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Name **SALVATORE MORRA**

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Dissertation title

Authenticity and Innovation: Conceptualising a "Tunisian School" of *'ūd* Performance in the Twentieth Century

Number of words in this submission **14.997**
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SYSTEM of TRASLITERATION* of ARABIC CHARACTERS

ء	ʾ	ط	ṭ
ت	t	ث	th
ح	ḥ	خ	kh
ش	sh	ص	ṣ
ع	ʿ	ق	q
ض	ḍ	ه	h

Long vowels	
أ	ā
و	ū
ي	ī

- The music analysed in this dissertation can be downloaded from Dropbox†

  Email: sm923@cam.ac.uk

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* Some names are trasliterated as they were pronounced in Tunisian dialect

† https://www.dropbox.com/

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INTRODUCTION

In 1997, Ruth F. Davis published an article in the Journal *Asian Music* entitled "Traditional Arab Music Ensembles in Tunis: Modernizing al-Turath in the Shadow of Egypt", which described the influence of Egyptian models on Tunisian music at the turn of the twentieth century. At that time Tunisians blamed this increasing influence, imported by visiting artists and spread further by the commercial record market, for the abandonment of their heritage music and traditional instruments. As a consequence, over the following decades musicians deliberately introduced or rejected radical changes in the transmission and performance of the classical traditional urban music (*mālūf*, [familiar, custom]), reflecting varied musical ideologies and aesthetic values. In more recent decades, the debate of authenticity and innovation has become a central issue for studies in (ethno) musicology based on trans-cultural exchanges and cross-cultural research. It is now a common discussion characterised by the problem of categorizing and dealing with dichotomy concepts of "art" and "popular", "heritage" and "modernity" within non-Western music cultures. Here, the intention is not so much to define "authenticity" as explore the use of the concept in the processes of conceptualising a Tunisian "school" of *'ūd* in twentieth century Tunisian urban society.

The *'ūd* (Arab lute) is the most prominent music instrument of the Arab-Islamic world, from North Africa to the Middle East. It has long taken second place to singing, always assigned a central role in the music of the Arab world: the role of lute players was relegated to that of simple accompaniment to the human voice, enjoying brief solo spaces only in the introduction to songs. It was only in the twentieth century that modern tendencies began to change this subordinate status of the instrument. Thus begins a genuine and profound process of development of instrumental music centred in Egypt and Iraq, which raised the standing of the *'ūd* to a solo recital instrument centred on the musical form *taqsīm* (solo instrumental prelude). This conception of school of performance style is primarily grounded on the Western music practices of solo recital. In such respect, a major problem is to objectively accept the *etic* view within the topic — a key point of this investigation which derives from outsiders' music practices and perspectives. Furthermore, dichotomies already exist in Tunisian urban music itself and play important roles in the continuance of modern tendencies, which will be widely explored in this paper. The rare coexistence of two different *'ūd*, namely *'ūd 'arbī* and *'ūd sharqī*, and their competition for predominance in Tunisian music culture is at the heart of our understanding of these dichotomies. So far, however, there has been little discussion about the context and practice of this instrument. Researchers such as: d'Erlanger (1917, 1949), Guettat (1980, 2000), al-Mahdī (1981a), Davis (2004), have neither studied its development in Tunisia nor have they investigated it within the duality of tradition and modernity debate. Far too

little attention has been paid to the indigenous traditional Tunisian *ʻūd ʻarbī*, which is extremely peculiar and unique to this music culture. The risk of its being abandoned has been a controversial and much disputed subject within the above debate.

This research seeks to give an account of the musicians who have played important roles for the Tunisian *ʻūd* in the twentieth century. It will examine how far the solo recital phenomenon has unfolded in Tunisia, questioning the widely-held view that there is a Tunisian "school" of *ʻūd* performance founded by the legendary Shaykh Khmayyis Tarnān (1894–1964), continuing with Shaykh Ṭāhar Gharsa (1933–2003) for the traditional *ʻūd ʻarbī*. I question whether the Tunisian *istikhbār* (solo instrumental prelude) was used as a self-contained genre from which musicians drew inspiration for their solo recitals as happened for the *taqsīm*, and whether those two terms are truly interchangeable as is generally believed. This study also explores how far these artists conceived their work as a self-conscious attempt to modernise a tradition in order to continue and preserve its identity. The possible development of a Tunisian style of performance also on the imported Egyptian *ʻūd sharqī* by prominent Tunisian players such as ʻAlī Srītī (1919–2007) and Aḥmad al-Qalaʻī (1936–2008) is investigated on the basis of cultural "appropriation". In this respect, I ask the following questions: can authentic Tunisian *ʻūd* performance practice really only be viewed as a dichotomy in opposition to processes of modernisation? Or could considerations of authenticity also be seen in the discourses of various perceivers and should they focus on the reasons for finding, or failing to find, a particular performance "authentic"? I examine the possibility that there are indeed two distinctive styles of *ʻūd* performance, namely traditional indigenous (*ʻūd ʻarbī*) and modern (*ʻūd sharqī*) within twentieth century Tunisian urban music.

The dissertation is divided into three parts. The first gives a brief overview of the recent history of Tunisian music, contextualising the instrument in its ethnic and geographic background and with respect to the authenticity-innovation debate. The second section focuses on the solo instrumental genre known as *istikhbār* or *taqsīm,* using as primary sources recordings of the mentioned artists collected at the national sound archive of the Centre of Arab & Mediterranean Music (CMAM) in Sidi Bou Said during my fieldwork in Tunis 2013. The recordings will be transcribed, analysed and compared according to my Tunisian informants, with the view to establishing and evaluating the essential features of the alleged "school". The aim of this analysis is mainly to validate the master/disciple lineages hypothesised above, particularly by observing common modal-melodic stylistic criteria shared among players. Finally, the third section deals with the findings in correlation to my interviews with Tunisian musicians, teachers, artistic directors and musicologists with the purpose of conceptualising an "authentic" Tunisian school of *ʻūd*.

Geographic, Historic and Ethnic Background

Andalusian Music Heritage

North Africa has long been considered the cultural contact point between Africa, the Middle East and Europe. This geographical area known as *maghrib* — in classic Arabic the prefix *ma* indicates "place" and the word *gharbī* means "west", hence: "the setting sun" (Lane, 1877:2240) — comprises four countries, namely modern Morocco, Algeria, Tunisia and Libya (Yver, 1986:1183). For its special geographical position in the Mediterranean Sea, Tunisia can be considered a place of contacts between various civilizations that have co-existed and converged during its long history. The musical traditions of Arabs, Berbers, Jews and Ottoman Turks, occasionally intermixed with Portuguese, Spanish and Italian coastal outposts, have existed side by side for centuries. Islamization reached the Maghreb by the mid-seventh century, with the conquerors proceeding along the coast to the Atlantic and entering Spain in 711 (Jones, 2002:431). Several caliphate dynasties specifically ruled the region that is now modern Tunisia: Ḥafside (982–1574), Murādite (1114–1702), Ḥsuaynite (1376–1957) (Sebag, 2000:633). The Christian reconquest of Spain (1248, 1492) drove out refugees who found their way to the Maghreb. Eventually, beginning in the sixteenth century until European colonisation in the nineteenth century, the Ottomans became masters of much of North Africa and a Turkish influence of culture and music left a rich legacy throughout much of the region, for example the ḥusaynita Muḥammad Rashīd Bey (18th century) (al-Mahdī, 1972:14). The general definition of Tunisian art music is Arab-Andalusian Muslim music, which has its roots in the courtly tradition of medieval Islamic Spain. Traditionally, this music of Spanish Muslims, namely "Andalusian" or "al-Andalus" enriched and vitalised related genres in the Maghreb, particularly "classical" art music. The term *andalusiyya* was first used at the beginning of twentieth century by the French musicologist Jules Rouanet (Rouanet, 1922b:2813). The terminology "Arab-Andalusian" music is just a few decades old expression of a strictly Western formulation (Poché, 1995:13). Investigated by Poché, this combination of the terms "Arab" and "Andalusian" does not fully consider the ethnic diversifications within the region and that since 1492 this music has never ceased to modify and develop. Moreover for Poché, the former expression is simply a tautology because "Andalusian" music can only be "Arabic". Debate is still on-going, though Andalusian music is defined as developing simultaneously in Islamic Spain and the Maghreb, reinforcing pre-existing traditions until the decadent Ottoman colonisation (Poché, 1995:48, Guettat, 1980:72–74).

An ancient idea of a homogeneous musical "school", in which musicians share the same musical background and styles through a process of oral transmission, can be traced to the time of

the reign of ʻAbd ar-Raḥmān II (822–852) in which the Eastern tradition as well as the North African one became firmly established. The arrival of ʻAli Ibn Nafī, known as Ziryāb (789–857), in Spain (822) with residence in Cordova is considered the foundation of a specifically Andalusian musical school in the classical tradition of Baghdad, as Guettat notes: "a turning point for Andalusian music, completing its re-orientalization" (Guettat, 2002:442). Ziryāb was a disciple of the famous Ishāq al-Mawṣilī (767–850), a gifted and talented teacher and performer whose reforms included changes in the construction of the *ʻūd*, the quality of the strings and the *plectrum*. His pedagogical procedures, progressing from the simplest to highly complicated skills, were designed to give practical training in vocal and instrumental music through the exploration of different possibilities of nuances, ornamentation, and improvisation (Rouanet, 1922a:2696). As Guettat states:

"Ziryāb's addition of a fifth string, as red as blood, to the ʻūd was an expression of mystical aspirations dear to the traditional Arabic school ... it represented the soul and symbolised life" (Guettat, 2002:445).

This emblematic musician is also considered a figure whose reputation falls somewhere between myth and history. Moreover, after Ziryāb, the philosopher and musician Abū Bakr Ibn Bājja or Avempace (1070–1139) born in Saragossa, for his *Fī l-Alḥān* (On the musical melody) is also considered historically important in disclosing the origins of this music tradition concerning its relationship among modes, human "temperament" and *ʻūd* organology (Fuente and Vilchez, 2002:631). The musicologist Poché reports Jamāl al-Dīn al-ʻAlawī assertion that Avempace still used a *ʻūd* with four courses (set of strings), compared to Ziryāb's five course one mentioned by al-Maqqarī (Jamāl al-Dīn al-ʻAlawī, 1983:82 [quoted in Poché, 1995:43]). The sources are insufficient to hypothesise that there were already two types of *ʻūd* with such differences at that time in the Maghreb, since ancient music manuscripts only dealt with the mode system and the position of the fingers on the instrument (Farmer, 1931:352). However, according to Poché, nothing could be further from the truth, namely that those two most eminent figures in the foundation and development of an Andalusian music "school" were in conflict, likely symbolising a mythical figure (Ziryāb) and an historical one (Bājja), the former eventually seizing the notoriety of the latter.

Authenticity and Innovation

A large and growing body of literature has investigated the problem of categorizing and dealing with concepts of tradition and authenticity, illustrating the difficulty of applying Western

categories of “art” and “popular”, “heritage” and “modernity” to non-Western repertoires proceeding from concepts of *turāth* (heritage) and *aṣāla* (authenticity) (Armbrust 1995, 1996, Danielson 1997, Racy 2004, Shannon 2006). In Western music cultures, terms indicating authenticity, such as pristine, genuine, real, spontaneous and traditional, are often highlighted with regard to the local origin as evidence of a product's authenticity in contrast to processes of modernisation. According to Shannon, a vision of authentic culture tends to be framed in terms of the past, generally a pre-colonial past for Middle East countries (Shannon, 2006:84). Modernity (*ḥadātha*) is often concerned with a radical rupture from the past musical traditions, where inculcation and uses of new or foreign music styles fall within a forced construction of a global identity. Within the Arab music world, authenticity emerges in a dichotomy between “tradition” and “modernity”. Derived from the Arabic verb root أصل [A-Ṣ-L], *aṣāla*, “authenticity” is related to *aṣl*, “origin” and the notion of rootedness (Baldissera, 2006:33), also referring to a person's social and geographical origins. If authenticity can be framed within debates of notions of nationality and national identity, in Tunis, influences and foreign imitations have resulted in ambivalent musical identities. On one hand, Rouanet observed a simple division between “religious” and “secular” music (Rouanet, 1922b:2829). On the other hand, Guettat saw a co-existence of two music languages: “classical” and “popular”, with their variety of styles which were often a mixture of art-music (*mālūf*), folk-secular (*al-hazl*) and religious (*kalām*) music (Guettat, 1984:624). Also Davis refers to *mālūf* as being labelled “classical” or “art music” by both Tunisian and Western scholars, promoted as such by the Ministry of Cultural Affairs and generally considered the foundation of all Tunisian urban music and historically the “tradition” (Davis, 1996:313). For her, in Tunisian urban society, such clear-cut categories are not readily apparent:

“first, between indigenous and foreign, or more specifically, oriental/sharqiyya (i.e. Egyptian) music; and second, within Tunisian music, between the mālūf and older or ‘traditional’ media songs (al-‘atīqa) dating from around the 1930s to the 1950s, on the one hand, and the modern or ‘new’ songs (al-ḥadītha) currently promoted by the RTT (Radio et Television Tunisienne), on the other” (Davis, 1996:315).

As part of the larger project of culturally unifying the nation, despite common evidence of distinct regional variants, the published *mālūf* collection of transcriptions (1960s) — in a series of nine volumes entitled *Al-turāth al-mūsīqī al-Tūnisī* (Tunisian Musical Heritage) — is officially presented by Ṣālaḥ al-Mahdī as a unifying national tradition (Mahdī, 1967–1979a:8). Davis uses the western terminology “canon” both for this *compendium*, and for the sound archive created by the national radio (RTT), which complemented the music notation (Davis, 2004:93, 99). It is a western historical tendency to portray “universal” values in such a way to represent a list of works

considered as “classic” or “traditional” on the basis of worth and importance designated by consensus.

In recent years, there has been an increasing interest in the concept of authenticity also within popular music studies. One of the most significant current discussions revolves around *who* is being authenticated rather than *what.* Moore argues: “Authenticity is ascribed to, rather than inscribed in, a performance” (Moore, 2002:209). Put another way, it is a construction “made on the act of listening” (Moore, 2002:210). Moore defines it as “first person authenticity”, “it arises when an originator (composer, performer) succeeds in conveying the impression that his/her utterance is one of integrity that it represents an attempt to communicate in an unmediated form with an audience” (Moore, 2002:214). Authenticity is conceived as being attributed rather than inherent; the performer is finally being authenticated. Can this notion be identified with the national identity that attributes authenticity? On one hand, modernity in Tunis puts great emphasis on maintaining continuity with the past and, on the other, mass media has been an important means to disseminate modernist ideology, often hailing from Eastern Arab countries. If the peculiar North Africa modes system *ṭbu‘* defines Tunisian as “Maghribian”, is the authenticity of Tunisian music tied to Tunisian identity and nationalism? Put another way, since it may be grounded in an ideology of transformation from traditionalism to modernity, can “authenticity” be reconciled with “modernity”? Can the co-existence of two similar instruments (*‘ūd ‘arbī*–*sharqī*) be considered as a coherent Tunisian *‘ūd* school of performance? Or should they be considered separate music cultures in terms of music functions, performance, organology, musical forms and players? Authenticity is not simply given but must constantly be refined and elaborated with respect to perceivers' cultural values, an issue that is explored further hereafter.

Several studies investigating modernisation in Arab music world have been carried out from a common starting point (Hassan 1992, Castelo-Branco 2002, Racy 2004). The first Congress of Arab Music held in Cairo 1932 marks the occasion on which a process of modernisation already underway for decades encountered the need for heritage preservation as well as the re-creation of a modern Arab musical identity on *turāth* basis. In Tunis, the Congress and the establishment of the Rashidia Institute[‡] were the promising basis for the creation of a “school” reflecting and promoting a Tunisian music identity. The eminent musicologist Baron Radolphe d'Erlanger, a key figure in the revival and conservation of Tunisian music, and co-organizer/contributor to the congress, blamed corruptive European influences for contributing to the condition of vulnerability of the *mālūf* repertoire (d'Erlanger, 1949:341). According to Davis, believing the repertoire to be on the

[‡] Founded in 1934 with a mission to conserve and promote traditional Tunisian music (Davis, 2004:4).

threshold of extinction, d'Erlanger devoted the rest of his life to remedying these foreign influences (Davis, 1997:73). He transformed his palace in Sidi Bou Said into a centre of education, performance and transmission, gathering together a group of outstanding Tunisian musicians among whom the *'ūd 'arbī* player Shaykh Khmayyis Tarnān was his prominent mentor. The Cairo congress drew attention to the impact of colonialism on musical and intellectual life, to the character of Western intellectual domination, and to the political and cultural aspirations of the Egyptian authorities in hosting the congress. This has often highlighted the primary role of the Egyptian musical scene in the production and transmission of music catalysing changes and innovations; this country was ready to seize the opportunities offered by the new media: gramophone, radio and film (Racy 1977, Boyd 1982, Armbrust 1995, Danielson 1997). The adoption of "foreign" Arab musical instruments such as the *'ūd sharqī* and later also many elements of European music by way of Egypt, became the main consequences of this musical dissemination. According to Racy, wide scale commercial recordings made in Cairo on both cylinders and discs became available throughout the Middle East around the turn of the twentieth century (Racy, 1977:83). Gramophone had arrived in Tunis under its French label Zonophone already by 1908 (Davis, 2004:95).

In his history of the Rashidia Institute, Ṣālaḥ al-Mahdī describes how Tunisian musicians were abandoning their traditions and imitating Egyptian ones (Mahdī, 1981a:25). Following independence (1956), the creation of the first state-funded radio ensemble with its basis on contemporary Egyptian ensembles, including also a wide range of western instruments, seemed a *continuum* process of modernisation in the shadow of Egypt. The term *turāth*, according to el-Shawan (Castelo-Branco), only became significant as a distinct musical category during the second decade of the twentieth century in Egypt, used in opposition to *jadīd* (new). Compositions designated *turāth* belonged to the "traditional" or "old" repertoire, defined according to specific stylistic criteria, while those designated *jadīd* were deliberately and consciously open to non-traditional [i.e. Western] influences (el-Shawan, 1984:272). Authenticity was framed only within the conflict between innovation and tradition, as a response to the accusation that radio failed to preserve stylistic features by favouring the Westernization of the orchestra, as central in twentieth century debates on the modernization of Egyptian culture (Castelo-Branco, 2002:558). In the efforts to preserve the distinctive identity of the Tunisian tradition, the Rashidia Institute deliberately turned to contemporary Egyptian as well as Western orchestral models for inspiration (Davis, 1997:78). In the last decades of the nationalist movement until independence, "the modernized *mālūf* symbolized the Tunisian national identity", and was officially designated the national musical heritage coinciding with the Arab concept of *turāth*, though it was practically disappearing from

traditional live music (Davis, 1997:79, 85). Through Ruth Davis's field work around the mid-1980s, we understand that Tunisians have been "unanimously lamenting the 'crisis' of modern Tunisian music, which, they insisted, had yet to rediscover its own 'authentic' voice, swamped until now by inferior Egyptian imitations churned out by the mass media" (Davis, 1996:313).

The Concept of "School"

"As an oral musical tradition, the mālūf depended for its survival on the memories of the shaykhs[§]" (Davis, 2004:93).

Assuming that the *mālūf* is conceived as an anonymous repertoire, then the importance given to anonymity is extremely high — a prerequisite for a song to be identified with its legendary Andalusian past to be transmitted orally from the shaykh to the disciple. The etymology of the word "transmission" comes from the Latin *traditum*, which refers to anything that is transmitted or handed down from the past to the present (Castiglioni and Mariotti, 1990:1072). What is it that is actually transmitted? For Nettl, at a simple level one may think of songs, compositions and music in general but also smaller units such as melodic or rhythmic motifs, cadence formulas, chord sequences and ornaments. These units shape a style, which is a general conception of music governing aesthetic values, and results in two main musical components: technique and repertoire (Nettl, 2005:295). Further and more importantly, transmission of music can be seen as a function of a close interpersonal relationship, where instrumental and theoretical instructions are delivered simultaneously during the encounter with the teacher: "The teaching of music is the creation of a complete understanding between the two [master and disciple]" (Silver, 1976:38 [quoted in Kippen, 2008:131]). In Arab Islamic culture, the word *mu'allimun* denotes a "master" figure who becomes the role model for the disciple in terms of moral and ethical integrity. In order to perpetuate the tradition the *mu'allimun* embodies a music "identity" which his disciples will adopt and pass on to their disciples. The identity of his teacher, in turn, is created by the identity of his teacher back through the line. As a whole, this lineage comprises a given conception of a "school" constructed on musicians belonging to the same music tradition.

A phenomenon relevant to tradition and modernity models of music occurring in Iraq concerned the foundation of a "school" of *'ūd*. From the late nineteenth century two kinds of urban art music co-existed in Iraq: the *maqām al-Iraqī* (*chalghi*) and the modern tradition (Kojaman, 2001:13). However, at that time, music education remained centered on Western methodology and tradition (*solfeggio*, Western theory and notation) and none of the illiterate *chalghi* musicians could

[§] Wise old man

have been employed in the Music Institute to pass their knowledge to the successive generations (Kojaman, 2001:65). Within this context, the Baghdad *ʻūd* "school" is based on musical concepts that were previously unknown to the Iraqi and general Arab musical traditions, such as the solo recital concert. It resulted in the encounter between the Ottoman *ʻūd* and Western music technique. The intent of the founder, the virtuoso player prince Muhieddin al-Din Haidar (1888–1967), was to widen the technical and expressive boundaries of the instrument. Scholars like Chabrier (2000), Poché (2001) and Hassan (2001) use the expression "school" as well as the term "conception" of performance to denote the existence of a common performance style of playing shared by musicians of this *ʻūd* practice. The most prominent exponent of the Baghdad school was Munīr Bashīr (1930–1997). He gave one of the first solo recitals in Geneva after 1971, performing an independent instrumental repertoire based on the form of improvisation known as *taqsīm* which allows the interpreters to display their musical knowledge through the capacity for modulation (Pochè, 2001:29). He devised a concert programme by linking several relatively short *taqsīm* together, unconsciously providing Arab music with foundation for a new concept of performance practice. May a similar phenomenon be observed for the Tunisian *istikhbār,* which has often wrongly been considered an interchangeable term (with *taqsīm*)?

This conception of a *ʻūd* "school" has also grown in importance for the *ʻūd* in Tunis, where two similar plucked instruments have co-existed since the turn of the century: "traditional" – *ʻūd ʻarbī* and "modern" – *ʻūd sharqī*. So far, however, there has been little discussion about it. Davis mentions the expression "school for *mālūf*" by the musician Belhassan Farza in describing the regular performance of Khmayyis Tarnān's ensemble at the cafe Mʔrabbet in the Medina (1920s–1930s) (Davis, 2004:42). Eventually those performances were to give people the chance to learn the melodies orally through a simple listening-attendance of the concerts. In another major study, d'Erlanger insisted on the possibility to train the native *shaykh* musicians with a theoretical basis for their teaching (d'Erlanger, 1917:95). A serious flaw in the information on the two instruments is that Guettat, lacking insight into the matter, wrongly asserts an abandonment of the *ʻūd ʻarbī* after Tarnān's death to be replaced by the *sharqī ʻūd* (Guettat, 1992:73). Moreover, through his history of the Rashidia, al-Mahdī gives a list of *ʻūd sharqī* players who joined the orchestra from its origin until the 1970s: ʻAli Banwās, al-Habīb al-ʻAmrī, Hadī Qmām, Hadī Kharif, ʻAbd al-Rahmān al-Adī joined the orchestra in 1940, Hussīn Qdhūm joined in 1943 with Hamādī Zghanda and Ṣādiq Kīlānī (Mahdī, 1981a:49, 53, 54). Davis confirms the presence of both music instruments *ʻūd ʻarbī* and *ʻūd sharqī* subsequently during the century, on her visits to Tunis between 1982 and 1996 (Davis, 1997:76). It is possible to hypothesise a proliferation of qualified semi-professional or amateur musicians who were disseminating both *ʻūd* to a wider scale, all

belonging to the same music tradition. After independence, "professionalism" came to be associated with a background of formal training and qualifications, and a career in the state controlled musical establishment. Despite the description of the prominent *'ūd 'arbī* player Ṭāhar Gharsa as generally being considered Tarnān's "heir", and the mission Gharsa saw for himself to pass on his legacy, throughout her writing on Tunisian music Davis notes the presence of the *'ūd sharqī* in *mālūf* ensembles but lacks a real and substantial description of its most prominent solo players ʿAlī Sritī and Aḥmad al-Qalaʿī, although she states that the latter instrument had almost replaced the former (Davis, 2004:110).

Dichotomies?

Musical Instruments: *'ūd 'arbī–'ūd sharqī*

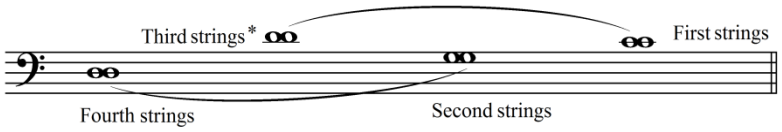
Ever since John Baily's studies in the kinesthetics of playing in relation to the morphology of the instrument, instrumental techniques directly influencing the nature of a musical genre have had a significant place in ethnomusicological scholarships (Baily 1976, 1977, 1988). He argues that physical changes in the *dutār*, a long necked lute:

"*they express in a concrete manner the essence of a complex and dynamic sociomusical situation which involves changes in music structure and changes in the social position of music and musicians" (Baily, 1976:53–54).*

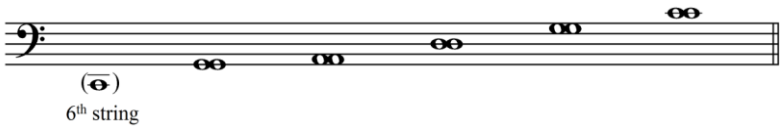
In light of this, twentieth century Tunisian music culture has shown the will to preserve the heritage and the freedom for innovation in terms of music instruments, mode system and musical genres. The absorption of alien instruments such as the Egyptian *'ūd sharqī* "replacing" the Tunisian one, has affected traditional instruments' social importance and created dualities within music forms, social positions of music and musicians. Generally, the term *'ūd* is commonly known as "piece of wood", its etymology has occasionally had numerous commentaries and references in the past history such as: *barbāṭ, mizhar, kinnor, ṭunbūr, muwattar, kirān*; and it is the principle instrument of the Arab music world (Poché, 2001:25) (Lacerenza, 1997:437). The model used in North Africa named *'ūd 'arbī* is a four course (bi-chords) short necked (*'unq*) plucked instrument consisting of a sound chest (*qaṣ'a*) made of a series of ribs (*ḍulū'*), linked to a flat front surface of lightweight spruce wood (*ṣadrā*), pierced by three sound holes (*shamsīyya*), near which the *raqma*, a membrane made of shell protects the belly from the strokes of the *plectrum*. In my visit to the *'ūd* maker el-Hedi Bellasfar at the CMAM in Sidi Bou Said, known to be the last craftsman of this type of instrument in Tunisia, the following measurements were taken:

- Vibrating length of open strings (diapason): 60 cm.
- Length of the neck: 24cm
- Number of ribs: 19-23
- Thickness of the *ṣadrā*: 2mm
- Number of harmonic bars: 7

The most typical tuning of the model is a juxtaposition of the traditional fourth with an unusual octave interval:



This tuning has been maintained by scholars such as Guettat (1980:236), Qaṭāṭ (2006:176) and Snoussi (2004:79) and has also been verified by myself in the field. The right hand technique of playing is very much affected by this particular tuning in terms of the *plectrum* plucking movement among strings due to the unusual third position of the higher (D)* instead of being first. This may be a legacy of the belief that the string added by Ziryāb centuries ago was a high pitched (D) placed in the middle of the other strings. However, this combination of intervals gives a unique sound effect and character to the *ʻūd ʻarbī*. Despite the sound timbre and tone colour which are generally more robust "to be played [*ʻūd*] in open air" (Snoussi, 2004:79), the most obvious difference between this model and the "oriental" one is the extension of a double string up to five courses in the latter. Also called the *ʻūd miṣrī* (Egyptian), this second type is the most common and most popular *ʻūd* among performers throughout the Middle East. Tunisian musicians denote it with a dialect expression *ʻūd sharqī* due to their geographical position, meaning it comes from the "Orient" (Mahdī, 1981a:49). The shape differs slightly from the former as do the size and measurement according to makers in different regions. Despite the extremely flexible possibility, the most common tuning is the traditional series of fourth intervals, often with the addition of a sixth single string in the lower register:



The four course *ʻūd* does not require to run through the octaves since its music repertoire is formed on a tetra or penta-chord transposable an octave higher. With the five courses model, the *heptatonic* system as well as the requirement to develop technical skills dictated a complete series of octaves. This major *ʻūd ʻarbī*'s organogical "limitation" may be the reason for the growing prestige assigned to the Egyptian *ʻūd* in the second half of the twentieth century. Both instruments are plucked with an eagle-feather quill *plectrum*, named in classic Arabic *miḍrāb*, from the root ضرب [Ḍ-R-B] = to beat, literally "tool to beat" (Baldissera, 2006:200) and commonly called *rīsha*, nowadays often made of plastic. Several times I have visited the Tunisian *ʻūd* maker ʻAbd Ḥamīd

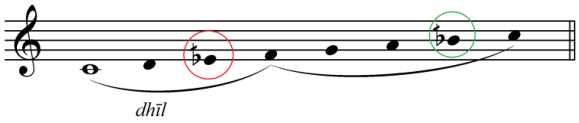
Ḥaddād and his two sons in Qurba, the gulf of Ḥamāmāt, who only make *ʻūd sharqī* type. The measurements of a representative model are:

- Vibrating length of open strings (diapason): 58.50 cm
- Length of the neck: 35.50 cm
- Number of ribs: 21
- Thickness of the *ṣadrā*: 2.50 mm
- Number of harmonic bars: 6

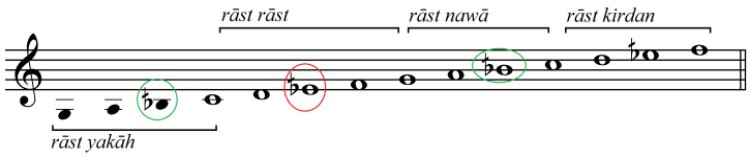
Mode Systems: *ṭabʻ–maqām*

The general scale of Arab music is divided in 24 quarter-tones. Individual melodies are identified according to their mode – *maqām* (place, position) (Davis, 2001:831). Each *maqām* has a sequence of small modal unit tetra-chords (*jins* – pl. *ajnās*) grouped together according to their interval structure. Since the Cairo Congress of 1932, the *maqāmāt* (pl.) have been classified into varying numbers of "families" (*faṣīla*) according to the identity of the lower *jins* (Hassan, 1992:26) (Salvador-Daniel, 1986:59). Some *maqāmāt* are considered "closer" to each other than to other *maqāmāt*, thus the choice of *maqām* or tetra-chords and their affinity to one family or another are crucial to modulation process. Guettat interpreted it as the recalling of a cultural identity, a modal system, and a form of improvisation (Guettat, 1980:278). In Maghreb, the term traditionally used for mode is instead *ṭabʻ* – pl. *ṭubūʻ* (nature, effect, temperament), from the verbal root طبع [Ṭ-B-ʻA] which means to "imprint", "embed" (Baldissera, 2006:210), while the modal unit tetra-chords are named instead *ʻiqd* – pl. *ʻuqūd* (Davis, 2004:15). It is not just a matter of terminology but rather of differences attested in intervals nature, mode genres and terminology between the two terms. Since the era of mass media and commercial recording, the two systems *maqām*/*ṭabʻ* have readily overlapped in Tunisia music culture. *Ṭubūʻ* belong to Andalusian music heritage, Tunisian recognise exactly when a mode is part of one or another system and they are free to choose which one to use in their compositions. The following is an example of *ṭabʻ dhīl* and corresponding *maqām rāst*:

ṭabʻ dhīl



maqām rāst



The co-existence of these two systems raises the question whether they are strictly intended to be played on respective instruments of the different music culture they belong to. Researchers have not gone into this in much detail. I would not claim that the *ṭubū'* are played only on the *'ūd 'arbī* and the *maqāmāt* on the *'ūd sharqī*, but it is certain that, due to its organological features (tuning etc.), it is also possible to play Andalusian-Tunisian music on the latter, while the same of playing the entire *maqāmāt* cannot always be said for the former. This divergence between the two instruments will become clearer in the following descriptive music analysis.

Musical Forms: *istikhbār–taqsīm*

Taqsīm and *istikhbār* are the most representative musical forms of the modal system respectively of *maqām* and *ṭab'*, defined as a kind of instrumental improvisation with no restriction in rhythm, which according to d'Erlanger, are largely the same and serve musicians: "to verify the tuning of the instrument ... to give the mode of the piece" (d'Erlanger, 1959:180). The term *taqsīm* derives from the Arab verbal root قسم [Q-S-M], to "break up", "separate" and divide in parts (Baldissera, 2006:278). The entire *taqsīm* is a gradual unfolding of a *maqām*'s unique modal characteristics, the tetra-chordal structure. The *istikhbār* is mostly recognised as being the Maghreb counterpart of the "oriental" *taqsīm*, regardless of differences in its reduced duration. The earliest information on the *istikhbār* was provided by the French musicologist Rouanet: "a vocal prelude on which to sing short special poetries" (Rouanet, 1922b:2863). The term derives from the root **خبر** [KH-B-R], translated by al-Faruqi as "enquiry" (al-Faruq, 1981:114). A decade later, al-Mahdī still identifies *taqsīm* and *istikhbār* as a unique music form under the two nomenclatures: "They were called istikhbār in our country and taqsīm in the east ... from which he [musician] drew his inspiration for the recital" (Mahdī, 1967–1979b:4). The existing accounts fail to resolve the contradiction in terms of treatment of the modes between *taqsīm* and *istikhbār*. Could they simply be the same musical form with a different name? Despite the fact that both are an improvisation process and a solo piece in their own right with a complex set of traditionally established conventions, they are connected to different subjective modal-criteria developments. In my opinion and indeed that held by most of the players I interviewed, the two terms do not overlap and the

taqsīm can be considered rather as an expansion of the *istikhbār* through individual distinctive feature, as we are going on to explore.

Methodology

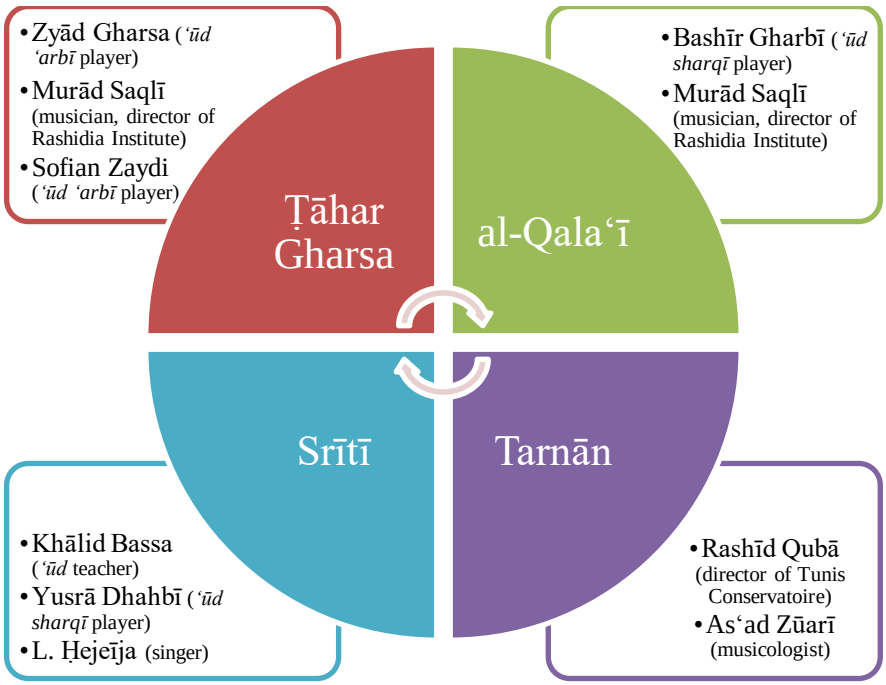
Ethnographic Approach

The research has been conducted on the basis of participant observation during fieldwork in Tunis in 2013. My aim was to discover who the *'ūd* players were as masters/disciples and what they represented to those with whom they worked (and to themselves). Semi-structured interviews were conducted with musicians, music directors and musicologists. Eligibility criteria required individuals to have had a musical relationship with the hypothesised founders of a Tunisian "school" of *'ūd*. The design of the questionnaires was based on issues such as: are *istikhbār* and *taqsīm* conceived as separate musical forms? Where did the idea of independent solo performance come from? Were musicians aware of the creation of a "school" of *'ūd*? Was it customary? I personally conducted those pilot interviews on an informal basis.

