

Metrical Aspect of Arab-Andalus Music in Morocco: The relation between music and poem.

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Introduction

“Arab-Andalus music” is a precious heritage in the long tradition of classical Arab music. It was firstly established in Baghdad in the era of the Abbassid dynasty by many scholar-musicians, who attempted to combine and integrate the Arabic culture of music with that of Hellenic world, (i.e., Persia, Greek and so on). The result of those efforts formed a branch of science. It was then implanted into the land of Andalusia in the Iberian peninsular by the famous musician Ziryab (8-9th centuries, autonym: Abu l-Hasan Ali bun Nafiu), and it was fostered there during the 9th to 15th centuries under Muslim rule until the expulsion of the Muslims and Jews, who also participated in the maintenance of this tradition, by Catholic “Reconquista.”

The refugees from the Iberian peninsular brought this rich tradition into many cities on the Mediterranean coast of North Africa, i.e. Morocco, Algeria and Tunisia. This is the reason why the tradition has been called “Andalusian music (*mūsīqā l-andalsīya*)” by Arab people, whereas the westerners tend to call it “Arab-Andalus music” in order to keep the single term “Andalus” within Catholic Spain. From those days on, or from earlier, almost the whole Arab world, not only Mashriq (East Arab) but also Maghrib (West Arab), was influenced by Turkish culture and accordingly their musical heritage was transformed into a Turk-Arab blend which was characterized by the great proliferation of “*maqām*” (mode of music). However, Morocco was the sole exception to this since it escaped the Ottoman political rule. It maintained a relatively pure tradition of Arabic music comparing to that in Mashriq and in neighboring Algeria and Tunisia.

Although not a small change was added to this “pure” body of tradition since then, today Andalusian music in Morocco still holds its specific value as the truest descendant of the original Arab tradition. This value becomes apparently important when we give attention to the classical poems and verses which are used as lyrics to the music. It has long been said that Arabic music absorbed many foreign factors and logic in the days of Baghdad with the

sole exception of “rhythm.” It is suggested that since Arabic music depended on the poems that were entirely ruled by the meter of Arabic language, it could not easily adjust itself to foreign musical rhythms. It would not be possible for us to confirm this assertion if the music itself had disappeared. But now fortunately, Andalusian music in Morocco allows us the opportunity to do so because more than 40% of the lyrics of that music is the classical poetry called “*šīʿr*” which was inherited from Baghdad.

In this article, I shall try to clarify the relationship between the rhythm of that music and that of the poems, focusing especially upon the above-mentioned “*šīʿr*.” The reason why the remaining 60% of “new” poems are ignored here is that they were composed with newly developed techniques to reconcile the discrepancy between the musical rhythm and poetic meter. Details will be given later. The central question is this: does the meter of the poem (or language in general) *really* restrict the musical rhythm? This kind of question has sometimes been raised in ethno-musicology as one of the fundamental issues in its field but, in my view, no clear answer has yet been given to us so far. Furthermore, the question will be more critical in socio-cultural study, not solely in ethno-musicology, because a large number of social, political and religious messages are supposed to be conveyed through the same metrically controlled spoken texts, such as sermons, dialogues, consultations, education, narratives, recitations and so on. These communications are not less important than the literal communication in social life, and when we observe everyday communication in the Middle East, we find that there are no clear-cut borders among these verbal means including music, for even a prosaic speech may sometimes come to an expression with metrical composition accompanied by rhythm and melody in its flow.

Accordingly, if we give the answer “yes” to the above question, we must suppose that the same kind of metrical constraint may prevail over verbal means other than music. This may lead us to a comprehensive understanding of the mechanism of the culture. But at the same time, we would be confronted with another difficult problem of “how inter-language communication could be completed when the metrical constraint fetters the musico-language community.” This well-known problem of cultural relativism seems to be important because we know that Middle Eastern society has been characterized by its multi-language, multi-ethnic and multi-religious nature.

On the other hand, when we give the answer “no” to the above question, we may not assert that the music is independent from the language. This is because existing contemporary musical rhythms are all already compatible with the poetic meter. Since the possibly rejected rhythms disappeared a long time ago, we have no corpus to judge any musical independence. Furthermore, if the music is independent from the language, we must respond to the question of why that music has never embraced other languages within it notwithstanding its long historical contact with many communities of different language.

Too simple an answer to the question would not be productive. What is important here is to discover how (and to what extent) the music corresponds to the poetry. And the findings

will lead us further into the socio-cultural sphere.

