

ARAB-ANDALUSIAN MUSIC



AMIN CHAACHOO

ANDALUSIAN MUSIC. DEFINITION

ANDALUSIAN MUSIC IS A SOPHISTICATED MODAL MUSIC CREATED IN AL-ANDALUS (711 - 1492), AS A CONTINUATION OF THE MUSIC OF THE HIGH MIDDLE AGES, AND PRESERVED IN THE COUNTRIES OF NORTH AFRICA: MOROCCO, ALGERIA AND TUNISIA, AFTER THE FALL OF AL-ANDALUS.

FRAGMENTS



HISTORY



HISTORY OF EASTERN ARAB MUSIC

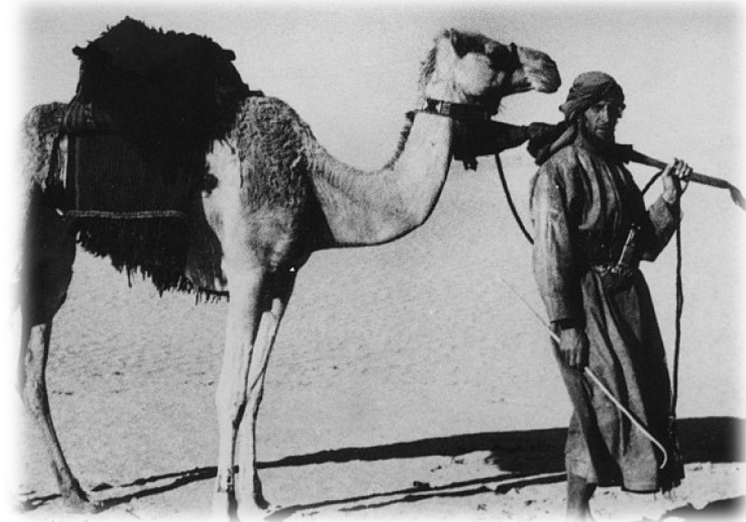


THE MIDDLE EAST

HISTORY OF EASTERN ARAB MUSIC

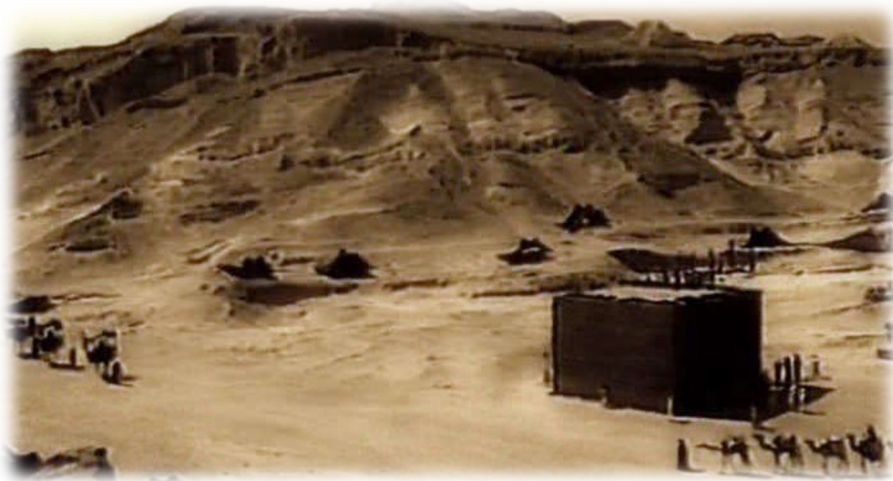
THE JAHILIYYA OR PRE-ISLAMIC PERIOD (BEFORE 610)

AL-HIJAZ BECAME THE CENTER OF THE INDIGENOUS ARTS. IT EVEN CLAIMT TO BE THE FOUNT OF MUSIC.
THE QIYAN: A SINGING-GIRLS, WHO WERE ALSO ATTACHED TO THE TAVERNS FOR THE ENTERTAINMENT OF VISITORS.
DURING THE DAYS OF IGNORANCE AS TODAY MUSIC WAS TO BE FOUND IN THE PRIVATE, PUBLIC, AND RELIGIOUS LIFE OF THE ARABS.



HISTORY OF EASTERN ARAB MUSIC

THE FIRST ERA OF ISLAM (610 - 750) / THE OMEYAS
CONTACT WITH ANCIENT CIVILIZATIONS (PERSIA, BYZANTIUM).
BASES OF CULTURAL DEVELOPMENT: THE QUR'AN, ISLAMIC
TEACHING, PROSE, POETRY ...
“AL-GHINA’ AL-MUTQAN” (IN MECA AND MEDINA)
MUSICAL SCHOOL OR «ANTIGUA ÁRABE SCHOOL».



HISTORY OF EASTERN ARAB MUSIC

THE ABBASI ERA (750 - 1258)

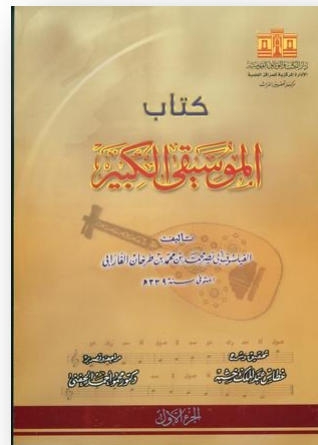
GROWING INTEREST TOWARDS OTHER CULTURES.

THE THEORETICALS.

THE SHU'UBIYYA (SAFI DIN AL-URMAWÍ) AND THE PERSIAN MUSICAL SYSTEM



HISTORY OF EASTERN ARAB MUSIC

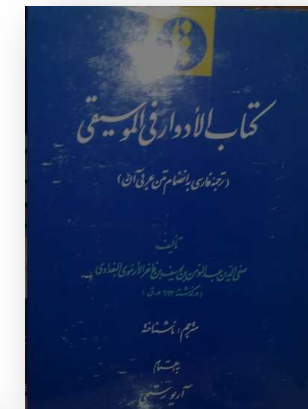


(١) الجماعة المنقصة غير المتعيرة التي ترتب فيها ابعاض المتكامل (الوسط).