Nonetheless, this method falls within the history of ethnomusicology analysis on moving from the universal *etic* to *emic* approaches. Translated to music theoretical discourse, *etic* is said to be the detailed description of specific musical events, and *emic* to be applicable to the actors themselves, a kind of "structuring of the *etic*" (Nettl, 1983:154). The struggle to understand the tradition allowed me to experience the issue from a vantage point of knowing their language and the musical instrument investigated through my relationship with the Tunisian master Kamel Gharbī, similarly though not identically to that of an insider. Becoming a participant at such a similar level in the community involves identifying the process of setting oneself apart or taking for one's own use, namely "appropriating". For Ricoeur, appropriation is "understanding at and through distance" to "make one's own" what was initially "alien" (Ricoeur 1981, [quoted in Rice, 1994:6]). However, there are certain drawbacks associated with this field work. Despite making selective emphasis on conducting a cross cultural research from an *emic* point of view, once entering the field I soon became a participant at a different level. The investigation was embedded in a social structure in which my role was already given by the native insiders on the entrance into the community. Hence, I decided to behave more as an outsider, namely with an *etic* standpoint, to gain more acceptance and willingness to collaborate in the survey. Another implication of this method is that the interviews also had to take account of the subjects' personal memory and perspective. Interviewing Gharsa's son for example, I knew he would positively describe his father as being important for Tunisian music, but retrospectively on the basis of other interviewers I had to re-assess some of his assertions.

Interviews scheme

It shows the people interviewed (musicologists, artistic directors, and especially *ʻūd* players) and their connection to the founders of a hypothesized "school". Yusrā Dhahbī's interview has been taken from a radio programme of Vincent Zanetti[**].



Sound Sources

Data have been collected from the Centre of Arab & Mediterranean Music (CMAM) in Sidi Bou Said, a village twenty kilometres from the capital. Since its creation in 1991, this National Sound Archive has contributed to the collection, preservation, restoration and enhancement of the Tunisian phonographic heritage. Despite the great variety of commercial records of Tunisian music, the main problems in acquiring relevant sound materials was the rareness of solo recordings or the unwillingness to make a sound recording by artists such as: Ṭāhar Gharsa, ʻAlī Srītī, Aḥmad al-Qalaʻī. On the other hand, Khmayyis Tarnān has released music on several labels: Pathé, Ennagham, Soka and Baidaphone (Hachlef A. and M. Hachlef, 1993:167), though most of them are no longer available.

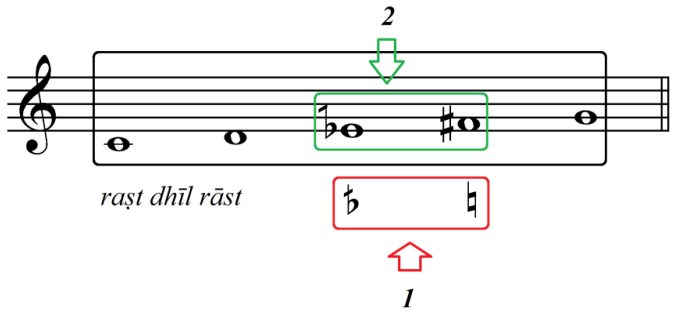
[**] http://www.yousradhahbi.com/en/news/

SOUND SOURCES OF "SOLO" PERFORMANCES

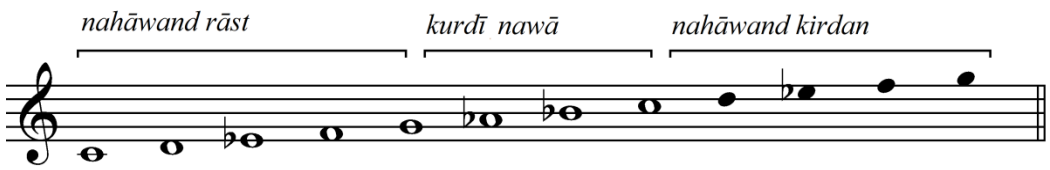
PLAYERS	COMMERCIAL RECORDINGS	CMAM discography	RADIO BROADCASTING	FIELD CAMPAIGNS AND ARCHIVING OF CONCERTS
Ṭ. Gharsa		Istikhbār CD (2003)		CD 2396 – *Jawla fi aṭ-ṭoubou'attounisiyya* (1996)
Al-Qala'ī	CD – Aūtār wa al-Ḥān (2002)			
A. Srītī			Taqsīm – *Ḥijāz, Jahārkāh, Houzam*	*'Aoudat aṭ-ṭarab* (1995) contains *taqsīm Nahāwand*
K. Tarnān	Istikhbarāt – *Hessine Ṣabā, Mezmoum, asbu'ayn, raṣt dhīl* (Baidaphone, 1928)			

The aim was to select performances of *istikhbār* and *taqsīm* that shared the same modes/tetra-chords. This has been successful only for improvisations on the same *'ūd* – mode *raṣt dhīl* for *'ūd 'arbī*, *nahāwand* for *'ūd sharqī* – but at least both modes are generated on the same note C (*rāst*), which functions as a "tonic" degree in Arab music known as "final".

***Raṣt dhīl* (the two versions played)**



Nahāwand



This study used a convenient sample of one improvisation per performer:

1) **Tarnān** – *istikhbār* (3′37″) in mode *raṣt dhīl*

2) **Ṭ. Gharsa** – *istikhbār* (8′26″) in mode *raṣt dhīl*

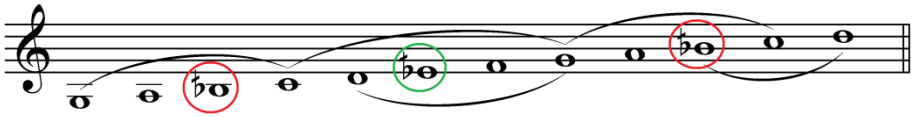
3) **Srītī** – *taqsīm* (5′83″) in mode *nahāwand*

4) **Al-Qala'ī** – *taqsīm* (5′41″) in mode *nahāwand*

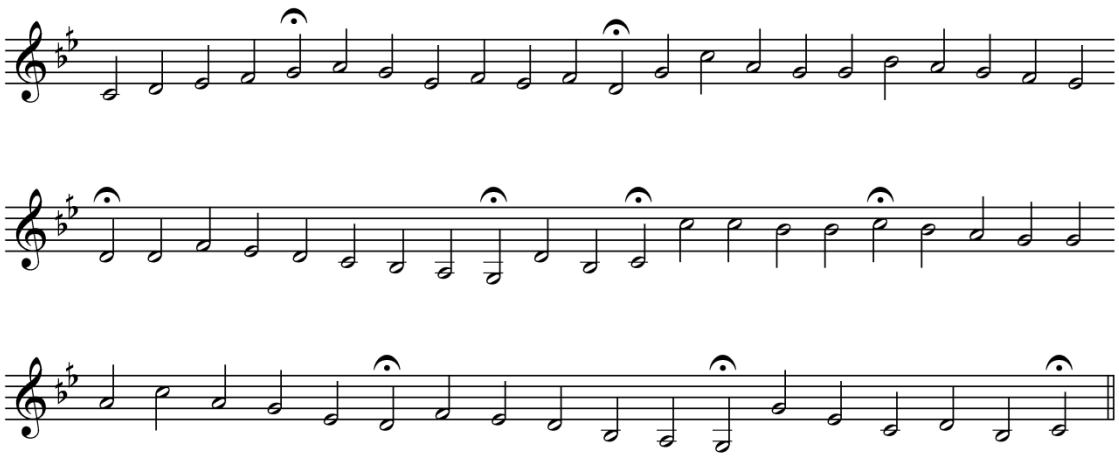
Transcriptions

The descriptive method, using written representations of music, provides objectively quantifiable and analysable data as tools for discovering musical intents and specific performance practices according to a model. This model was prepared by adapting the procedure of analysis used by authoritative Tunisian musicologists such as d'Erlanger (1949), al-Mahdī (1982) and more recently by Zūarī (2006). They showed that in the *ṭubū'* as for the *maqāmāt*, the "scale" is not essential to the definition of them but rather the tetra-chord (*'iqd*/*jins*) and its specific formulas based on *ambitus*, notes to rest on and from which to modulate. The following is an example of the *ṭab' dhīl* (Zūarī, 2006:65):

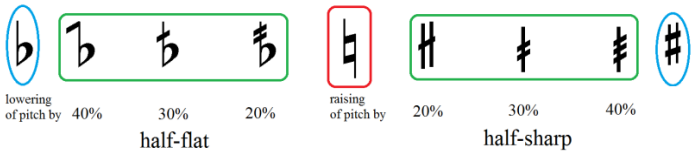
Division of tetra-chords



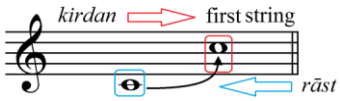
Zūarī version



The transcriptions, made in western music notation (five line system, no tempo measurement or bar divisions), take into account notes and alterations of the music system (*ṭbu'-maqamāt*) at two levels: pitches notation and rhythmic patterns. Although the former is very accurate, the latter, due to the spontaneous and unstable nature of the improvised musical form, is less suitable for the constraints of written notation. Symbols[††] employed in the transcriptions:



Furthermore, the right hand *plectrum* techniques with up and down strokes generate unpredictable rhythmic patterns in which the flowing tempo is consistently shifting according to a non metrical concept of pulse. The symbols (∧) and (∨) represent respectively up (*ṣadd*) and down (*radd*) of the *plectrum*. To increase the control of the comparative analysis the following pitch transposition has been carried out: Tarnān's *istikhbār* is generated on the note G (*nawā*); it has been transposed to the lower register C (*rāst*) as Gharsa's original one. Furthermore, in this transcription, the note C (*kirdan*, first open string) has been notated "virtually" as it would be C (*rāst*) descending towards the final in the lower register even if the *'ūd 'arbī* cannot play this note. It is named double strings technique in the analytic tables:



I have also reduced this transcription up to 2′24″ to fit the comparison with Tarnān's one which is shorter in length due to the rigid nature of the commercial recording session in terms of standardized length. However, the second part is a mere repetition of the first part.

Analytic Approach

The aim is to analyse the sets of constraints that may have varying degrees of importance for a musical performance style within the Tunisian *'ūd* practice. Traditionally (d'Erlanger 1949, al-Mahdī 1982), the first stage of the systematic description of the two styles will assess similarities and differences on two level of analysis:

- ✓ Phrase development
- ✓ Motifs/melodic type's usage

[††] Accidentals used by al-Mahdī to distinguish between degrees of half-flat (Mahdī, 1982:18).

The transcription is divided in segments, namely to define meaningful musical units by establishing boundaries at relevant points in the musical flow. According to my Tunisian collaborators a "segment" indicates music material that is followed by a modulation to a major mode and that normally ends with a distinctive closing formula. Following this, the second level will "reduce" the musical surface of each segment into generative tetra-chords (*jins*/*'iqd*) figures, mainly divided into introductory and cadential motifs that summarize the modal musical ideas. This melodic reduction gives the modal essence of the segments that are used to identify a common style. Finally, the second stage will consist in classifying modulation units. Focusing on modulations was decided since this is recognized in Tunis as well as in other Arab countries as: "one of the primary ways for a musician or composer to exhibit his intellectual and technical mastery of his art" (Wright, 1974, 1980, [quoted in Marcus, 1992:175]). Modulation criteria were prepared and checked according to the procedure used by my Tunisian *mu'allimun* Kamel Gharbī to classify methods in practice performances.

A. "Tonic modulation" compares the tonic of the original *maqām* with that of the new mode

B. "Non-Tonic modulations" to a degree other than the tonic are most commonly to the note that starts the original mode's upper tetra-chord

In this stage on strategies by which specific modulations are achieved in practice, we point out "pivotal" notes, specific ones from which musicians begin a given modulation. Those preparatory notes will be considered essential to classify the individual personal approach to modulation because of their frequency and the dependence of other tones upon them.

Further comments and indications will consider the overall architectonic structure:

i. Exposition – final (*qarār*)/note of depart (*mabdā*)

ii. Spatial exploration (development)

iii. Re-exposition (coming back to the root *maqām*).

iv. Re-develop/coda (a subjective development of other modulations to reach the conclusion in the root *maqām*).

Music Analysis

Analytic table – Khmayyis Tarnān *istikhbār raṣt dhīl*

SEGMENTS	MOTIF INTRODUCTORY[■] CADENTIAL[□] *ʿiqd/jins*	MODULATION/ MODAL TYPES **[A/B]**	PIVOTAL NOTE(S) and *mabdā/qarār*	COMMENTS and INDICATIONS/ REGISTER (*ambitus*)
1 **0″ to 21″**	[■][□]*raṣt dhīl rāst* (2) fig. I	None	*mabdā* = G (*nawā*) *qarār* = C	Octaves, rhythmic variations and descending formula fig. II
2 **22″ to 33″**	[■]*mḥayyar ʿirāq* [□]*raṣt dhīl rāst* (2) fig. III	*mḥayyar ʿirāq nawā* **[B]**	B half-flat, F natural *mabdā = G* *qarār* = C	Short repeated formula on C and D fig. IV. Characteristic use of F natural instead of F sharp fig. V, VI
3 **34″ to 43″**	[■]*mḥayyar ʿirāq* [□]*raṣt dhīl rāst* (1) fig. VII	*raṣt dhīl rāst* (1) **[A]**	F natural, B flat/ *mabdā* = G *qarār* = C	The use of secondary tetra-chord *mḥayyar sīkā* with B flat to modulate fig. VIII
4 **44″ to 54″**	[■][□]*mḥayyar ʿirāq* fig. IX	*mḥayyar ʿirāq nawā* **[B]**	D natural, B flat *mabdā = G* *qarār* = G	*Ferdesh* Tremolo (trem.) technique fig. IX
5 **55″ to 1′7″**	[■]*mḥayyar ʿirāq* [□]r*aṣt dhīl kirdan* (1) fig. X	*raṣt dhīl kirdan* (1) **[A]**	F and G natural *qarār* = C (*kirdan*)	Short tetra-chord passages
6 **1′8″ to 1′12″**	[■]*mḥayyar ʿirāq* [□]*raṣt dhīl rāst* (1) fig. XI	*mḥayyar sīkā* **[B]**	B flat *qarār* = C (*rāst*)	Short tetra-chord passages
7 **1′11″ to 1′16″**	[■][□]*raṣt dhīl rāst* (1) fig. XII	*dhīl* **[A]**	F and D natural *qarār* = C (*rāst*)	The modulation is brief and unclear (no confirmation of it)
8 **1′17″ to 1′38″**	[■]*mḥayyar ʿirāq* [□]*raṣt dhīl rāst* (1) fig. XIII	*mḥayyar sīkā* **[B]** fig. XIV	B flat *qarār* = C (*rāst*)	Strong “sense” of improvisation

Segments[‡‡] and Figures

SEGMENT 1

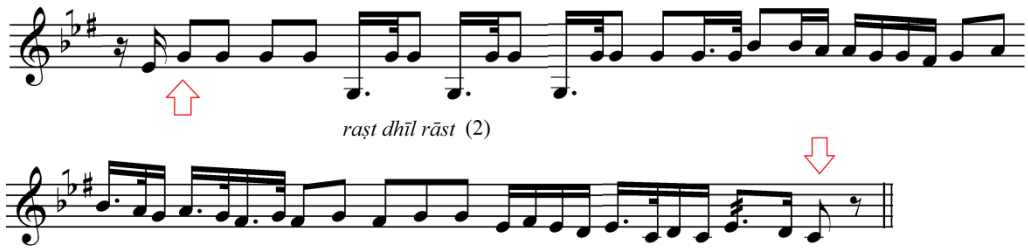


Figure I

[■][□]

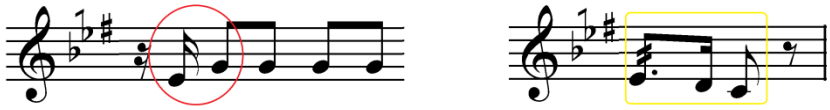
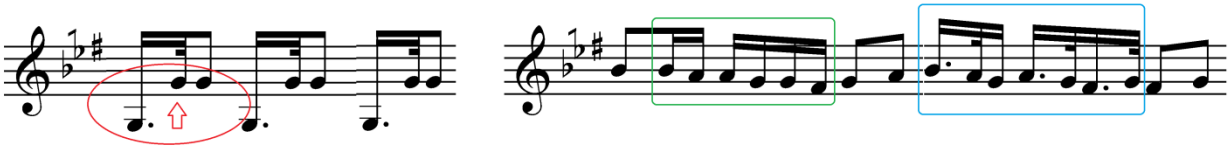


Figure II



SEGMENT 2

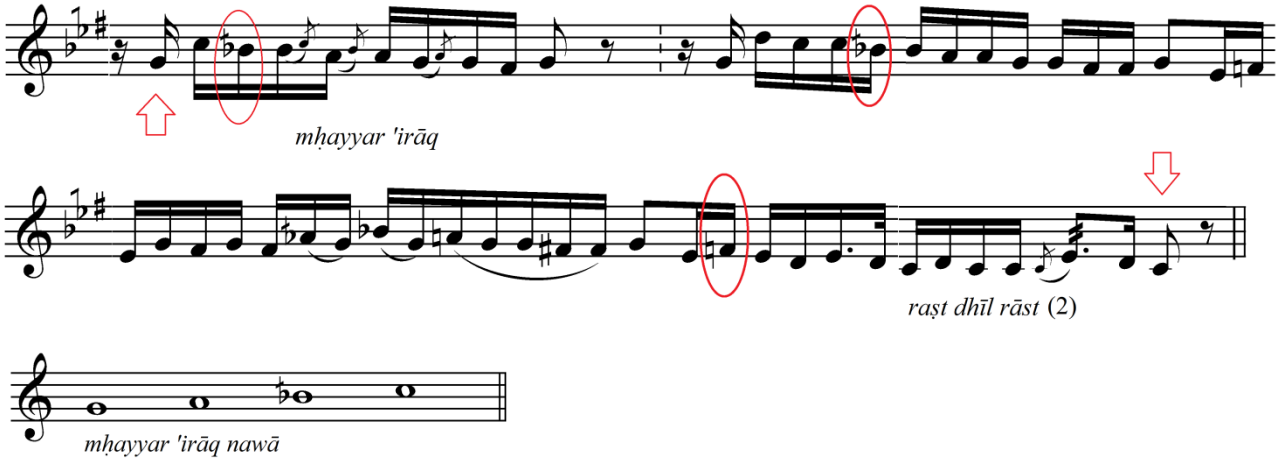
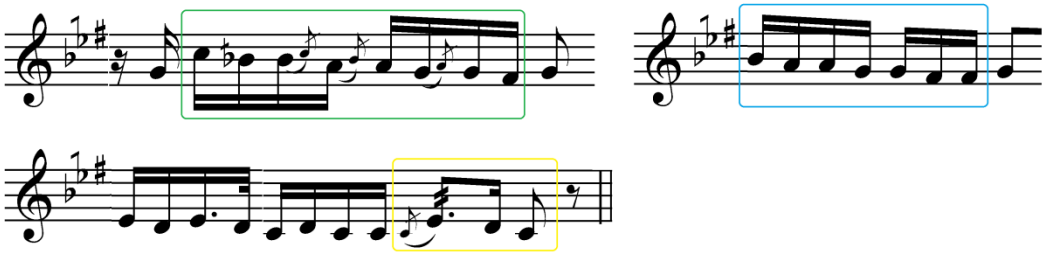


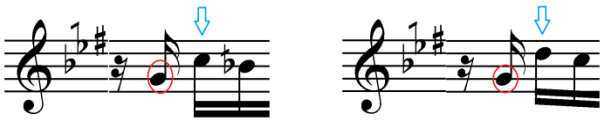
Figure III

[■][□]

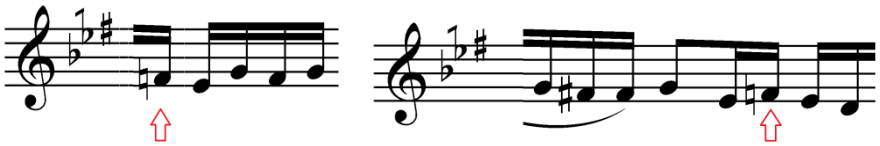


[‡‡] For an overall view of the segmentation see the appendix

Figure IV



Figures V, VI



SEGMENT 3

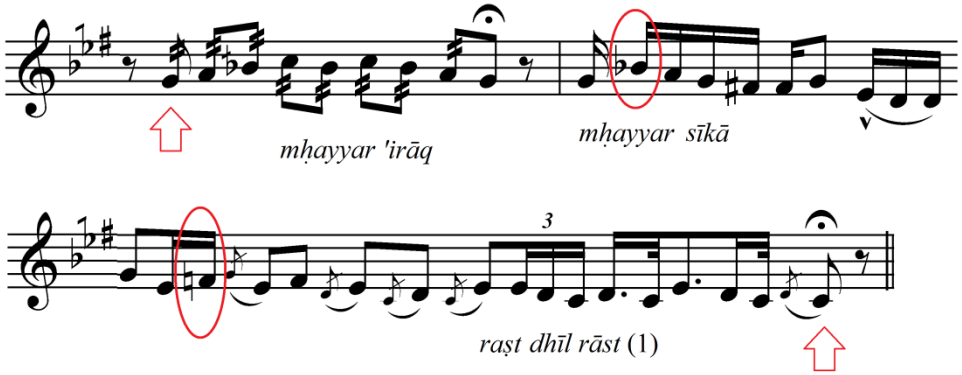


Figure VII

[■][□]

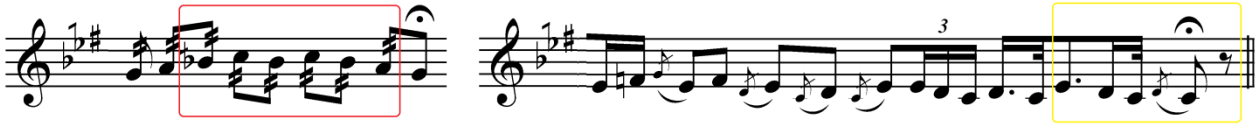
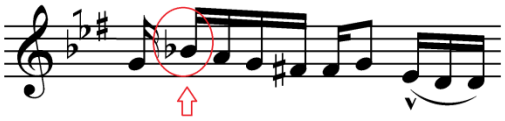


Figure VIII



SEGMENT 4

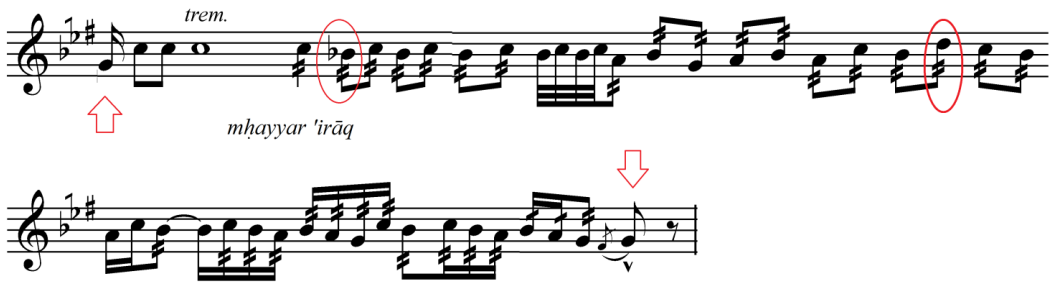
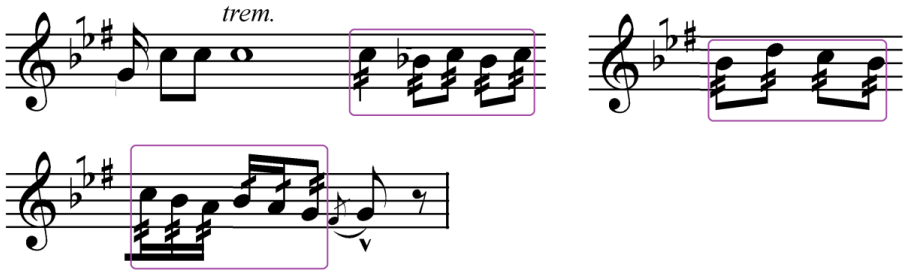


Figure IX

[■][□]



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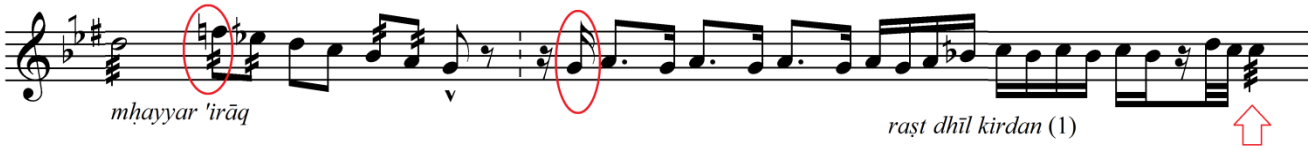
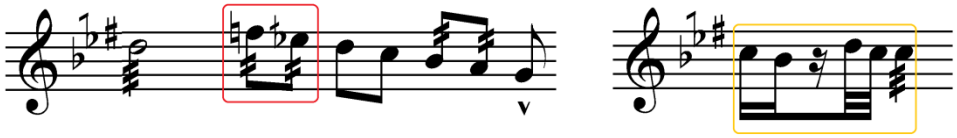


Figure X

[■][□]



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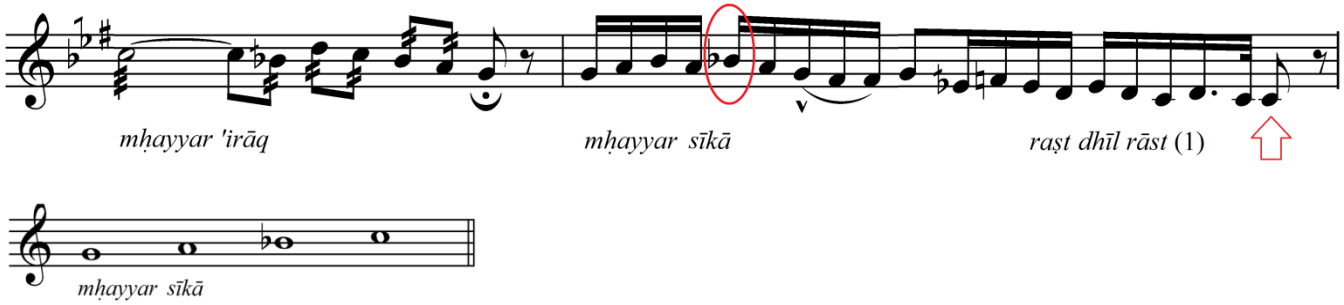
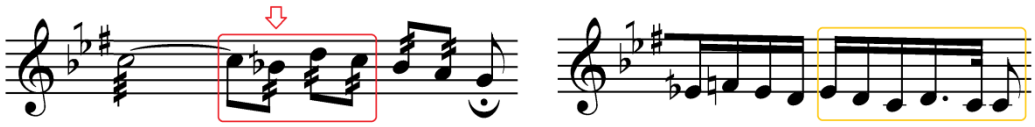


Figure XI [■][□]



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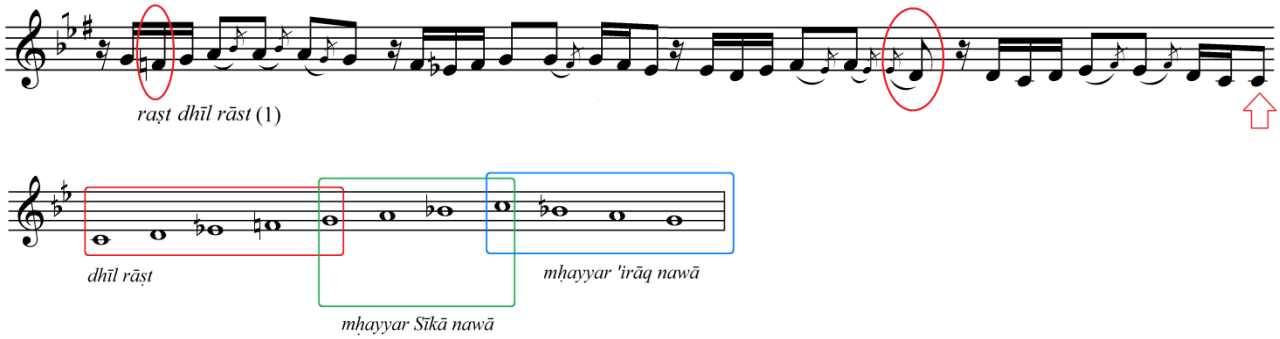
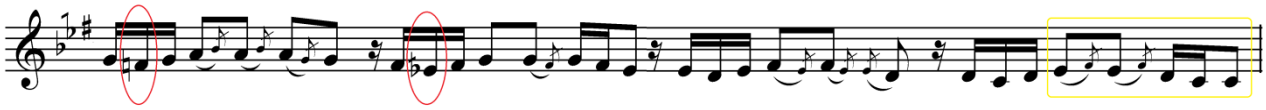


Figure XII

[■][□]



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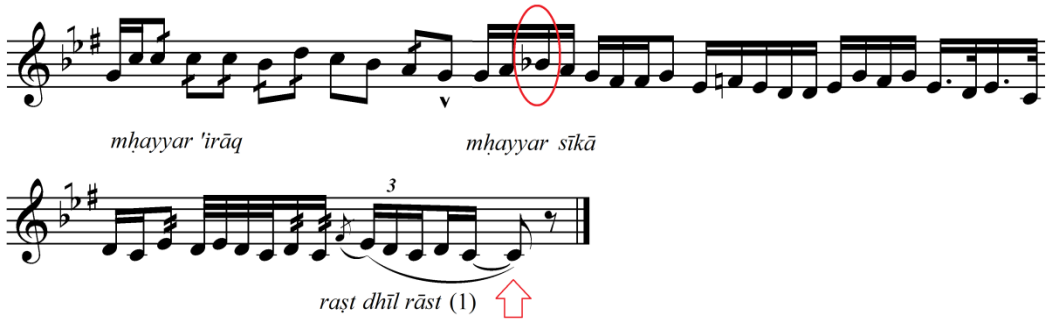


Figure XIII

[■][□]

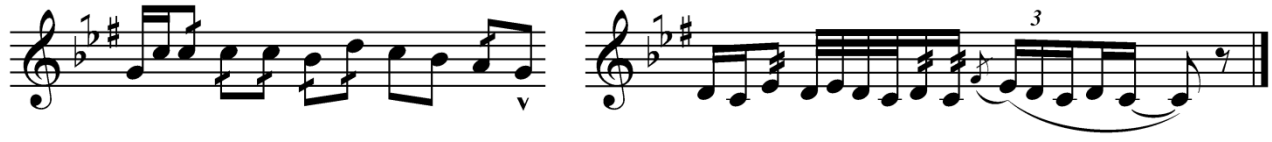
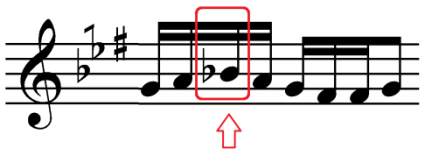


Figure XIV



Analytic table – Ṭāhar Gharsa *istikhbār raṣt dhīl*

SEGMENTS	MOTIF INTRODUCTORY [■] CADENTIAL [□] *ʿiqd/jins*	MODULATION/ MODAL TYPES **[A/B]**	PIVOTAL NOTE(S) and *mabdā/qarār*	COMMENTS and INDICATIONS/ REGISTER (*ambitus*)
1 **0″ to 11″**	[■][□]*mḥayyar sīkā* fig. I	None	B flat / *mabdā* = G (*nawā*) *qarār* = G	Upper *ambitus* exposition fig. II. The introductory *ʿīqd* does not confirm a modulation resting on note G (*qarār*)
2 **12″ to 18″**	[■]*mḥayyar sīkā* [□]*raṣt dhīl rāst* (2) fig. III	None	G natural/ *qarār* = C (*kirdan*)	Double strings technique and ascending slurs fig. III
3 **19″ to 34″**	[■]*mḥayyar sīkā* [□]*mujannabu dhīl* fig. IV	*aṣbʿīn nawā* **[B]** *mujannabu dhīl* **[A]**	B and E natural/ *mabdā = G* *qarār* = C	*Ferdesh* technique fig. V
4 **35″ to 57″**	[■][□]*raṣt dhīl rāst* (1) fig. VI	*raṣt dhīl* **[A]**	F natural/ *mabdā* = G *qarār* = C	Unusual emphasis on note D, which is a feature of *ṭbuʿ dhīl* fig. VII
5 **58″ to 1′14″**	[■]*mḥayyar ʿiraq* [□]*raṣt dhīl rāst* (2) fig. VIII	*mḥayyar ʿiraq* *nawā* **[B]**	B half-flat/ *mabdā* = G *qarār* = C	This modulation is to a secondary *ṭbuʿ*. Common cadential phrasing fig. VIII
6 **1′15″ to 1′41″**	[■]*ḥsīn mḥayyar* [□]*raṣt dhīl rāst* (2) fig. IX	*ḥsīn mḥayyar* **[A]** *mḥayyar ʿirāq* *nawā* **[B]**	F and D natural, B half-flat/*qarār* = C	The expansive register to note D shows tetra chords overlapping (see also fig. VIII). Common descending formula fig. X
7 **1′42″ to 1′54″**	[■]*mujannabu dhīl* [□]*mḥayyar ʿirāq* fig. XI	*mḥayyar ʿirāq* *nawā* **[B]**	E flat, B half-flat/ *qarār* = G	E flat evokes a “colour” of *mujannabu* rather than a definite modulation fig. XI
8 **1′55″ to 2′10″**	[■]*dhīl* [□]*raṣt dhīl rāst* (1) fig. XII	*dhīl* **[A]**	F and G natural/ *qarār* = C	B changes from half-flat to flat in descending formula. The frequent rest on D is a feature of *ṭbuʿ dhīl* fig. XIII
9 **2′11″ to 2′24″**	[■]*mḥayyar ʿirāq* [□]*raṣt dhīl rāst* (2) fig. XIV	*mḥayyar ʿirāq* *nawā* **[B]** *raṣt dhīl* **[A]**	B half-flat/ *qarār* = C	*Ferdesh* and descending cadential formula fig. XIV, XV

SEGMENT 1

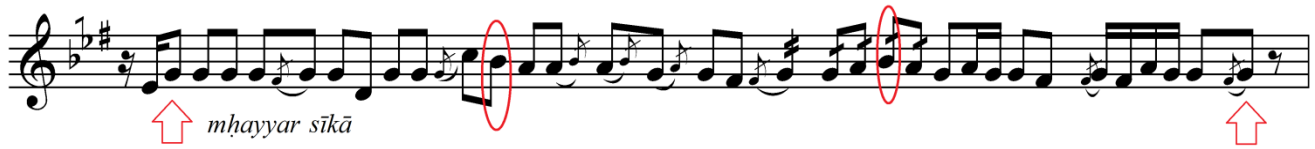
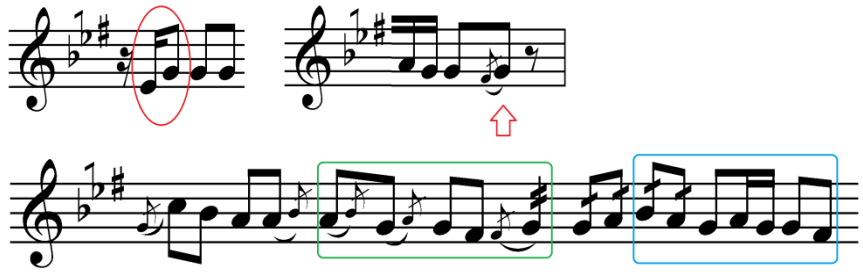