1. The basic system of Arab-Andalus music

As has been stated above, “Arab-Andalus” music is a term given by western scholars whereas the native term is simply “Andalus” music. In addition to this term, Moroccan people also give two other terms to this musical tradition as a whole. One is “*āla*” meaning (musical) instrument, and the other is “*nūba*” (*cls:nauba*) meaning rotation (of musicians). These three terms are approximate synonymous, but when the last term “*nūba*” is used in its narrow sense, it refers to a series of movements constructed by one or more specific “mode.” This fact shows that mode is the most essential and indispensable element of the musical system. I shall use the term “*nūba*” in this narrow sense in this article.

Morocco has now 11 *nūba*-s (pl.*nūbāt*) whereas Tunisia maintains 13 and Algeria has 15. Moroccan 11 *nūba*-s are each given a specific name after the name of the main mode (see: Table 1.) As shown in the table, some *nūba*-s are accompanied by one or more modes in addition to the main mode. Citing an example from the *nūba* “**ramal l-māya(a)**”, three modes, **hamdān(l)**, **inqirāb r-ramal(m)** and **al-husain(n)**, are used together with the main mode **ramal l-māya(a)**. (Mark a ~ x is a provisional device of mine and has no connotation without convenience.) In this case, (a) is only one of four modes that support the series of movements but its name represents the series as a whole. We can say, hence, that a *nūba* is an assemblage of movements which are composed by some specific modes.

The mode of music is called “*ṭabʿ*” (pl.*ṭubūʿ*), equivalent to “*maqām*” in Eastern Arab countries, which defines the number and pitch of tones to compose the music. Each tone is nowadays transcribed on staff sheet used in Western music and is distributed on the Western scale with the assistance of some invented marks. But the real pitches of the tones differ subtly according to mode and motion (upward or downward) whereas Western tones are fixed on the scale being detached from these factors. Furthermore, the fact that Arabic music (together with Turkish music) is generally characterized by the frequent adoption of quarter tones and quaver tones makes it difficult to transcribe Arabic tones onto the Western staff. Moroccan modes, too, still keep a delicate tonal system in spite of the fact that they escape from the difficulty which is caused by such overabundance of tonal intervals because the Turkish influence has been minimal there. Accordingly, even a leading musician in Morocco does not extract the tones of a certain mode on an independent scale but only shows them by playing some measures from real movement.

Since a more detailed examination on the mode system would best be discussed in a separate article, I shall leave the subject here. But we should note that each mode within a *nūba* supports its corresponding verses (*ṣanʿa*) which fill a movement of that *nūba*.

When we consider the *nūba*, with its modes, as one axis of the whole system of Arab-Andalus music, we must proceed to the second and final axis: the rhythm. As shown in

Table 1, a *nūba* is divided into five parts (or movements) according to rhythm group. The names of the rhythm groups are as follows;

basīṭ, qāim wa niṣf, buṭāihī, darj, quddām.

Each name does not indicate a concrete rhythm in itself but rather suggests a group of rhythms. The group is called “*mīzān*” (pl. *mawāzīn*) which means balance; the balance of various rhythms is stressed here. Then the rhythms of a *mīzān* are differentiated in two ways. One is the variation according to the performing section, i.e., percussion, voice, hand claps etc. Every section and even each instrument in a section has its own rhythm. This kind of proper rhythm is called “*īqāʿ*” (pl. *īqāʿāt*). These various *īqāʿāt* finally converge in a measure sustaining their own number of beat and rest. In other words, *mīzān* gathers a variety of rhythms into one measure by synchronizing final beats (or rests). This is the function of balance. In order to make the balancing easier, there is a basic and lead time in each *mīzān* as follows;

basīṭ = 6 times, **qāim wa niṣf** = 8 times, **buṭāihī** = 8 times, **darj** = 4 times, **quddām** = 3 times.

Then the second method of rhythm differentiation within a *mīzān* corresponds to the transfer of tempo. But before discussing this, we must first understand the inner structure of *mīzān*. *Mīzān* is, as mentioned above, a term to indicate a group of rhythms but, at the same time, it means a performance unit, or a program, in a concert. When a concert is opened, the organizer introduces its program as, for example, “*Mīzān qāim wa niṣf* from *nūba ramal l-māya*”. As such, one program unit of musical performance stands on a cross-point of mode-axis (*nūba*) and rhythm-axis (*mīzān*). And the *mīzān* as such a unit of performance comprises two parts, namely the overture (or introduction) and main part. The former is further divided into three parts: *mušāliya* (tuning the instruments), *inšāz* (vocal adjustment with instruments) and *taušiya* (ensemble by all instruments). The latter is divided into four parts: *muwassāʿu* (chorus with orchestra in slow tempo), *mahzūz* (bridge between *muwassāʿu* and coming *mawwāl*), *mawwāl* (solo-vocal with instrument) and *inšilāf* (chores with orchestra in up-tempo). The last part *inšilāf* is often the most popular with audiences.