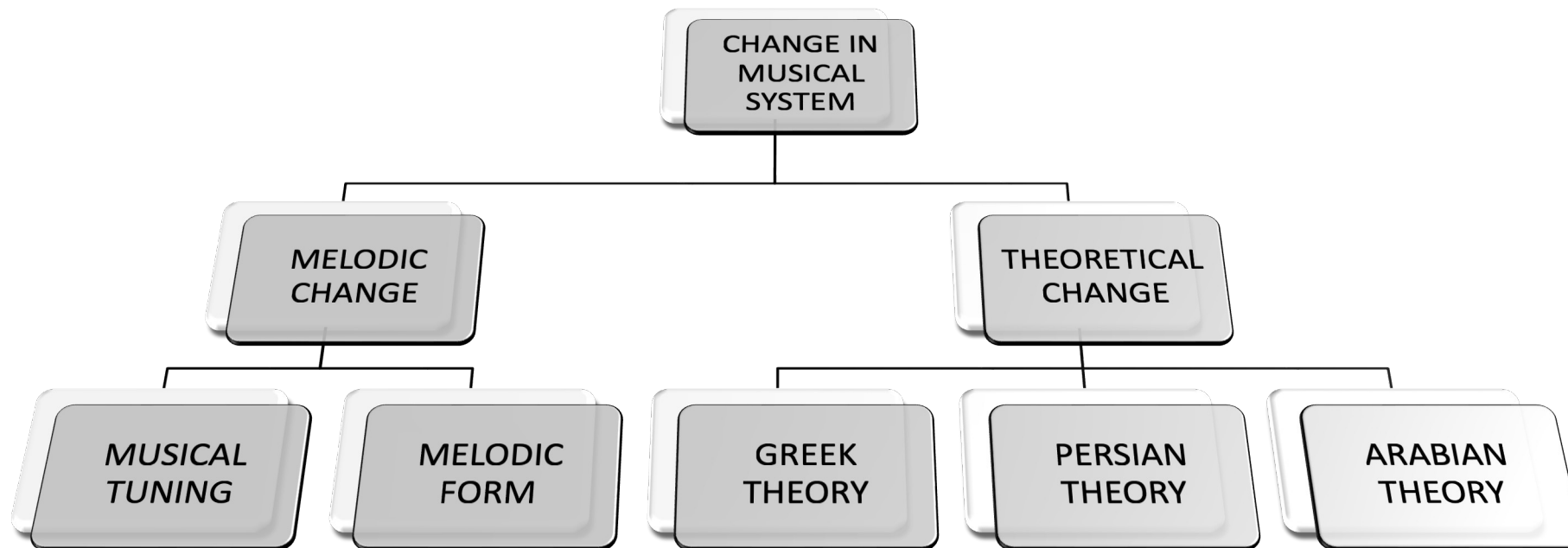
وهو الذي يجب ان يستعمل في الغود بدل القواني ذي المتكاملين

علامات النغم واسماؤها واعدادها .

الاسماء	الاعداد	الاسماء	الاعداد
أ	١٢٢٠	ألف وثمانون وعشرون	١٢٢٠
ب	١٢٤٠	ألف وأربع مائة وأربعون	١٢٤٠
ج	١٢٨٠	ألف ومائتان وثمانون	١٢٨٠
د	١١٥٢	ألف ومائة وخمسون	١١٥٢
هـ	١٠٨٠	ألف وثمانون	١٠٨٠
و	٩٦٠	تسعين مائة وستون	٩٦٠
ز	٨٦٤	ثمان مائة وأربعة وستون	٨٦٤
ح	٨١٠	ثمان مائة وعشرة	٨١٠
ط	٨١٠	ثمان مائة وعشرة	٨١٠
ي	٧٢٠	سبع مائة وعشرون	٧٢٠
ك	٦٤٠	ست مائة وأربعون	٦٤٠
ل	٥٧٦	خمسة مائة وستة وسبعون	٥٧٦
م	٥٤٠	خمسة مائة وأربعون	٥٤٠
ن	٤٨٠	أربع مائة وثمانون	٤٨٠
س	٤٠٥	أربع مائة وخمسة	٤٠٥



HISTORY OF EASTERN ARAB MUSIC



HISTORY OF IBERIAN MUSIC



THE IBERIAN PENINSULA

HISTORY OF IBERIAN MUSIC

FIRST CIVILISATIONS

Tartessians, Phoenicians, Carthaginians, Greeks



HISTORY OF IBERIAN MUSIC

ROMAN PERIOD

PHILOSOPHERS: Seneca, Lucain, Marco Porcio Latron, Marco Valerio Martial, Satorio, Julio Higino, Marco Fabio Quntillain, Osio Of Corduba, Potamio Of Lisboa, Gregorio Of Elvira, Paciano Of Barcelone Or Dextro.

Poets: Juvenco Or Prudencio.



