelling

tashyīʿa ritornello

tasrīḥ singing

tasrīj the compositional style of Ibn Surayj

tathabbata to proceed with caution

tawbīkh a rebuke

tayaqqaẓa to be vigilant

thaqīl heavy; low pitch

al-thaqīl al-awwal see **first heavy**

al-thaqī al-thānī see **second heavy**

ṭunbūr a long necked lute

ʿūd a lute

ukar balls (to dance on)

umm walad the 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

ʿuqb back (of the dancer's feet)

urghānīn Byzantine pneumatic organ

ʿushshāq one of twelve ***bardawāt***

wallada to bring up the melody of an existing song; see also ***muwallad***

wann a lute

watad two voweled consonants and one unvoweled

wazn poetic measure

wusṭā a middle finger; middle finger fret; melodic mode that uses the middle finger fret as a tonic in the course of the middle finger fret

zaffān a dancer

zāfina a lame camel that appears to be dancing in its gait

zafn a dance in which the dancer's body produces no sound; a fast dance involving strong leg motions and the sound of the dancer's body

zafūn a female camel that pushes her milker with her hind leg

zahzaha praise

zāʾida (pl. ***zawāʾid***) added ornaments

zajal see ***muwashshaḥ***

zalal oversight

zamān duration

zamān naqra the duration of an attack

zamr a soft oboe

zamzama a murmuring sound; singing with a low and soft voice

ẓarf grace, elegant manners

ẓarīf elegant, graceful, charming, witty, fine, and full of spirit

zaṭṭī a melodic mode likely from Sudan or India

zawāʾidī a singer who overuses ornaments

zayzafūn a swift female camel

zimnāh the fourth movement of the eastern ***nawba*** left undefined in the manuscript

zīr the fourth string of the lute

zīr ḥādd see ***ḥādd***

Instruments Charts

al-muṭlaq (open string)	al-bamm (1st string)	al-mathlath (2nd string)	al-mathnà (3rd string)	al-zīr (4th string)	al-ḥādd (5th string)
	g_1 = 0	c_1 = 498	f_1 = 996	$b_2{}^{\flat}$ = 294	$e_2{}^{\flat}$ = 792
mujannab al-sabbābah bi-tankīs dhī al-maddatayn (anterior to index finger, two tones from little finger)	$a_1{}^{\flat}$ = 90	$d_1{}^{\flat}$ = 588	$g_1{}^{\flat}$ = 1086	$c_2{}^{\flat}$ = 384	$f_2{}^{\flat}$ = 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)	$g_1{}^{\sharp}$ = 114	$c_1{}^{\sharp}$ = 612	$f_1{}^{\sharp}$ = 1110	b_2 = 408	e_2 = 906
mujannab al-sabbābah bi-wusṭà al-Furs (anterior to index finger, Persian)	= 145	= 643	= 1141	= 439	= 937
mujannab al-sabbābah bi-wusṭà 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	c_2 = 498	f_2 = 996
mujannab al-wusṭà (middle finger)	$b_1{}^{\flat}$ = 294	$e_1{}^{\flat}$ = 792	$a_2{}^{\flat}$ = 90	$d_2{}^{\flat}$ = 588	$g_2{}^{\flat}$ = 1086
wusṭà 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
wusṭà Zalzal[1] (Zalzal middle finger)	$b_1{}^{z^1}$ = 318	$e_1{}^{z^1}$ = 816	$a_2{}^{z^1}$ = 114 = ($g_2{}^{\sharp}$)	$d_2{}^{z^1}$ = 612 = ($c_2{}^{\sharp}$)	$g_2{}^{z^1}$ = 1110 = ($f_2{}^{\sharp}$)
wusṭà Zalzal[2] (Zalzal middle finger)	$b_1{}^{z^2}$ = 354	$e_1{}^{z^2}$ = 852	$a_2{}^{z^2}$ = 150	$d_2{}^{z^2}$ = 648	$g_2{}^{2^2}$ = 1146
al-binṣir (ring finger)	b_1 = 408	e_1 = 906	a_2 = 204	d_2 = 702	g_3 = 1200
al-khinṣir (little finger)	c_1 = 498	f_1 = 996	$b_2{}^{\flat}$ = 294	$e_2{}^{\flat}$ = 792	

CHART 3 Lute of al-Fārābī

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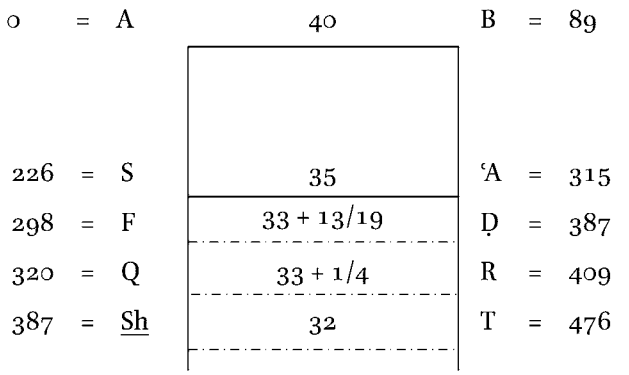