We shall now return to the rhythm and tempo. When the orchestra transfers its part from *mawwāl* into *inšilāf* in the main part, the tempo changes drastically. And the rhythm (*īqāʿ*) should consequently be changed in accordance with this tempo change in some of *mīzān*-s whereas some other *mīzān*-s only decrease their time by half. We can consider these additional rhythms as attached to the main rhythm. Thus *mīzān* gathers a variety of rhythms into one group.

Here I should add that *mīzān darj* among the five *mīzān*-s was newly created and added to the main body of the tradition in Morocco at a later time. The famous scholar-musician Haik (autonym: Abu Abdullah Muhammad bun al-Husayn) did not mention this *mīzān* in his valuable collection of poems in his time 18th century [Wizārat š-Šuūni t-Faqāfiya 1999]. But this fact does not mean that **darj** rejected older poems. A certain amount of old poems are

adopted in this rhythm group.

Then finally in this chapter, we must touch upon the lyrics sung in *mīzān*. The lyrics as the indispensable component of the whole tradition are divided into four categories of poetry. The first is a group of poems called “*šīr*,” which are composed on the basis of strict metrical rules established by the famous 8th century scholar Khalil bin Ahmad al-Farahidi (d.792). Though some poems in this category were composed later, the majority are said to have been composed in ancient times from Pre Islam (Jahiriya) up to the Abbasid era. These kinds of poem will be examined in this article in relation to the rhythm of music, since they seem to have been less modified by practical devices for the adjustment with musical rhythm.

The second category of the lyrics is called “*tauših*” or “*muwaššah*.” These were composed on the basis of new metrical rules which were established in Andalusia before the 11th century.

The poems in the above two categories are made up of classical Arabic (*fuṣḥā*) whereas the third category “*zajal*” employed to some extent colloquial Arabic. Its verse is a mixture of *fuṣḥā* and Andalusian Arabic. The versification of *zajal* was first established by Ibin Qazman (d.1159), then it developed and came into public favor both in Andalusia and in Morocco. The most prominent character of *zajal* is its metrical flexibility. Being free from traditional meter, it adjusted itself to the needs of musical rhythms.

The fourth category is called “*barwala*.” Poems in this category were composed by colloquial Moroccan Arabic “*darīja*” and they adopt many verses scattered in popularized classical music “*malhūn*.”

Above mentioned four kinds of poetry is called “*šanʿa*” when it is sung with the orchestra, being given a proper mode. Although the relation between mode and *šanʿa* is not clear, the overall pattern of the distribution of *šanʿa* amongst modes is shown in Table 9.

2. Outline of the prosody of Arabic poetry: the rhythm of poem

In order to examine the relationship between musical and poetic rhythm, it is essential for us to first appreciate the principals of prosody and metrical rules in Arabic poetry. In this chapter, I shall summarize the foundation of Arabic prosody chiefly drawing from a series of texts, published in Syria, which are widely used in school education including music academies [Masāyū, 1996]. This series explains the fundamental rules established by above mentioned al-Farahidi (d.792), and introduces the keyword “*baḥr*” whose importance will be highly relevant in the next chapter.

(1) Preliminary knowledge.

Arabic sentences are classified into “*natr*” (prose, lit; scattered) and “*šīr*” (poem). The latter follows two kinds of rule. The first is “*qāfiya*.” This is the rule regarding end-rhyme of words formed by vowel variation. The second is “*arūd*,” which controls a series of vowels by its number and pattern. We shall omit discussing *qāfiya* here and direct attention on *arūd*

because the latter produces the rhythm of poem.

Šiʿr consists of a few lines of verses. One line is called “*bayt*” (lit; tent or house), which is the fundamental unit of a poem. One *bayt* is divided into two halves (or hemistiches). Each half is called “*šatr*.” And the former *šatr* is given a special term “*šadr*” in which the last word is called “*arūd*” (in a narrow sense) and the remaining part is called “*hašū*.” Likewise, the latter *šatr* is called “*ajaz*” in which the last word is “*darb*” and the remainder is “*hašū*” again.

When a poem consists of only one *bayt*, it is called “*mufrad*” (single) or “*yatīm*” (lit; orphan). When it consists of two or three *bayt*-s, it is called “*nutfa*” (lit; a small amount). And in case of 4~6 *bayt*-s, it is “*qiṭʿa*” (piece). Then finally, when it is formed of more than seven *bayt*-s, it is called “*qaṣīda*.” The term “*šīʿr*” is a general term covering all these categories.