HISTORY OF IBERIAN MUSIC



VISIGOTH PERIOD

Latin character

Saint Isidore

Saint Leander and the nucleus of the liturgy



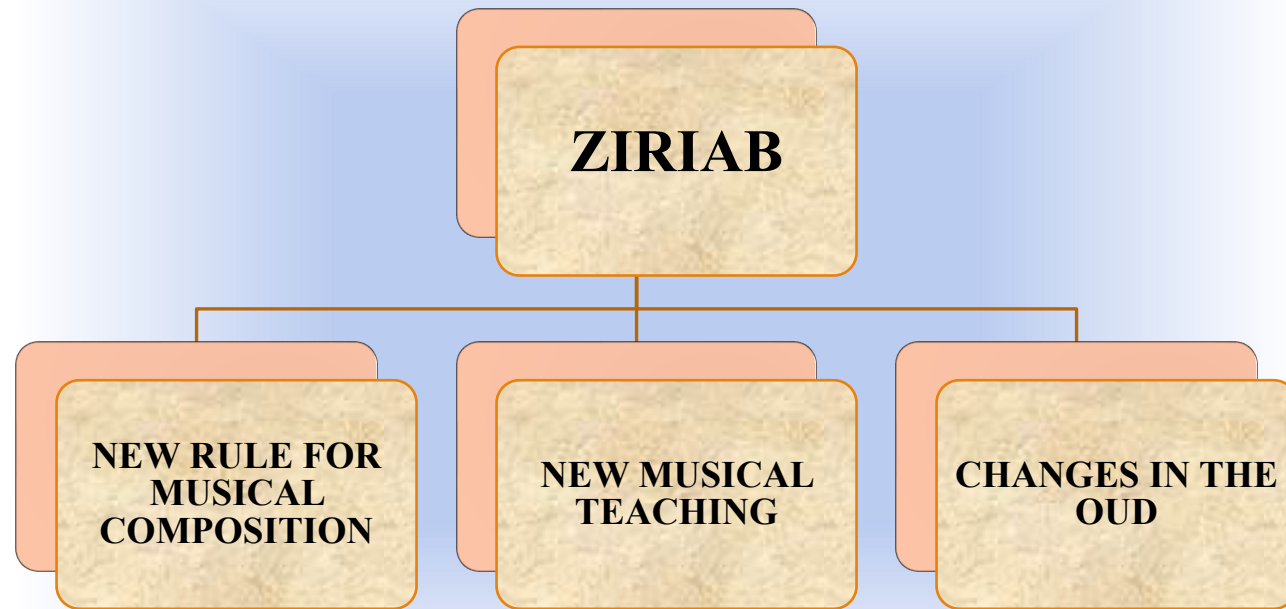
HISTORY OF ANDALUSIAN MUSIC



HISTORY OF ANDALUSIAN MUSIC



HISTORY OF ANDALUSIAN MUSIC



HISTORY OF ANDALUSIAN MUSIC

PHASE	MEANING
Našid	Free vocal introduction
Bassit	Slow beginning with rhythm
Muharrakat and Ahzaj	Parts with fast movement

PHASES OF MUSICAL COMPOSITION
ACCORDING TO ZIRIAB

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

الصنعة . رصد الذيل . متقارب لابن رضا
أَرَادُوا الْبِعَادَ فَأَدْنَيْتَهُمْ
فَسَأَلْتُ دُمُوعِي عَلَى وَجْنَتِي
فَقَالُوا عَجِيبٌ عَجِيبٌ عَجِيبٌ
وَنَادَيْتُ فِي الْحَيِّ يَا غُرْبَتِي
فَقَالُوا كَرِيبٌ كَرِيبٌ كَرِيبٌ
فَقُلْتُ مَتَى الْوَصْلُ يَا سَادَتِي
فَسَلَّمْتُ تَسْلِيمَ حَبٍّ لَهُمْ
فَقَالُوا غَرِيبٌ غَرِيبٌ غَرِيبٌ
فَقَالُوا حَبِيبٌ حَبِيبٌ حَبِيبٌ

QASSIDA

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

الصنعة . رصد الذيل . متقارب لابن رضا

فَقَالُوا عَجِيبٌ عَجِيبٌ عَجِيبٌ	أَرَادُوا الْبِعَادَ فَأَذْنَيْتَهُمْ
فَقَالُوا كَثِيبٌ كَثِيبٌ كَثِيبٌ	فَسَأَلْتُ دُمُوعِي عَلَى وَجْنَتِي
فَقَالُوا غَرِيبٌ غَرِيبٌ غَرِيبٌ	وَنَادَيْتُ فِي الْحَيِّ يَا غُرْبَتِي
فَقَالُوا قَرِيبٌ قَرِيبٌ قَرِيبٌ	فَقُلْتُ مَتَى الْوَصْلُ يَا سَادَتِي
فَقَالُوا حَبِيبٌ حَبِيبٌ حَبِيبٌ	فَسَلَّمْتُ تَسْلِيمَ حَبٍّ لَهُمْ

QASSIDA

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

الصنعة . شغل - رصد الذيل . توشيح مجزوء الرجز
يا لَيْلُ طُلْ أَوْ لَا تَطُلْ
لَوْ بَاتَ عِنْدِي قَمَرِي
مَا لِي وَلِلَّيْلِ الطَّوِيلِ
أَنَا الْمُتَيَّمُ الْقَتِيلُ
لَا بُدَّ مِنْ حَبِّي يَصِلْ
رَغْمًا عَلَى أَنْفِ الْعَدُولِ
لَمَّا أَضَاءَ قَمَرِي
لا بُدَّ لِي أَنْ أَسْهَرَكَ
مَا بَتُّ أَرْعَى قَمَرَكَ
جَفَنِي مُوَلِّغٌ بِالسَّهَرِ
أَنَا الْمُعَنَّى فِي الْقَمَرِ
بِاللَّيْلِ أَوْ بَعْدَ السَّحَرِ
يَا لَيْلُ بَذْرِي أَذْبَرَكَ
مَا وَجَدْتُ أَثَرَكَ

MOAXAHA

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

STRUCTURE

يَا لَيْلُ طُلْ أَوْ لَا تَطُلْ	لَا بُدَّ لِي أَنْ أَسْهَرَكَ
لَوْ بَاتَ عِنْدِي قَمَرِي	مَا بَتُّ أَرْعَى قَمَرَكَ
مَا لِي وَلِلَّيْلِ الطَّوِيلِ	جَفَنِي مُوَلِّغٌ بِالسَّهَرِ
أَنَا الْمُتَتِمُّ الْقَتِيلُ	أَنَا الْمُعْنَى فِي الْقَمَرِ
لَا بُدَّ مِنْ حَبِّي يَصِلُ	بِاللَّيْلِ أَوْ بَعْدَ السَّحَرِ
رَغْمًا عَلَى أَنْفِ الْعُدُولِ	يَا لَيْلُ بَذْرِي أَذْبَرَكَ
لَمَّا أَضَاءَ قَمَرِي	مَا وَجَدْتُ أَثَرَكَ

MOAXAHA

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

STRUCTURE

يَا لَيْلُ طُلْ أَوْ لَا تَطُلْ	لَا بُدَّ لِي أَنْ أَسْهَرَكَ
لَوْ بَاتَ عِنْدِي قَمَرِي	مَا بَتُّ أَرْعَى قَمَرَكَ
مَا لِي وَلِلَّيْلِ الطَّوِيلِ	جَفَنِي مُوَلِّغٌ بِالسَّهَرِ
أَنَا الْمُتَيَّمُ الْقَتِيلُ	أَنَا الْمُعْنَى فِي الْقَمَرِ
لَا بُدَّ مِنْ حَبِّي يَصِلُ	بِاللَّيْلِ أَوْ بَعْدَ السَّحَرِ
رَغْمًا عَلَى أَنْفِ الْعَدُولِ	يَا لَيْلُ بَذْرِي أَذْبَرَكَ
لَمَّا أَضَاءَ قَمَرِي	مَا وَجَدْتُ أَثَرَكَ