Figure I, II

[■][□]



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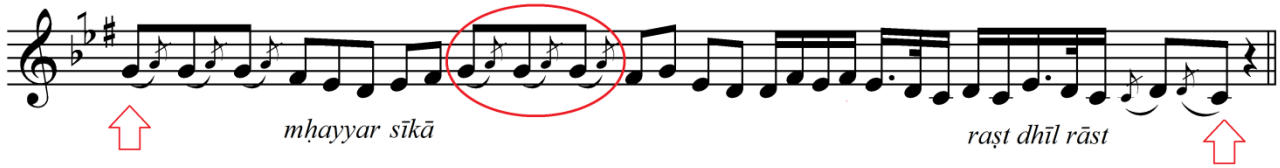
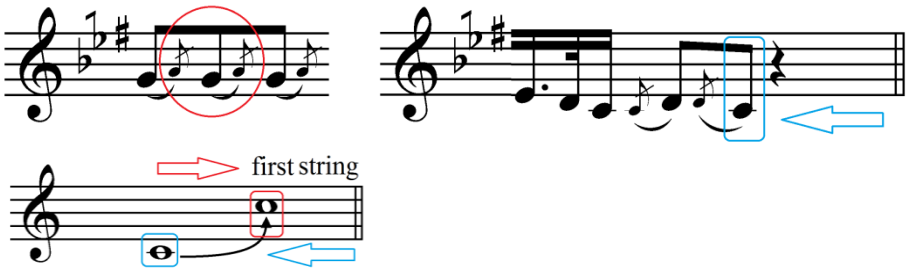


Figure III

[■][□]



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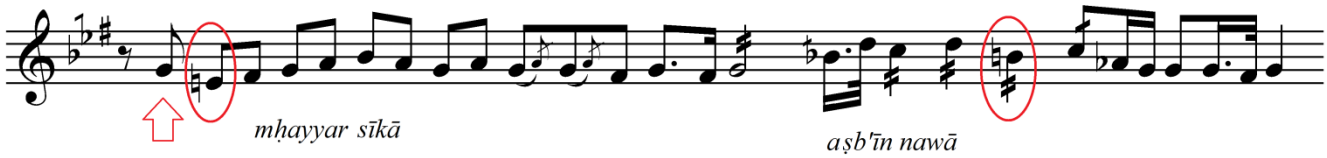
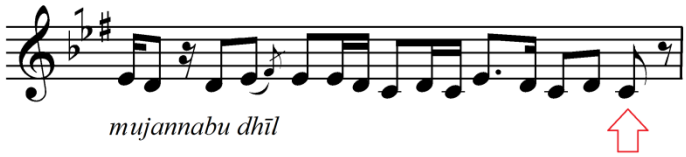




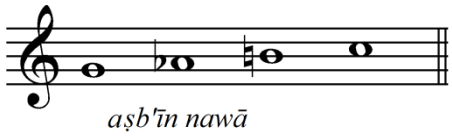


Figure IV

[■][□]

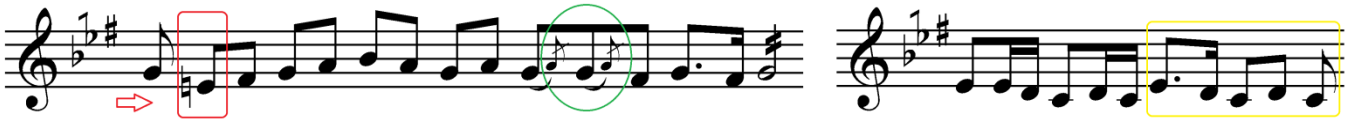
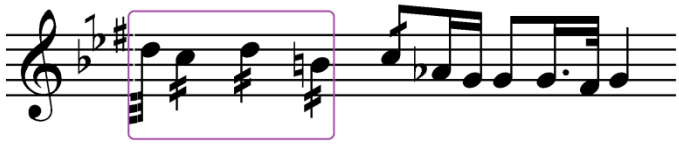


Figure V



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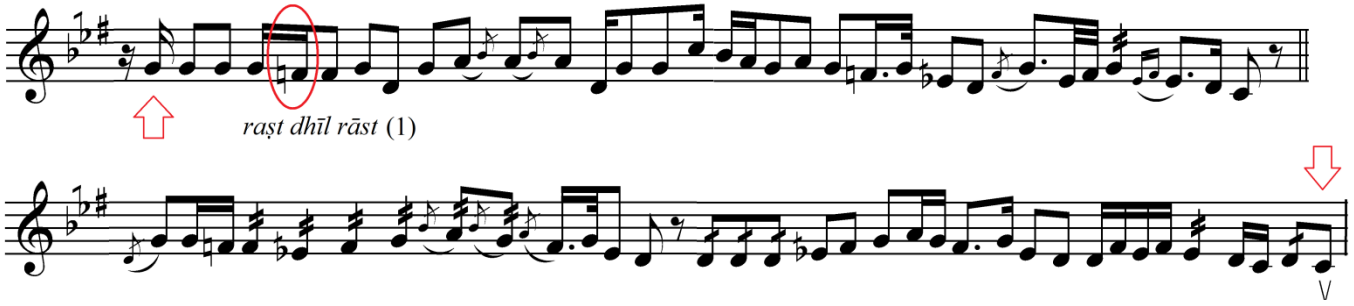


Figure VI

[■][□]

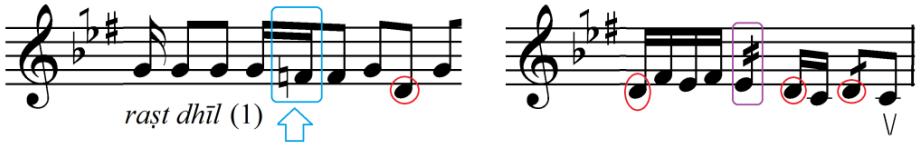
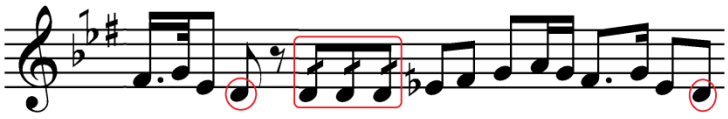


Figure VII



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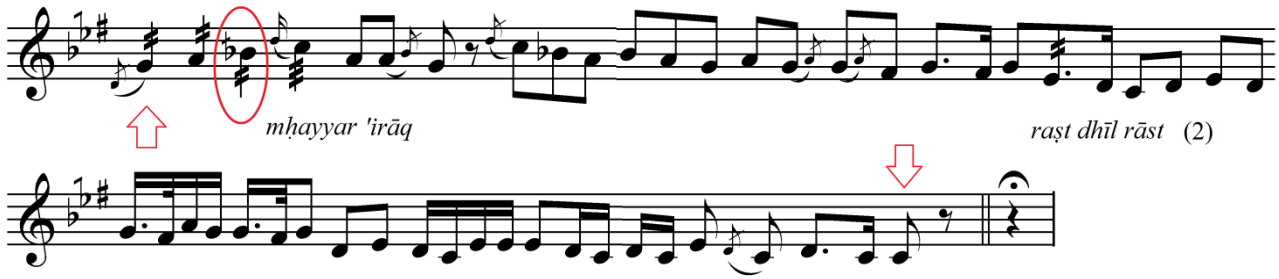
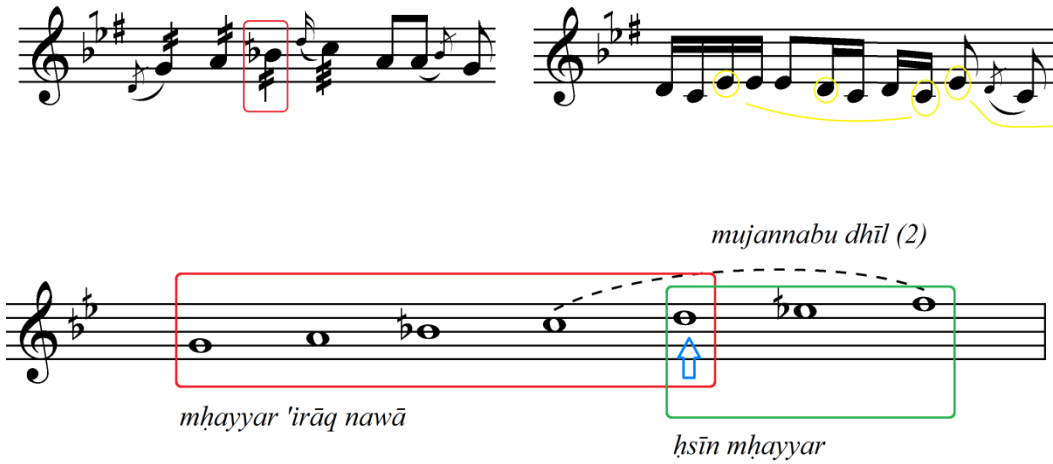


Figure VIII

[■][□]



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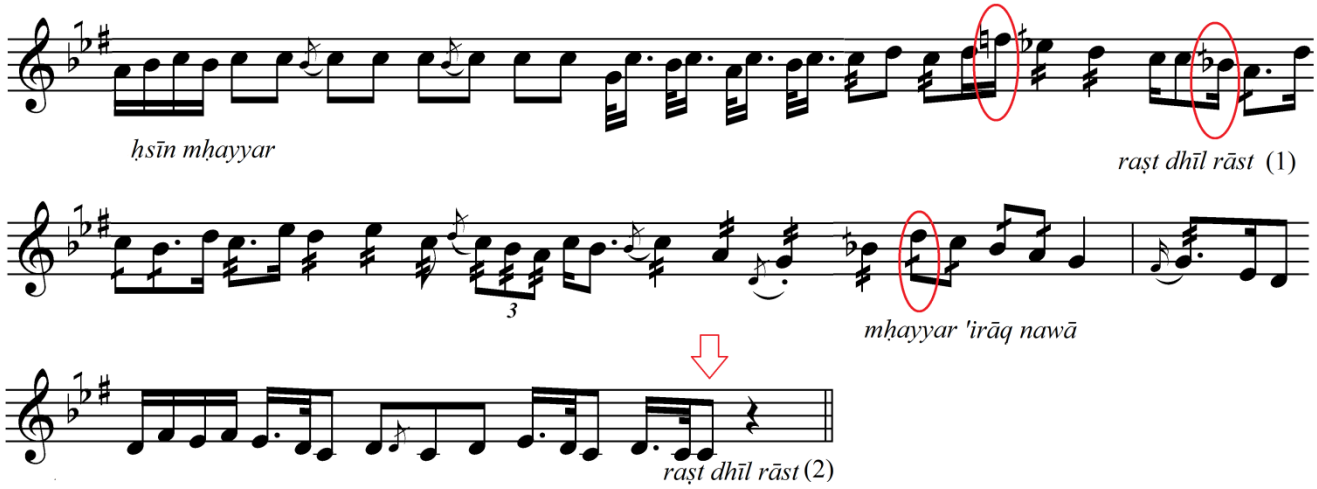


Figure IX

[■][□]

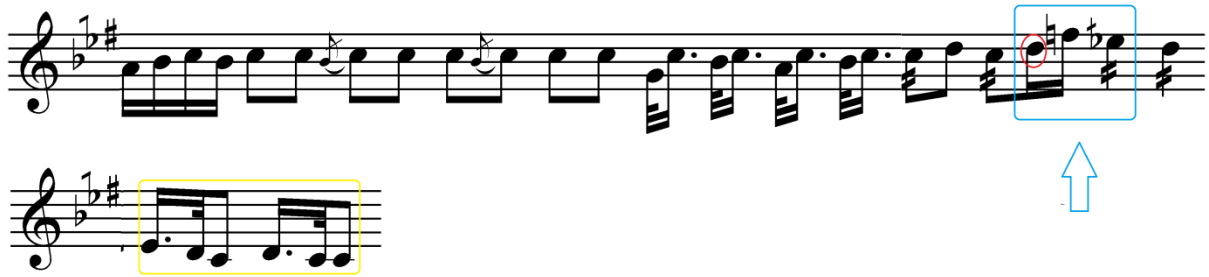
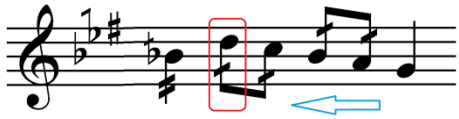


Figure X



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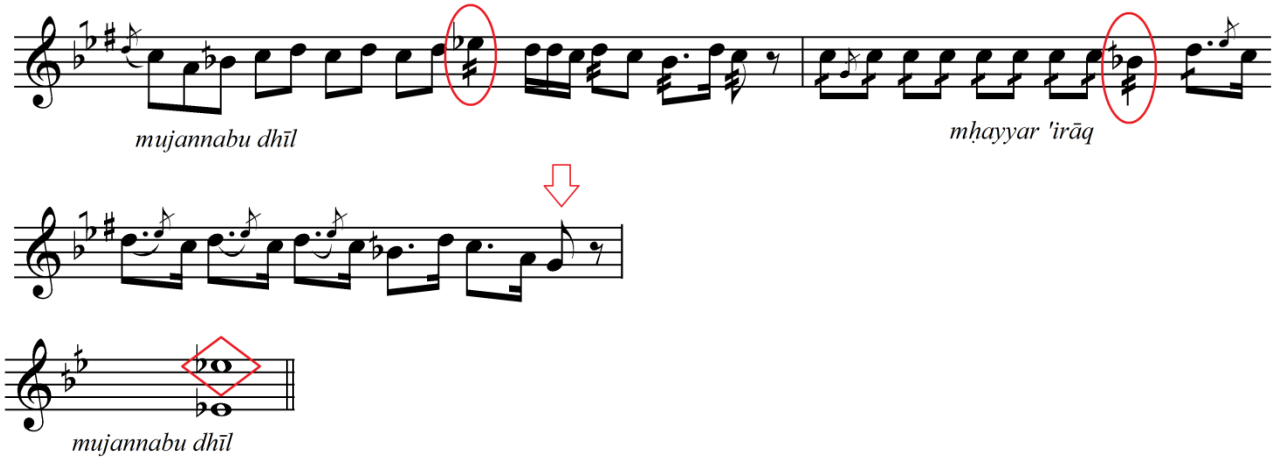
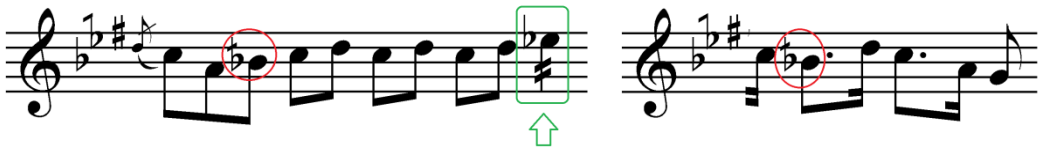


Figure XI

[■][□]



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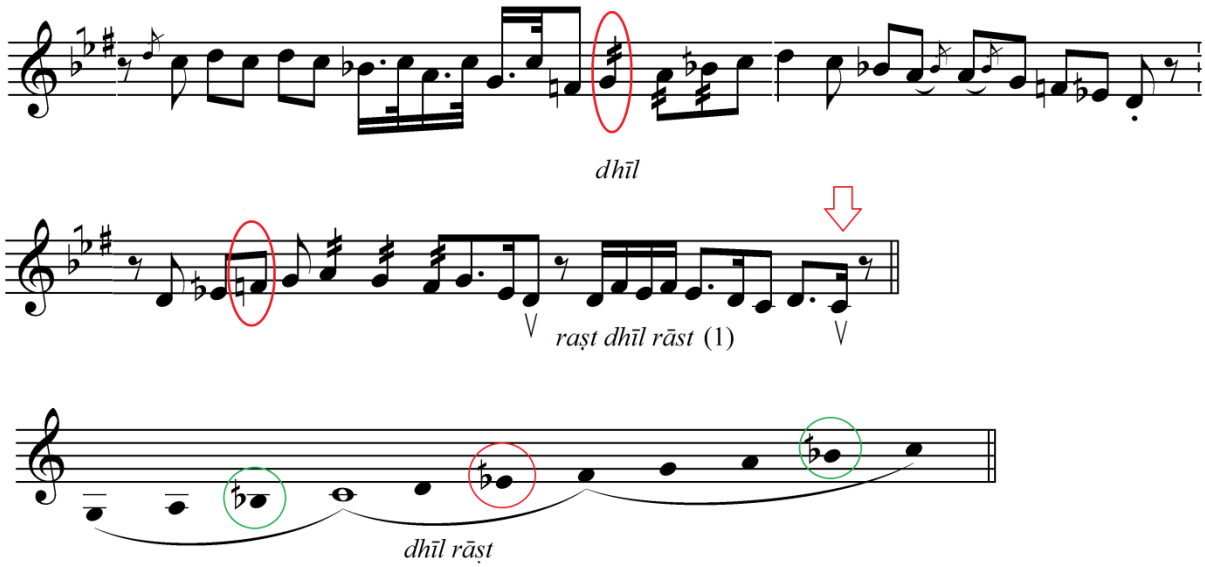


Figure XII

[■][□]

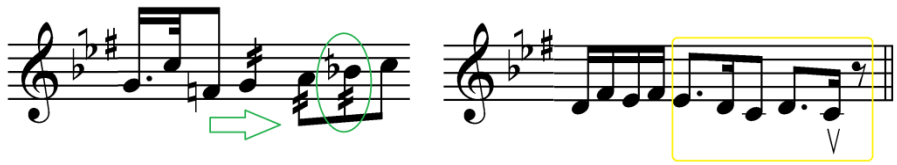
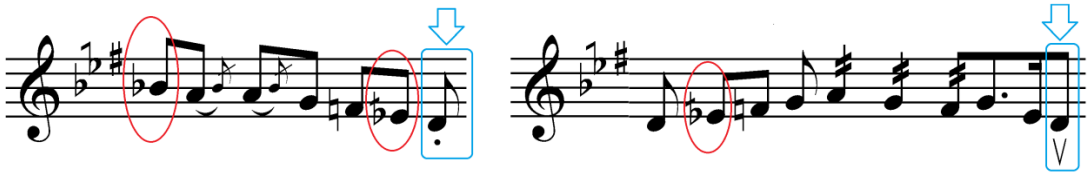


Figure XIII



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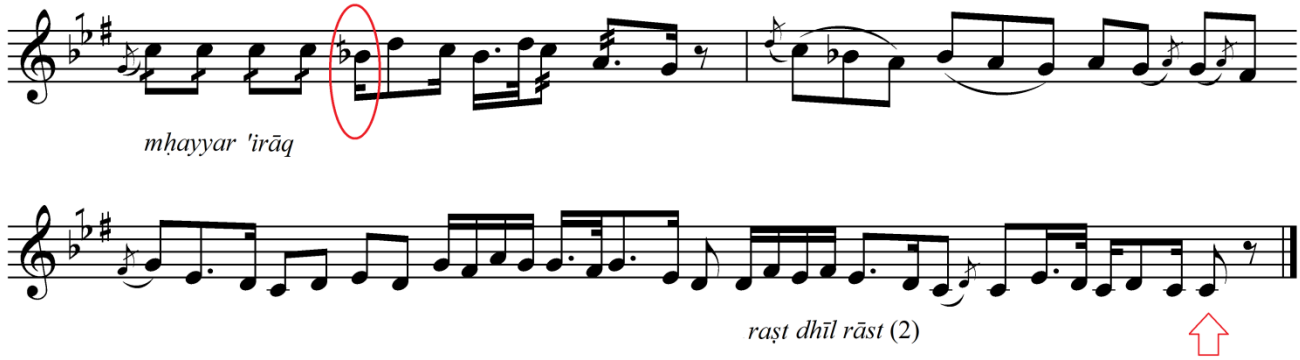


Figure XIV

[■][□]

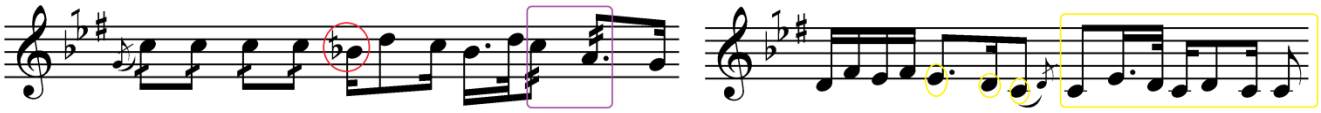
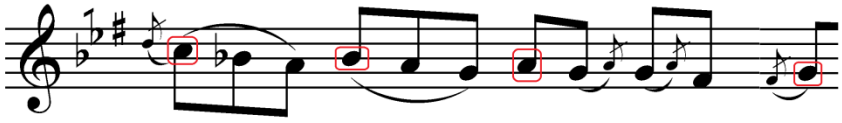
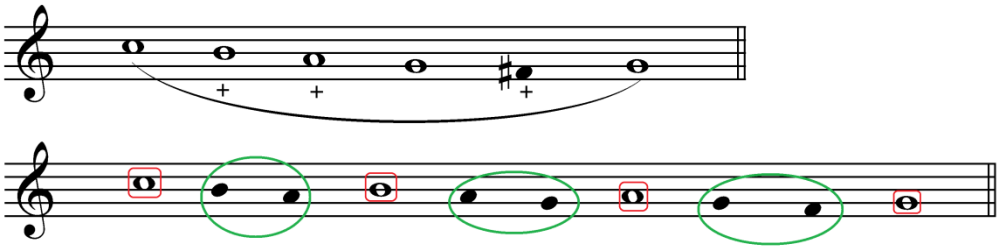


Figure XV



Sequences

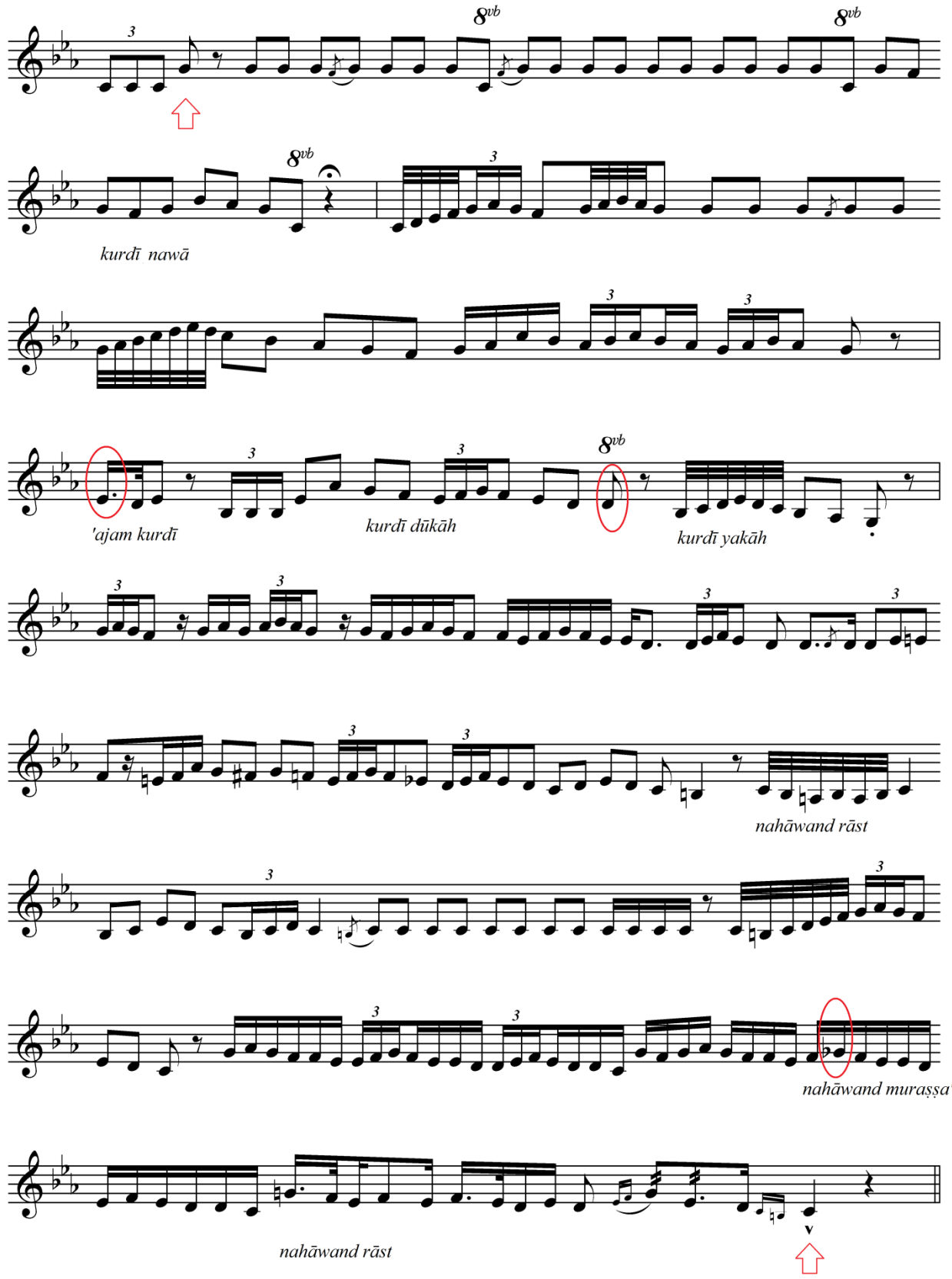


Analytic table – ʿAlī Srītī *taqsīm nahāwand*

SEGMENTS[§§]	MOTIF INTRODUCTORY [■] CADENTIAL [□] *ʿiqd/jins*	MODULATION/ MODAL TYPES **[A/B]**	PIVOTAL NOTE(S) and *mabdā/qarār*	COMMENTS and INDICATIONS/ REGISTER (*ambitus*)
1 **0″ to 1′02″**	[■]*kurdī nawā* [□]*nahāwand rāst* fig. I	None	E flat, D, G flat/ *mabdā* = G *qarār* = C	Internal *ajnās*: *ʿajam kurdī, kurdī dūkāh, kurdī yakāh, nahāwand muraṣṣaʿ* fig. II. Triplet groups feature *plectrum* (strokes) technique fig. III
2 **1′3″ to 2′89″**	[■]*kurdī nawā/ bayātī nawā* [□]*bayātī nawā* fig. IV	*bayātī* **[B]**	G and F natural, A half-flat, C flat, *qarār* = G	Modulation to *bayātī* through *kurdī*. Expanding *ambitus* fig. V. Internal *ajnās*: *ṣabā nawā*, *rāst jahārkāh*, *bayātī shourī*, *ḥijāz kirdan* fig. VI. Extensive use of *ferdesh* fig. VII
3 **2′90″ to 4′87″**	[■]*bayātī kirdan* [□]*ḥijāz kār* fig. VIII	*ḥijāz kār kurdī* **[A]**	C and F natural, D half-flat, D flat	Internal *ajnās: jahārkāh, rāst jahārkāh, nahāwand jahārkāh, kurdī rāst* fig. IX. Expansion to *maqām zīrgūlah* with D flat, and melodic triplets motifs fig. X
4 **4′88″ to 5′83″**	[■]*ḥijāz nawā* [□]*nahāwand rāst* fig. XI	*nahāwand* **[A]**	D and G natural, E flat *qarār* = C (*rāst*)	Internal *ajnās*: *ḥijāz nawā*, *ḥijāz yakāh* fig. XII

[§§] The *taqsīm* starts at 1′40″ of the recording.

SEGMENT 1


kurđī nawā
'ajam kurđī
kurđī dūkāh
kurđī yakāh
nahāwand rāst
nahāwand murassa'
nahāwand rāst

Maqāmāt

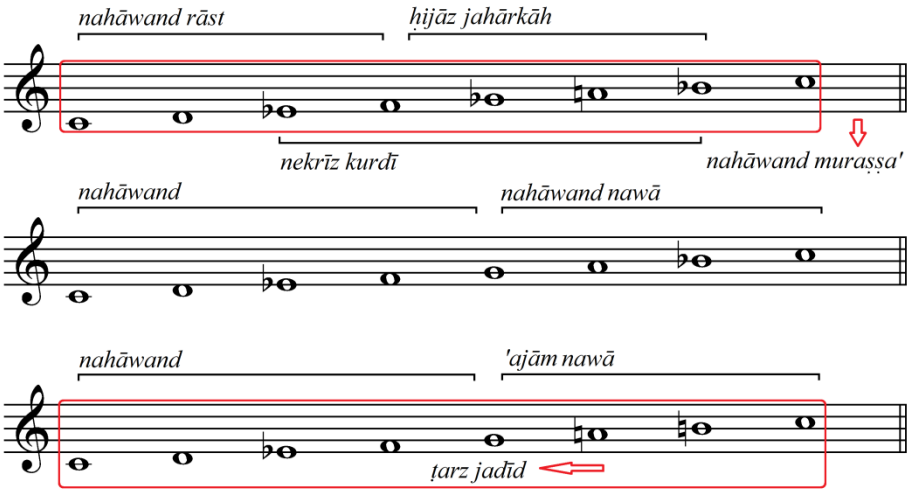


Figure I

[■][□]

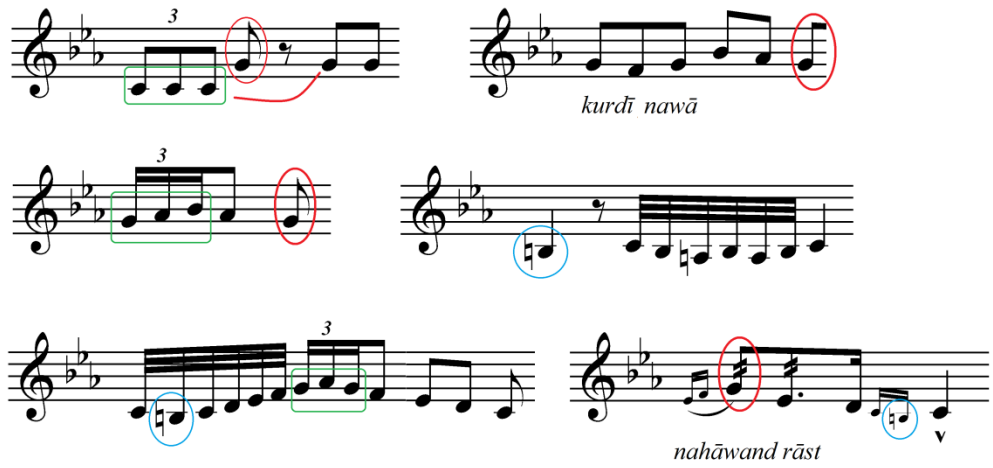


Figure II

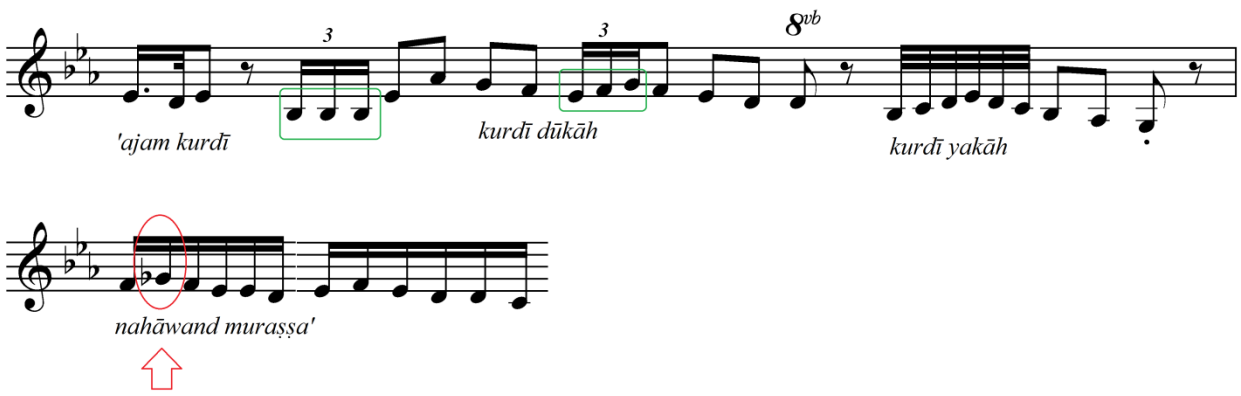
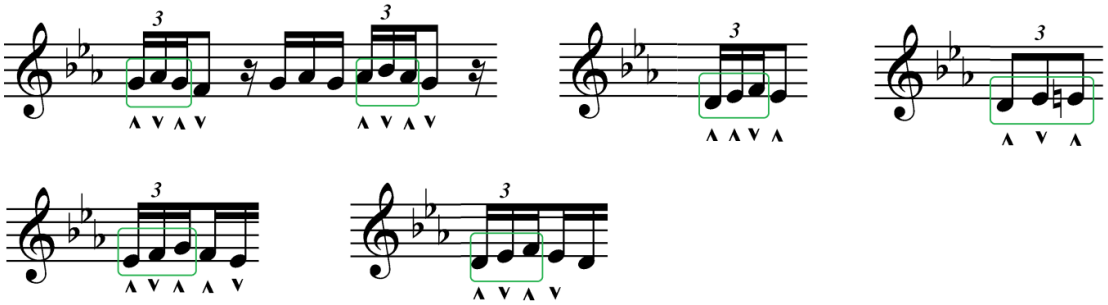


Figure III



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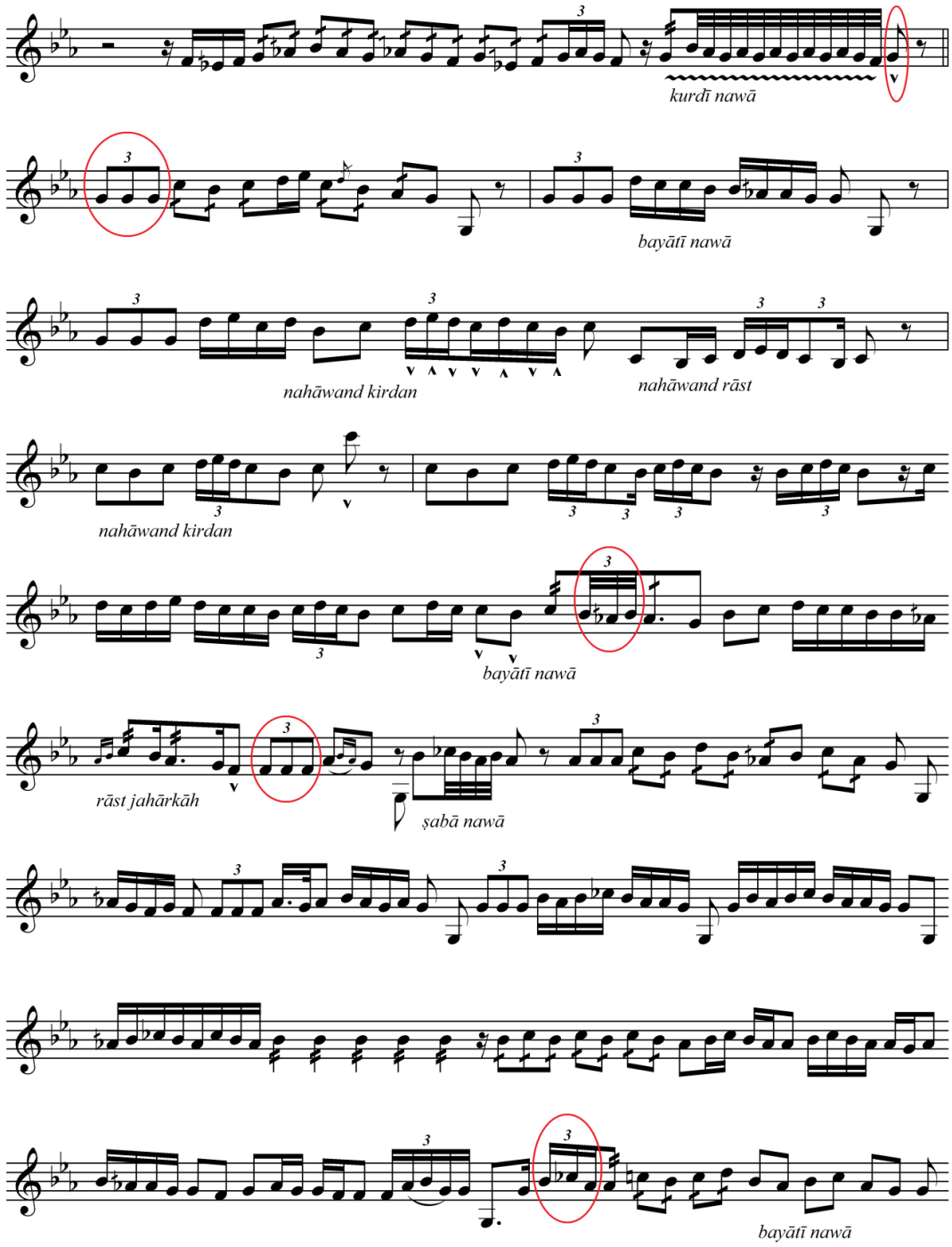