Tuning B = Ḥ = 89 cents
Non-equidistant divisions

0 = A	40	B =	Ḥ	F	Q	Sh
			89	271	320	360
226 = S	35	ʿA =	315	497	546	586
271 = F	34 + 1/5	Ḍ =	360	542	591	631
320 = Q	33 + 1/4	R =	409	591	640	680
360 = Sh	$32+\frac{2}{5}+(\frac{1}{4}\times\frac{1}{5})+(\frac{1}{5}\times\frac{1}{5})$	T =	449	631	680	720

Tuning B = Ḥ, F, Q, Sh respectively
Non-equidistant divisions

CHART 4 *Ṭunbūr* of Baghdad according to al-Fārābī

C	A	J	D
D♭	ʿA	90	E♭
D - 1 comma	F	90	E - 1 comma
D	HZ	24	E
E♭	Ḍ	90	F
E - 1 comma	Q	90	G♭
E	R	24	F♯
F	ḤṬ	90	G
G♭	Sh	90	A♭
F♯	T	24	G♯
G	YK	90	A
A♭	W	90	B♭
G♯	TH	24	A♯
A	KH	90	B
B♭ - 1 comma	DH	90	C
B♭	zero	24	C + 1 comma
B	Ṣ	90	C♯
C	LM	90	D
C + 1 comma	Ẓ	24	D + 1 comma
C♯	GH	90	D♯
D	NS	90	E

CHART 5 *Ṭunbūr* of Khurasan according to al-Fārābī

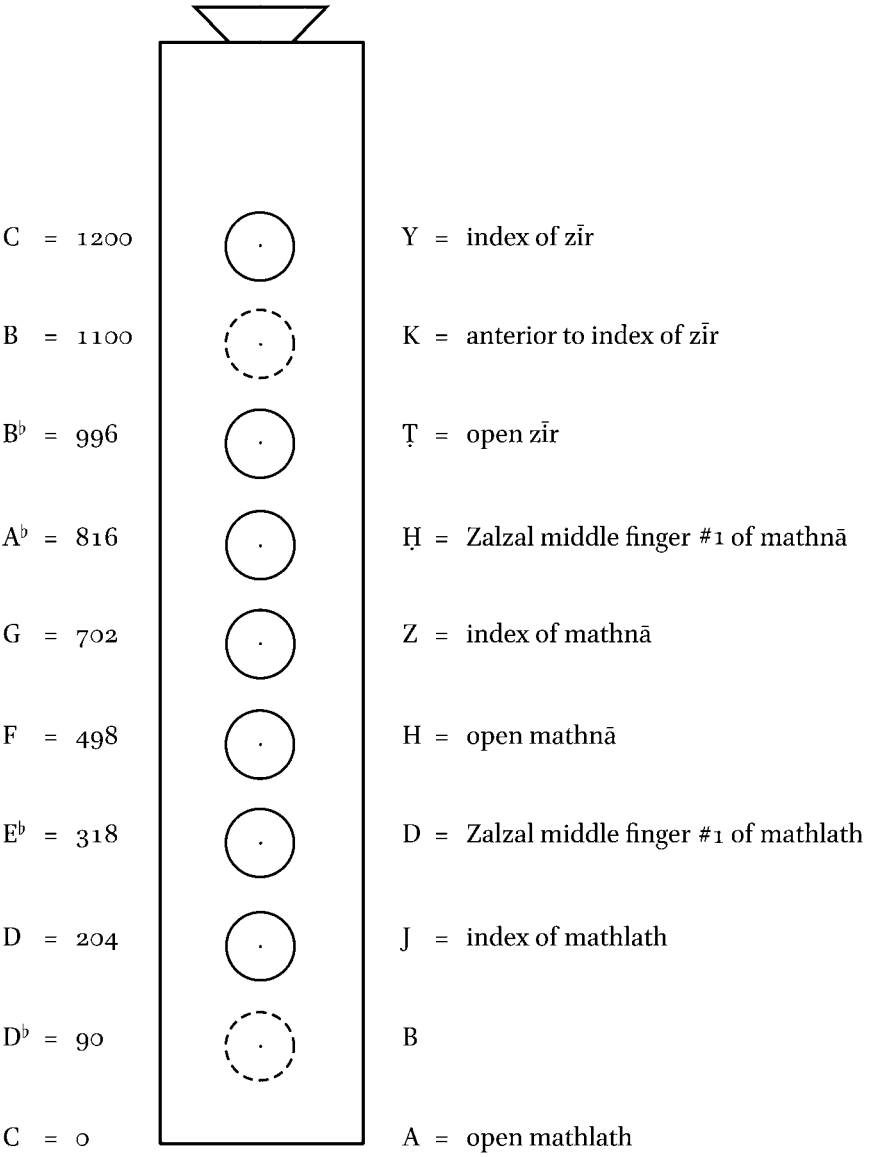
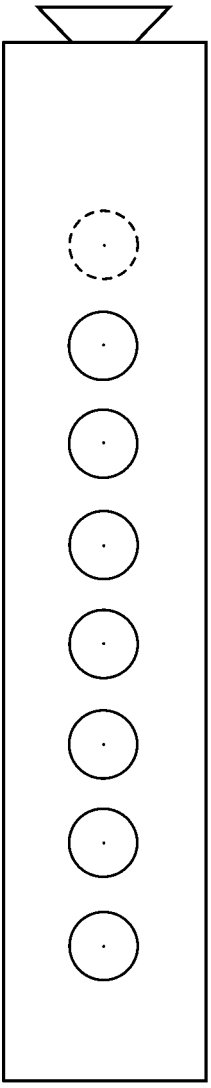