MOAXAHA

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

STRUCTURE

لا بُدَّ لِي أَنْ أَسْهَرَكَ	يَا لَيْلُ طُلْ أَوْ لَا تَطُلْ
مَا بَتُّ أَرْعَى قَمَرَكَ	لَوْ بَاتَ عِنْدِي قَمَرِي
جَفَنِي مُوَلِّغٌ بِالسَّهَرِ	مَا لِي وَلِلَّيْلِ الطَّوِيلِ
أَنَا الْمُعْنَى فِي الْقَمَرِ	أَنَا الْمُتَيَّمُ الْقَتِيلِ
بِاللَّيْلِ أَوْ بَعْدَ السَّحَرِ	لَا بُدَّ مِنْ حَبِّي يَصِلْ
يَا لَيْلُ بَذْرِي أَدْبَرَكَ	رَغْمًا عَلَى أَنْفِ الْعَدُولِ
مَا وَجَدْتُ أَثَرَكَ	لَمَّا أَضَاءَ قَمَرِي

MOAXAHA

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

صنعة توشيح
يَا لَيْلَةَ الْوَصْلِ وَكَأْسَ الْعُقَارِ دُونَ اسْتِئْزَارِ عِلْمِي كَيْفَ خَلَعَ الْعِذَارُ
إِعْتَبِمْ اللَّذَاةَ قَبْلَ الذَّهَابِ
وَحُرِّ أَدْيَالِ الصَّبَا وَالشَّبَابِ
إِشْرَبْ لَقَدْ طَابَتْ كُؤُوسُ الشَّرَابِ
عَلَى الْخُدُودِ تَنْبَتْ كَالْجُنَارِ ذَاتِ احْمِرَارِ طَرَزَهَا الْحُسْنُ بِأَسِ الْعِذَارِ

EXAMPLES OF MOAXAHA

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

Wardat ala khaddou

Tirazouha nasrin

Biha nkamal sa`dou

Azzayn wa tema zayn

Wa souratou lhamdou

tounjik mina l-a`yan

Zanou l-ilah

we sken samim sadri

Ida yaghib anni

youghma `ala basri

EXAMPLES OF MOAXAHA

Na`chaqu chama'il wa chakla l-machakil wa l-'uyun qawatil kassiham

Wa neb`at rasa'il min dam'iyya ssa'il wa fihim masa'il ya kiram

La zal qalbi ma'il litalika l-manazil hada l-'am wa qabil alfi `am

Minkumu ta'allamtu l-gharam Ma ne`chaq siwakum wa ssalam

Ya ahla l-fada-'il antum l-wasa'il wa fikom masa'il ya kiram

EXAMPLES OF MOAXAHA

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

يَا نَاصِحًا رَامَ أَنْ يَنْهِي إِفْكًَا مِنَ الْعَدُولِ أَنْ يَقِينِي	كَلَا قِنِي	أَنْ تُقَلَّا مُجَلَّا
هَوَاكَ يَا فِتْنَةَ الْأَنَامِ أَتَيْتَ مُسْتَقِيلَ الْمَرَامِ وَجِئْتَ بِالسَّحَرِ فِي انْتِظَامِ	نَامِي رَامِي ضَامِي	وَالصَّبْرَ زُورَ سَهْمَ الْفُتُورِ إِلَى الصَّدُورِ
وَالسَّحَرُ مِنْ ذَلِكَ الْحَبِيبِ خُذْ رَايَةَ الْحُسْنِ بِالْيَمِينِ	يُلَّا مِنِّي	مَقَلَّا مُجَلَّا

EXAMPLES OF MOAXAHA

HISTORY OF ANDALUSIAN MUSIC

THE MOAXAHA

G U F L

G H U S N

أَنْ تَقُولَا
مُجَلَا

كَلَا
قِنِي

يَا نَاصِحًا رَامَ أَنْ يَنْهِي
إِفْكًَا مِنَ الْعَدُولِ أَنْ يَقِينِي

وَالصَّبْرُ زُورٌ
سَهْمَ الْفُتُورِ
إِلَى الصَّدُورِ

نَامِي
رَامِي
ضَامِي

هَوَاكَ يَا فِتْنَةَ الْأَنَامِ
أَنْتَبَتْ مُسْتَقْبِلَ الْمَرَامِ
وَجِئْتَ بِالسَّحَرِ فِي انْتِظَامِ