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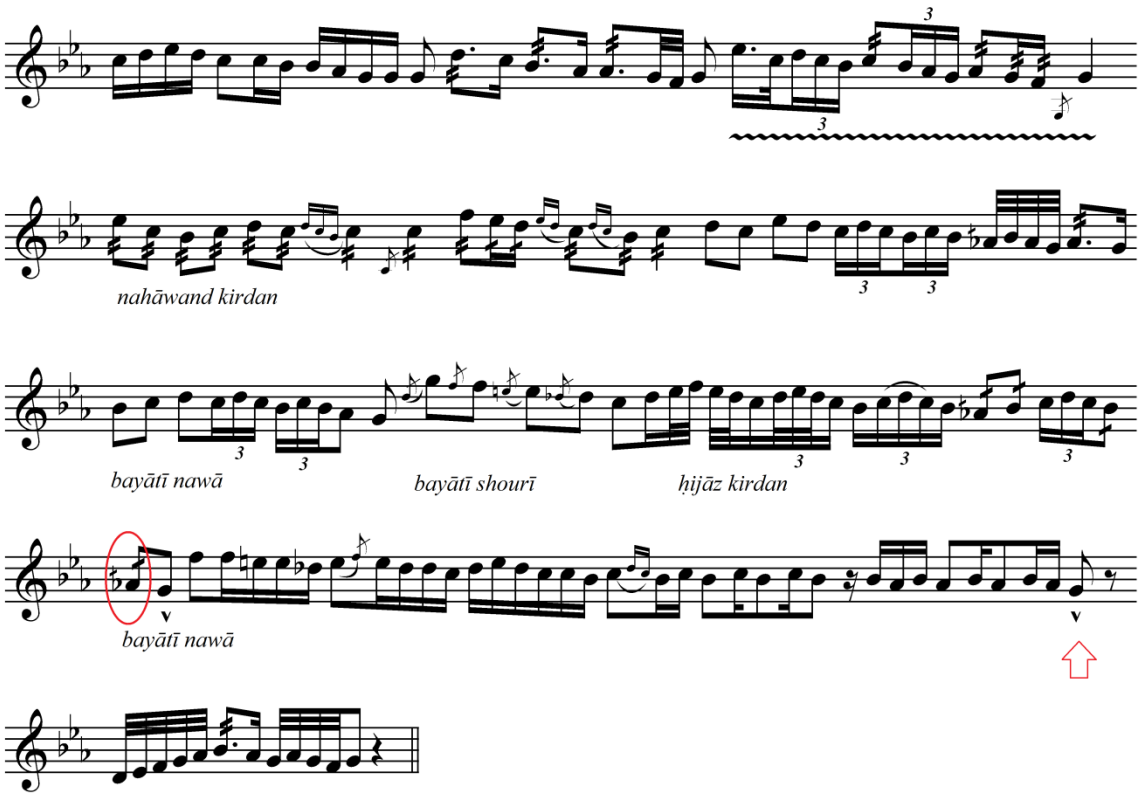
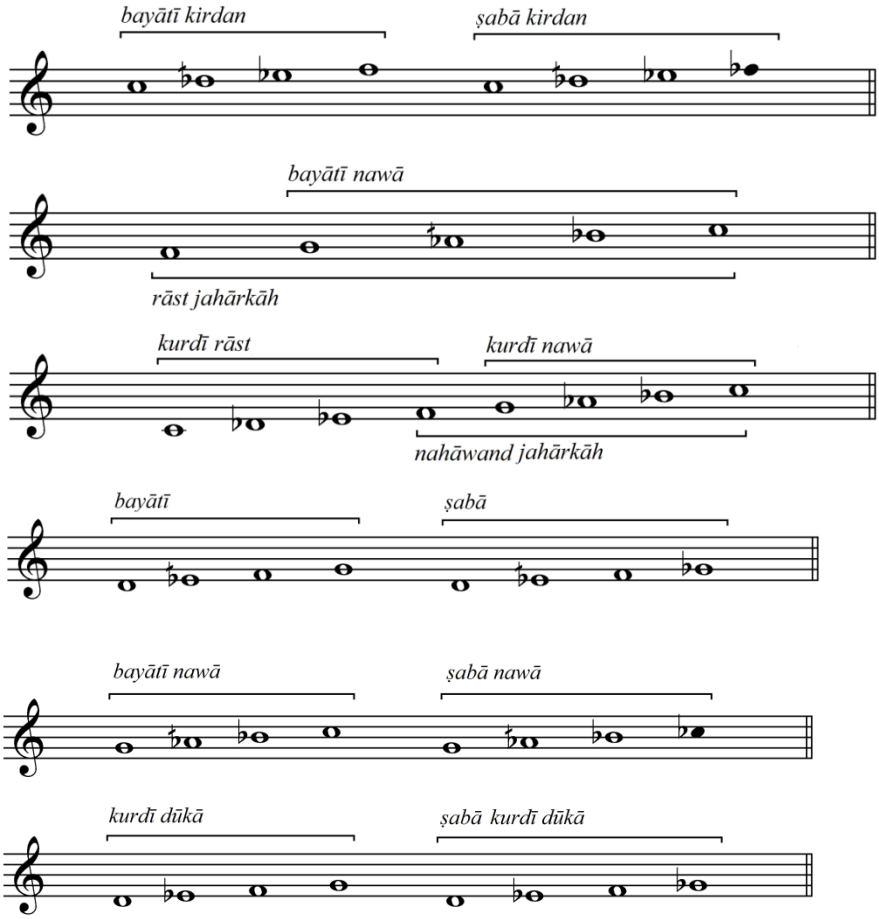
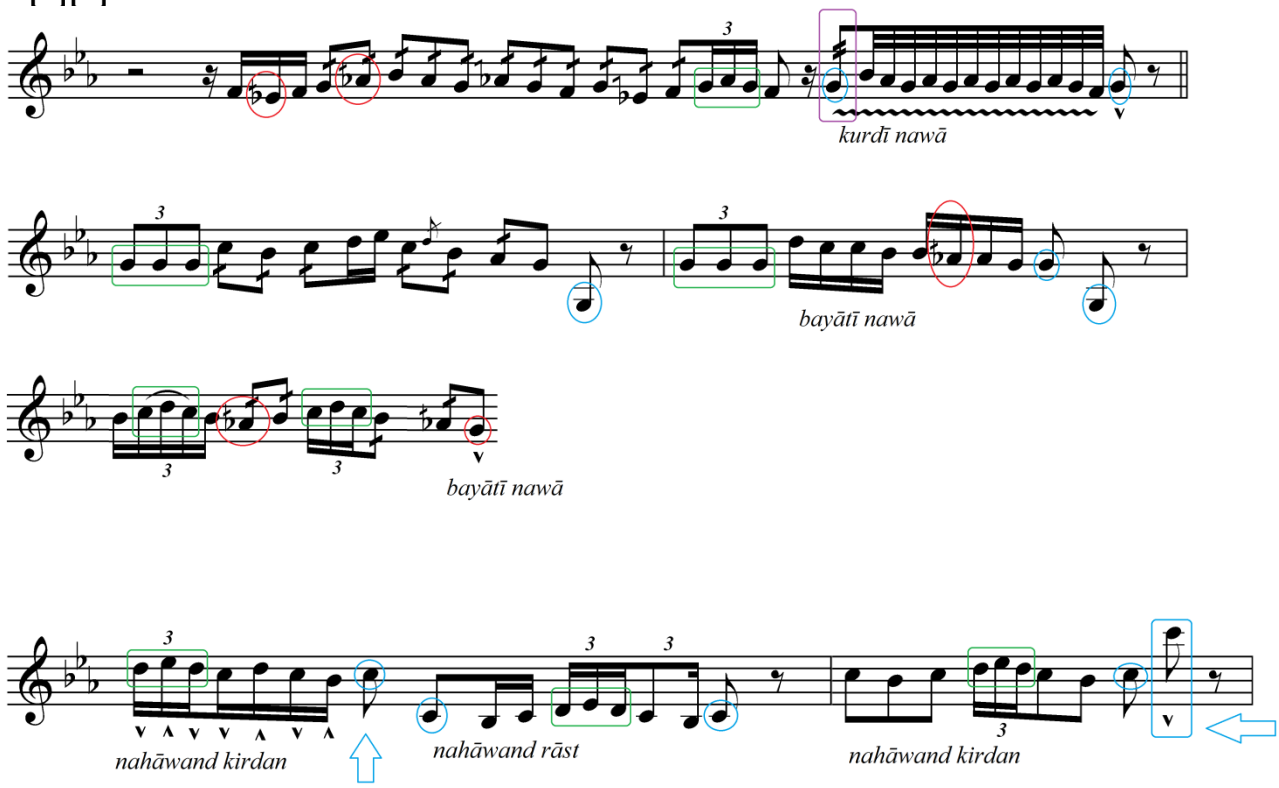


Maqāmāt

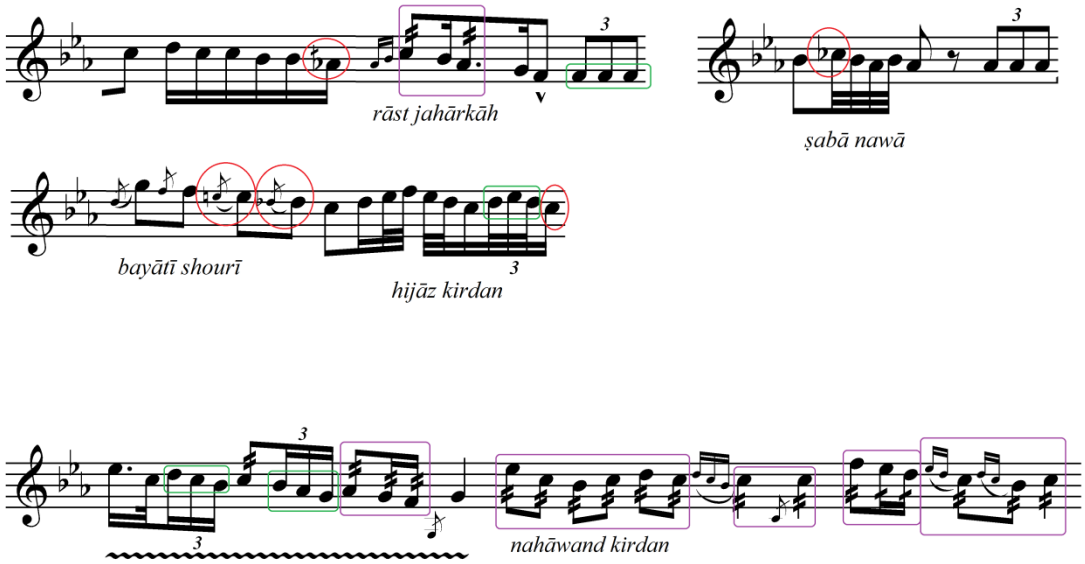


Figures IV, V

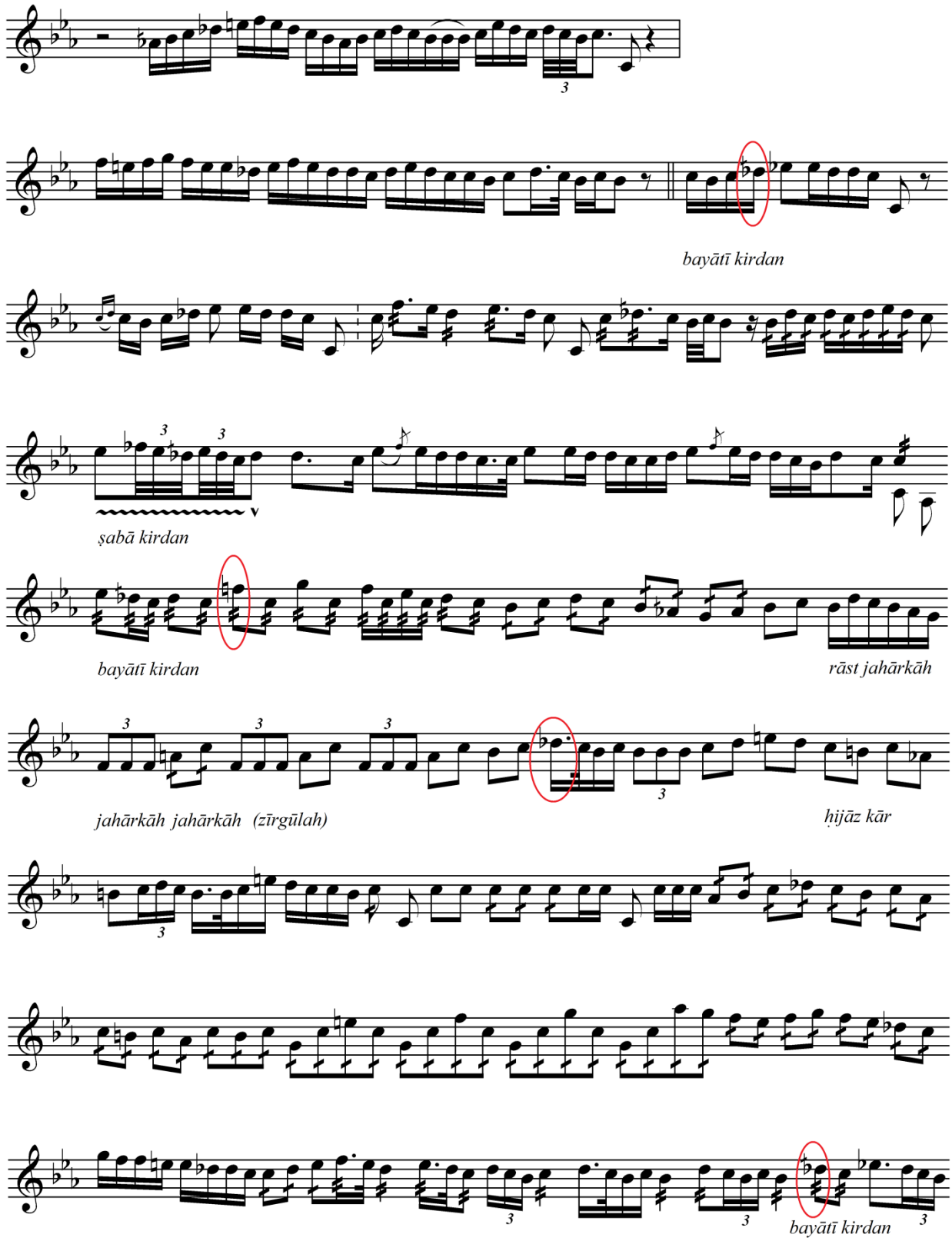
[■][□]



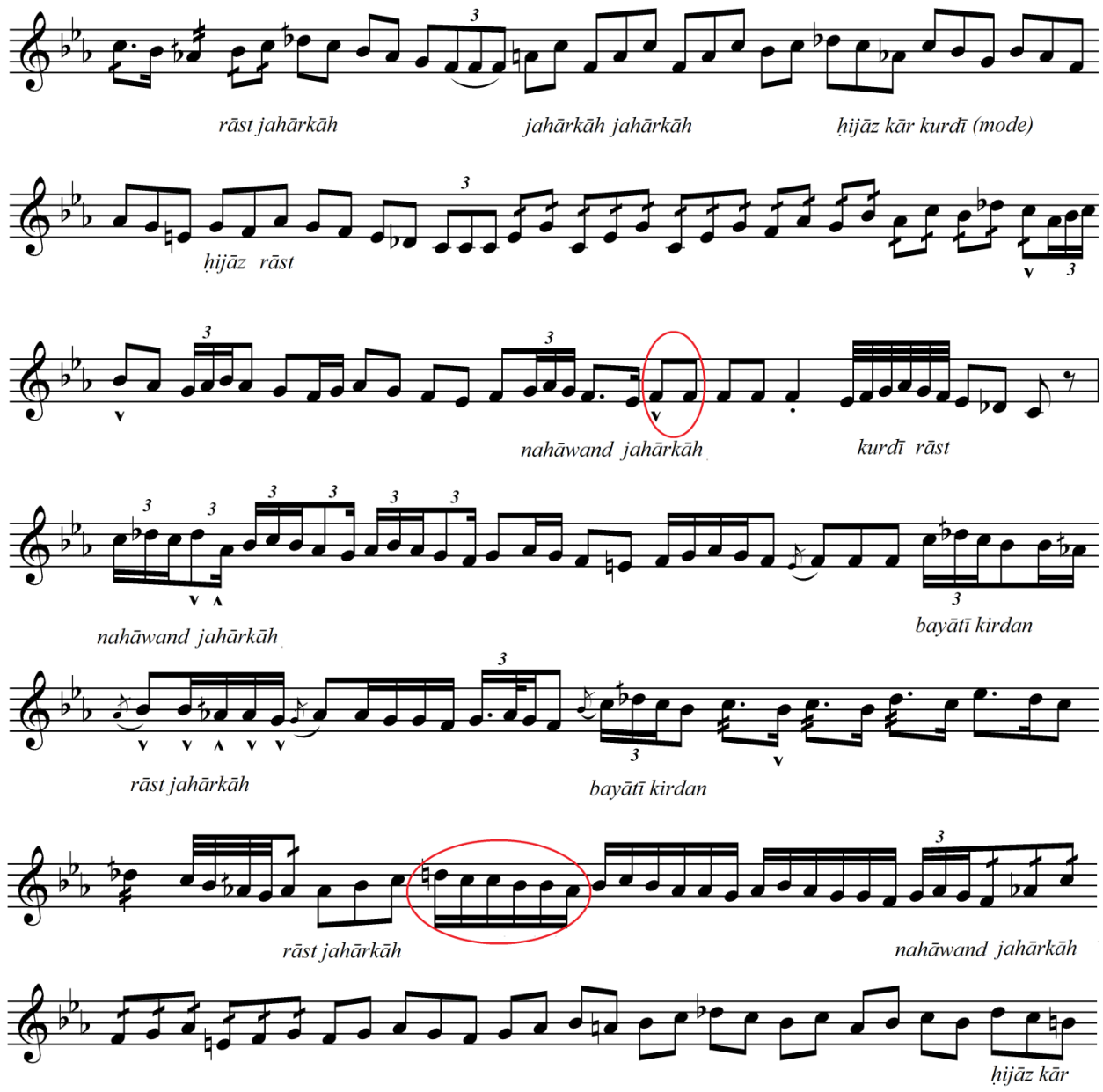
Figures VI, VII



SEGMENT 3


bayātī kirdan
ṣabā kirdan
bayātī kirdan
rāst jahārkāh
jahārkāh jahārkāh (zīrgūlah)
ḥijāz kār
bayātī kirdan

SEGMENT 3 (continue)



Maqāmāt

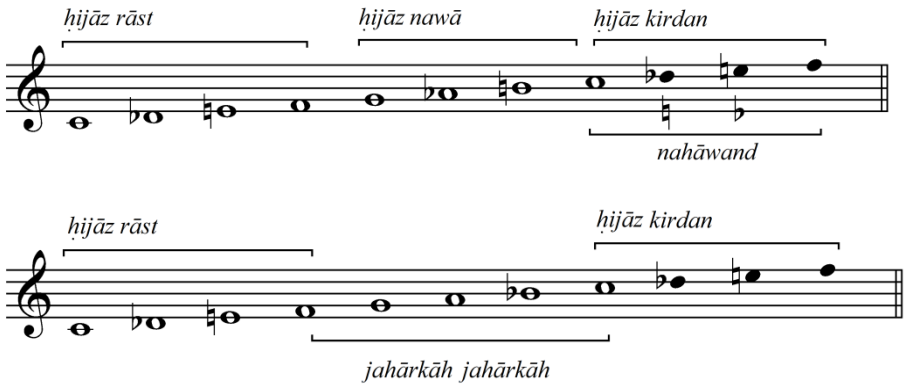
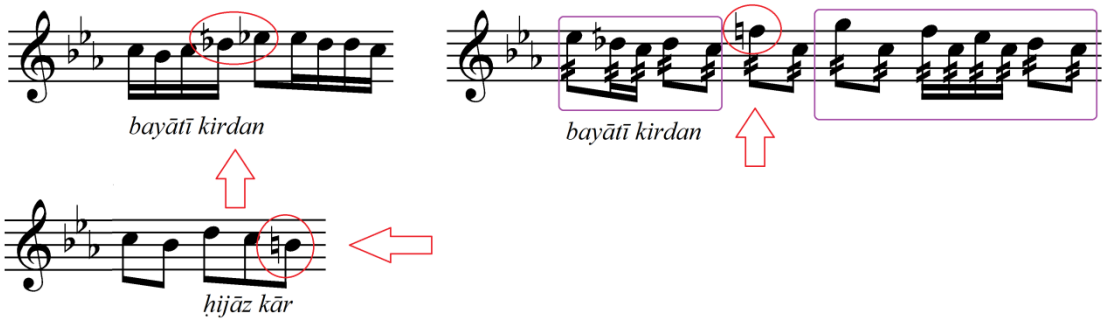
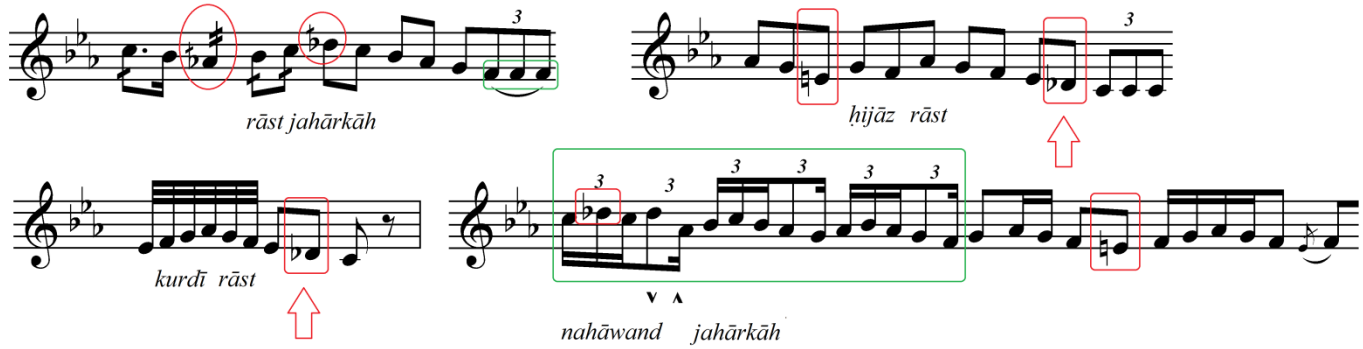


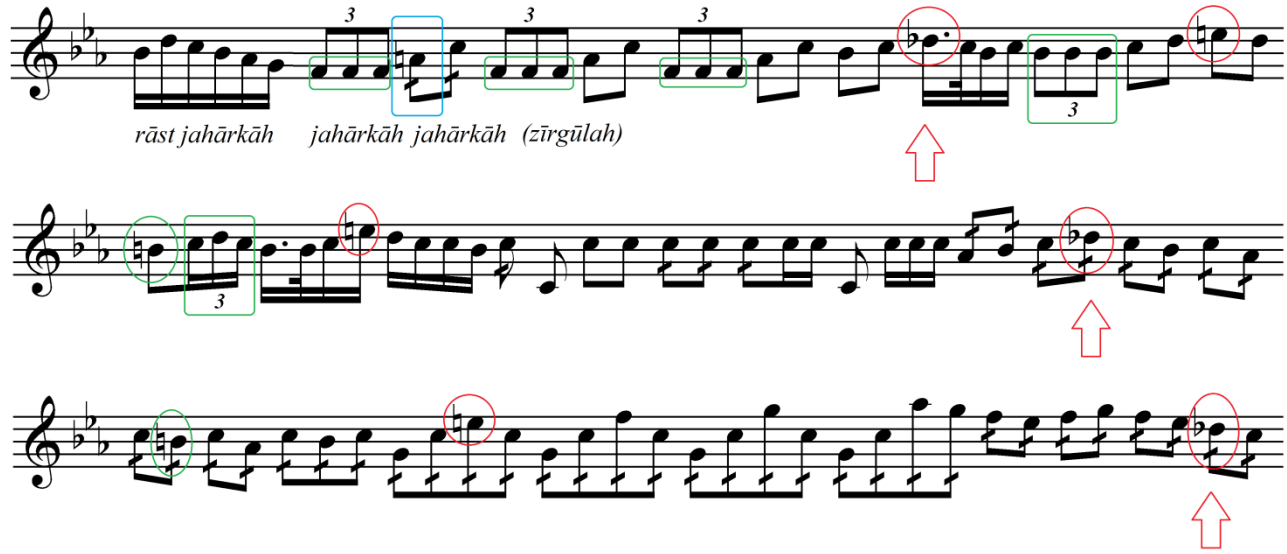
Figure VIII

[■][□]



Figures IX, X





SEGMENT 4

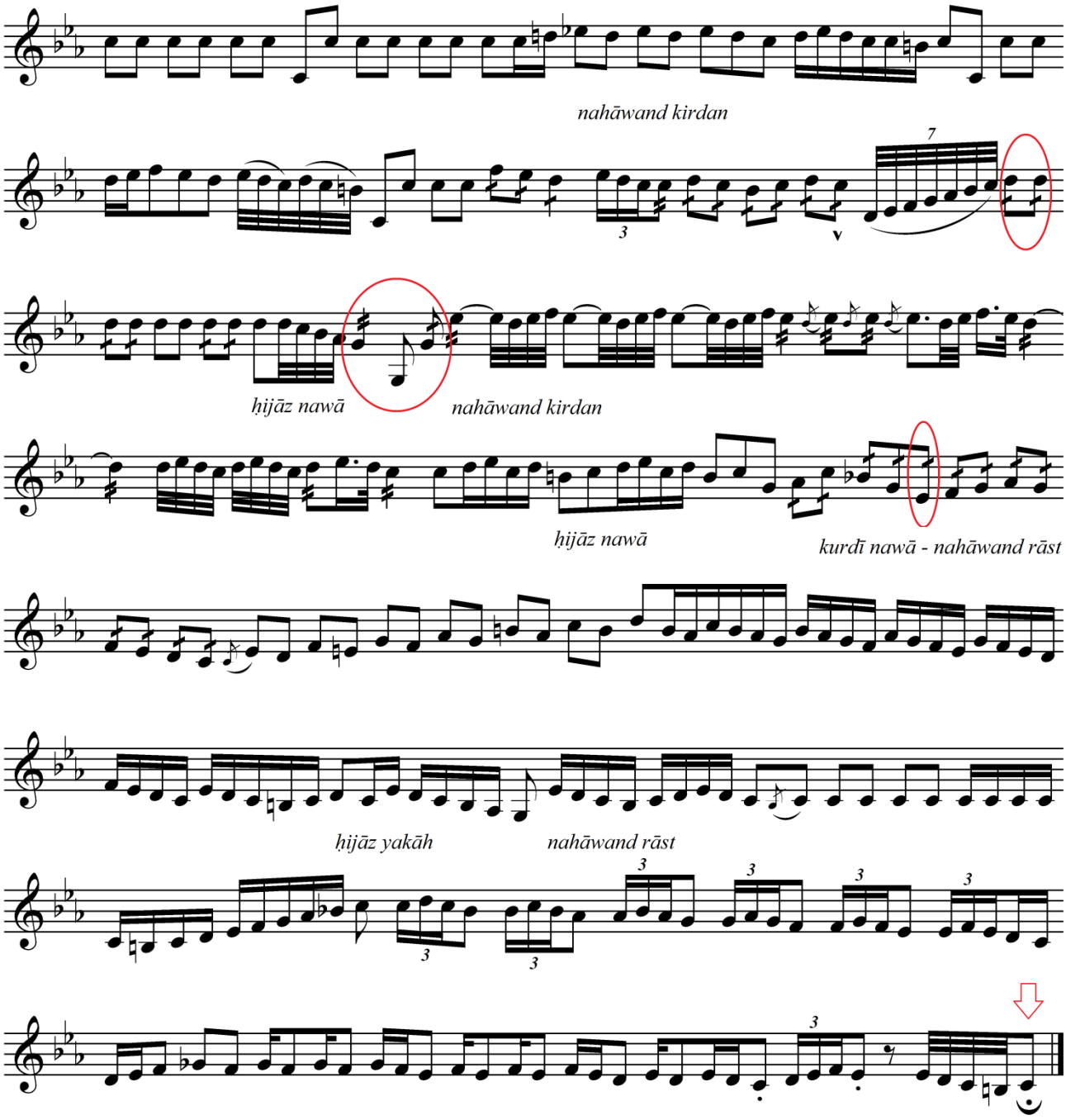

nahāwand kirdan
ḥijāz nawā
nahāwand kirdan
ḥijāz nawā
kurdī nawā - nahāwand rāst
ḥijāz yakāh
nahāwand rāst

Figure XI

[■][□]

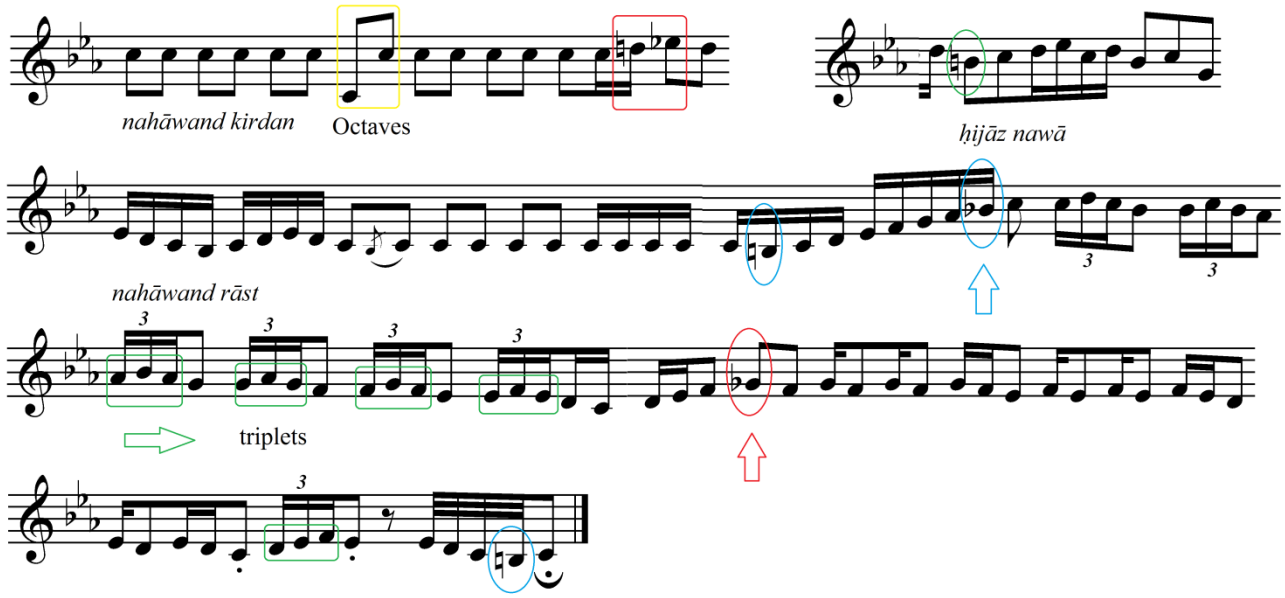
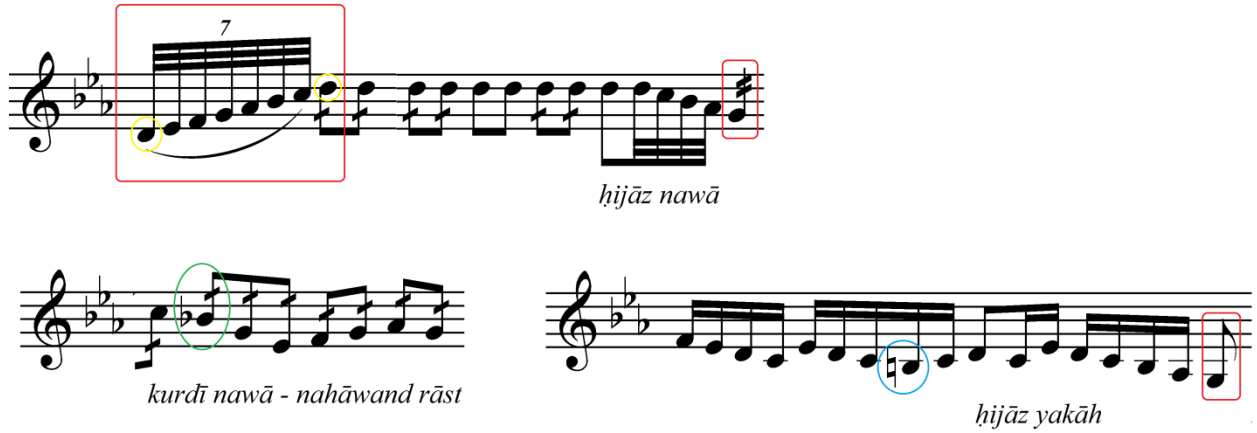


Figure XII



Analytic table – Aḥmad al-Qala‘ī *taqsīm nahāwand*

SEGMENTS	MOTIF INTRODUCTORY [■] CADENTIAL [□] *‘iqd/jins*	MODULATION/ MODAL TYPES **[A/B]**	PIVOTAL NOTE(S) and *mabdā/qarār*	COMMENTS and INDICATIONS/ REGISTER (*ambitus*)
1 0″ to 1′16″	[■][□]*nahāwand rāst* fig. I	None	D and F natural, G flat *qarār* = C (*rāst*)	Internal *ajnās*: *nahāwand muraṣṣa‘*and *jahārkāh* (*kurdī nawā*), *‘ajam kurdī*, *ṭarz jadīd* (*‘ajam nawā*) fig. II. Chords, octaves and *plectrum* technique fig. III
2 1′18″ to 4′03″	[■]*nahāwand kirdan* [□]*rāst* fig. IV	*rāst* [A]	B and E half-flat, C and A natural *qarār* = C (*kirdan*)	Octaves, *ambitus* and *plectrum* technique fig. V. Descending slurs on one string fig. VI. Chords displacement (wide intervals) fig. VII. Long scale passage fig. VIII. Internal *ajnās*: *rāst nawā*, *nahāwand sahm*, *nekrīz māhūran* fig. IX
3 4′04″ to 5′37″	[■]*rāst rāst* [□]*nahāwand rāst* fig. X	*nahāwand rāst* [A]	A, G and D flat, B and B flat *qarār* = C (*rāst*)	Harmonics notes, wide *ambitus* and chords fig. XI. Internal *ajnās*: *kurdī sahm*, *nahāwand muraṣṣa‘*, *ṭarz jadīd*, *kurdī nawā* fig. XII. *Plectrum* (strokes) technique fig. XIII. Chords fig. XIV