(2) “*Tafīla*”: the first step of *arūd* .

Though *arūd* in a wider sense is often translated as “prosody” in English, it is, as mentioned above, one of the two main props of Arabic prosody along with “*qāfiya*.” It is, in a word, the construction manual of *bayt* (tent) which is the substantial component of *šīʿr* (poem). Metaphorically speaking, *šīʿr* is a village comprising of individual tents (*bayt*-s). The tents of the village are themselves made of shared construction materials. These materials are called “*baḥr*” (lit. ocean, pl. *buhūr*). The number of *baḥr* is sixteen. That is, there are sixteen potential kinds of materials for use in the construction of the tents of a village. Then which material should we chose among them? And how should we process it for realizing the construction of each tent under the grand design of a whole village ? That is the manual, and that is *arūd*.

I continue to use metaphor. Each construction material is made up of molecules. “*Tafīla*” is a word equivalent to this molecule, and there are eight *tafīla*-s (pl. *tafīlāt*). Various combinations of the eight *tafīla*-s make up sixteen kinds of *baḥr*, just like eight molecules make up sixteen materials.

Furthermore, each *tafīla* (molecule) is made up of a combination of the minimum atomic units. (Those atoms are given no general term in Arabic but their proper names are given in metaphorical manner.)

There are, at first, six kinds of atom-like units. Each unit is a simple combination of voweled consonant and vowelless consonant. Arabic phonemes can basically be classified into two elements. One is consonant and the other is vowel. Consonants can exist both with and without a vowel. The voweled consonant is considered to have a perfect (or healthy) value whereas vowelless consonants are considered imperfect (or diseased) value. Here we must note that long vowel and double vowel are cut from short vowel and have imperfect values along with vowelless consonants. Now I show below these two kinds of values by signs adopted in the textbook. The perfect value is illustrated as “/” and the imperfect as “o”. The complete list of atom-like units is as follows (with their metaphorical names);

- (1) *sabab xafīf* (light rope) = /o
 (2) *sabab taqīl* (heavy rope) = //
 (3) *al-watid l-majmū'u* (connected tent-peg) = //o
 (4) *al-watid l-mafrūq* (separated tent-peg) = /o/
 (5) *al-fāšilat š-šgrā* (small interspace) = ///o
 (6) *al-fāšilat l-kubrā* (large interspace) = ////o

These patterns of value combination become the starting point for the vocal rhythm of poetry. And, as already said, these six patterns intertwine to form the molecule-like *tafīla*. The following is an illustration and explanation of established eight *tafīla*-s. Here a series of three root consonants “f-‘-l” represents the usage of Arabic consonants in general;

- [1] fā-‘ū-lu-n = //o/o ~~~(3)+(1)
 [2] ma-fā-‘ī-lu-n = //o/o/o ~~~(3)+(1)+(1)
 [3] mu-fā-‘a-la-tu-n = //o//o ~~~ (3)+(2)+(1) or (3)+(5)
 [4] mu-s-ta-f-‘i-lu-n = /o/o//o ~~~(1)+(1)+(3) or (1)+(4)+(1)
 [5] f ā-‘i-lu-n = /o//o ~~~(1)+(3)
 [6] ma-f-‘ū-lā-tu = /o/o/o/ ~~~(1)+(1)+(4)
 [7] f ā-‘i-lā-tu-n = /o//o/o ~~~(1)+(3)+(1) or (4)+(1)+(1)
 [8] mu-ta-fā-‘i-lu-n = ///o//o ~~~(2)+(1)+(3) or (5)+(3)

(3) “*Bahr*”: main part of ‘*arūd*’.

Then the above *tafīla*-s constitute *bahr* (=construction material for tent) in the following manner (proper names of *bahr* are given);

- ‡# [A] aṭ-ṭawīl = [1]+[2]+[1]+[2’] ~ [1]+[2]+[1]+[2’]
 †# [B] al-kāmil = [8]+[8]+[8] ~ [8]+[8]+[8]
 ‡# [C] al-basīṭ = [4]+[5]+[4]+[5’] ~ [4]+[5]+[4]+[5’]
 ‡# [D] al-wāfir = [3]+[3]+[1] ~ [3]+[3]+[1]
 †# [E] al-mutaqārib = [1]+[1]+[1]+[1] ~ [1]+[1]+[1]+[1]
 ‡# [F] al-xafīf = [7]+[4]+[7] ~ [7]+[4]+[7]
 †# [G] ar-ramal = [7]+[7]+[7] ~ [7]+[7]+[7]
 ‡# [H] al-madīd = [7]+[5]+[7] ~ [7]+[5]+[7]
 ‡# [I] al-munsaraḥ = [4]+[6]+[4] ~ [4]+[6]+[4]
 †# [J] ar-rajaz = [4]+[4]+[4] ~ [4]+[4]+[4]
 ‡## [K] al-hazaj = [2]+ [2] ~ [2]+ [2]
 ‡## [L] as-sarī‘u = [4]+ [4]+ [5] ~ [4]+ [4]+ [5]
 ‡## [M] al-mudāri‘u = [2]+ [7’] ~ [2]+ [7’]
 ‡## [N] al-muqtadib = [6]+ [mufta‘ilun] ~ [6]+ [mufta‘ilun]