مَقُولَا
مُجَلَا

يُولَا
مِنِّي

وَالسَّحَرُ مِنْ ذَلِكَ الْحَبِينِ
خُذْ رَايَةَ الْحُسْنِ بِالْيَمِينِ

EXAMPLES OF MOAXAHA

HISTORY OF ANDALUSIAN MUSIC

SOCIETY OF AL-ANDALUS

ARABS

MULADIS

MOZARABS

JEW

SLAVES

AMAZIGHS

HISTORY OF ANDALUSIAN MUSIC

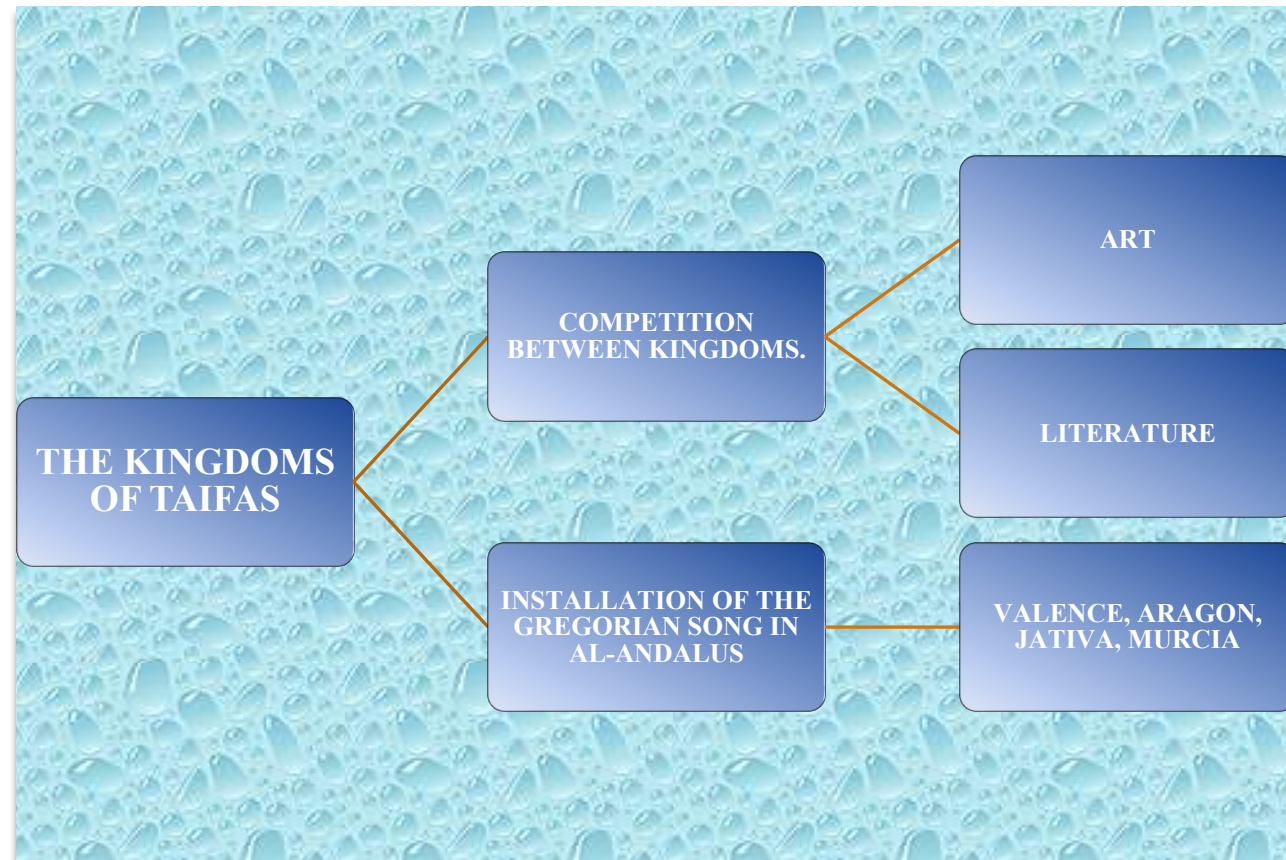
Abou Bakr Ibn Qouzman (1087 - 1160)

¡YA ŠAR'AB, YA BINO, MA 'ḤLAK!

HINDI, WALAD HINDI, MASQUL,
MUḌAKKAR.

¡BINO, BINO, WA DA'NI MIMMA
YUQAL!

HISTORY OF ANDALUSIAN MUSIC



HISTORY OF ANDALUSIAN MUSIC

AVEMPACE

AVEMPACE

IBN AL-KHATIB: "[AVEMPACE] IS THE LAST PHILOSOPHER IN AL-ANDALUS".

IBN TOUFAYL: « THERE WAS NOT AMONG THEM A PERSON FINE IN SPIRIT AND MORE ACCURATE IN HIS VISION (OF LOGIC) THAN ABU BAKR AS-SA'IGH ».

ŠAQUNDI: "DO YOU HAVE SOMEONE LIKE AVEMPACE IN THE SCIENCES OF MELODIES AND PHILOSOPHY?".

AL-TIFAŠI: "THE LAST TO HAVE COMPOSED MELODIES IN THE WEST WAS ABU BAKR IBN AL-ŠA'IG, KNOWN UNDER THE NAME IBN BAYA"

HISTORY OF ANDALUSIAN MUSIC

AVEMPACE

AFTER HE MET FOR YEARS WITH SINGING SLAVES, AVEMPACE REFINED AL-ISTIHLAL AND 'AMAL, MIXED THE SINGING OF CHRISTIANS WITH THE SINGING OF THE EAST, AND CREATED A STYLE THAT ONLY EXISTED IN ANDALUS, A STYLE THAT DREW HIS PEOPLE WHO REJECTED EVERYTHING ELSE.

TIFACHI – ABOUT AVEMPACE

HISTORY OF ANDALUSIAN MUSIC

AVEMPACE



EXAMPLE OF ANDALUSIAN FORM

HISTORY OF ANDALUSIAN MUSIC

AVEMPACE



EXAMPLE OF ANDALUSIAN FORM

HISTORY OF ANDALUSIAN MUSIC

AVEMPACE

PHASE	MEANING
Nashid	Free vocal introduction
`Amal	Slow beginning with rhythm
Mouashah	Parts with fast movement
Zéḡel	Parts with fastest movement

PHASES OF MUSICAL COMPOSITION
ACCORDING TO ZIRIAB

HISTORY OF ANDALUSIAN MUSIC

AL-TIFAŠI “AFTER [AVEMPACE] CAME IBN JUDI, IBN AL-HAMMARA AND OTHERS. THESE PURSED THEIR MELODIES AND COMPOSED WHAT THEY COULD IN BEAUTIFUL MELODIES”

“AND THE CONCLUSION OF THIS ART WAS ABU AL-ḤASSAN IBN AL-ḤASIB AL-MURSI, WHO HAD A GREAT TRAINING AND A GREAT MASTERY, NOT HAD BY ANY OTHER. HE IS THE AUTHOR OF A BOOK ABOUT MUSIC IN SEVERAL CHAPTERS, AND ALL THE COMPOSITIONS WE HEAR IN THE MAGHREB AND AL-ANDALUS ARE HIS”.



HISTORY OF ANDALUSIAN MUSIC



HISTORY OF ANDALUSIAN MUSIC

THE MORISCOS (1492 – 1609)



HISTORY OF ANDALUSIAN MUSIC

1566: « REFORMA DE LAS COSTUMBRES MORISCAS » Y LAS PROHIBICIONES ENUNCIADAS POR FELIPE II Y SU INQUISIDOR GENERAL DIEGO DE ESPINOZA. LA MÚSICA DE LOS MORISCOS, SUS BAILES (LA ZAMBRA) Y SUS FIESTAS MUSICALES (LEILAS) SON PROHIBIDOS.

PABLO AZNAR: “ERAN MUY AMIGOS DE BURLERIAS, CUENTOS Y NOVELAS, Y SOBRE TODO AMICISIMOS DE BAYLES, DANÇAS, SOLACES, CANTARCILLOS, ALVADAS, PASSEOS DE HUERTAS Y (SIC) FUENTES Y DE TODOS LOS ENTRETENIMIENTOS BESTIALES, EN QUE CON DESCOMPUESTO BULLICIO Y GRITERIA SUELEN YR LOS MOÇOS VILLANOS VOZINGLANDO POR LAS CALLES. TENIAN COMUNMENTE GAYTAS Y DULÇAYNAS, LAUDES, SONAJAS, ADUFES. VANAGLORIABANSE DE BAYLONES, CORREDORES DE TOROS Y DE OTROS HECHOS SEMEJANTES DE GAÑANES”.