SEGMENT 1

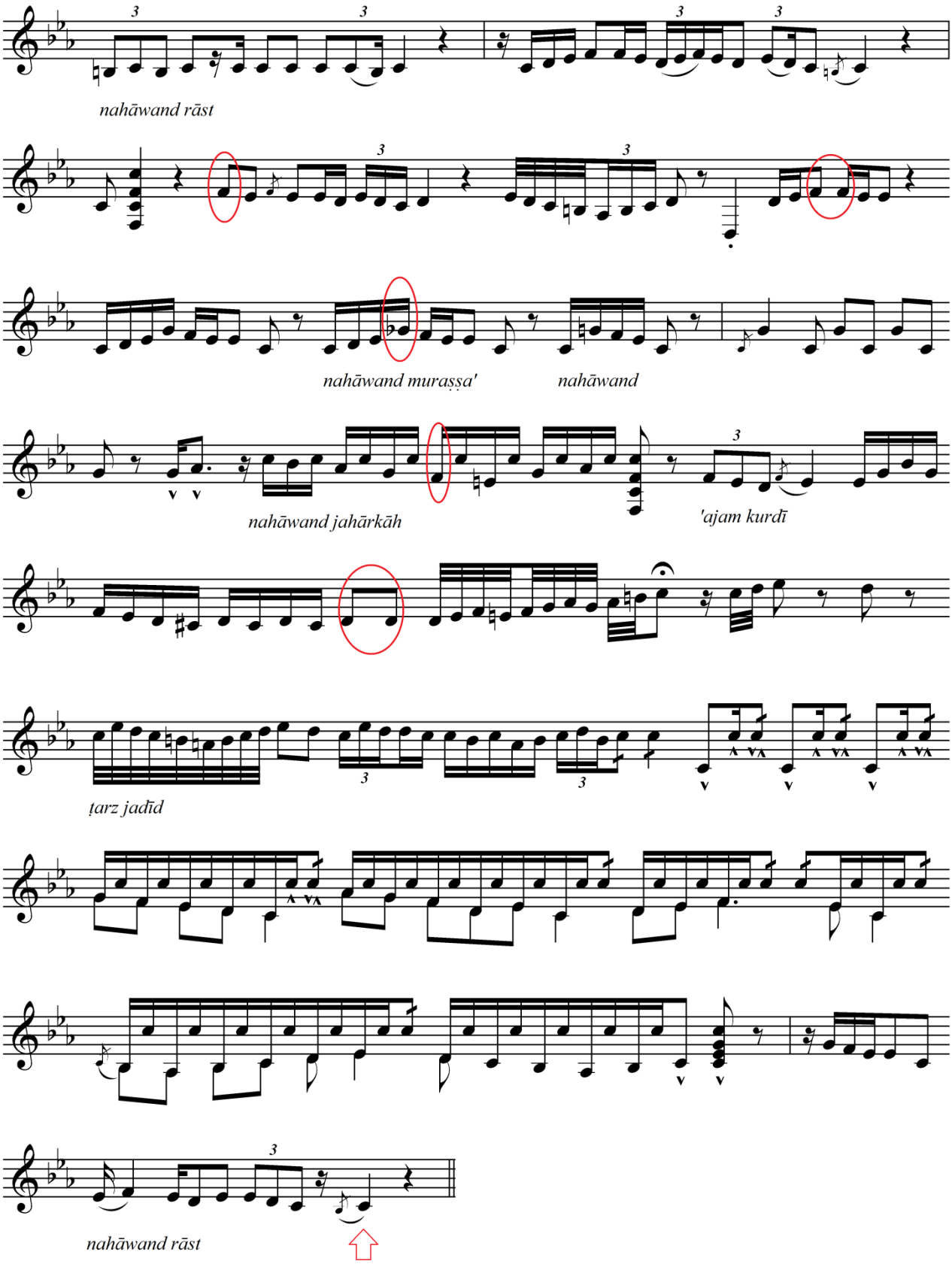
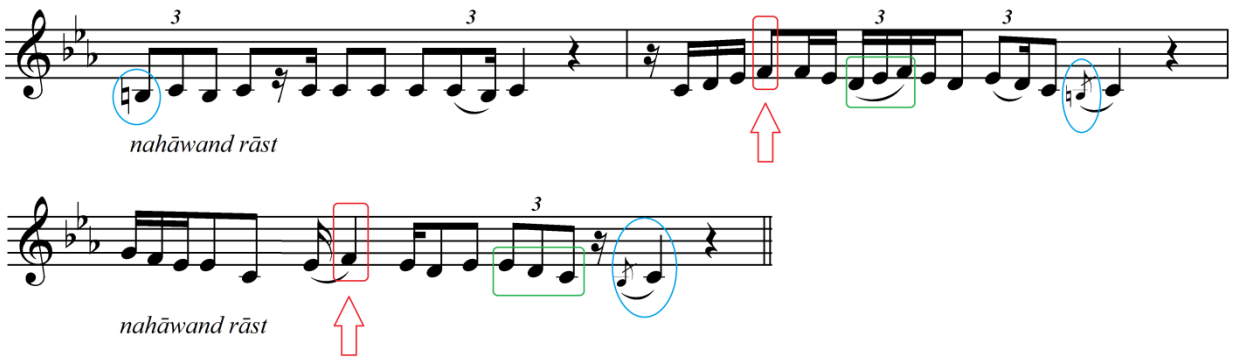
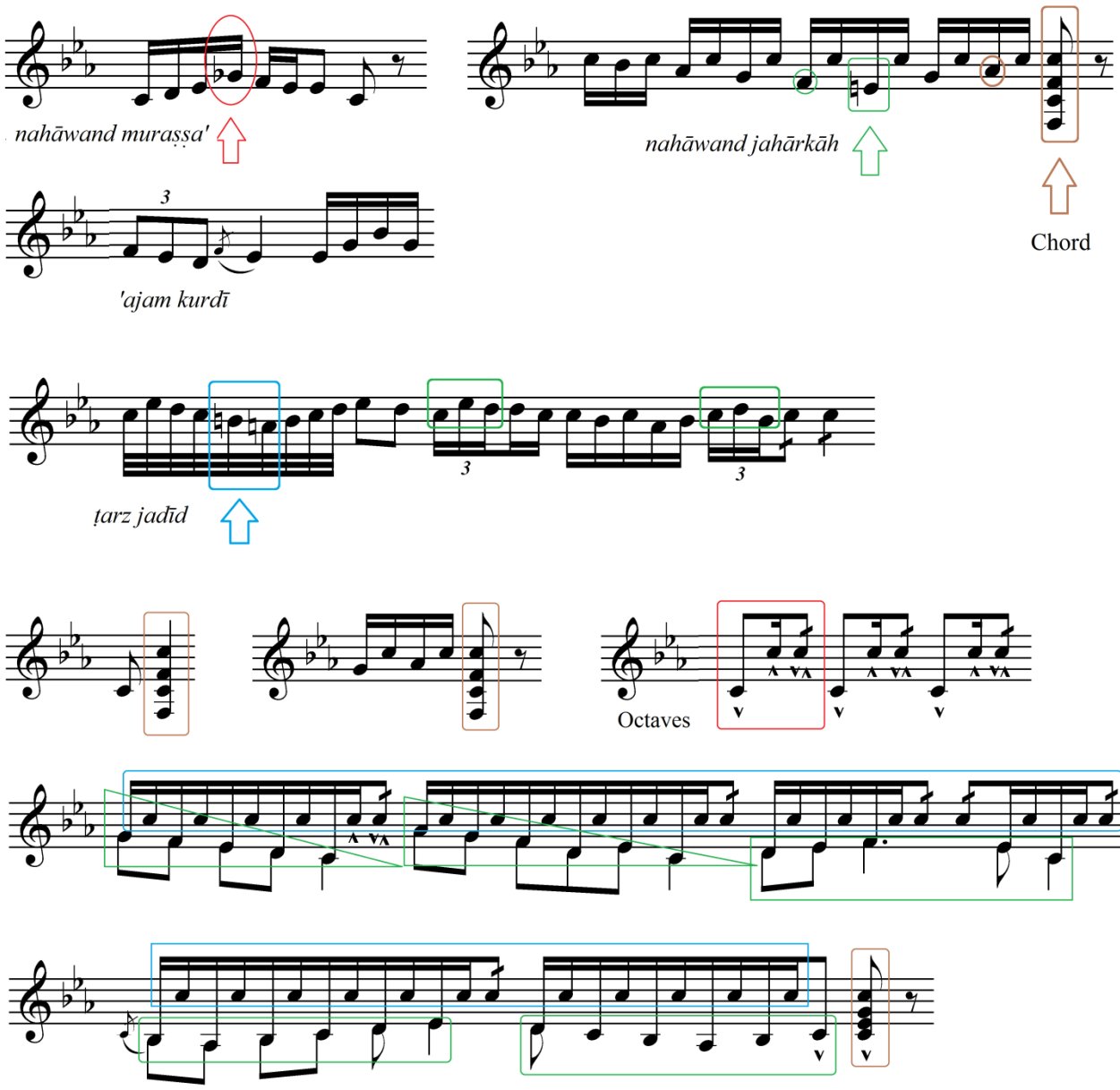

nahāwand rāst
nahāwand murassa'
nahāwand
nahāwand jahārkāh
'ajam kurdī
ṭarz jadīd
nahāwand rāst

Figure I

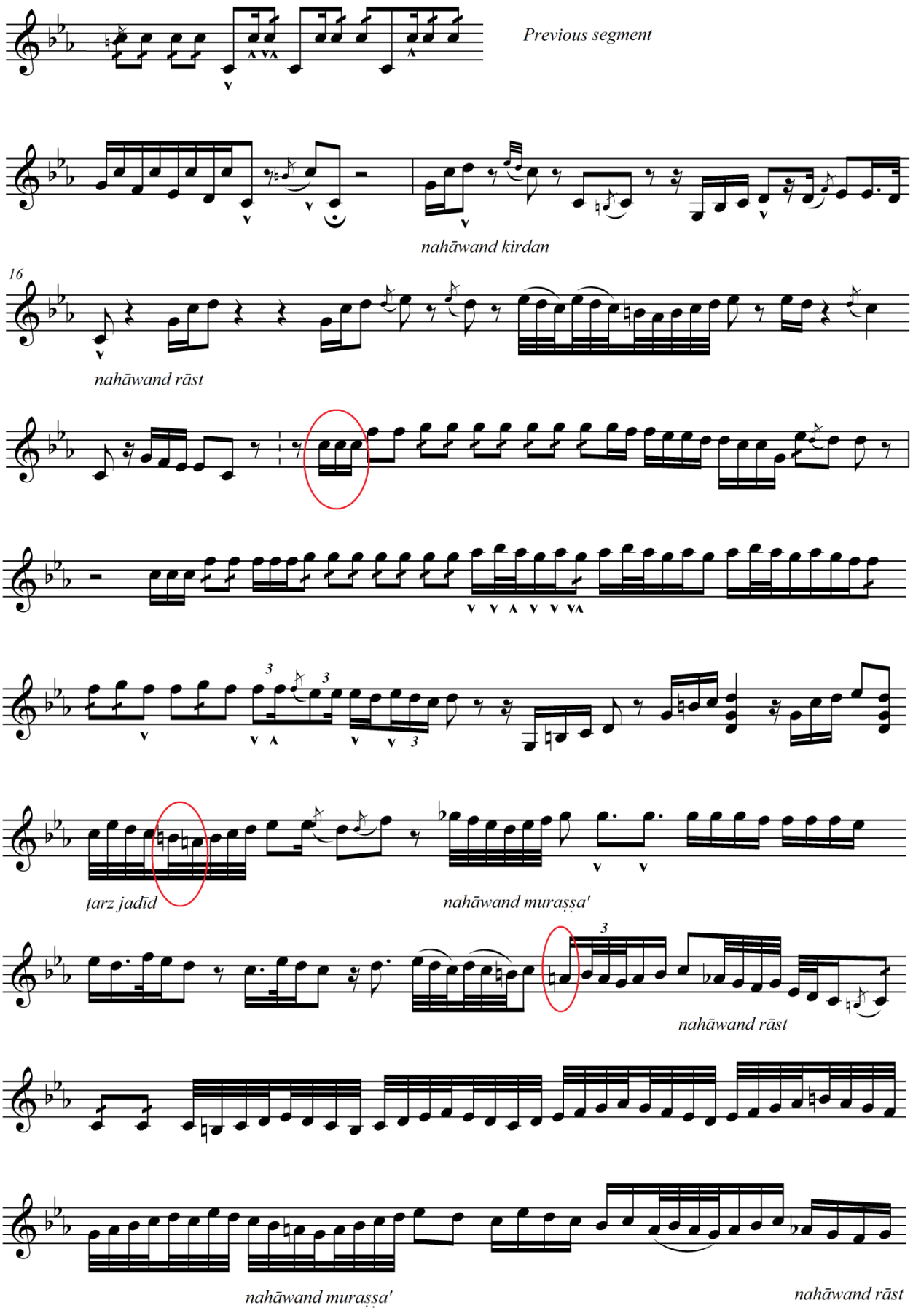
[■][□]



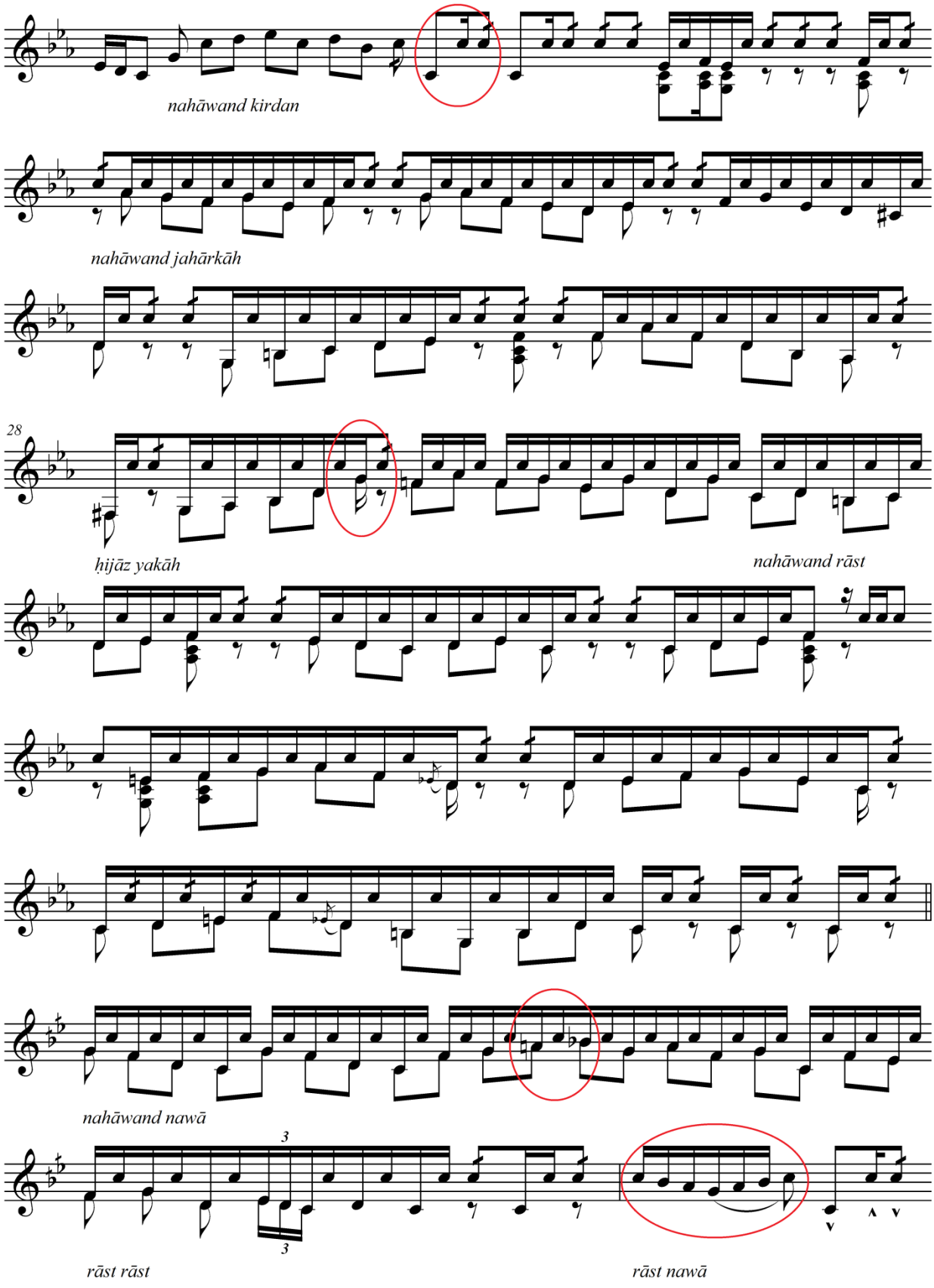
Figures II, III



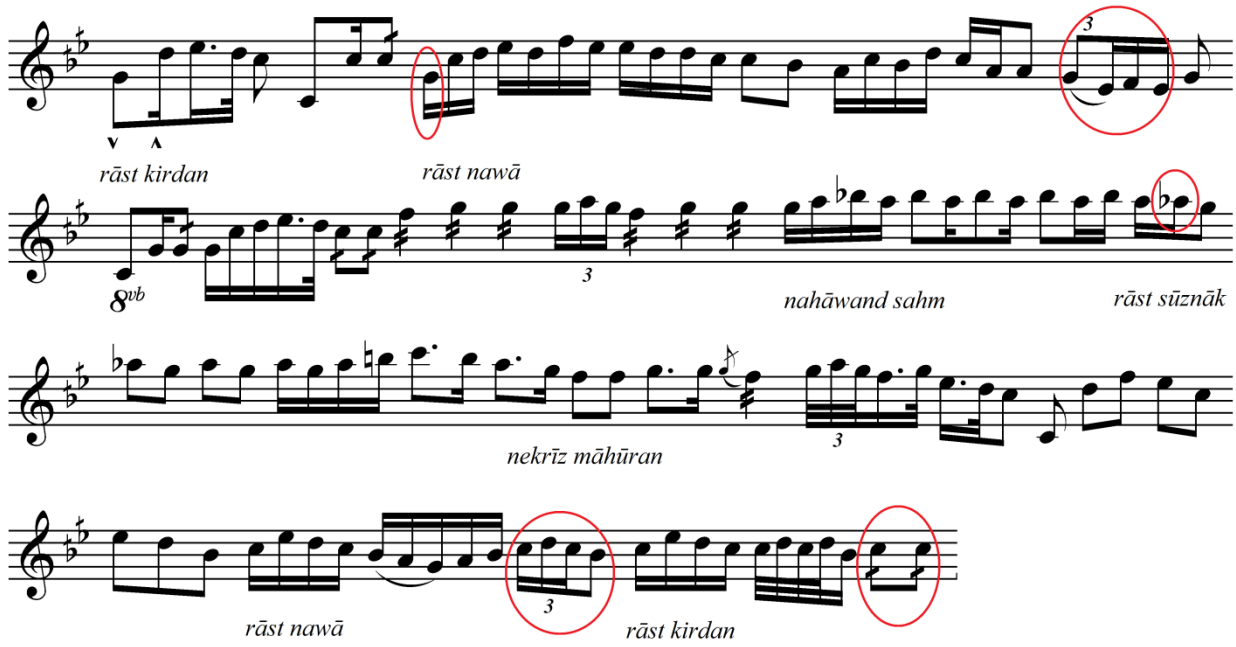
SEGMENT 2


Previous segment
nahāwand kirdan
16
nahāwand rāst
ṭarz jadīd
nahāwand muraṣṣa'
nahāwand rāst
nahāwand muraṣṣa'
nahāwand rāst

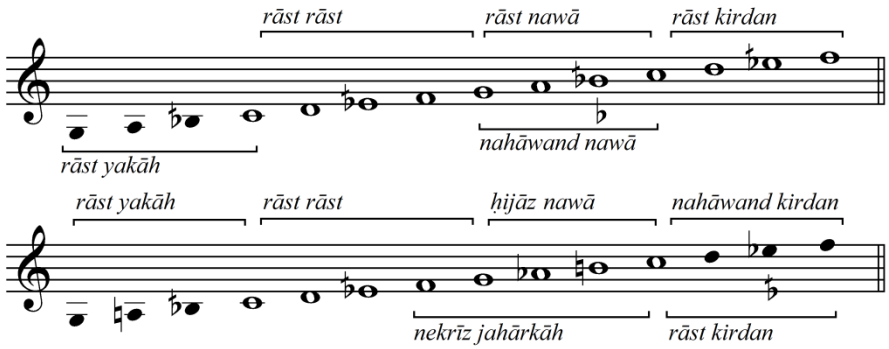
SEGMENT 2 (continue)



SEGMENT 2 (continue)



Maqāmāt



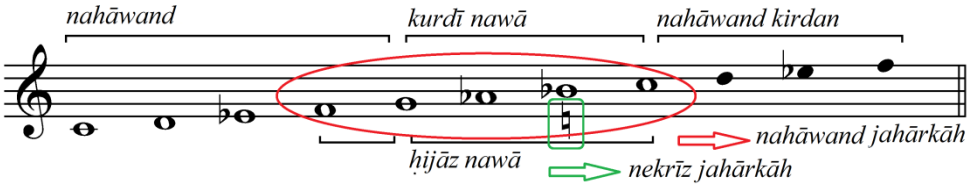


Figure IV

[■][□]

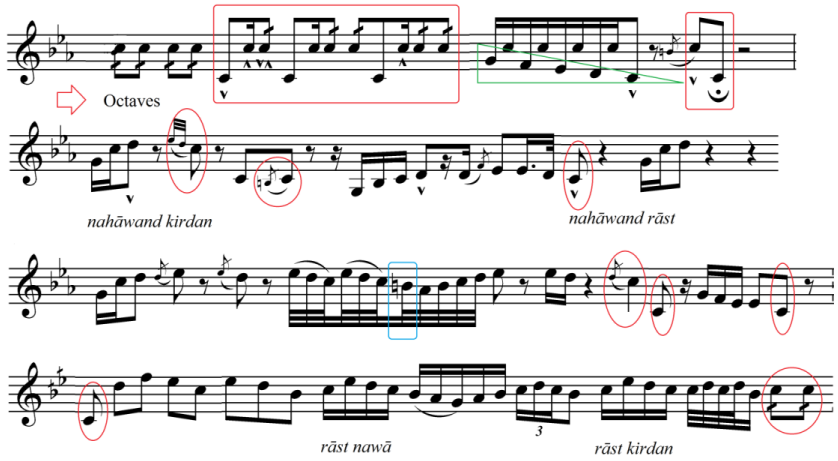
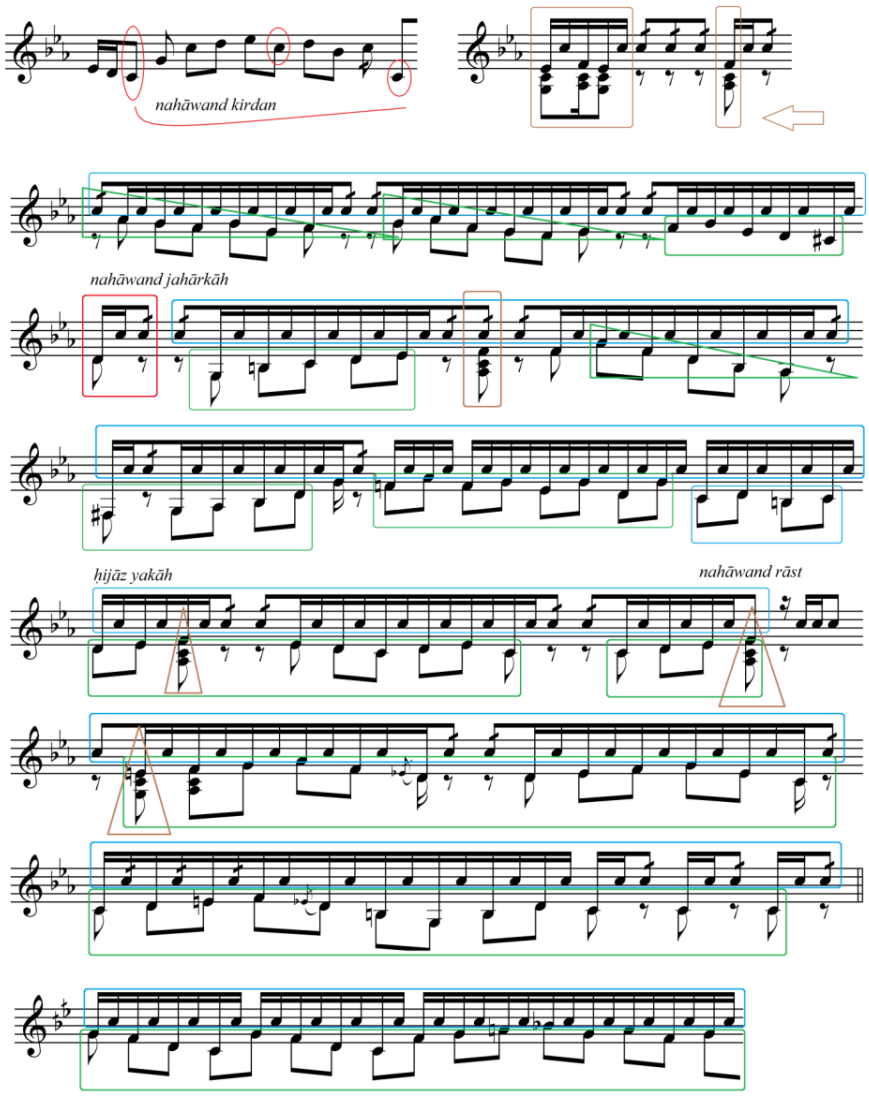


Figure V



Figures VI, VII

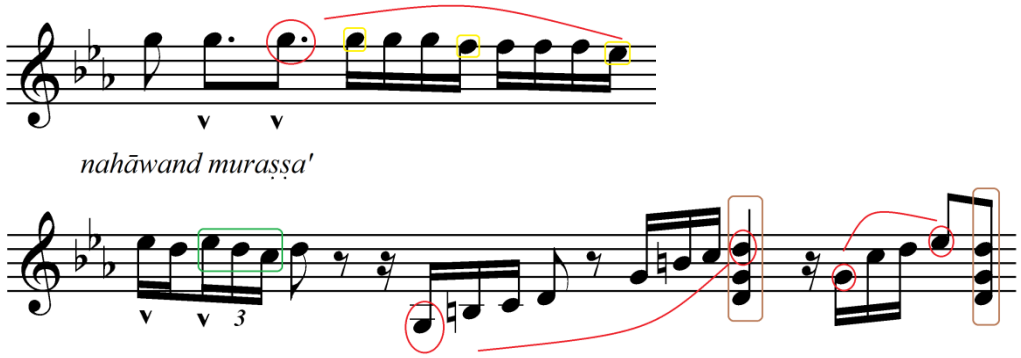


Figure VIII

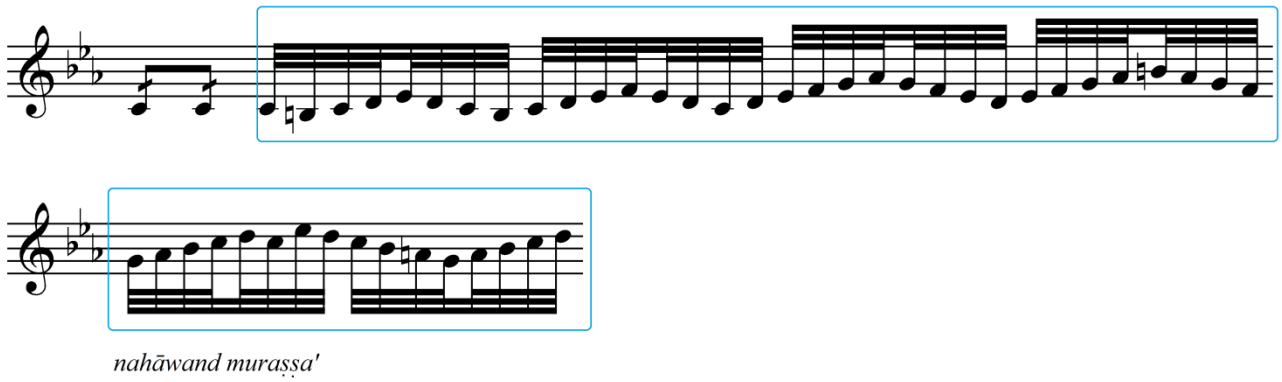
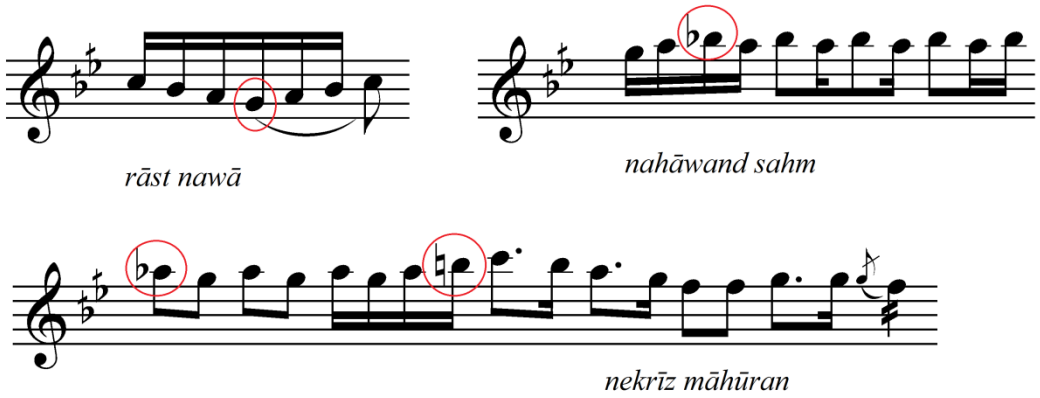
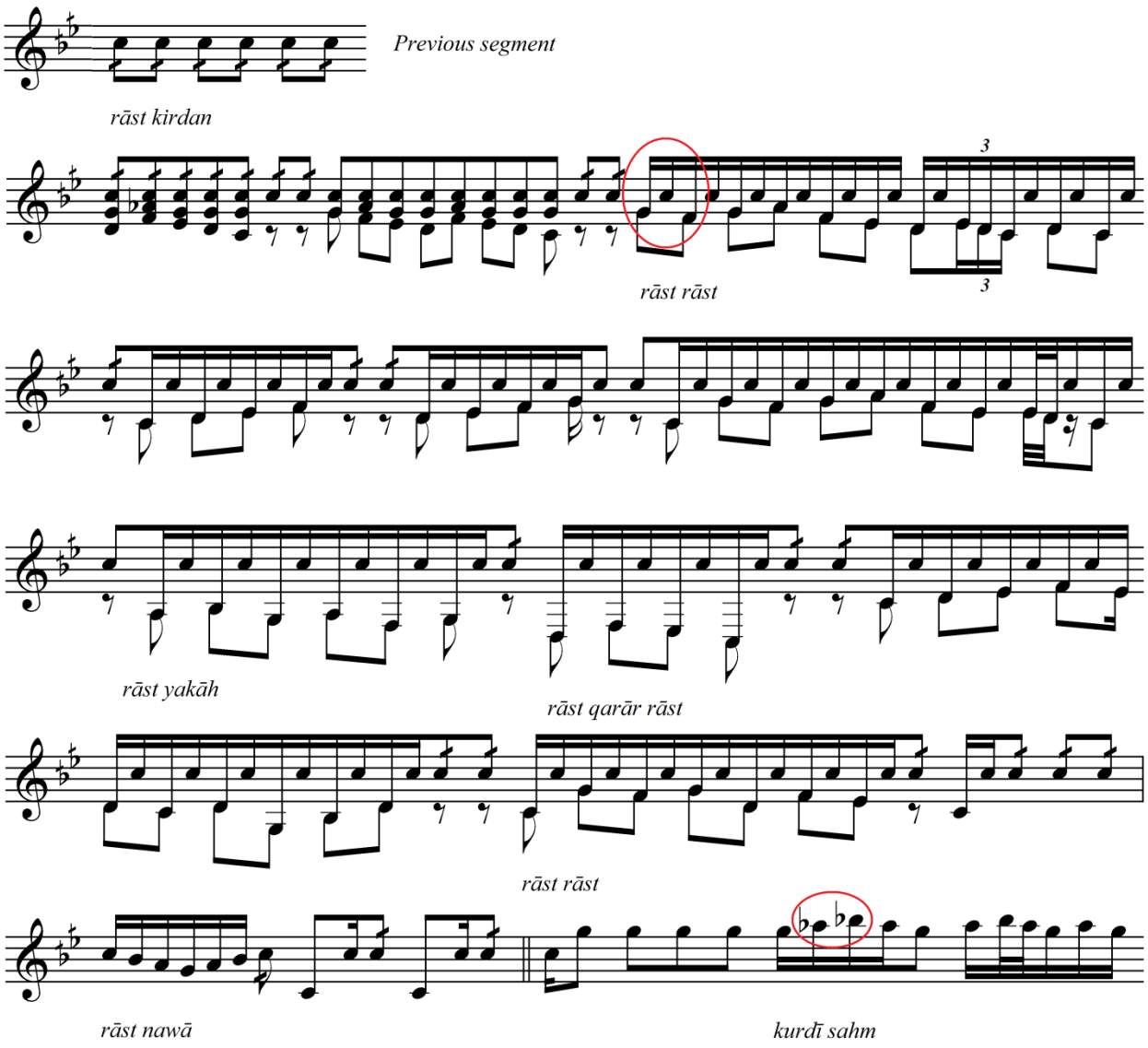


Figure IX



SEGMENT 3


Previous segment
rāst kirdan
rāst rāst
rāst yakāh
rāst qarār rāst
rāst rāst
rāst nawā
kurdī sahm

SEGMENT 3 (continue)