‡## [O] al-mujtattu = [4]+ [7] ~ [4]+ [7]

†## [P] al-mutadārik = [5']+ [5']+ [5']+ [5']+ [5'] ~ [5']+ [5']+ [5']+ [5']

Note 1: †= pure (*ṣāfi*) baḥr, ‡ = mixed (*mumtazija*) baḥr

Note 2: # = well known (*mašhūr*) baḥr, ## = submersible (*maḡmūr*) baḥr

Note 3: signs [A]~ [P] are allotted provisionally.

Note 4: dash attached to the *tafīla* number indicates a small modification.

As shown here, every *baḥr* comprises a double repetition of the same combination of *tafīla*-s, with an exception of [P]⁽¹⁾ which is slightly modified. These repeated two parts correspond to *ṣaṭr*-s (the two halves) of *bayt* (a line of poem). But we must give attention to the fact that the number of *tafīla*-s in each half does not necessarily correspond to the number of words in *ṣaṭr*. A long word can be divided into two or more parts for the sake of congruence with plural *tafīla*-s and, on the contrary, some short words can be united together to fit one *tafīla*. And a separated piece from one word is even allowed to be combined with another word or piece of word for convenience of *tafīla*. Thus it is *tafīla* whose number is determined in a *ṣaṭr*, not the word. That is the reason why *baḥr* is said to create the rhythm of the poetry.

When we see the contents of *ṣaṭr*, we find that there are two kinds of *tafīla* –combination. One is the repetition of the same *tafīla* by a few times and the other comprises different *tafīla*-s. The former is called pure (*ṣāfi*) *baḥr* and the latter is as mixed (*mumtazija*) *baḥr*, as indicated in the above Note 1.

(4) Practical application of *baḥr* to poem.

Although the above *baḥr* system, so to say, imposes the basic regulation of vocal rhythm upon the composition of poem, there is still room for adjustment in the course of practice of composition by using some technical means. I shall sum them up here in short. Those techniques are classified into two kinds. One is related to the usage of *tafīla*-s and the other tries to make minor changes in some parts of *tafīla*.

The former kind of technique comprises four ways. The first is called “*tāmm*” (perfect) and it means the complete adoption of *tafīla*-s in accordance with the regulation. But the second, called “*majzūu*” (partialized), permits deletion of the last *tafīla* in every *ṣaṭr* (halves) of the poem. Citing an example from the *baḥr* “*al-mutaqārib*” ([E]), *tafīla* “fa-ū-lu-n”([1]) is required to be repeated four times in a *ṣaṭr* by the rule whereas three times in practice by this *majzūu* way. This way, though, is not applicable to all *baḥr*-s. [A] and [I] are not permitted to do so, for example. The third way, called “*manhūk*” (exhausted), is a very rare technique which is applicable only for [J] and [I]. This way permits deletion of two thirds of *ṣaṭr* and, therefore, only one *tafīla* remains there. The fourth way is called “*maṣṭūr*” (bisected) and it permits deletion of one complete *ṣaṭr* from a *bayt* (line). This is applicable only for [J] and [L].

The second kind of technique is to modify the *tafīla* itself. There are two ways of

modification. Firstly, there is a technique called “*illa*,” which permits to the adding or deletion of one or more values (either healthy or diseased) to or from the last words of every two halves. We can find many nomenclatures in this sphere according to the variety of detailed way of such modification. The second way of modification is called “*zāhḥāfa*,” which permits the deletion of the second value of *sabab xafīf* (light rope) or to change the second value of *sabab taqīl* (heavy rope) from “healthy” to “diseased.” There are also a lot of technical terms allotted to the variety of ways, because this manipulation can occur in many places in *tafīla*. These modifications are either allowed once in a *bayt* or allowed throughout the whole poem.