HISTORY OF MOROCCAN ANDALUSIAN MUSIC



HISTORY OF MOROCCAN ANDALUSIAN MUSIC

IMMIGRATION (TETOUAN, RABAT, FEZ,...)

THE SITUATION OF MUSICAL SCIENCE IN MOROCCO

- **LEÓN EL AFRICANO, AL-MAQARRI, IBN JALDOUN, LAROUÏ:**
- **“KNOWLEDGE IN THESE CIRCUMSTANCES MEANS MEMORIZATION IN ITS MOST GENERAL ACCEPTANCE, AND IT CAN NEVER MEAN THE EFFORT OF REASONING AND INNOVATION”.**

HISTORY OF MOROCCAN ANDALUSIAN MUSIC

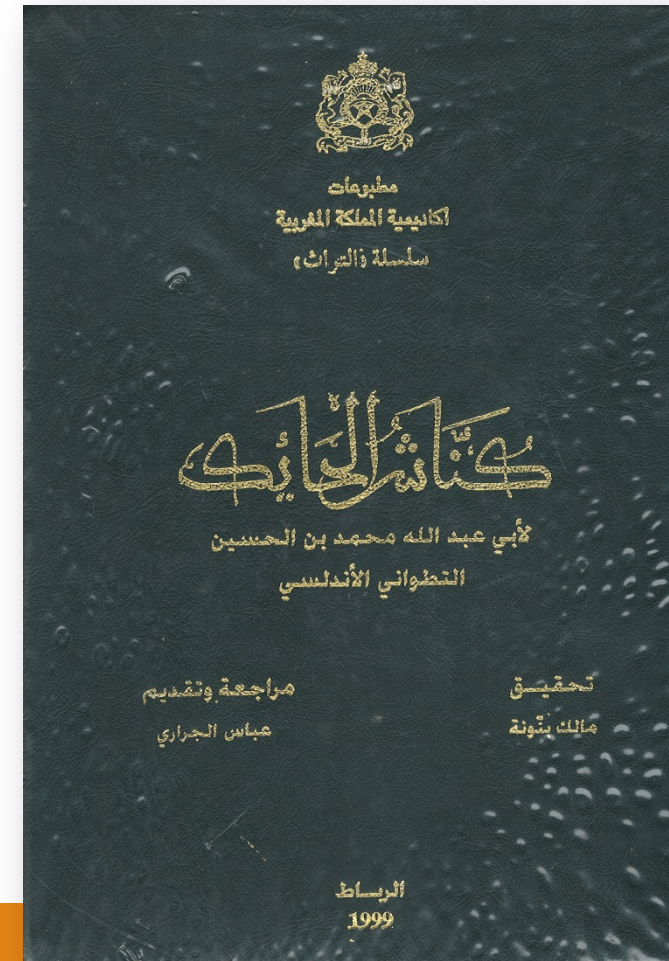


RISALA FI AL-TABA' T' WA AL-tOUBU' WA AL-OUSUL"

HISTORY OF MOROCCAN ANDALUSIAN MUSIC

AL-HAIEK

Mohammad Ibn al-Housayn al-Haiek, al-tetuaní, al- andalusí (1800).