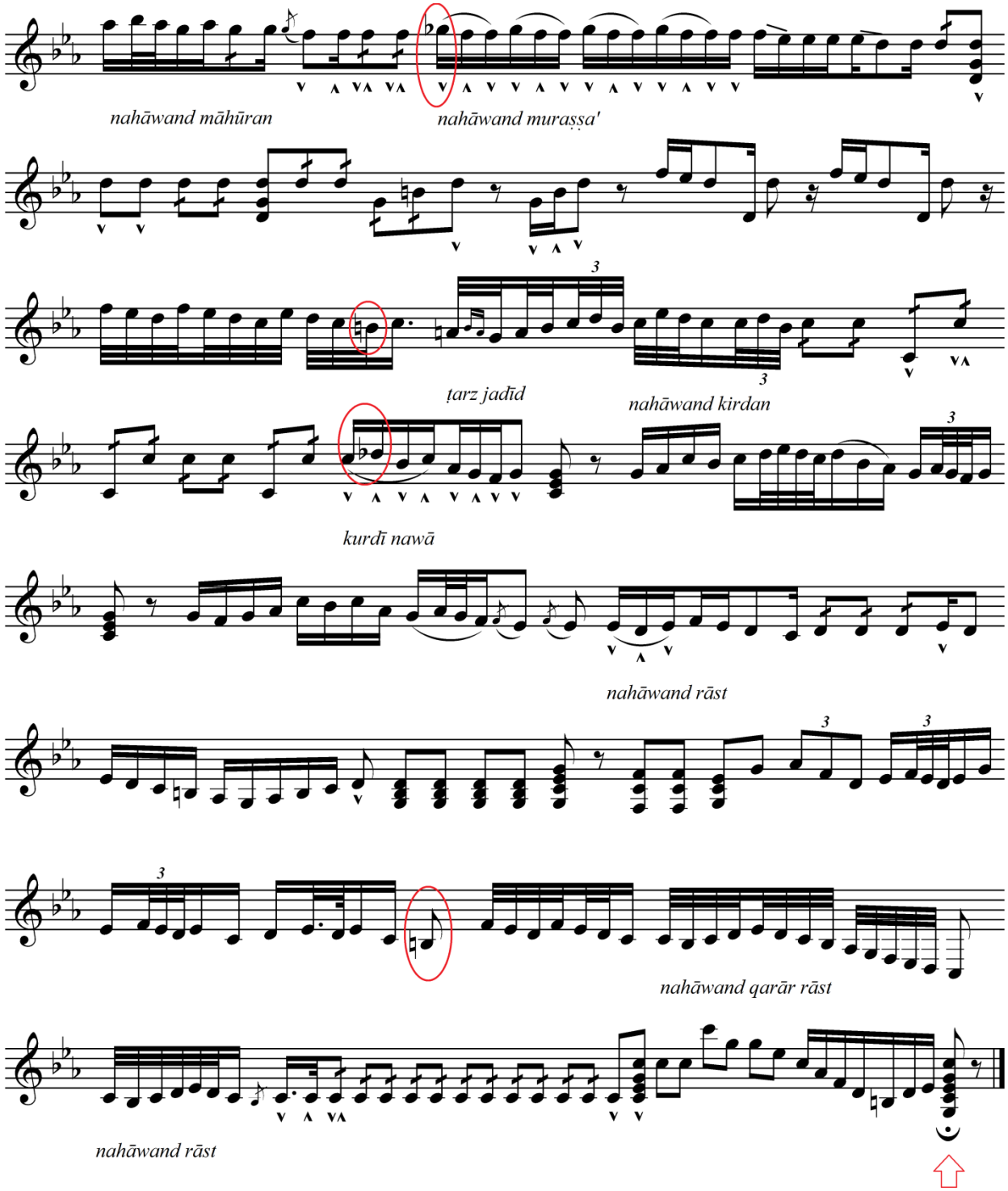
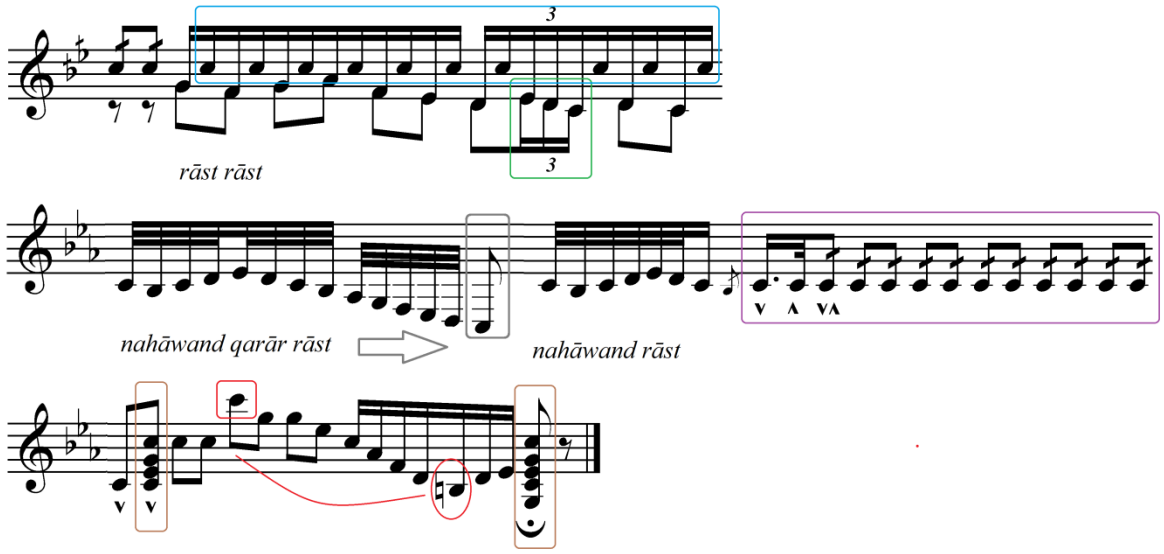
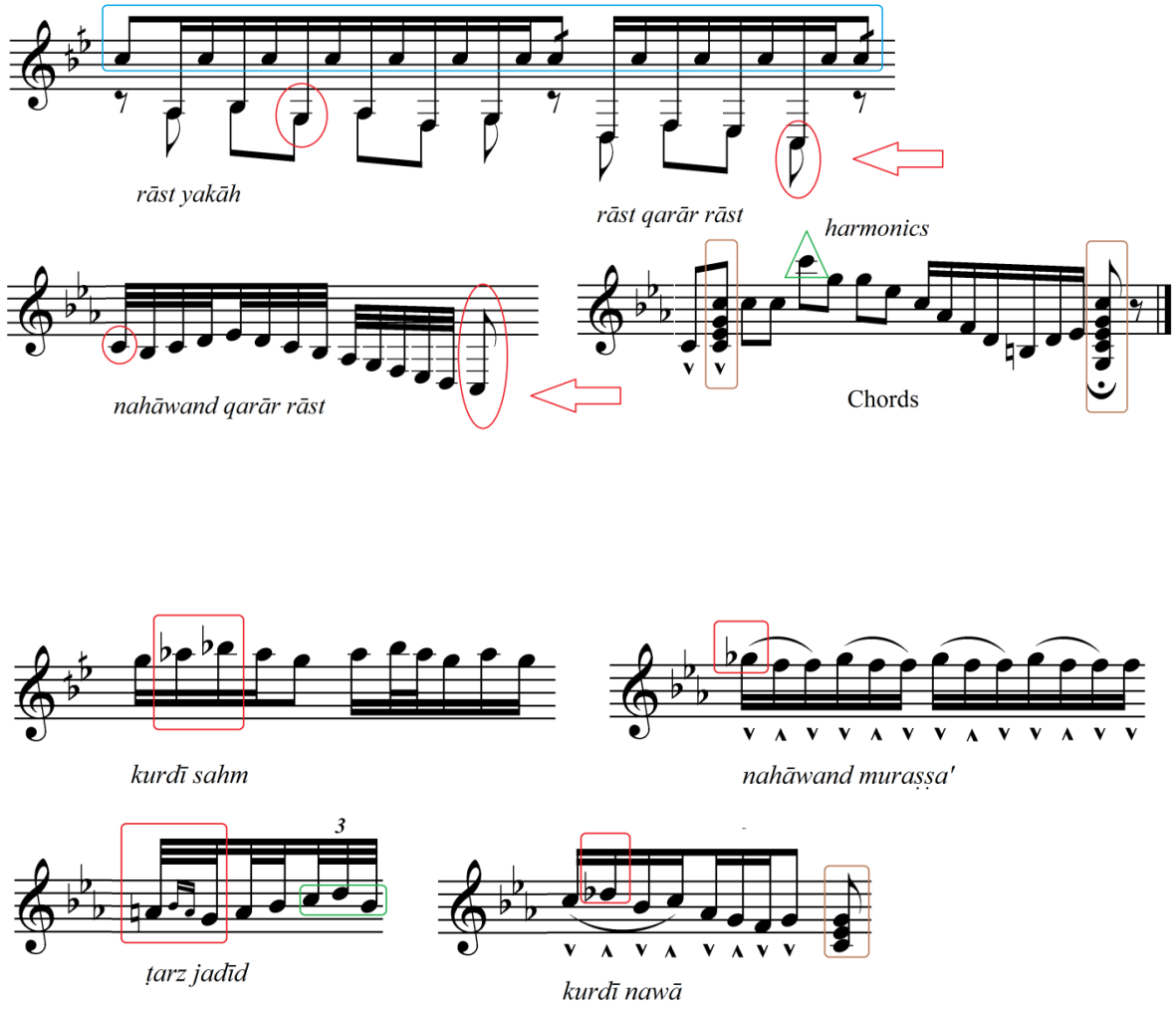


Figure X

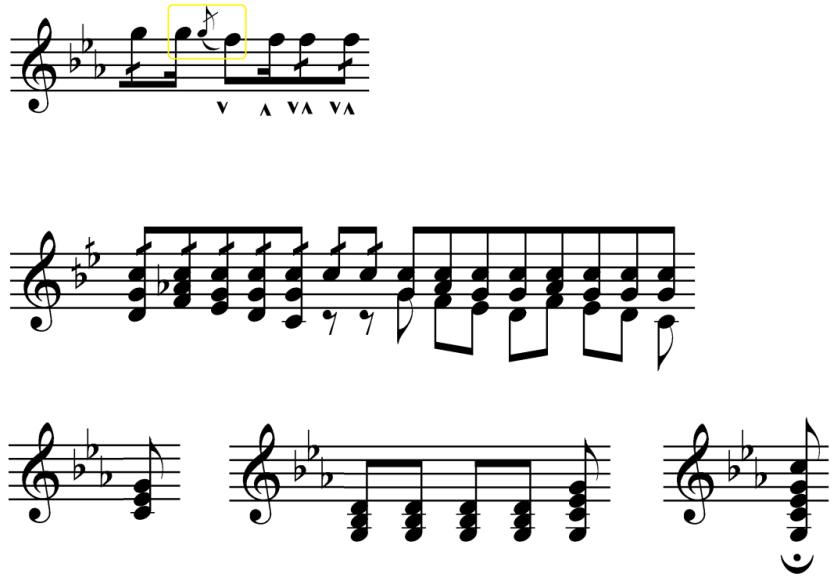
[■][□]



Figures XI, XII



Figures XIII, XIV



Evaluation

The set of analyses examined important features in common practice among players of the same *ʻūd* type to determine the effect of master/disciple relationship in conceptualising a Tunisian "school" of *ʻūd*. According to Touma, the tonal-spatial component of *istikhbār* or *taqsīm* is organized, shaped and emphasized to such a degree that it represents the essential and decisive factor in the *ṭbuʻ* and *maqām*; whereas the temporal aspect in this music is not subject to any definite form of organization (Touma, 1971:38). This component is identified through the segmentation which distinguishes internal microstructures of the improvisation based on tetra-chords and modulations, where convergences and divergences are present among the players in terms of stereotyped sequences, departing and stopping points, pivotal notes and technical patterns. These principles and norms are embedded in the two *istikhbārāt* and envisaged in the Tunisian mode systems itself. The correlation between Tarnān and Gharsa was tested.

1. Most frequent tetra-chords employed by both players[***]:

   mḥayyar sīkā (G. 4[†††]), (T. 3)

   raṣt dhīl (G. 7), (T. 9)

   mḥayyar ʻiraq (G. 3), (T. 7)

2. Tetra-chords used by one player only:

   ḥsīn mḥayyar (G. 1), (T. 0)

   mujannabu dhīl (G. 1), (T. 0)

3. Modulation to major relative *ṭbuʻ*:

   dhīl (G. 1), (T. 1)

4. Re-exposition of the principle *ṭbuʻ*:

   raṣt dhīl rāst (G. 2), (T. 2)

5. Modulations employed by one player only:

   asbaʻyn (G. 1), (T. 0)

[***] G = Gharsa, T = Tarnān
[†††] Number of times

ḥsīn mḥayyar (G. 1), (T. 0)

mujannabu dhīl (G. 1), (T. 0)

6. Cadential motifs in the same *ṭbu'*:

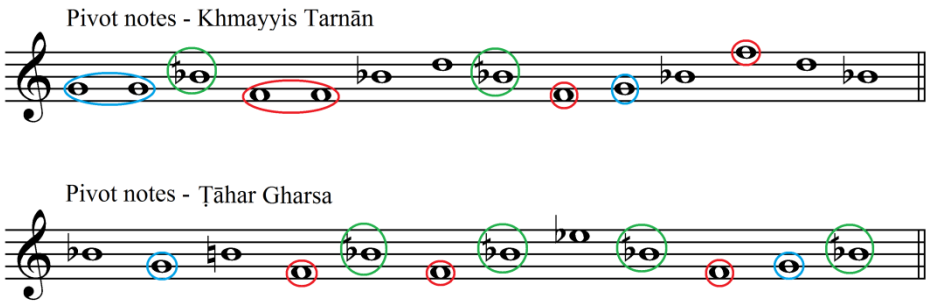
raṣt dhīl (G. 6), (T. 7)

7. Modal types:

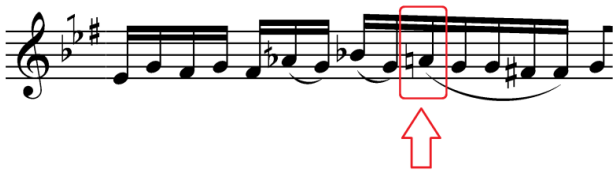
[A] – (G. 5), (T. 3)

[B] – (G. 5), (T. 4)

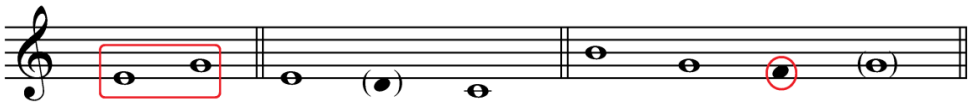
The results present the two musical improvisations with a great number of comparable and typical selections of tetra-chords and modulations. They provide ideal types of formulas which reflect certain uniform patterns and specific idioms between the two performers. As can be seen from the two tables, both players return to the principle *ṭbu'* twice in the second segment and modulate only once to a major one *dhīl*, towards the end. This result is significant in establishing a typology of performance on the basis of implementation of modulation patterning shared by the master/disciple. It is also apparent from the tables that they both commonly use tetra-chords such as *mḥayyar sīkā* and *mḥayyar 'iraq* to "interpret" the mode *raṣt dhīl*. Nevertheless, Gharsa provides new modulation patterns to modes *asba'yn*, *ḥsīn mḥayyar*, *mujannabu dhīl*, although they do not affect the overall *istikhbār* structure in terms of segment number. These modes are classified by Snoussi as secondary modes, which are not always employed in Andalusian traditional music (Snoussi, 2004:58). Despite this variety, clear evidence of uniformity was found in the choice of pivotal notes and in the *incipit* starting interval E → G [*mabdā* = G (*nawā*)], which is carried out in the same way (fig. I). On average, the two performances were shown to have pivotal notes in common such as: F, B half-flat, G



Interestingly, for the modulation types Gharsa balances precisely the two throughout the entire performance, whereas Tarnān misses one modulation for type [A]. Further analysis showed that in both *istikhbārāt* the conclusive note *qarār* is for all the segments C except for one which concludes the motive in *mḥayyar ʻiraq nawā* on the note G (T=seg.4/G=seg.7). On one hand, Tarnān mainly uses the mode *raṣt dhīl* first type, but playing the second type at the beginning (fig. I, III). On the contrary, Gharsa uses *raṣt dhīl* second type but also by playing the first type twice (fig. VI, XII). The overall ornamentation with the *plectrum* technique, such as *ferdesh* and slurs, are largely used by both players, especially by Tarnān (fig. IX). Important evidence is the use of the extraneous note A half-flat instead of A natural in segment 2; the most likely explanation is that it is simply a mistake by Tarnān that could not be replaced with the old records technology.



The single most striking observation emerging from the data comparison was that common stereotyped motifs are used to begin and end segments throughout all performance (fig. I, III, XII Tarnān – fig. I, IV, V, VIII, XII, and XIV Gharsa):



The results of this analysis indicate that Gharsa's *istikhbār* is in many ways clearer in structure, almost as if it was premeditated with longer phrasing motifs, whereas Tarnān's is more subjected to an unstable extemporaneity towards unconscious basic pattern motifs. For example, Gharsa's movement across segments can be described as such:

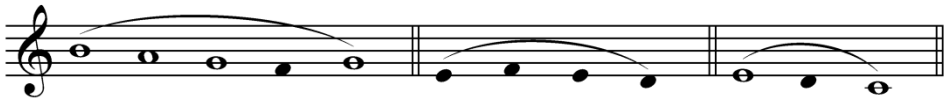
- [1 to 2 seg.] exposition of *ṭbuʻ*
- [3 to 7] spatial exploration and main confirmation of principle *ṭbuʻ* at segment [4]
- [8] modulation to *dhīl*
- [9] re-exposition of principle *ṭbuʻ*

Within the division of 8 segments Tarnān lacks a systematic architecture form and intentional confirmation of modulation choices:

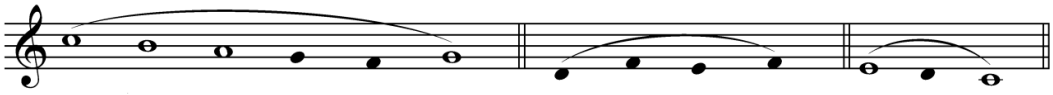
- [1 seg.] exposition of *ṭbu'*
- [2 to 4] spatial exploration and a confirmation of a different *ṭbu'* at segment [4]
- [5 to 6] re-develop (unclear tetra-chords passages)
- [7] modulation to *dhīl*
- [8] re-exposition of principle *ṭbu'*

The overall speed of his performance is faster than Gharsa's (T=1′38″/G=2′24″), indeed Tarnān succeeded in modulating and re-developing tetra-chords within even less total segments (8). Often the tetra-chord repetitions do not include developments, rather few minor variations. However, the correlation between Tarnān and Gharsa is interesting because the performances are mainly unified according to *ṭbu'* motifs sequences.

Tarnān



Gharsa



In such respects, the musicians do more or less the same things in terms of tetra-chords (*'iqd*) and stereotyped sequences, though they do not always follow the same procedures in each segment and overall. As outlined in previous chapters, in conclusion a positive correlation between the two *'ūd 'arbī* players has been reported. Furthermore, Tarnān's *istikhbār* can be defined as a primitive stratum model, which leads to a grade of development towards greater general rationalisation of motifs and segments within Gharsa style. It can therefore be assumed that a similar style reveals a close master/disciple relationship between Tarnān and Gharsa.

Turning now to the results on the *'ūd sharqī* players, no difference greater than the fact that they were co-pioneers was observed, therefore a weaker relationship between Srītī and al-Qala'ī

was already predicted. We can see from the table that although the *maqām nahāwand* is treated differently in terms of modulation in the two *taqasīm* (S. *bayātī*), (Q. *rāst*)[‡‡‡], the main tetra-chords of the mode are shared by both improvisations in the exposition and coda. Thus a general similarity is only found in the overall structure. The most striking result to emerge from the data:

1. *Ajnās* in common:

   nahāwand muraṣṣa'

   nahāwand jahārkāh

   'ajam kurdī

2. Modal types:

   [A] – (S. 2), (Q. 2)

   [B] – (S. 1), (Q. 0)

3. Re-exposition of principle *maqām*:

   nahāwand rāst (S. 2), (Q. 2)

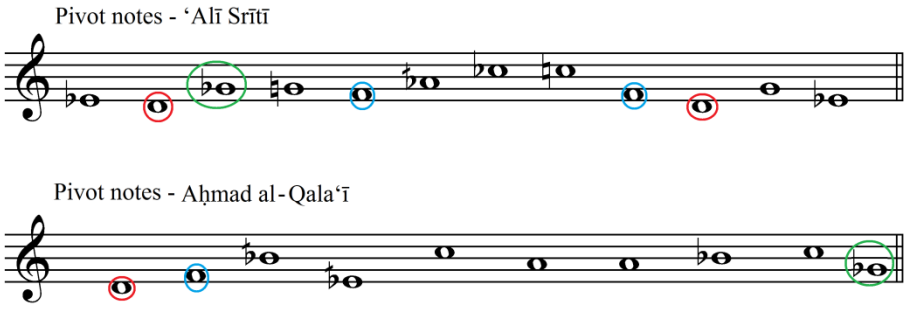
4. Modulations employed by one player only:

   bayātī, *ḥijāz kār kurdī* (S.)

   rāst (Q.)

What is interesting in this data is that the segmentation of the *taqasīm* is almost halved in sections, even reduced to only three for al-Qala'ī, compared to the *istikhbārāt* one. Nevertheless, both players develop modulations by exploring secondary *ajnās* in depth, thus the length of each segment is much longer. A comparison of the two results reveals that some tetra-chords are not shared by both players because they choose to modulate to different major *maqāmāt*, Srītī to *bayātī* and al-Qala'ī to *rāst*. In this respect, surprisingly the players were found to have some pivotal notes in common: D, G flat, and F

[‡‡‡] S = Sriti, Q = al-Qala'ī



The results, as shown in table, indicate the two *taqasīm* structure:

‘Alī Srītī

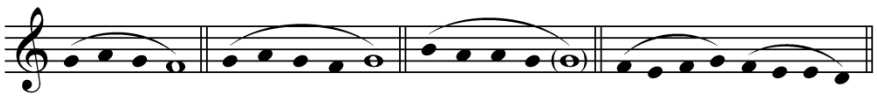
- [1 seg.] exposition of *maqām*
- [2] spatial exploration – main modulation
- [3] re-develop
- [4] re-exposition of principle *maqām*

al-Qala‘ī

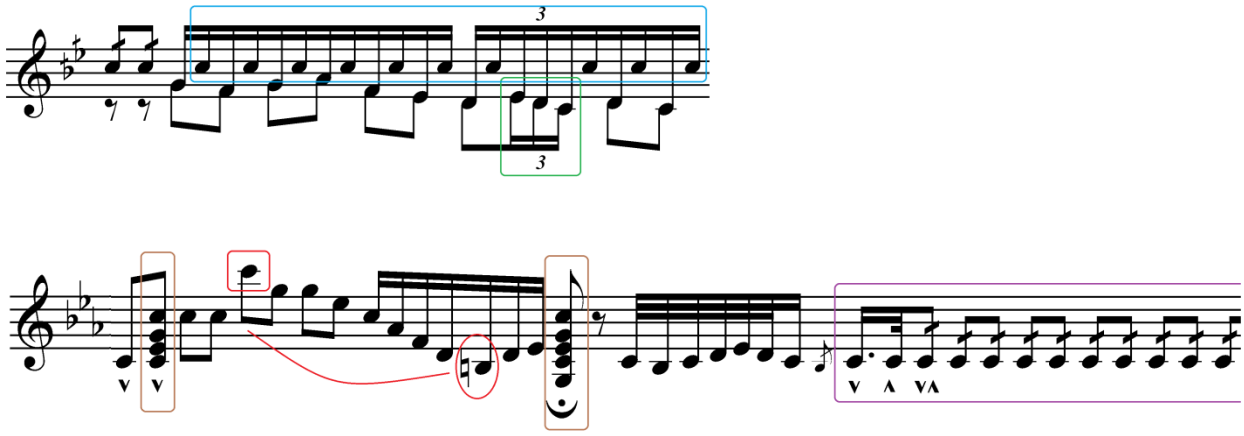
- [1 seg.] exposition of *maqām*
- [2] spatial exploration – main modulation
- [3] re-exposition of principle *maqām*

The analysis shows that Srītī has a wide range of personal motifs based on modal units and displayed differently to the other Tunisian players throughout the improvisation, whereas al-Qala‘ī has less identifiable idioms which are restricted to specific *‘ūd* technique patterns:

Srītī



al-Qala'ī



The most interesting result is that al-Qala'ī displays a full access to all registers of the instrument, shifting from one to another in a similar manner to a western guitar or violin. This performance style cannot be achieved on the *'ūd'arbī*. Moreover, the segments are less overall than the *istikhbārāt*, but within them melodic motifs are copious and represent material to develop through a great variety of dazzling technical patterns. The most surprising finding is a general tendency of shifts of importance in the performance from a modal approach to a display of commonly instrumental techniques:

5. Use of chords (al-Qala'ī)

6. *Plectrum* techniques:

   Alternate strings polyphonic technique (al-Qala'ī)

   Octaves (Srītī, al-Qala'ī)

   Ferdesh – tremolo (Srītī, al-Qala'ī)

   Slurs – glissando (Srītī, al-Qala'ī)

   Harmonic notes (al-Qala'ī)

   Long passage scales (al-Qala'ī)

To conclude, it is in matters of segment arrangements, *ambitus* and *plectrum* techniques that al-Qala'ī provides variety in comparison to Srītī style. This is the main feature of a different style of playing between the two which is affected by the great potential and degree of individuality within the performance of a *taqsīm*.

Looking at the four examples together, there was no significant correlation between the length of performance and number of modulations. The melodic movements of Gharsa and Tarnān are almost always stepwise; intervals larger than the second are relatively rare except for the beginnings of section. On the other hand, the two *'ūd sharqī* players continuously move between octaves and fifths thereby almost altering the sense of the characteristic Arab modal line movement. The current analysis found in accordance with Touma that the melodic reduction of segments in a given *maqām* reveals the nature of Arabic modes as involving not just a tuning system, but also essential melodic-rhythmic configurations which become emblematic of personal-individual style. The most interesting observation was that the two *taqasīm* differ from the *istikhbārāt* in that they involve a degree of subjectivity and are thus more open to personal interpretations. The *'ūd 'arbī* players seem more constrained in the mode sets and tetra-chords development itself as if the track is already strictly given by them, therefore less free to express individual creativity on the basis of instrumental skill. Hence, it might be suggested that the more personal attitude of the *taqsīm* reported, makes it appear an "extension" of the *istikhbār*. Thus the two terms are not interchangeable as is generally held. On one hand, stylistic unity results directly from the transmission of the creator's personality handed down to the disciple, while on the other hand from the unity of culture which means belonging to a Tunisian music society. If there is a distinctive lineage of hereditary musicians and their disciples, it is only recognisable in the shared stylistic preferences of the Tarnān/Gharsa case. In conclusion, the analysis shows that the two *'ūd* types were kept separate, the instruments symbolising two different traditions as we go on to explore.

Findings

The preservation of certain musical principles in an aural tradition is fundamental to keep a performance style largely intact. The transmission process of a repertoire keeps these principles connected, and it combines and recombines them into personal features that are acceptable to the culture as an authentic or rather coherent style of performance. This study found evidence for the smallest units of music content being the principal units of oral transmission of improvised Arab repertoires. The majority of musicians interviewed in my fieldtrip, especially those who have been disciples to their *mu'allimun*, have stated that Tunisian urban traditional music cannot be thoroughly or completely learned in schools or from books. In order to understand the subtleties of this art and become a professional performer the *mu'allimun* has to "enculturate" disciples into his musical style. In my opinion, it may be rooted in the Islamic concept of *isnād*, meaning chain of authorities, a need for stating one's authority in collecting traditions as an essential part of the transmission process (Robson, 1978:207). This phenomenon can be clearly seen in the discipleship

held among players of the *ʻūdʻarbī* and musical genres *istikhbār*, thus taken as a whole it constitutes a given "school" of playing. On the question of dichotomies, the results of the analysis did not show any significant music relationship among the players of *ʻūd ʻarbī* in comparison to *ʻūd sharqī*. It rather provided examples of discrepancy and applications of contrasting music features, which were expected with respect to the organology differences of the two instruments and mode systems, and supported the significant evidence of the dichotomies within this music culture. The current study found that the notion of *ʻūd* "school(s)" can be identified in two separate mainstreams within Tunisian urban music: *ʻarbī* and *sharqī.*

Looking back at its foundation, the Rashidia Institute's orchestra was already experiencing a cosmopolitan cross-cultural ambiance mentioned in previous chapters, al-Mahdī attested the inclusion of the *ʻūd sharqī* as well as Western violins already during the 1940s, though this certainly happened even earlier. Most musicians interviewed reported that one could not disregard the influence of Egyptian music, namely: "the comparison with this advancement of a Pan Arab identity was unavoidable" (Interviews: Ḥejeīja, Saqlī, Bassa). Collaboration between Tunisian, Turkish, and Egyptian musicians was helping to widen the sense of musical realities in the Arab and Muslim world. Prior studies (Davis 1996, 1997, 2004, Guettat 1980, 2002) have noted this importance, but missing the fact that associated performance practices of Tunisian *ʻūd* cannot be stylistically classified in an eventual homogeneous unity largely due to the dichotomist aspects within the mode systems and the organology difference between the two instruments *ʻarbī/sharqī*. On one hand, the *ʻūd ʻarbī* was inevitably embedded in the *mālūf* Andalusian heritage representing the embraced "canon", namely a Tunisian national identity. On the other, the *ʻūd sharqī* identified the foreign innovations to be studied and interpreted, and rapidly absorbed in Tunisian urban music. Regarding the first, a possible explanation might be that style is formed, maintained and eventually modified; in the case of a "primitive" Tarnān performance style, it may be claimed that his disciple Gharsa "refined" it. As a result, this discipleship helped maintain the traditional music content of the transmission largely intact; it had to be kept firmly the "same" so that the *ʻūd ʻarbī* represented a national identity and might be traced back to the Andalusian heritage and thus be conferred with authenticity. Borrowing from Bates, it is as if this music instrument acquired cultural meanings and sets of social relations (Bates, 2012:367). These factors may explain the marked correlation between Tarnān and Gharsa, but not the inter-correlations or divergences among the *ʻūd sharqī* performers. Concerning the second one, it may be said that style is formed, maintained, and eventually modified but it can also be abandoned. On the basis of the descriptive analysis, I define the latter as a "syncretism" of disparate foreign music practice elements. Furthermore, though there is no music style evidence, the Tunisian musicians and audiences interviewed reconcile this

"syncretism" under a "Tunisian *'ūd sharqī* school", which albeit dissimilar to the traditional *'ūd 'arbī* one, appears no less than pristine, genuine, true, and namely "authentic" to them.

On talking with Tunisian musicians such as Saqlī, Gharbī and Bassa, they asserted divergences even within the same *'ūd sharqī* practice, which unifies in the performance style of (native) Tunisian players. Al-Qala'ī has been said to have applied more Western music features on the *'ūd sharqī*, whereas Srītī represented the influence of "classical" traditional style from Egypt, namely according to Tunisian the *taqlidiyya sharqiyya maqām* (traditional oriental *maqām*) "school" by playing more in *takht* (ensemble) than solo recitals. It was al-Qala'ī' who introduced a real solo recital concept similar and closer to the practice of Munir Bashīr of the Bagdad *'ūd* school mentioned earlier, according to one of his latest disciples, Bashīr Gharbī, who now teaches at the Higher Institute of music in Tunis. In this respect, the most interesting finding of the analysis is that the *taqsīm* improvisation displays a wider range of instrumental techniques, unknown to *mālūf* musicians, to exploit the *'ūd sharqī* musical possibilities, which Srītī and al-Qala'ī had as a task to transmit to their disciples. I argue that both of them, unexpectedly in contrast to Tarnān or Gharsa, were more focused on the activity of teaching rather than composing. In my interview with the singer Layla Ḥejeīja who worked with Srītī from 1998 through the last years of his career, she began by telling: "it was an entire old school that died with him, he was a true *mu'allimun* [master]", continuing to tell me his method of teaching based on repetitions and imitation focusing on small precise details. She stated: "he was a perfectionist". Dhahbī also comments in a radio interview published on line that his method of teaching was traditionally oral; he was eventually sometimes referring to music manuscripts but adding and changing details according to his knowledge and taste. This also accords with our earlier observations, which showed that the main goal these two artists pursued was to pass the music knowledge they had absorbed during the prominent years of modernisation onto a great number of musicians and for several generations. This would seem to be consistent and confirm Davis' assertion which found that the *'ūd sharqī* was almost replacing the *'ūd 'arbī* in twentieth century Tunisian music. Moreover, it supports the evidence found in my field research of the existence of a large modern soundscape in contemporary Tunisian *'ūd* practice, as also a result of the knowledge transmission of these "school" founders, Srītī and al-Qala'ī.

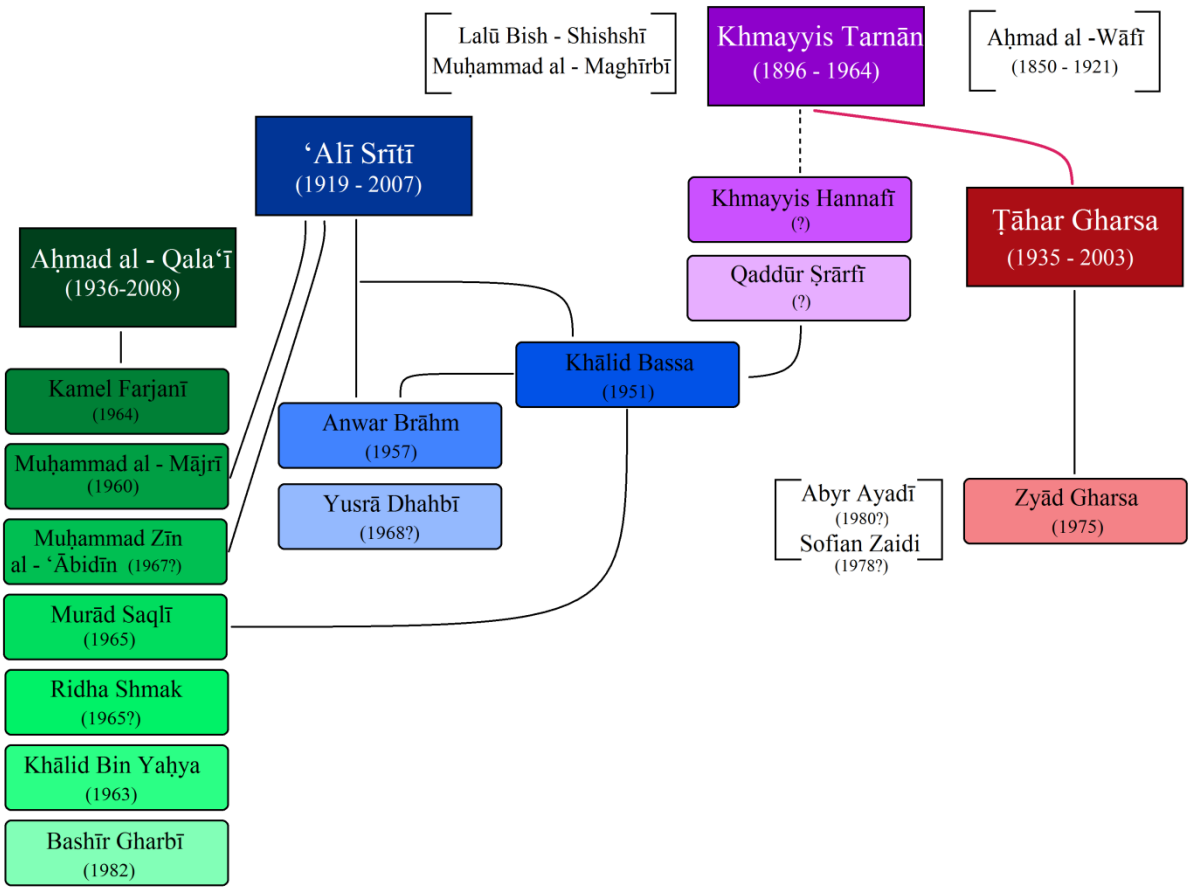
The present findings are significant in at least two other major respects. On the question of the *taqsīm* being an extension of the *istikhbār*, this study found that the two styles differ widely also in purpose: players belonging to *'ūd sharqī* pursue different formulas and parameters to reach *ṭarab* through personal instrumental techniques and musical effects, whereas the *'ūd 'arbī* players use restricted formulas to express the music content and "temperament" of the mode according to the

heritage tradition orally transmitted. According to Racy, in familiar terms, *ṭarab* can be described as a musically induced state of ecstasy, or as "enchantment" (Danielson, 1997:11-12), "aesthetic emotion" (Lagrange, 1996:17) and "the feeling roused by music" (Shiloah, 1995:16) [quoted in Racy, 2004:6]. The performer is free to repeat complete sections, subsections or individual phrases any number of times, so as to sufficiently evoke the music's meanings and moods. The analysis of the two *taqsīm* was successful as it was able to show the longer segments in this respect. An implication of this is the possibility that on the basis of instructed performance directives the *taqsīm* has more freedom of subjective choices within the *maqāmāt* system. The *'ūd* teacher of the High Institute of Music in Sfax, Kamel Gharbī, told me with conviction that on one hand "in playing *taqsīm* the task is to reach *ṭarab*" on the other "the purpose of the *istikhbār* is to interpret well the *'iqd* within the traditional criteria of the *ṭbu'*". Another important finding is that Srītī first, and al-Qala'ī later, have expanded the *'ūd sharqī* playing from the practice of musicians in the Rashidia Institute, who were using it in *mālūf*, to an "independent" performance instrument in Tunisian music society. This could only have happened through the expansion of the improvised prelude forms *taqsīm* as a new and self contained genre. They influenced each other and their disciples directly and indirectly, almost demarcating another two different streams of performance practice within the same *'ūd sharqī* practice, though it is not possible to trace definite boundaries among their disciples. As discussed later, this solo performance practice remained extraneous to the *'ūd 'arbī* players, who did not develop the *istikhbār* as a genre for solo recitals.