3. Relation between music and poetry

As already mentioned in Chapter 1, the lyrics sung in Arab-Andalus music are classified into four kinds of poems, all of which are commonly called “*ṣanʿa*.” Those *ṣanʿa*-s have been handed down from generation to generation orally through master-disciple relationship which has long characterized the musical tradition. Although some music academies were established in cities like Fes, Tetouan and Tanger in the first half of the 20th century, the educational system supported by this master-disciple relationship has in principle scarcely been changed. As the usual result of such oral tradition, the stock of *ṣanʿa*-s has changed its content by time and space. Some scholar-musicians, therefore, tried to keep them in a written corpus for fear of dispersion and loss. The first trial of this kind was made by Haik (autonym :Abu Abdullah Muhammad bun al-Husayn) at the end of the 18th century. His manuscripts are now collected and have been published in a book entitled “*Kunnash Haik*” (Notebook of Haik), which has become a treasure for Moroccan musicians. Then through the second collection by Muhammad al-Jamai in the 19th century, the last and the most comprehensive collection was completed by Abd al-Karim al-Rais in the 20th century, who is said to have succeeded the main stream of the tradition. His collection of *ṣanʿa*-s is published under the title “*min Waḥy r-Rabāb*” (from the inspiration of Arabic guitar), and a pieces of photocopied pages of his book are sometimes found in the hands of singers on the concert stage. I shall use the *ṣanʿa*-s collected in this book as the data to be analyzed in this article.

His book contains 952 *ṣanʿa*-s besides a few number of new poems. Among these 952 *ṣanʿa*-s, top share is occupied by “*šīʿr*” (classical poem) of 391 (41%) and the next comes “*muwašṣaḥ*” (Andalusian poem) of 364(38%), as shown in Table 8. Colloquial poem “*zajal*” and “*barwala*” occupy only 20%. Thus we can consider the former two to be the major categories of poetry in the tradition. And the “*muwašṣaḥ*” of the two is only partially given the kind of “*baḥr*” in Rais’ book whereas every “*šīʿr*” is completely shown by “*baḥr*.” When we examine the relation between the rhythm of music and that of poem (namely *baḥr*-system), “*šīʿr*” becomes the target of research for this practical reason, in addition to the theoretical reason that “*muwašṣaḥ*” was created by the rule which aimed at running away

from the strict meters of “*šī·r*.”

Tables 2~7 show the detailed distribution of *baħr*-s (metrical kinds of poetry) among the *mīzān*-s (rhythm groups of music) by each *nūba*-s (mode groups of music). Table 8 gives the total result regardless of the *nūba*. Although each individual sheet by *nūba* does not indicate any prominent relationship between a certain *baħr* and a certain *mīzān*, Table 8 shows us a general tendency of the relation, where *mīzān quddām* and *bašīṭ* are more preferable than the other *mīzān*-s especially by *baħr* [B], [C] and [G] which contain a larger number of poems. This tendency also prevails over other smaller *baħr*-s like [A], [E] and [L] for example. This preference to above two *mīzān*-s will probably be explained in part by historical factors. Since these two are the oldest among the five rhythm groups, their connection with older poems “*šī·r*” was probably established before the implantation of the tradition in Iberian peninsular. Comparing with these two rhythms, *buṭāihī* was developed in Andalusia and *darj* was created later in Morocco. Such new rhythms would be naturally less compatible with older poems.

(1) Metrical constraints

Here we shall examine the correspondence of *baħr*-system to *mīzān* in a more strict way in order to make further steps. We, tentatively, transcribe the values of *baħr*-system into musical beats. Putting the perfect (healthy) value as two beats and imperfect (diseased) value as one beat, each level of the system may then be shown as follows;

【atom-like units】

$$(1) = 3 \quad (2) = 4 \quad (3) = 5 \quad (4) = 5 \quad (5) = 7(4+3) \quad (6) = 9(4+5)$$

【*tafīla*】

$$[1] = 5+3 \quad [2] = 5+3+3 \quad [3] = 5+4+3 \quad [4] = 3+3+5 \quad [5] = 3+5 \quad [6] = 3+3+5 \\ [7] = 3+5+3 \quad [8] = 4+3+5$$