HISTORY OF MOROCCAN ANDALUSIAN MUSIC

THE STATE OF MOROCCAN ANDALUSIAN MUSIC



TETOUAN, 1930

HISTORY OF MOROCCAN ANDALUSIAN MUSIC

THE STATE OF MOROCCAN ANDALUSIAN MUSIC



TETOUAN, 1930

HISTORY OF MOROCCAN ANDALUSIAN MUSIC

THE STATE OF MOROCCAN ANDALUSIAN MUSIC



FEZ, 1932

HISTORY OF MOROCCAN ANDALUSIAN MUSIC

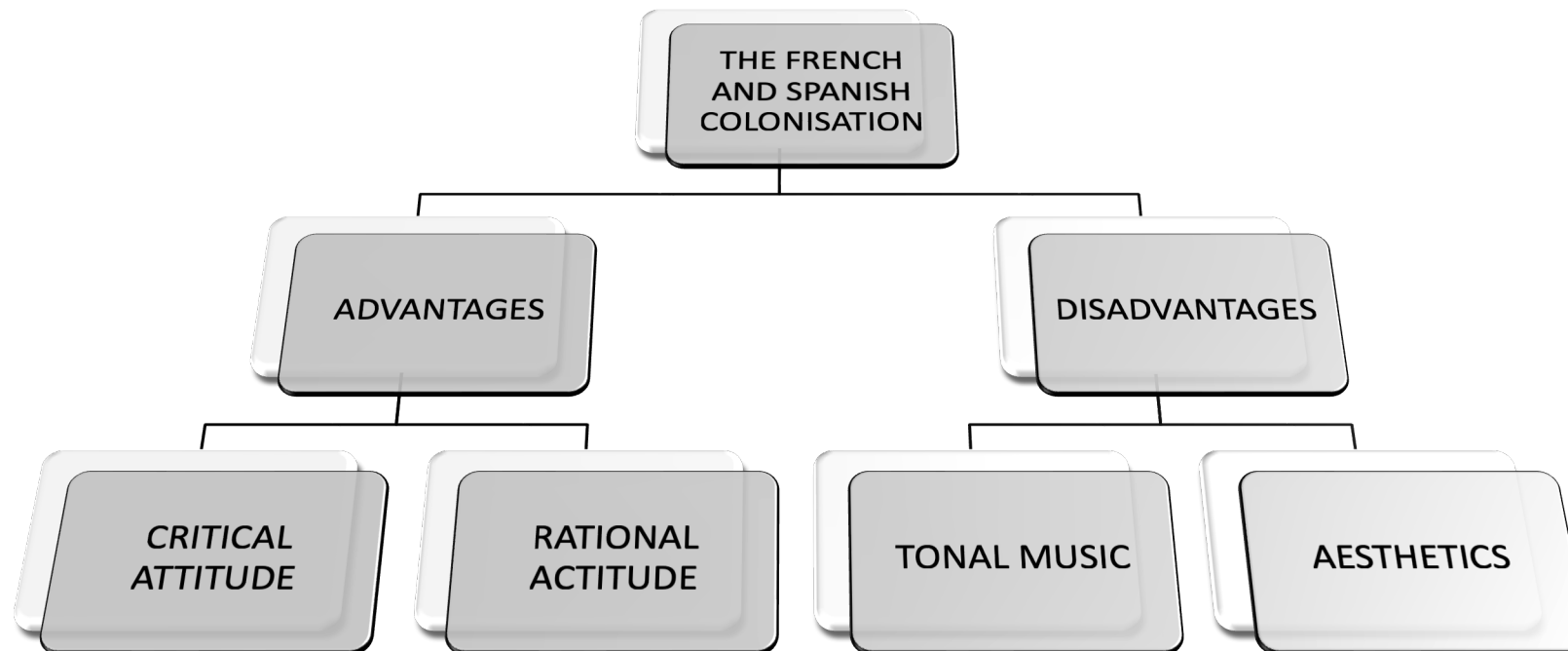
THE STATE OF MOROCCAN ANDALUSIAN MUSIC



FEZ, 1932

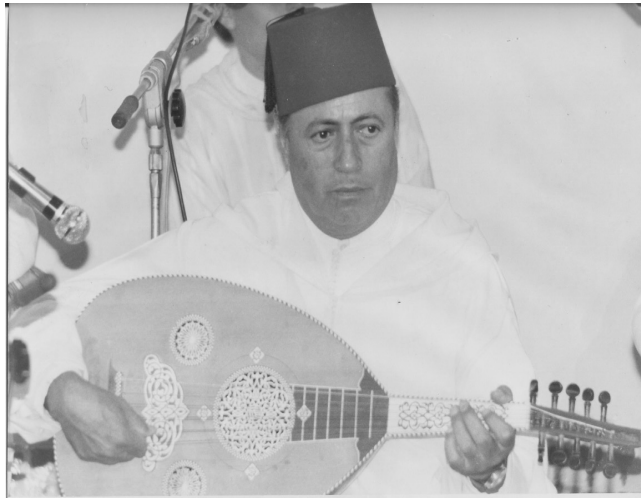
HISTORY OF MOROCCAN ANDALUSIAN MUSIC

THE EUROPEAN COLONISATION



HISTORY OF MOROCCAN ANDALUSIAN MUSIC

THE GREAT MASTERS OF THE SECOND HALF OF THE TWENTIETH CENTURY



COMPONENTS OF ANDALUSIAN MUSIC



COMPONENTS OF ANDALUSIAN MUSIC

BOUGHIA

TAWCHIYYA

INCHAD

SAN`A

COMPONENTS OF ANDALUSIAN MUSIC

SAN`A = MEASURED SONG POEMS IN A SPECIFIC MODE, THE COMBINATION OF LETTER AND MELODY



COMPONENTS OF ANDALUSIAN MUSIC

YA KAHILA L-AHDAQ

IRMI SSIHAM

FI QOULOUBI L-OCHAQ

ALA DDAWAM

QAD ATAKA L-KHALLAQ

HOUSNA L-QAWAM

KANNAHLI FI L-AJBAH

TOURIDOU AN TALQAH

AL-JABINOU L-WADDAH

LAHDOUN RIMAH

EXAMPLE OF SAN`A

COMPONENTS OF ANDALUSIAN MUSIC

YA KAHILA L-AHDAQ

IRMI SSIHAM

FI QOULOUBI L-OCHAQ

ALA DDAWAM

QAD ATAKA L-KHALLAQ

HOUSNA L-QAWAM

KANNAHKI FI L-AJBAH

TOURIDOU AN TALQAH

AL-JABINOU L-WADDAH

LAHDOUN RIMAH

MELODY A

MELODY B

MELODY C

EXAMPLE OF SAN`A

COMPONENTS OF ANDALUSIAN MUSIC



YA KAHILA L-AHDAQ

IRMI SSIHAM

FI QOULOUBI L-OCHAQ

ALA DDAWAM

QAD ATAKA L-KHALLAQ

HOUSNA L-QAWAM

KANNAHKI FI L-AJBAH

TOURIDOU AN TALQAH

AL-JABINOU L-WADDAH

LAHDOUN RIMAH

MELODY A

MELODY B

MELODY C

EXAMPLE OF SAN`A

COMPONENTS OF ANDALUSIAN MUSIC

BADROUN BADA MOUSTANAR

WE MLEKLI DATI

LAHOU KHOUDOUD KALJOULLANAR

HOUSNOU YOUWATI

MA LOU CHABIH FI DA L-BACHAR

MADI WA ATI

YA LAYTAHOU FI HADRATI

OUMATTI'OU FIH MOUQLATI

NAGHNAMOU SSOUROUR MA BAYNA L-BOUDOUR

WA WJOUH HISSANI

MELODY A

MELODY B

MELODY C

EXAMPLE OF SAN`A

COMPONENTS OF ANDALUSIAN MUSIC

WA ACHNABOU TAGHRI LAHO CHAFATOUN YOUGHARRIDOU NNAHLOU 'ALA WIRDIHA

MA DAKA ILLA HASADAN MOUD RA'AT

RODABAHA A'DABA MIN CHAHDIHA

MELODY A



EXAMPLE OF SAN'A

COMPONENTS OF ANDALUSIAN MUSIC

Billahi ya zayna sighar

kouffa l-jafa

Ach`alta fi qalbi jimar

ma tentafa

Ila mata min da nnifar

sabri `afa

Qoul-li ch `alayya min hassouf ————— wach zallati

`lach ya ghazali ma tarouf

`an mihnati

MELODY A

MELODY B

MELODY C

EXAMPLE OF SAN`A

COMPONENTS OF ANDALUSIAN MUSIC

HABBA NNASSIM ALA L-BITAH	WA TTAYROU SAH FAWQA L-GHOUSSOUN
QOM YA NADIM HAYYI SSABAH	KAM DA ANA ALA L-SSOUKOUN
QALBI SALIM ALA L-MILAH	FI HOUBBIHIM NAFNI FOUNOUN
JOUNDOU SSABAH NACHER ALAM	WA LLAYLOU WALLA FI NHIZAM
WA FAH ALA L-AKAM	WA KSA HOULLA TAFJI L-GHAMAM