CHART 6 *Nāy* of al-Fārābī



E = 1110	.	below little finger of zīr
E♭ = 996	.	little finger of zīr
D = 906	.	ring finger of zīr
C = 702	.	index of zīr
B♭ = 498	.	little finger of mathnā
A = 408	.	ring finger of mathnā
G = 204	.	index of mathnā
F = 0	.	open mathnā

CHART 7 *Nāy* of Ibn Zayla

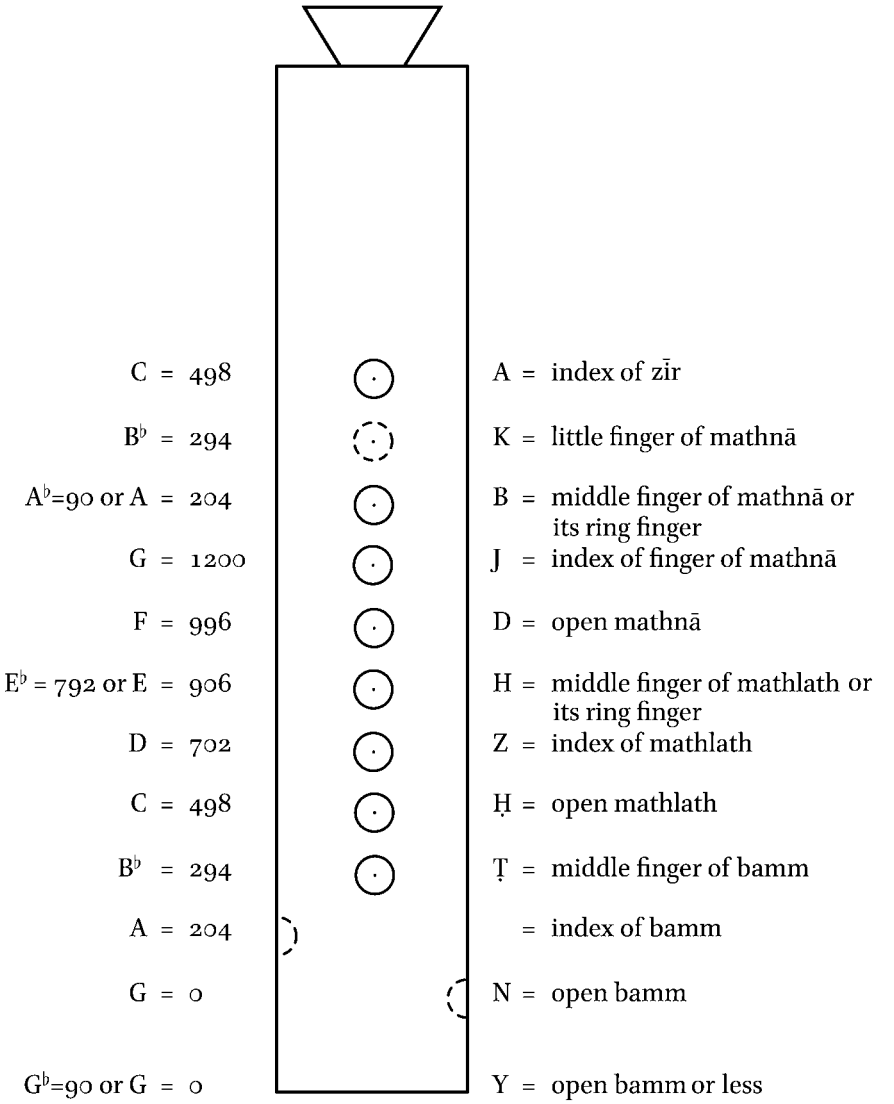


CHART 8 *Surnāy* of al-Fārābī

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The manuscript from the thirteenth century deals with musicians' behaviour at the court; singers' qualities; the eminence of music and its effect on people and animals; the importance of drinking when listening to music; the process of composition; rhythmic and melodic modes, and repertoire in Andalusia, the Maghreb, Persia and the Middle East; Andalusian song lyrics and the appearance of new poetic forms such as the *zajal* and the *muwashshaḥ*; Andalusian musical instruments; dances of Egypt, Iraq, Iran, Syria, India and China; Andalusian dances and shadow plays and shadow dancers; aesthetics of dance; poems describing the dances.

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