Conceptualising a "Tunisian School" of *'ūd* Performance

The current study agrees with the widely held-view that the Tunisian *'ūd* school owes its formation to Tarnān for the *'ūd 'arbī,* but it argues that it has also largely been created by Srītī and al-Qala'ī for *'ūd sharqī*. The key aspects of the members' discipleships can be modelled as follows[§§§].

Tunisian *'ūd* School



At the beginning of twentieth century the modernising musical context became rather chaotic in terms of who was adopting innovations and in what way instrumental musical forms were developing. For the *'ūd sharqī,* according to the recently published book by his granddaughter, the atelier of 'Abdu-l-'Azīz Jmayyil (1895–1969), musician and lute maker, on the *Mfarrij* road of the Tunis Medina became the place of encounters among foreign artists visiting Tunis (Jema'il, 2012:101). Musicians such as the *qanun* players Ibrāhīm al-Iryān and Muḥammad 'Abdū Ṣālih, the *'ūd* player Aḥmad Fārūz, the singer Zakī Murād all had a profound influence on the Tunisian

[§§§] The musicians Muḥammad al-Mājrī, Yusrā Dhahbī, Muḥammad Zīn al-'Ābidīn and Khālid Bin Yaḥya have left and work abroad.

musicians who were looking towards oriental innovations (Jemaʻil, 2012:102). In the case of Srītī, music education was grounded in this innovative scene. He studied music theory with Fernand Depa in 1935, the director of the Tunis Symphony Orchestra. The following year, he became the *ʻūd* player in the musical troupe of Muḥammad Trīkī and studied further with Syrian master ʻAlī Darwīsh (Louati, 2012:216). As a musician, he also lived on a number of occasions in France and after his final return in 1957 he devoted himself mainly to teaching. On the other, Tarnān and Gharsa were living a music culture context centred on the Rashidia Institute whose aim was consciously to preserve the Tunisian music heritage. Artists conceived their work as a self-conscious attempt to modernise a tradition in order to continue and preserve its identity, but at the same time, according to Saqlī, they were not set on intentionally building a master/disciple lineage of *ʻūd ʻarbī* performance style. Tarnān came from a family of Andalusian origin in Bizert, adepts of the Sufi *ʻisāwiyyah* brotherhood; he later studied also at the *kuttāb* (Islamic school) (Mahdī, 1981b:14). In Tarnān's biography, al-Mahdī attests that he studied with Aḥmad aṭ-Ṭwīlī and Muḥammad Darwīsh and he was able to play several instruments such as the mandolin, *qanun* and even the *ʻūd sharqī* which he then abandoned for the *ʻūd ʻarbī* when he moved to the capital in 1915 and became inspired by players such as Lalū Bish-Shishsī and Muḥmmad al-Maghībī (Mahdī, 1981b:16, 17). From my interview with the Tunisian musicologist Zūarī, it emerges that Tarnān was immersed in the era of growing technological recordings which played an important part in his achievement of stardom as well as the key role of the manager Bashīr Raṣāyṣī, who was committed to creating a Tunisian tradition of phonographic editions. Baidaphon for example, whose task was to select the best musicians across Arab countries from east to west. Raṣāyṣī was one of those representing the company in Tunis since 1928 and later involved in setting up labels such as Um al-Ḥsan and Raṣāyṣī commissioned respectively by Pathè and Cristal companies (Louati, 2012:144). During the 1920s, while working with d'Erlanger, Tarnān was already a source for the transcriptions of the Tunisian music systems of modes made by d'Erlanger and his team of translators and musicians. Slowly, Tarnān embodied an image of the heritage that d'Erlanger was struggling to preserve, becoming an important consideration during the interwar period. Tarnān contributed to this movement; his original compositions and the recordings and concerts of the institute's orchestra ensured that the genre was not totally eclipsed by increasingly popular contemporary Egyptian and European music. His portrait figured on the postage stamps after Tunisia became a republic in 1956, representing the respect and appreciation for the same Tunisian heritage that the neo-*Dustur* party defended (Perkins, 2004:100). This common objective ensured a generally supportive relationship between nationalist politicians and the artistic community.

Looking at the problem from an *etic* perspective, we might wish to ascribe importance to the preservation of traditional instruments such as the *ʻūd ʻarbī*, in the way d'Erlanger was doing. However, the embracing of foreign instruments was an obvious process of modernisations that generally did not meet with obstruction among native musicians — even Tarnān played foreign instruments at the beginning of his career. From my interviews it is clear that at that time the use of the *ʻūd sharqī* in the Rashidia was anyway limited to playing *mālūf* in a heterophonic manner according to the tradition. Put simply, this meant playing the same melodic line as it would be played on a *ʻūd ʻarbī*. Music teaching was still a spontaneous activity among professionals or semi-professionals, and how and where you could become a master of *ʻūd ʻarbī* was not really clear or straightforward. People who could join in the playing following orchestral rehearsals had the chance to learn in a process of self understanding and eventually decide to focus specifically on the *ʻūd ʻarbī* type. For this reason many orchestra members were able to play two or more music instruments. After independence music education began to receive more attention from the government; the Music Conservatoire of Tunis was finally founded in 1958, in which both Srītī and al-Qalaʻī taught for several years. The *ʻūd* teacher between 1974 and 2012 of the Music Conservatoire in Tunis Khālid Bassa, told me that he learned the *ʻūd sharqī* at first hand in the Rashidia around 1965 with Qaddūr Ṣrārfī, who was mainly a violin player. He continued alone to gain the diploma of Arab music in 1971 and then undertake a discipleship with Srītī. Moreover, a higher institute of music concerned mainly with musicological studies came later in the capital in 1982, whose first director was Maḥmūd Guettat, and several others followed in Sfax, Sousse, Le Kef, Gafsa and Gabés. As a result, the *ʻūd sharqī* was viewed in a better light during those years and spread easily around the country together with its related music forms. These forms are nowadays contained in the programs of every city's Music Conservatoire in the country and their practice is considered a high standard of a solid music education. During my visit to Bassa, he showed me the eight volumes of methods for *ʻūd sharqī* that he had published since the 1980s plus his latest collection of instrumental pieces *Māzuf al-ʻūd* from 2009 that are commonly studied in the Music schools. What is surprising is that for Zūarī, this absence of book methods for the *ʻūd ʻarbī* did not help raise its appeal for a larger number of students. Moreover, according to the current director of the Rashidia institute, Murād Saqlī, Tarnān never "officially" taught the *ʻūd ʻarbī* in the institute; furthermore in the 1980s Davis says that she attended Gharsa's rehearsals in his private music club (Davis, 2004:110). It was mainly a club of *mālūf* singing and playing, not a school where to learn *ʻūd ʻarbī* (Budhina, 2000:187). Eventually, it happened that only Ṭāhar Gharsa's son, Zyād, had or rather was given according to many interviewers the opportunity to learn the instrument through the master/disciple lineage Tarnān/Gharsa. For Ṭ. Gharsa, it was certainly a choice to embrace the *ʻūd ʻarbī* and continue Tarnān's traditional style almost as if he felt it a

mission of preservation to then pass on to his son. In my interview with Zyād Gharsa, he describes Khamayyis Tarnān and Ṭāhar Gharsa playing in two styles of *ʻūd ʻarbī* within a unique lineage music tradition. For Zyād, Tarnān has created the basis for this instrument in terms of cliché phrases; his playing style was highly spontaneous and sometimes even imprecise. He did not develop the instrumental technique much, which instead Ṭāhar Gharsa did in terms of right hand stroke and left hand precision. For most interviewers Tarnān is regarded as a fine composer, primarily in contrast to Ṭ. Gharsa who did not "compose" new motifs within an improvised *istikhbār* but rather relied on Tarnān's ones. Zyād adds that his father's style was more logically structured and organised according to the modes theory, to cite his expression "wise". While playing he used to ponder on the motifs, segments and ornamentations longer resulting in a calm and reflective style of playing. Another possible explanation for the problem of *ʻūd ʻarbī* appreciation was the incongruence between the theoretical studies concerning the modes (contemplating the oriental *maqāmāt*) and the actual practical limitation and incompatibility of the instrument due to its tuning, as investigated in the previous chapters. In Saqlī's opinion, since the 1960s, musicians were discussing and theorising more extensively on visions of *ṭbuʻ* to then be applied in practice. This attitude of re-considering Tunisian mode systems also led to a previously unseen process of clearly distinguishing between the *ṭbuʻ* and *maqāmāt* systems. It boosted arguments around the topic in such a way to incite players and composers to decide whether to use one system or the other, or even both.

As a matter of fact, this co-existence of two mode systems is strictly related to the two music instruments themselves. During the time of Tarnān and Gharsa, there was a lack of *ʻūd ʻarbī* makers and this handcrafted instrument needed accurate expertise that could not compete with the industrial models of *ʻūd sharqī* imported mainly from Egypt. Given this scarcity and the simple traceability of the foreign instrument, Saqlī notes the growing interest of musicians and composers in using and writing music for it. In my opinion, it is also an aspect of an expanding and cosmopolitan cultural artistic scene that confined the *ʻūd ʻarbī* to such few musicians. I argue that among Tarnān's disciples, Gharsa more than Khamayyis Hannafī was willing with enough energy and probably support to choose as he did to build a career specifically on this instrument. However, the *ʻūd ʻarbī* remained relegated until the end of the 1990s to the *mālūf* and popular Tunisian songs contexts mainly due to its organological suitability to accompany the voice rather than play solo performances. However, during these years, Saqlī was the director of the CMAM and requested Ṭ. Gharsa to play the first and only *ʻūd ʻarbī* recital ever for the opening of the international *ʻūd* festival "The *ʻūd* encounters the lute"[****] in 1996, in which several players of different *ʻūd* types

[****] http://www.cmam.nat.tn/fo/en/global.php?menu1=54&anne=1996#

participated. Gharsa performed *istikhbārāt* for the entire concert, exploring the Tunisian *ṭbu'* extensively, which he would never before have thought to do. The concept of a solo recital is first of all truly Western and it has been adapted to Arab music only in twentieth century as I have mentioned by way of Turkish and Iraqi musicians. This practice then through Egyptian players reached *'ūd sharqī* Tunisian ones but always remained unrelated to the authentic *mālūf* musicians. As Saqlī stated in my interview, not even Zyād Gharsa has ever played a *'ūd 'arbī* recital in the Rashidia or anywhere else. For the *'ūd sharqī*, the approach to solo recitals was of course completely different. According to Bassa, al-Qala'ī was the first to have done recordings with a programme of instrumental music, solo and ensembles alone. It is generally known that players such as Anwar Brāhm and Yusrā Dhahbī have performed this kind of concert music practice starting in the 1980s during the Medina Festival in Ramadan, later on becoming frequent also in important music centres such as Soussa and Sfax. Khālid Bassa remembers that during this time at the end of the academic year, students of the Higher Institute of Music in Tunis used to give solo performances in the conservatoire, though these events were not open to the public but rather made for specialist audiences and families. However, the improvised solo music form *taqsīm* were performed within diversified instrumental music programmes, but nothing similar to Munir Bashīr recital programmes based entirely on *taqsīm*.

CONCLUSION

This dissertation has investigated the historical context, social practice and performance styles of the *ʻūd* — the most prominent, if not quintessential, Arab music instrument — in twentieth century Tunisian urban music. It has outlined a "Tunisian school" of *ʻūd* performance on the basis of analytical evidence of master/disciple relationships among participants of the traditional indigenous *ʻūd ʻarbī*. In particular, this study has given an account of and the reasons for the widespread use of a certain type of *ʻūd* (*sharqī*) imported along with music innovations from Egypt, in place of the *ʻūd ʻarbī*. It has given evidence of the central importance of the existing dichotomies (mode systems and tunings) between the two music instruments in searching for a unitary and homogeneous performance practice.

The aim of this investigation was to explore whether one can indeed speak of a Tunisian "School" of *ʻūd* from the hypothesised founders: Shaykh Khmayyis Tarnān (1894–1964) continuing with Shaykh Ṭāhar Gharsa (1933–2003) for the *ʻūd ʻarbī*; and ʻAlī Srītī (1919–2007) and Aḥmad al-Qalaʻī (1936–2008) for the *ʻūd sharqī*. The present study was contextualised in the effect of the vital, catalytic role played by Egyptian mass media since the turn of twentieth century, in creating and promoting new musical styles and their dissemination throughout Tunisian urban music, which raised contrasting issues of authenticity and innovation. It has considered the extent to which Tunisian *ʻūdʻarbī* players conceived their work as a self-conscious attempt to modernise a tradition in order to continue and preserve its identity. Finally, this project was designed on musical analytical examinations and evaluations of four improvisations (*istikhbār* and *taqsīm*) of the above mentioned artists, and also conducted on the basis of participant observation during fieldwork in Tunis in 2013.

The results of the investigation show, on one hand, a positive correlation between the two *ʻūd ʻarbī* players: Tarnān's *istikhbār* identifies a primitive stratum model, which leads to a degree of development towards greater overall rationalisation of motifs and segments within Gharsa's style. On the other hand, a weaker relationship between Srītī and al-Qalaʻī, who were not engaged in a close discipleship, was already predicted and confirmed by the findings. I have defined the latter as a "syncretism" in which disparate foreign features were found. Furthermore, this research suggests that the melodic reduction of segments in a given *maqām*/*ṭbuʻ* shows the nature of Arabic modes as involving essential melodic-rhythmic configurations which become emblematic of personal-individual styles. It can therefore be assumed that a similar style, recognisable in shared stylistic preferences, reveals a close master/disciple relationship in the case of the *ʻūd ʻarbī* only. Thus on this basis, I argue that taken as a whole it constitutes a given "school" of performance practice. In

conclusion, these findings generally support the idea of a co-existence of indigenous practices and foreign innovations within Tunisian *ʿūd* style of performance. I define it as a "dichotomous *ʿūd* soundscape" composed of traditional (*ʿūd ʿarbī*) and modern (*ʿūd sharqī*) courses.

The current findings contribute to a growing body of ethnomusicological researches on musical instruments seen as material and social constructions such as Qureshi (2000), Dawe (2001), Bates (2012), also on the development of the *ʿūd* in the Arab world such as Chabrier (2000), Poché (2001) and Hassan (2001), and on the interdisciplinary understanding of improvisation as a multivalent, global social practice within and across different cultural and historical contexts. However, this research has only examined the founders of this Tunisian *ʿūd* performance practice. More research on this topic still needs to be undertaken before the association between *ʿūd ʿarbī* and *ʿūd sharqī* is better understood in Tunisian urban music. This should be done to investigate the effective style of the latest generations to gain a wider perspective of the issue, especially of players working in other major cities and abroad. In future investigations it might be possible to use different *ṭbūʿ* and *maqāmāt* in which surprising findings may emerge in terms of modulation and melodic criteria. Research questions that might be asked include: does the Tarnān/Gharsa lineage exist in Zyād Gharsa's current performance style? Did musicians like Anwar Brāhm develop an entirely new Tunisian *ʿūd* style?

Music influences coming from eastern Arab countries and a process of syncretism entailing a cultural readjustment have historically and frequently occurred in a cultural contact point such as the Maghreb, referring for example to the discussions about Ziryāb and Avempace undertaken earlier in this study. One implication is the possibility that the *ʿūd ʿarbī* performance practice is presently undergoing a new process of development carried out by Ṭ. Gharsa's son. With his broader Andalusian and Oriental musical background than his masters, Zyād Gharsa, is said to include Algerian and Moroccan melodic phrasing within the traditional Tunisian music style that his father transmitted. In general, however, it seems that the *ʿūd ʿarbī* has not in the end been replaced by the Egyptian *ʿūd*. The majority of the Tunisians with whom I conversed claimed that this instrument needs a re-contextualisation process within modern urban musical contexts for its survival, even by implementing a possible government strategy to increase and maintain its appeal and use among young generations. For instance, Murād Saqlī suggested encouraging composers to write music for it. A further implication of this is that in actual fact there is not a great demand for the *ʿūd ʿarbī* today and neither is it taught in Music Conservatoires or in the Rashidia Institute. While attending Zyād Gharsa's orchestra rehearsals, I noticed that even he, who could be said to continue the Tarnān/Gharsa lineage, does not give courses on this instrument in his new private music club (*Association Carthage de Malouf et Musique Tunisienne*). When I asked Saqlī, the

director of the Rashidia since 2012, he promised that the Institute will soon have its official course of the *ʻūd ʻarbī* as a matter of urgency. Many Tunisians I spoke to say that nowadays there are about thirty amateurs of this instrument throughout the country, but the only ones playing it professionally are Zyād Gharsa and occasionally two or three others such as Sofian Zaydi and Abyr Ayadi. Today, in my experience, the *ʻūd ʻarbī* is still conceived of with nostalgia, similarly to what was happening to *mālūf* according to Davis (1996:321): "Tunisian musicians and intellectuals blame the Rashidia and its spin-off institutions, the music clubs and conservatories, with their standard interpretations and sterile performances, for turning *mālūf* into a museum piece, removed from real life experience".

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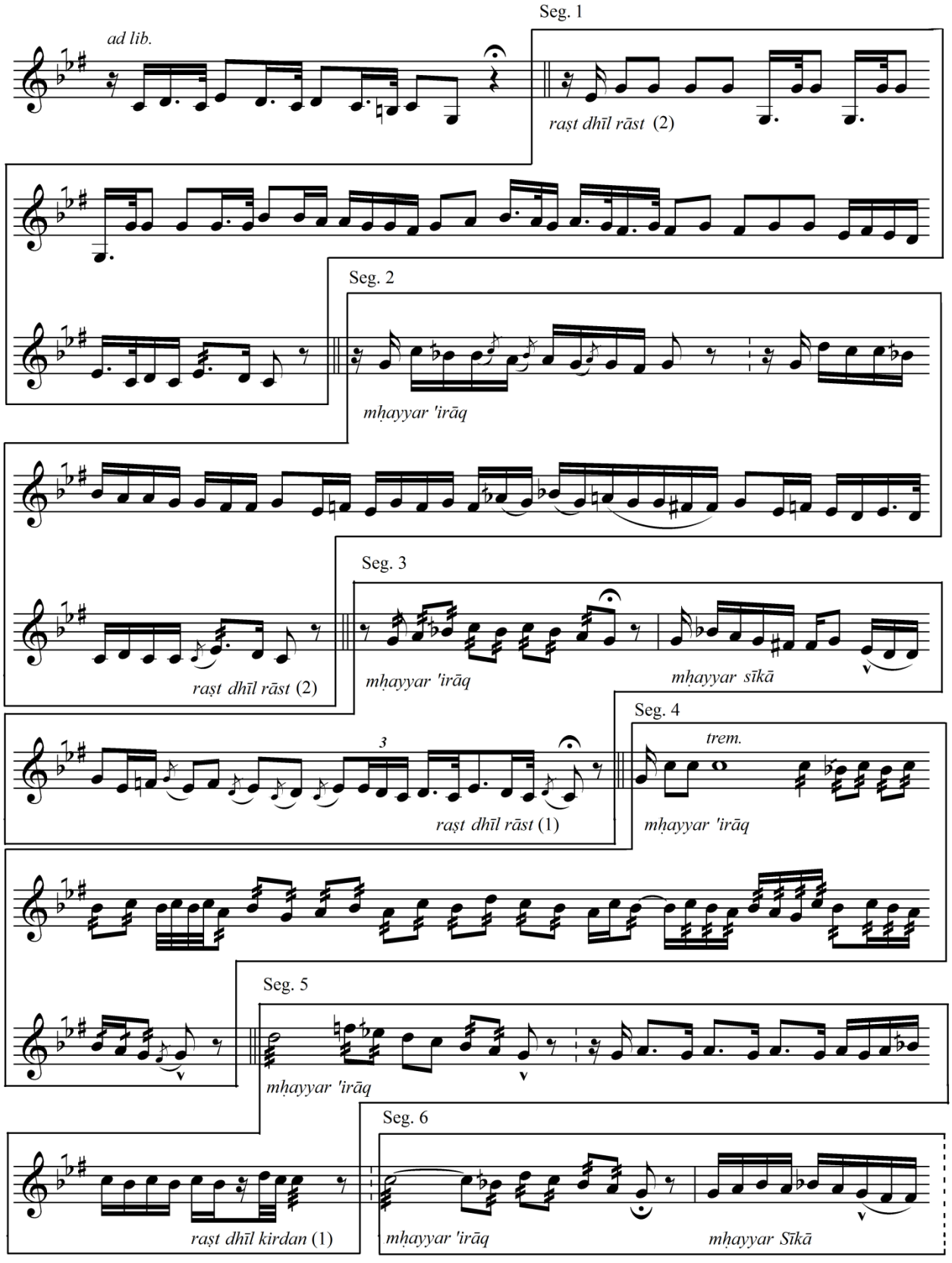
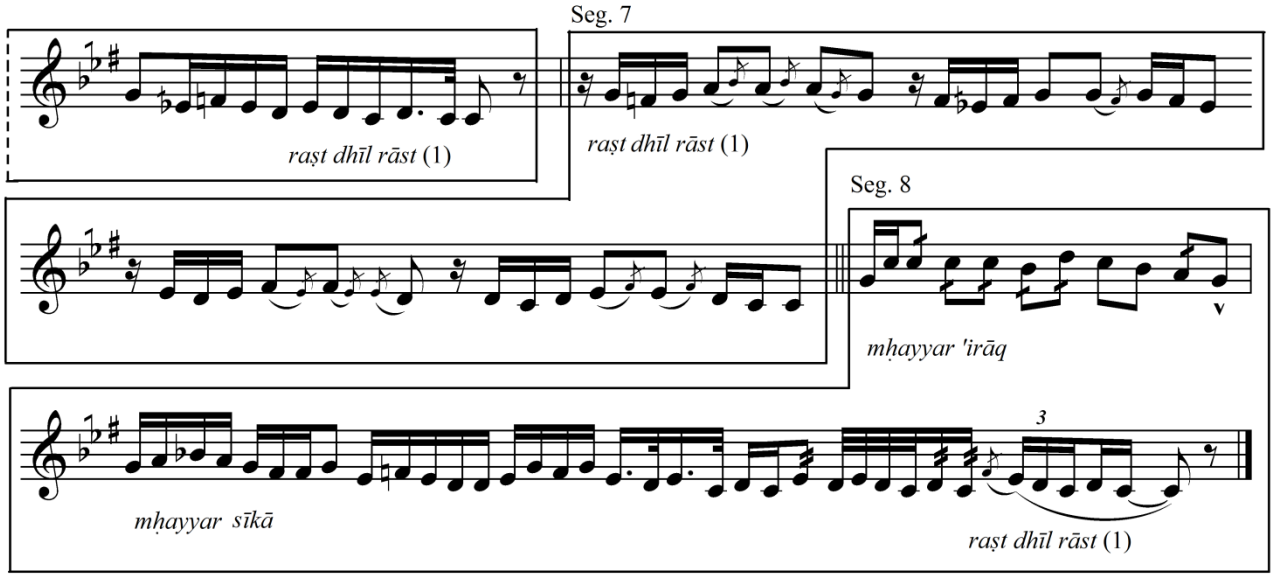
APPENDIX

SEGMENTATION – Khmayyis Tarnān *istikhbār raṣt dhīl*

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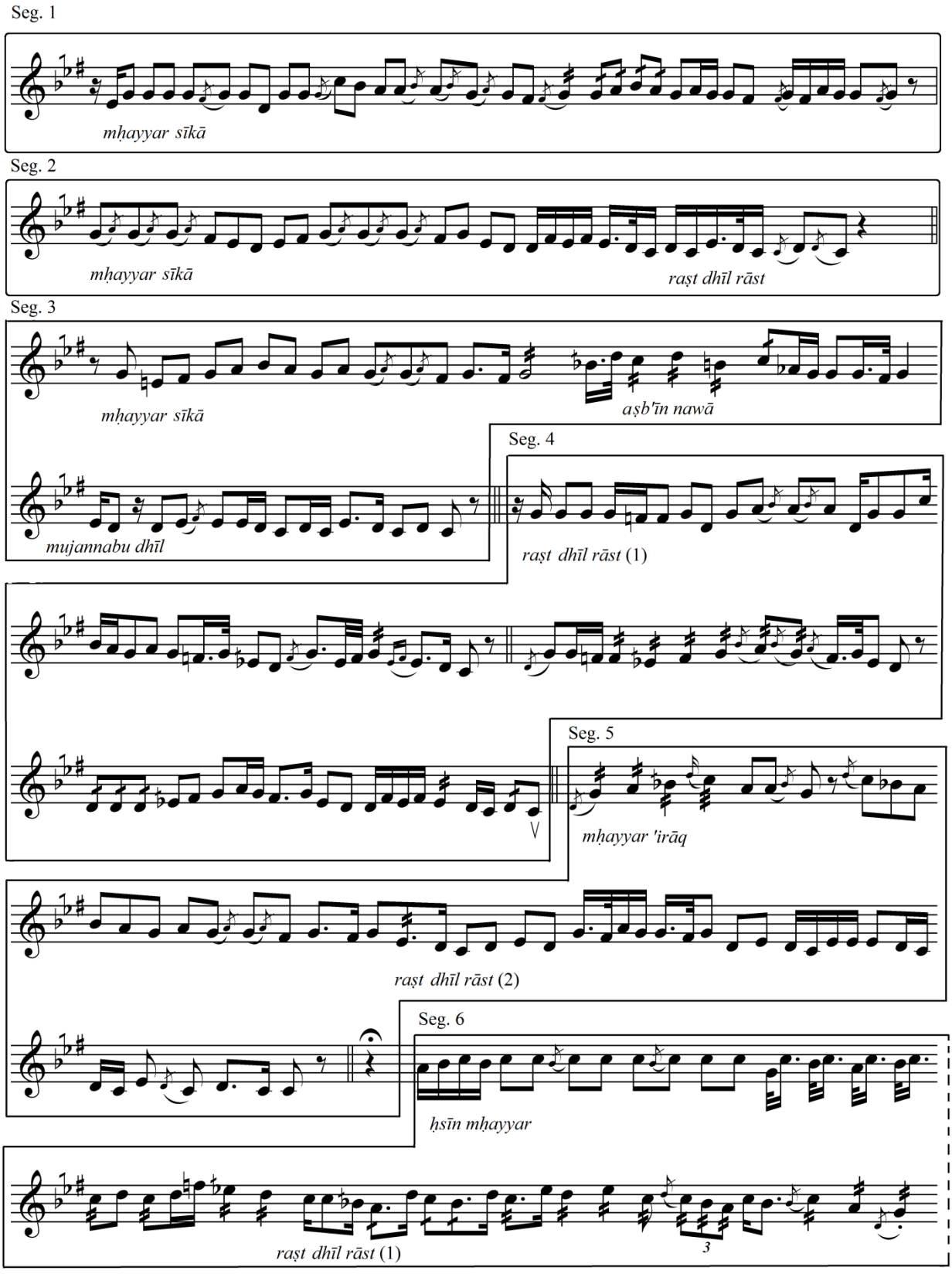
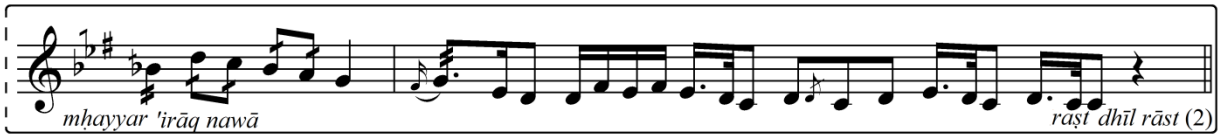
raṣt dhīl rāst (1)
raṣt dhīl rāst (1)
Seg. 8
mḥayyar 'irāq
mḥayyar sīkā
3
raṣt dhīl rāst (1)

SEGMENTATION – Ṭāhar Gharsa *istikhbār raṣt dhīl*

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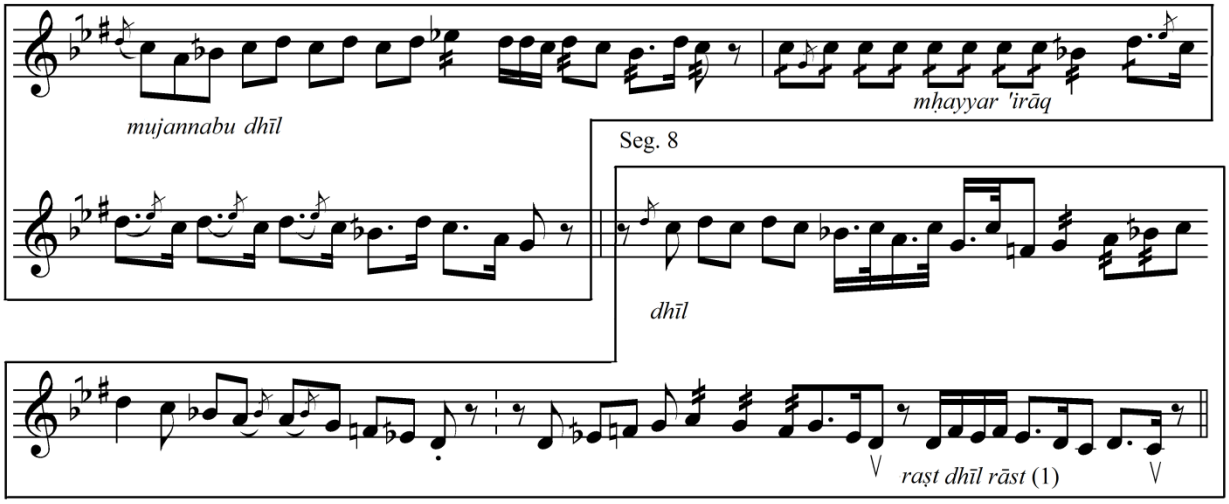
raṣt dhīl rāst (2)

Seg. 7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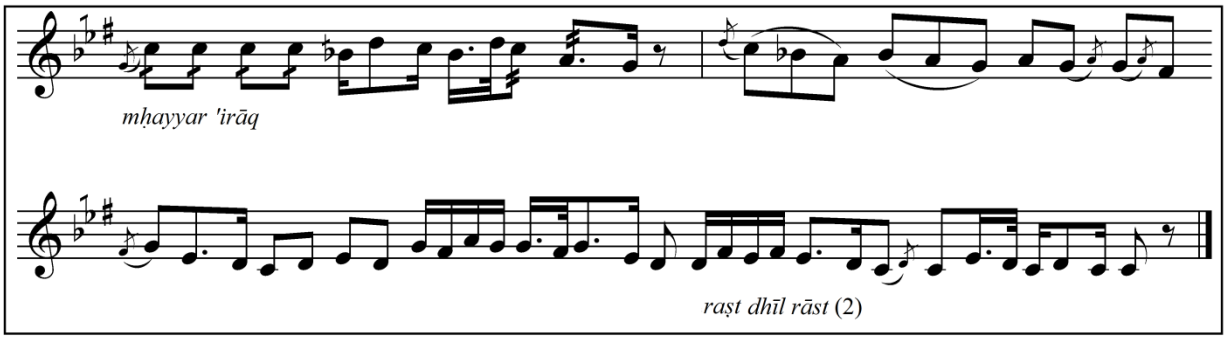
mḥayyar 'irāq
Seg. 8
dhīl
raṣt dhīl rāst (1)

Seg. 9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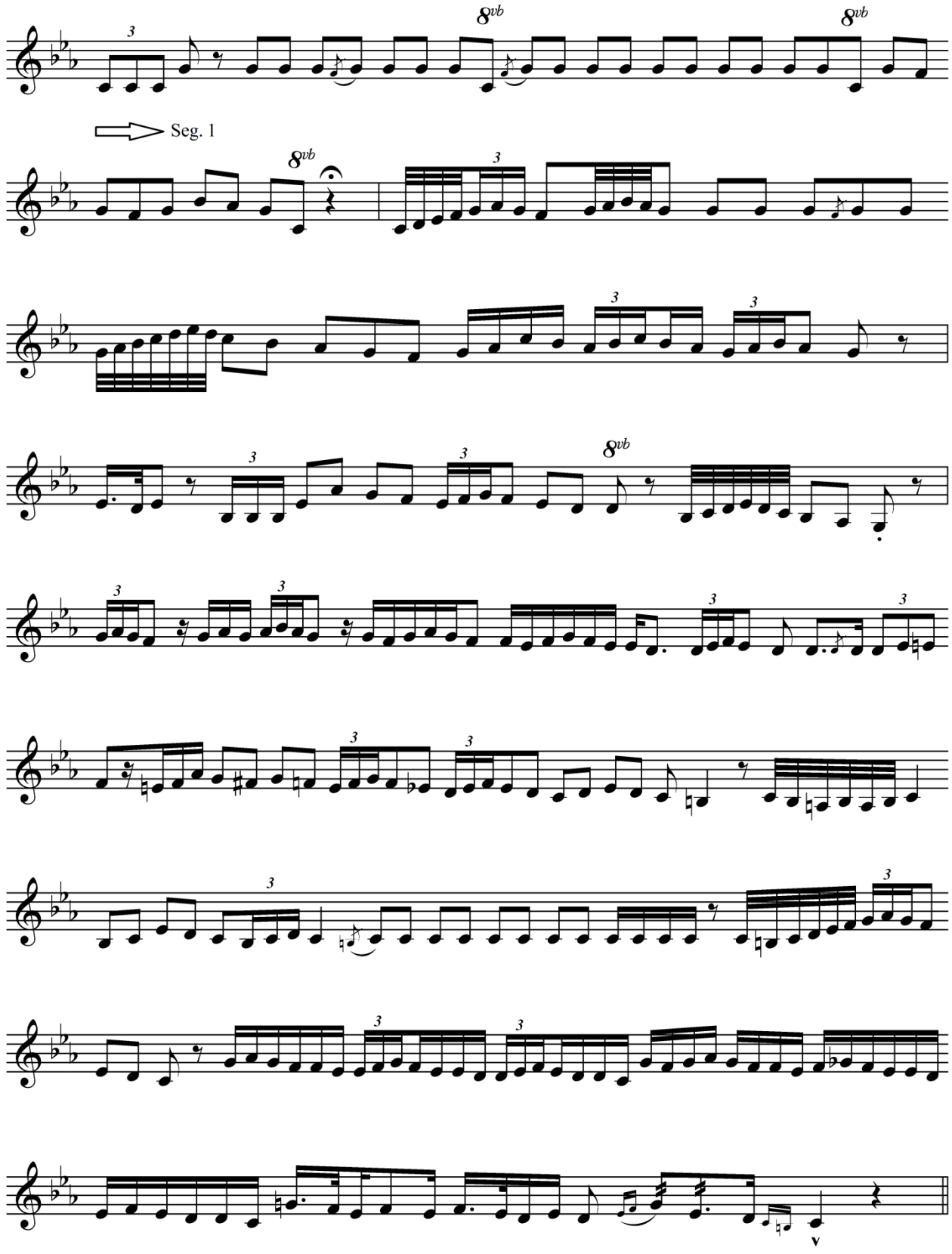
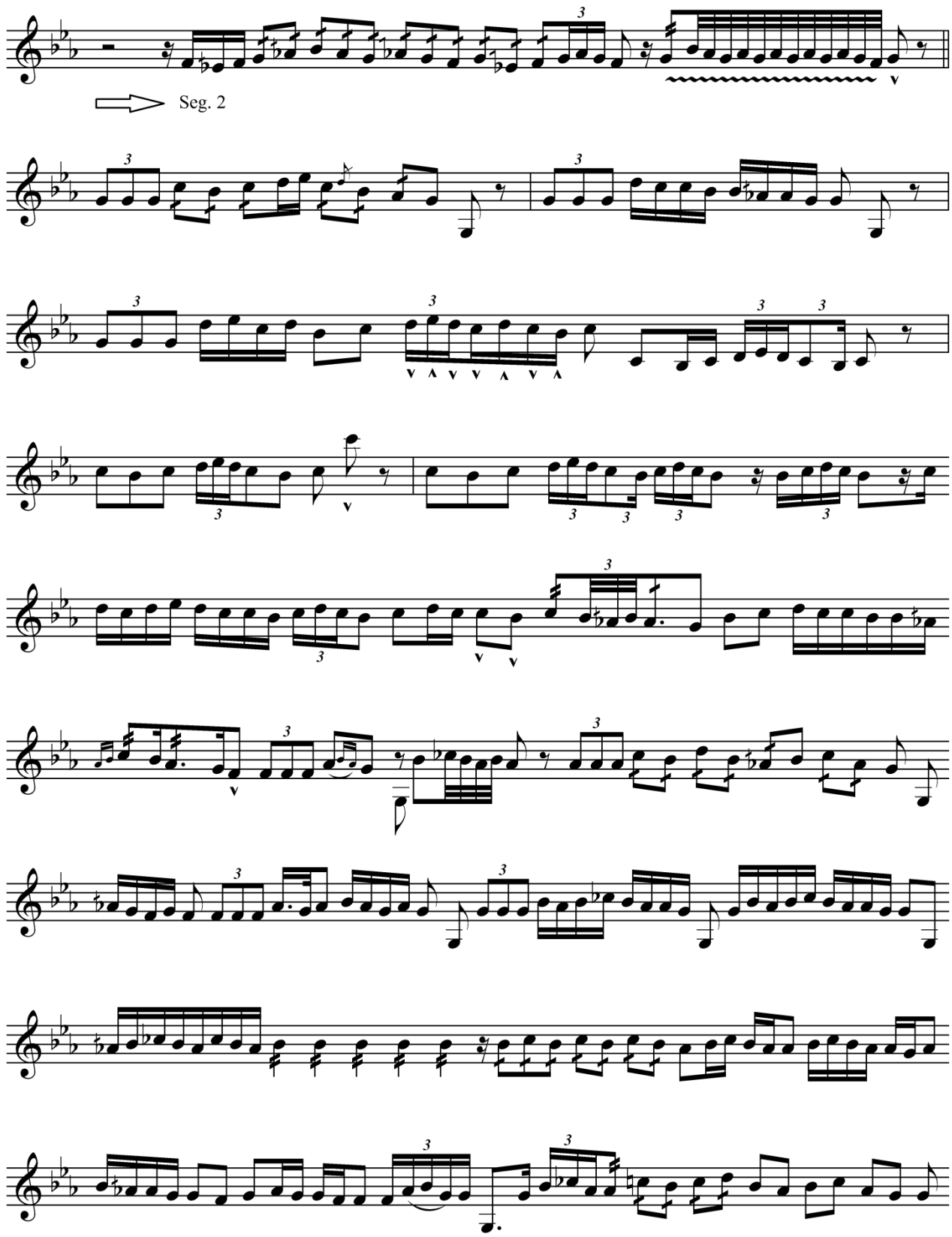
raṣt dhīl rāst (2)