MELODY A

MELODY B

MELODY C

EXAMPLE OF SAN`A

COMPONENTS OF ANDALUSIAN MUSIC

TAQSIM = A RHYTHMICALLY FREE INSTRUMENTAL IMPROVISATION IN A SPECIFIC MODE

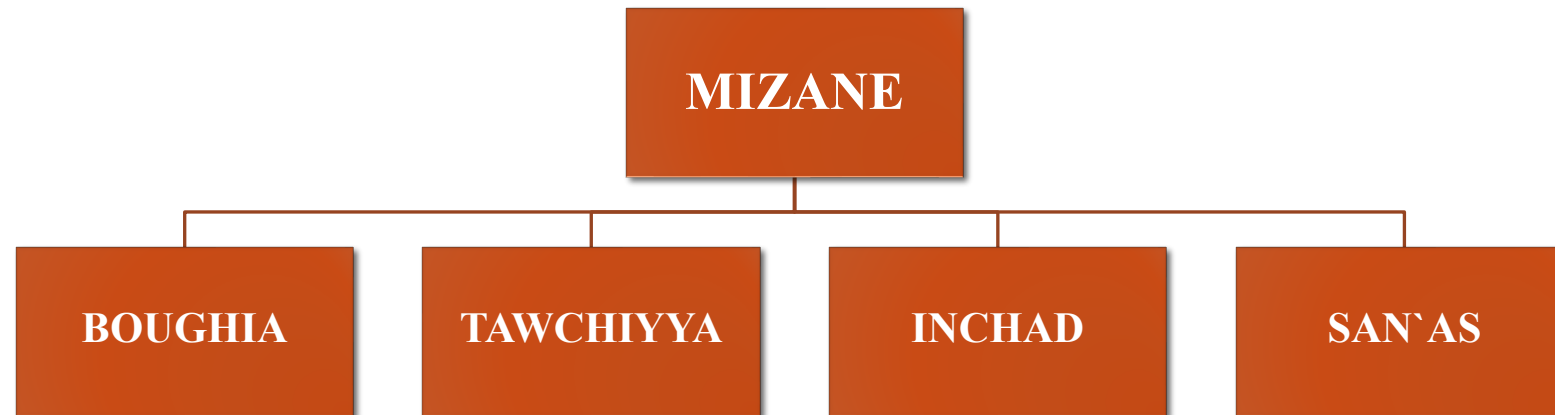
MAWWAL = A RHYTHMICALLY FREE VOCAL IMPROVISATION IN A SPECIFIC MODE

Mawwal in al-Istihlal

Mawwal in Raml al-Maya

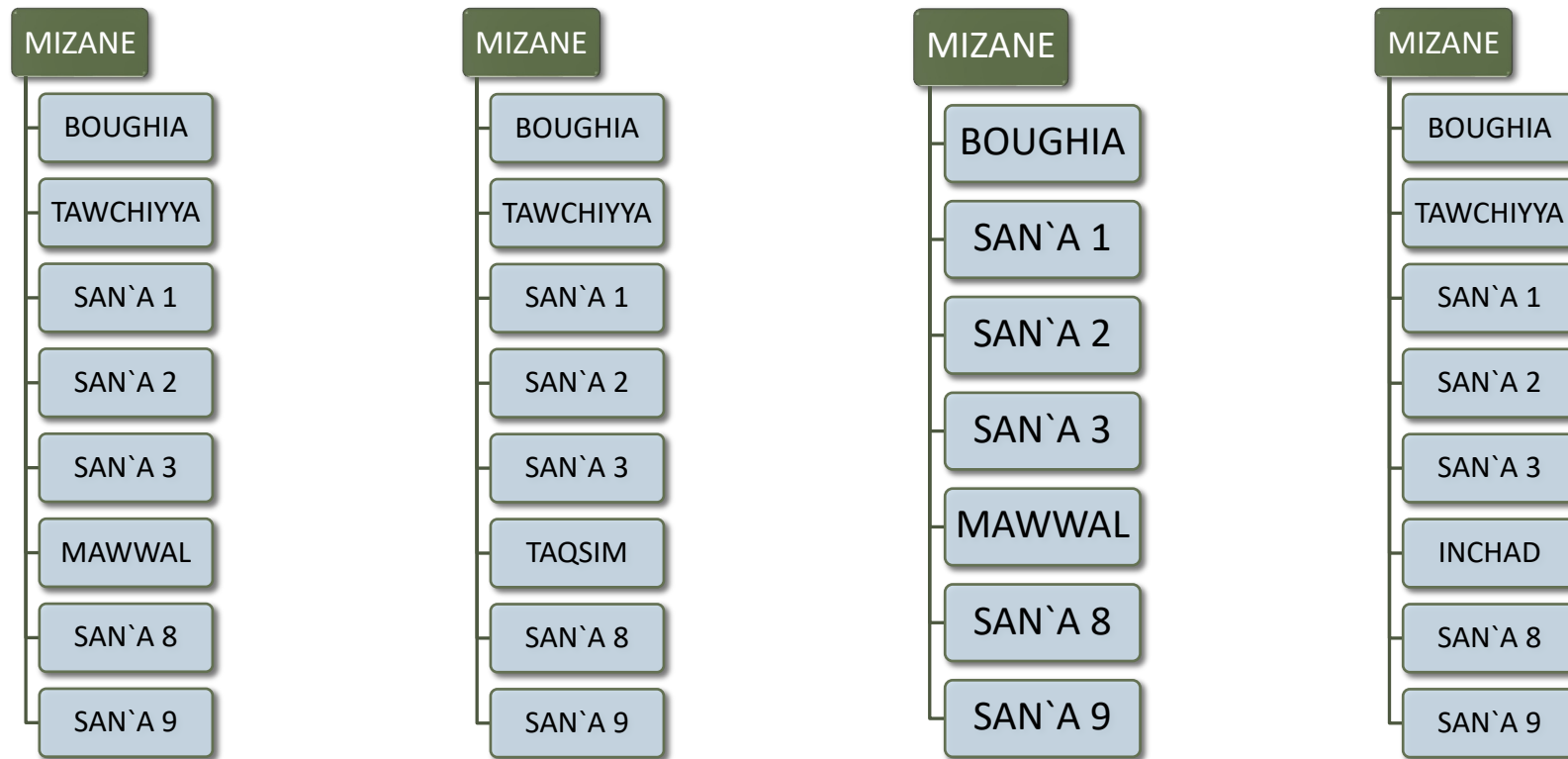
MIZANE

MIZANE = THE ANDALUSIAN SONG, A SET OF MUSICAL COMPONENTS WITH A SPECIFIC RYTHM



FORM OF MIZANE

MIZANE



EXAMPLES OF MIZANE