【*baħr* by fundamental components in halves】

$$[A] = \{5+3\} + \{5+3+3\} \\ [B] = \{4+3+5\} + \{4+3+5\} + \{4+3+5\} \\ [C] = \{3+3+5\} + \{3+5\} \\ [D] = \{5+4+3\} + \{5+4+3\} + \{5+3\} \\ [E] = \{5+3\} + \{5+3\} + \{5+3\} + \{5+3\} \\ [F] = \{3+5+3\} + \{3+3+5\} + \{3+5+3\} \\ [G] = \{3+5+3\} + \{3+5+3\} + \{3+5+3\} \\ [H] = \{3+5+3\} + \{3+5\} + \{3+5+3\} \\ [I] = \{3+3+5\} + \{3+3+5\} + \{3+3+5\} \\ [J] = \{3+3+5\} + \{3+3+5\} + \{3+3+5\} \\ [K] = \{5+3+3\} + \{5+3+3\}$$

$$\begin{aligned}
[L] &= \{3+3+5\} + \{3+3+5\} + \{3+5\} \\
[M] &= \{5+3+3\} + \{3+5+3\} \\
[N] &= \{3+3+5\} + \{4+3+4\} \\
[O] &= \{3+3+5\} + \{3+5+3\} \\
[P] &= \{4+3\} + \{4+3\} + \{4+3\} + \{4+3\} + \{4+3\}
\end{aligned}$$

Among these three levels, the most fundamental meter (or time) is found in the first-level (atom-like unit) because the remaining two levels are composed of the combination of first-level meters. If we consider these meters to be equivalent to musical meters, the first-level comprises of the triple-meter, the quadruple-meter and two kinds of quintuple-meter as well as their combinations.

Then we see below the leading rhythms of every *mīzān*, leaving the accent and other details aside. (Meters in the up-tempo part “*inṣilāf*” are written in the parentheses)⁽²⁾.

$$\mathbf{basīṭ}=4+2 (3+3)$$

$$\mathbf{qāim wa niṣf}=4+4 (4+4)$$

$$\mathbf{buṭāihī}=4+4 (3+3+2)$$

$$\mathbf{darj}=4 (2+2)$$

$$\mathbf{quddām}=3 (3)$$

As we see in the number of beats which constitutes the *baḥr*, three and five, namely odd-numbered beats, are overwhelmingly dominant, of which the three-beat is indispensable to all *baḥr*-s. This fact is quite suggestive when we contrast this finding with the beat number in musical rhythm *mīzān*. Among five *mīzān*-s, what offers the odd-numbered meter in “*inṣilāf*” is **basīṭ** and **quddām** and partly **buṭāihī**. Here we must note that “*inṣilāf*” is more important than the normal-tempo parts because there is less room for the former to adopt means for adjusting to rhythms amidst the up-tempo flow whereas the latter can adopt a variety of means through which the discrepancy between music and lyrics is reconciled. As such, “*inṣilāf*” becomes the critical battle field of poem and music.

In the above three *mīzān*-s which employ the odd-numbered meter, **quddām** has the primal advantage on this battle field because it offers the shortest meter while **basīṭ** contains the double of triple-meter and **buṭāihī** has even three repeats of meters. Furthermore, **basīṭ** contains an even-numbered meter in the normal-tempo part whereas **quddām** rejects it. **Buṭāihī** is more disadvantageous for it embraces a longer meter of even-numbers in the normal-part compared with **basīṭ**, in addition to the fact that, in the first place, **buṭāihī** contains the even-number within the “*inṣilāf*.” We know that the shorter and simpler the meter becomes, the more it becomes flexible. Here we can decide the ranking of advantage among the three *mīzān*-s from the view point of 1) whether the meter is short or not, 2) whether it contains an even-numbered meter or not. The outcome is thus; **quddām** first,

basīṭ second and last **buṭāihī**. This order is reflected in the number of *šī·r*-s adopted in *mīzān*-s (see Table 8). **Quddām** accepts 176 *šī·r*-s and **basīṭ** accepts 83 whereas **buṭāihī** accepts only 47.

In just the same way, we can decide the ranking of **qāim wa niṣf** and **darj**, even though both of them do not include the odd number. **Darj** naturally overcomes **qāim wa niṣf** because it has the shorter meter in respect to both numbers of repetition and numbers of beats in “*inṣilāf*.” (This relation is also shown in Table 8, as 46 v.s.39.)

Before going further, we must resolve the problem of quintuple-meter which is also common to most *baḥr*-s. Since there is no quintuple-meter prepared in *mīzān*-s at all, we need to ask how this meter adapts itself to the *mīzān*. The answer resides in the fact that the odd-numbered meter like quintuple-meter can be easily synchronized with a lesser odd-numbered meter such as triple-meter by connecting some adjacent measures of rhythm with the assistance of a “*faṣīla*” (silent beat) for example, whereas even-numbered meter is hardly converged upon odd-numbered meter unless waiting a long passage of measures.