SEGMENTATION – ʻAlī Srītī *taqsīm nahāwand*

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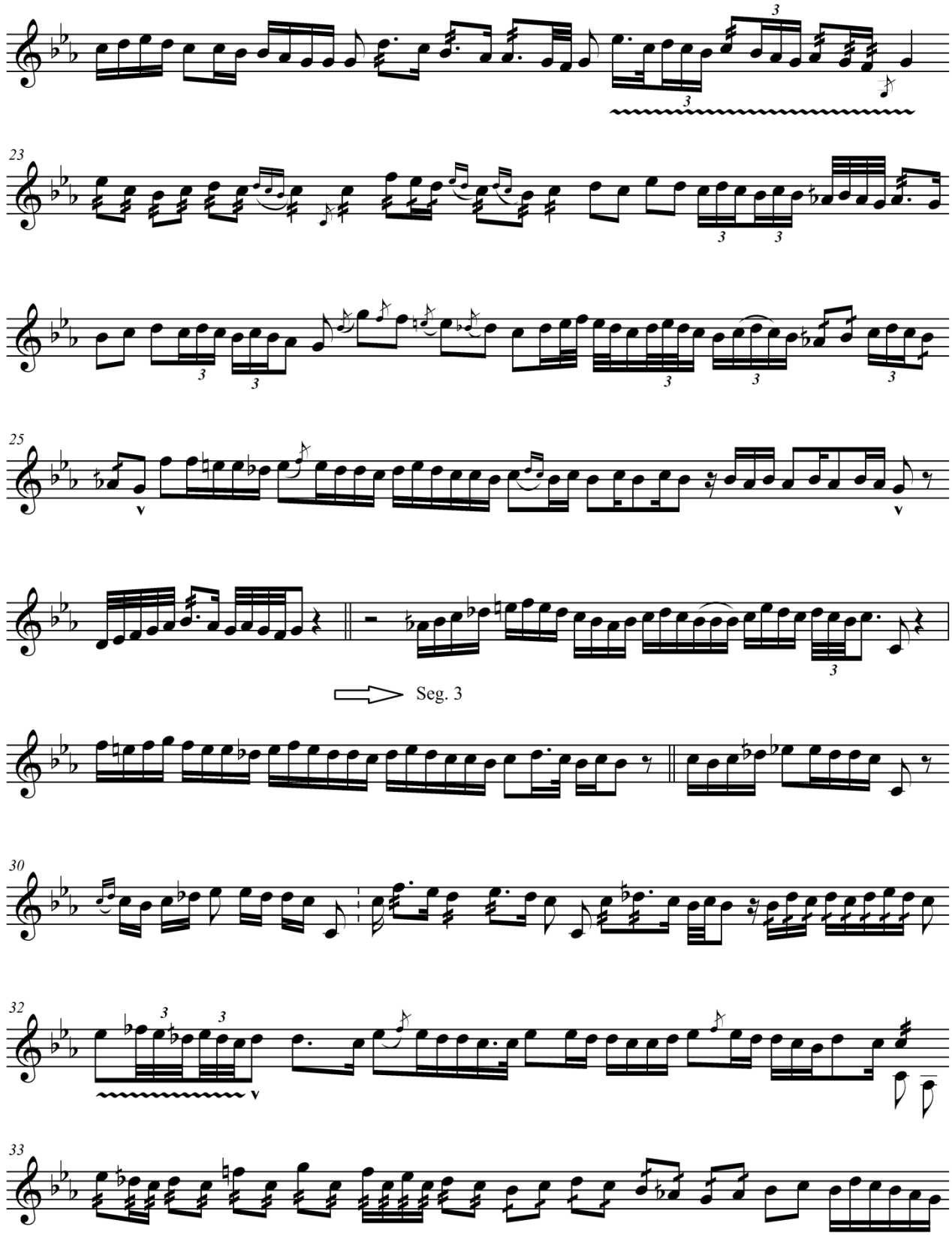
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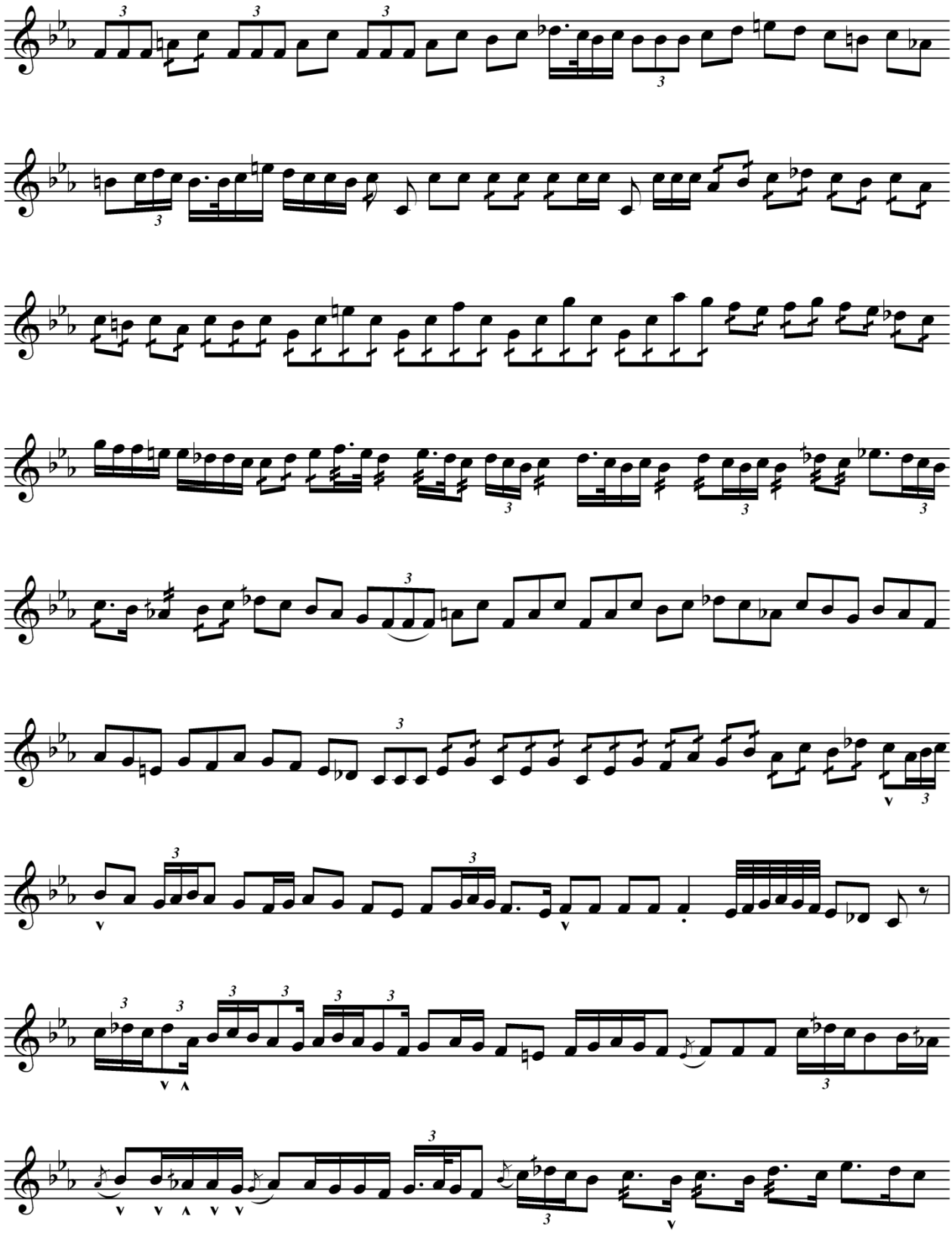

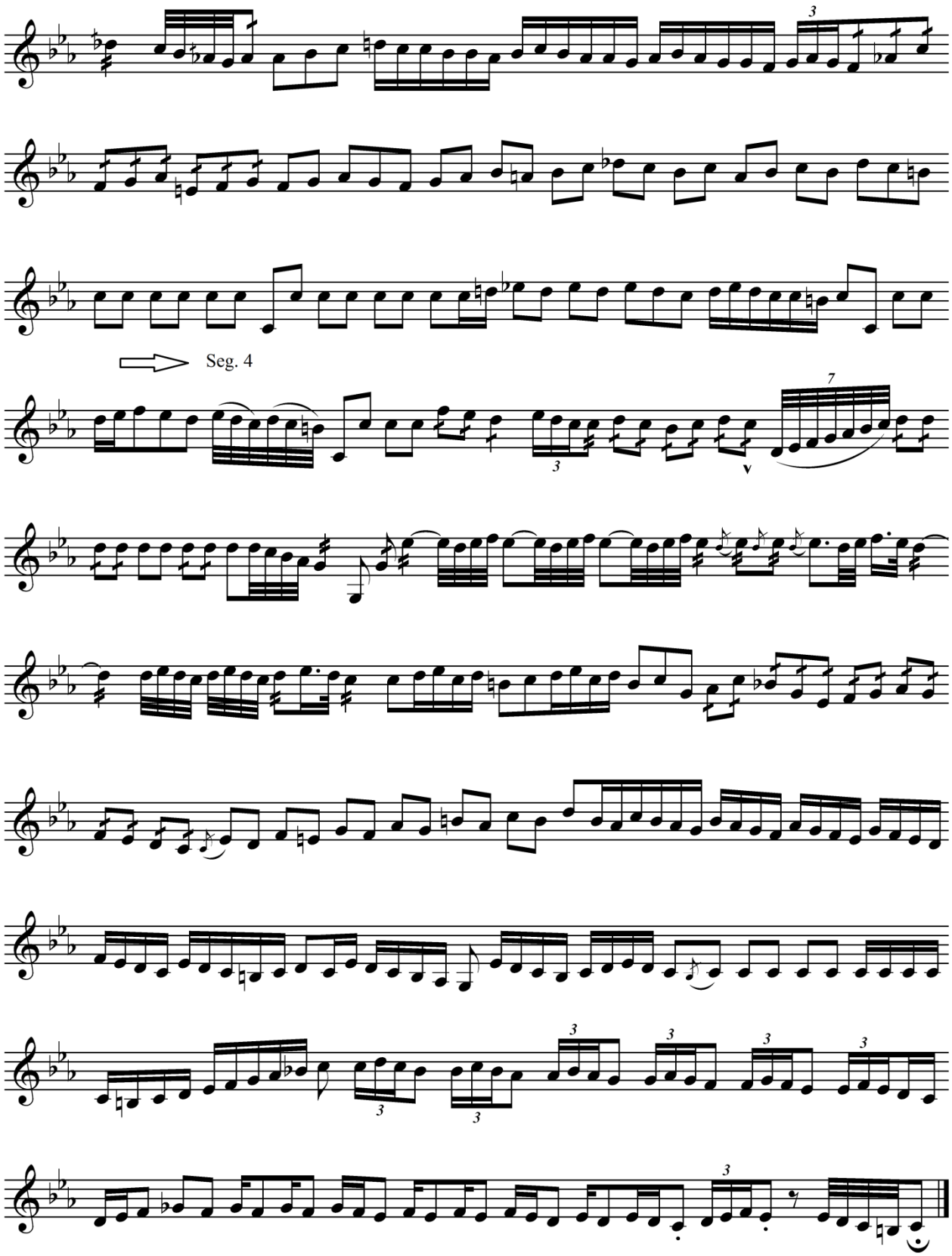
Seg. 4

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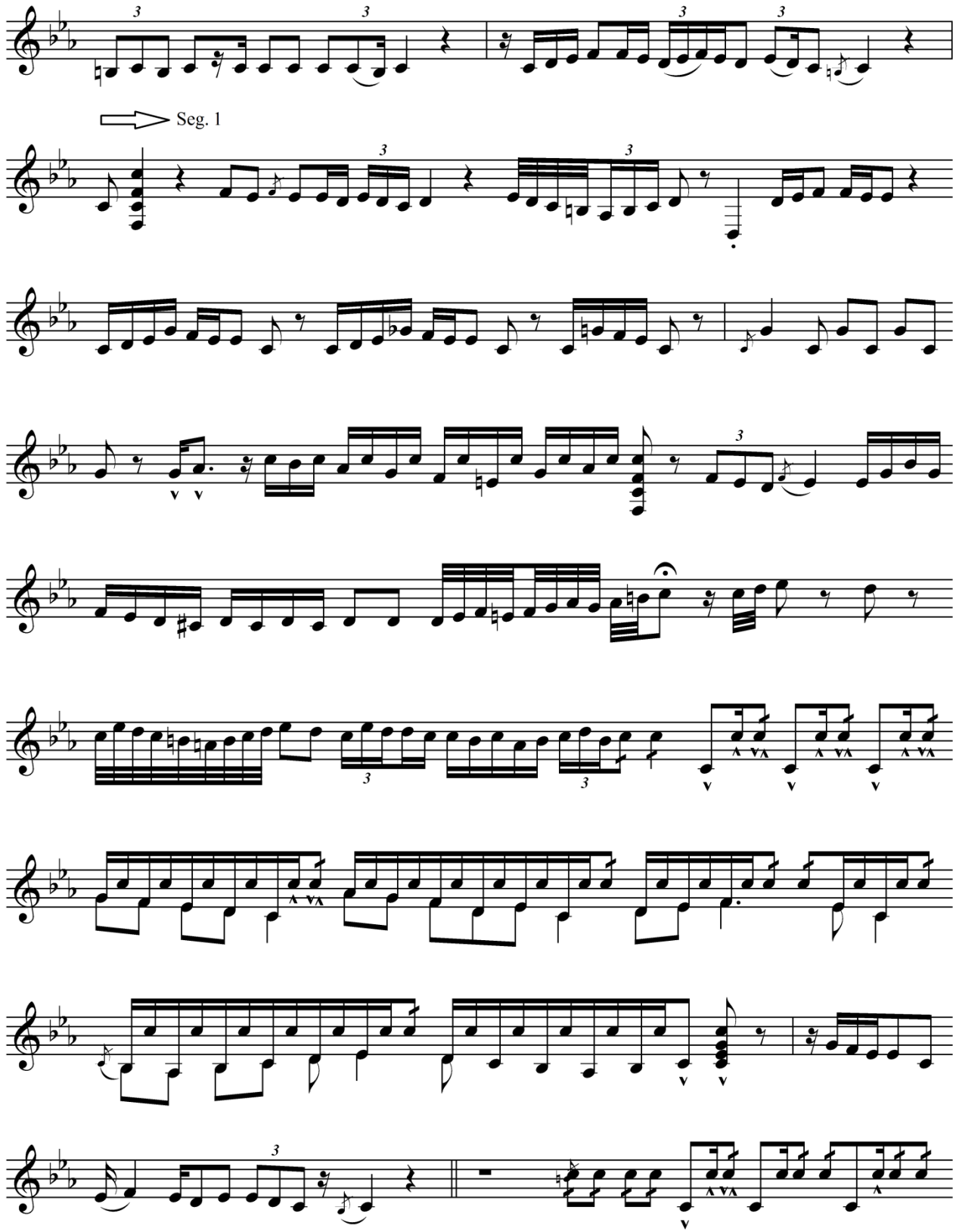

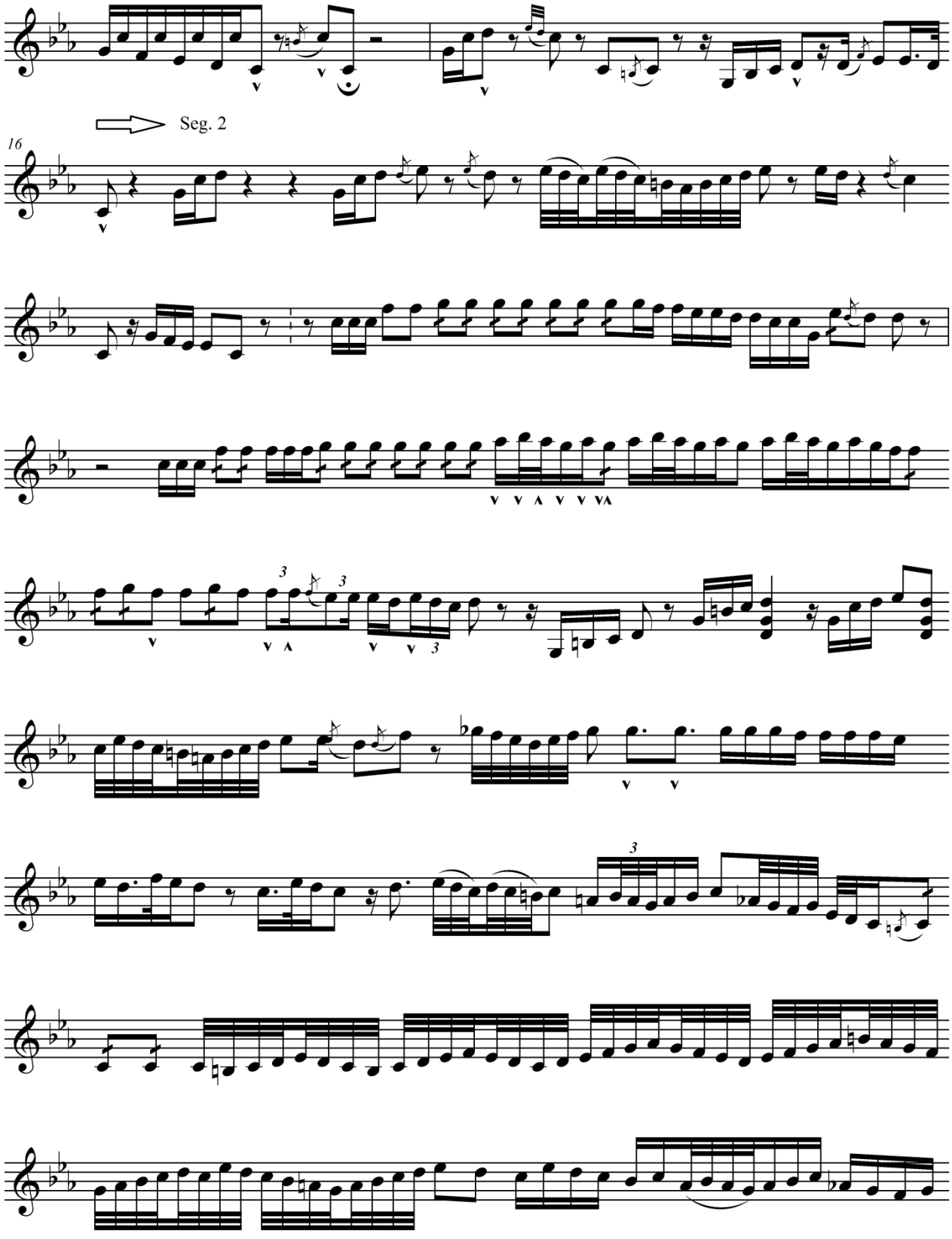
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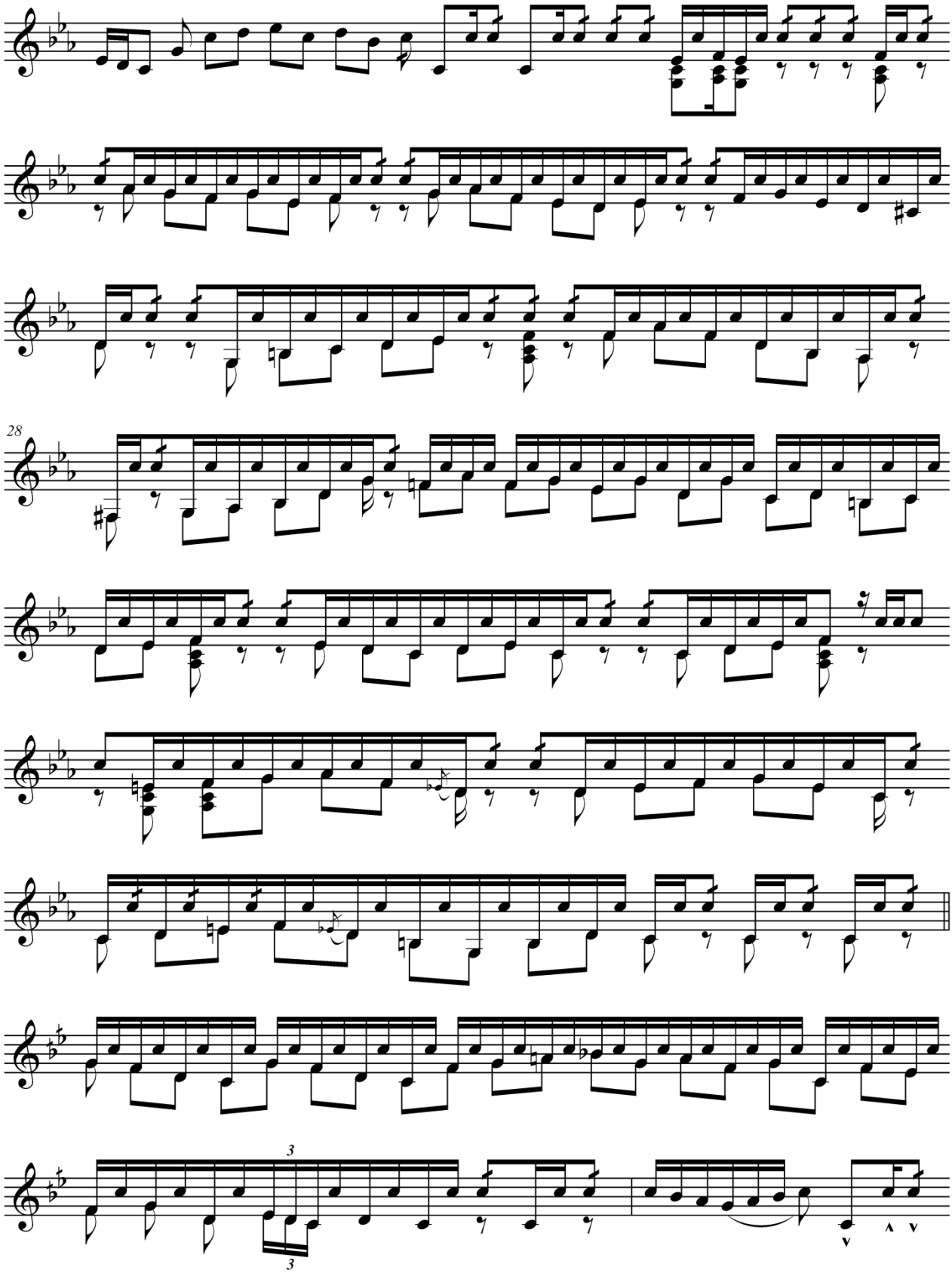
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3
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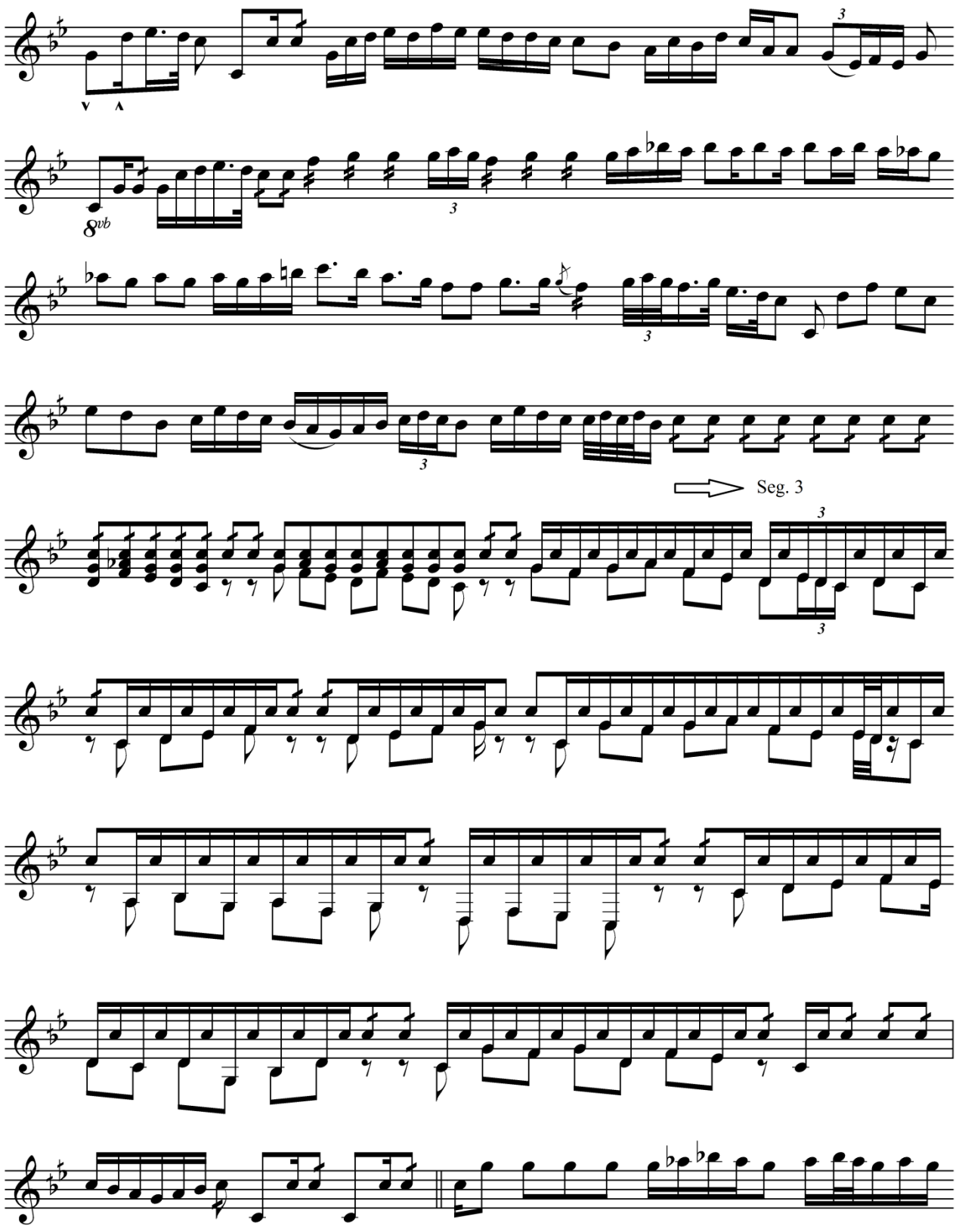
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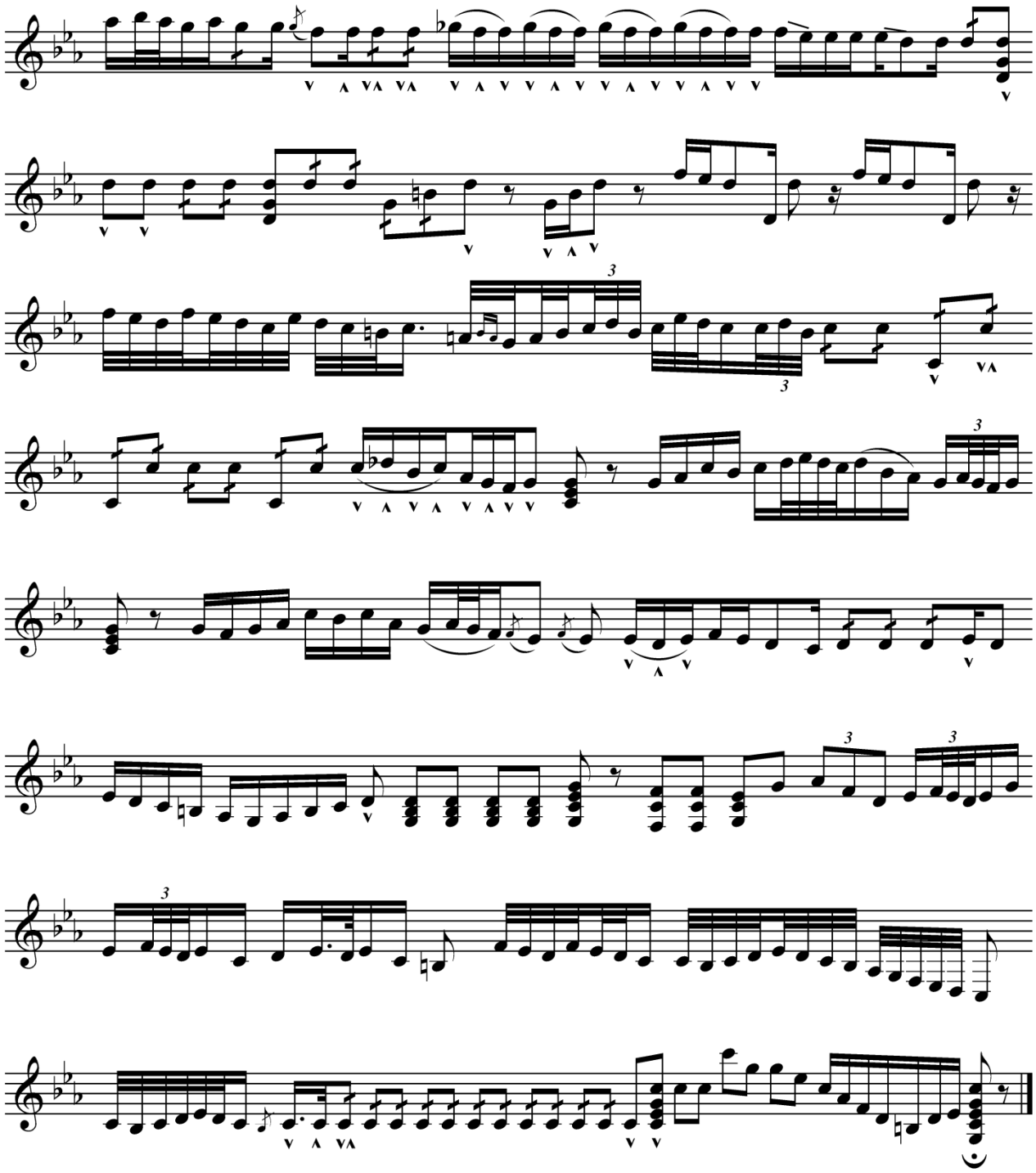


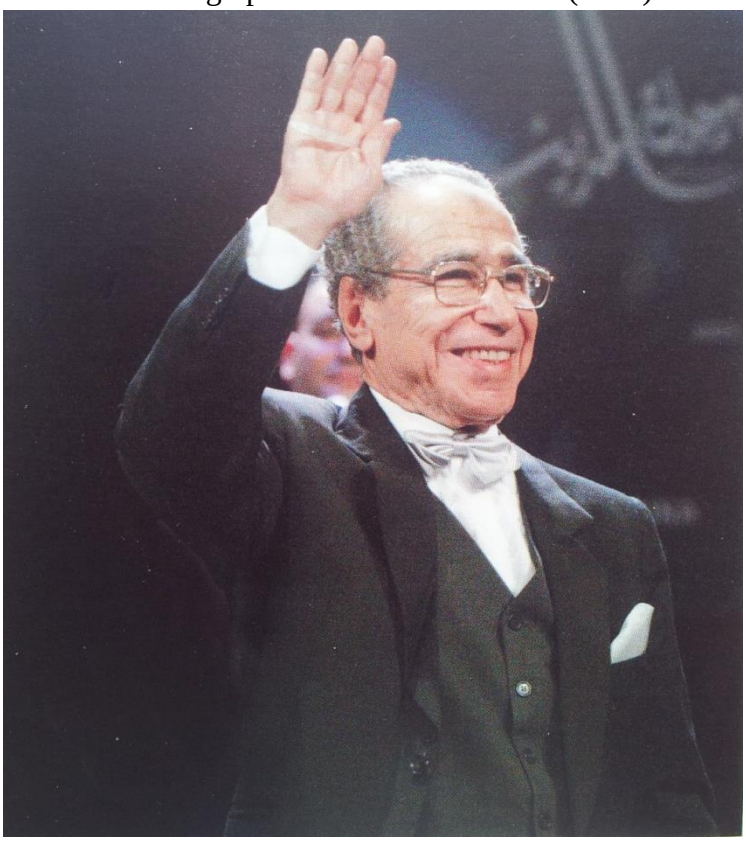
Shaykh Khmayyis Tarnān's *ʿūd.* Photograph – Salvatore Morra (Rashidia Institute, Tunis)

Shaykh Ṭāhar Gharsa (bottom right). Photograph – courtesy of Rashidia Institute.

The *ʻūd* maker Bellasfar with *ʻūd ʻarbī* in his atelier, Sidi Bou Said. Photograph – Salvatore Morra

ʻūd sharqī by the maker Ḥaddād. Photograph – Salvatore Morra

ʿAlī Srītī. Photograph – Published in Louati (2012)



Aḥmad al-Qalaʿī (cd cover). Photograph – courtesy of CMAM