For this very reason, some *baḥr*-s which contain quadruple-meters try to find their way into quadruple-metered *mīzān*, namely **darj** and **qāim wa niṣf**. For example, *baḥr* [B], which supports a lot of *šī·r*-s, sends not a least number of *šī·r*-s into **darj**. Even [D] and [P], though they support a very small number of *šī·r*-s, allot some of their *šī·r*-s into **darj**.

I have outlined the relationship of the rhythm of music with that of poetry chiefly focusing on the battle field where the tone of the music and the syllable of the language confront each other in an inevitable way. And I have suggested a plausible theoretical connection between the two. However, when we consider the fact that even the most disadvantageous musical rhythm **qāim wa niṣf** embraces a certain amount of *šī·r*-s and even the newly created musical rhythm **darj** contains a lot of *šī·r*-s within it (their inner share is 46% and it surpasses the percentage of dialectal verse “*barwala*”), we might give attention to the flexibility of *baḥr*-system rather than its binding force.

(2) Practical devices for reconciliation of music and poem.

In contrast to the confrontation of music and poem in the up-tempo “*inṣilāf*,” the normal parts allow a wide range of meditative devices for both music and poem. Such examples from the poetic perspective have already been discussed in Chapter 2 (section 4), such as the flexible use of “*tafīla*” and the modification of “*tafīla*” itself. These techniques greatly promote the adaptability of poems to music. On the other hand, the music also permits devices such as “*šugʿ*” (lit; work) coming first. This term means the insertion of meaningless syllables such as “*ya-la-lan*”, “*ti-ri-tan*”, *ha-na-na*”, *tani-tanai*” and so on. These non words are called “*tarātīn*” which offset the shortage of syllables vis-à-vis musical tones as well as giving melodious comfort to the audience. Meanwhile, melisma has the same function as “*šugʿ*.” It allots plural tones for one syllable, where one syllable is extended to cover a series of plural tones. In this respect, an additional technique is adopted to gain the same object of reconciliation between poem and tone. That is the disregard for synchronization of word with

musical measure. The last syllable of a word does not necessarily coincide with the last tone of a certain measure and a word is permitted to end in a half way in a measure, just as a word disregards the border set by individual “*tafīla*” in the prosodic sphere.

Conclusion

We go back to the question that I posed in the introduction of this article; does the meter of the poem really restrict the musical rhythm? We should answer both “yes” and “no.” When we say “yes,” the reason emerges from the preference of poetical meter “*baḥr*” to the odd-numbered rhythm of music, particularly the triple-meter. This tendency may be explained by the substantial character of Arabic language which depends upon the silent vowel (=vowel less consonant) and long vowel as the critical differential gear for the segmentation of meaning. As shown in the previous chapter, these “diseased” vowels confine, through their preference to odd number, the basic requirement of poetical meter (or *baḥr* system) for the correspondence with the musical rhythm.

On the other hand, when we answer “no,” the position is supported by the pervasive distribution of all kinds of poetic meters over every musical rhythm in spite of the remarkable tendency towards preference mentioned above. This phenomenon is explained by the effect of a variety of reconciliation devices offered by both music and poetry especially in the normal or slow tempo parts while the metrical constraint reveals its binding force apparently in the up-tempo parts.

Accordingly it might be possible to consider the tempo to be the differential factor of constraint and flexibility. If we agree with this point, we should shift the focus of the question from “Is there a metrical constraint or no?” to “Does tempo have any relation with metrical flexibility?” or, more precisely, “Does up-tempo really deprive the verbal agent of metrical flexibility?” This subject, led by the analysis of music in this article, must be verified through research into verbal agents other than music because the same kind of metrical constraints exist in other verbal communication media, such as religious recitation of poetry, theological lessons, communal chants of mystic verses, folkloric narratives and even prosaic speeches and dialogues. Here we take the standpoint that music is not an independent sphere in a culture. It is rather intimately connected and merged with other surrounding socio-cultural domains.

Notes

- (1) The mode [P] (= al-mutadārik) was absent at the time of al-Farahidi in the 8th century. It was introduced into the list of modes later. The exceptional character of this mode may be explained by this fact.
- (2) Concrete examples of musical rhythms are recorded in a sheet book by Hilmi [Hilmī

(ed.), 1985]. Though the book is edited by Hilmy, it is Mohamed Briuel who transcribed the rhythm and melody in musical notation. Briuel is a leading musician in Morocco who was the first to master the “solfège” in his country. Now he presides over the orchestra of Fes to which he succeeded his master ‘Abd l-Karīm ar-Rāis whom I often cited as the collector of poems in the 20th century. I personally owe much to Briuel for his knowledge given to me. Both Briuel and his master the late Rais represent the main stream of Andalusian music in Morocco.

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