



# University of HUDDERSFIELD

## University of Huddersfield Repository

Al-Badr, Ahmed

The Social Context and Textual/Musical Characteristics of the Besta Genre of Southern Iraq

### Original Citation

Al-Badr, Ahmed (2012) The Social Context and Textual/Musical Characteristics of the Besta Genre of Southern Iraq. Doctoral thesis, University of Huddersfield.

This version is available at <http://eprints.hud.ac.uk/id/eprint/19268/>

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: [E.mailbox@hud.ac.uk](mailto:E.mailbox@hud.ac.uk).

<http://eprints.hud.ac.uk/>

**THE SOCIAL CONTEXT AND TEXTUAL/MUSICAL CHARACTERISTICS  
OF THE BESTA GENRE OF SOUTHERN IRAQ**

Ahmed Jihad Al-Badr

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the  
degree of Doctor of Philosophy

The University of Huddersfield

December 2012

## Copyright statement

The author of this thesis (including any appendices and/or schedules to this thesis) owns any copyright in it (the “Copyright”) and s/he has given The University of Huddersfield the right to use such copyright for any administrative, promotional, educational and/or teaching purposes.

Copies of this thesis, either in full or in extracts, may be made only in accordance with the regulations of the University Library. Details of these regulations may be obtained from the Librarian. This page must form part of any such copies made.

The ownership of any patents, designs, trademarks and any and all other intellectual property rights except for the Copyright (the “Intellectual Property Rights”) and any reproductions of copyright works, for example graphs and tables (“Reproductions”), which may be described in this thesis, may not be owned by the author and may be owned by third parties. Such Intellectual Property Rights and Reproductions cannot and must not be made available for use without the prior written permission of the owner(s) of the relevant Intellectual Property Rights and/or Reproductions

## Abstract

Despite the extensive research by ethnomusicologists on a number of musical cultures, little attention has been given to Iraqi music. The term *besta* (literally, happiness) is used by Iraqis to signify the genre, which in formal Arabic is called *'ughniyeh*. This thesis examines the *besta* genre in the community of the villages in Dhi-Qār province in southern Iraq. The aims of the study are: to place the songs of the area in their cultural context, classify the repertoire into different categories, develop an analytical methodology, analyse (recorded) examples of the *besta* song and archive the songs as rare examples of a somewhat endangered Iraqi genre.

Two approaches were followed in order to achieve these objectives: an ethnographic approach, to study the local community and explore the social context of singing, and an analytical approach, to explore the musical characteristics of the *besta* songs. The analysis involves study of the songs' texts and their melodic features.

The results show that traditions are stronger than religious values in what is a completely male-dominated society, one in which women have little cultural role to play. Results of the analysis of the text identified poetic elements of the text such as the *darmi* as the dominant poetic metre, with parting as the main theme, and anguish and sadness as the central emotions of the texts. The results of the melodic analyses show that the intervallic structure of the songs' melodies relies on a number of Iraqi and Arabic tetrachords, and that the *Beyat* tetrachord in particular is the most common among the songs. A number of structural characteristics of the melodies have been identified. Beside other patterns, the *Maqsūm* is the most common accompaniment in the songs. It is hoped that the ethnographic and analytical approach developed in this study will lay the foundations for future studies of Iraqi and Arabic music.

# Contents

<b>ABSTRACT .....</b>	<b>2</b>
<b>CONTENTS .....</b>	<b>3</b>
<b>LIST OF FIGURES .....</b>	<b>7</b>
<b>LIST OF MUSIC EXAMPLES .....</b>	<b>11</b>
<b>LIST OF TABLES .....</b>	<b>13</b>
<b>GLOSSARY .....</b>	<b>20</b>
<b>CONVENTIONS.....</b>	<b>26</b>
<b>ACKNOWLEDGEMENTS .....</b>	<b>28</b>
<b>LIST OF ABBREVIATIONS .....</b>	<b>29</b>
<b>CD .....</b>	<b>33</b>
<b>NOTE ON TRANSLITERATION AND TRANSLATION .....</b>	<b>36</b>
<b>1 CHAPTER 1: INTRODUCTION.....</b>	<b>40</b>
<b>1.1 Concise Overview.....</b>	<b>40</b>
<b>1.2 Context and Motivation for the Study .....</b>	<b>40</b>
<b>1.3 Literature Review and Aims of the Present Study .....</b>	<b>48</b>

1.4 Methodology .....	57
<b>2 CHAPTER 2: THE SOCIETY .....</b>	<b>74</b>
2.1 History of Iraq.....	75
2.2 Geography, Ethnicity and Religion .....	77
2.3 The Location of the Study, Dhi-Qār City .....	83
2.4 Dhi-Qār City .....	83
2.5 The Tribal System in Dhi-Qār .....	85
2.6 The Arabic Local Dialect in Southern Iraq .....	90
2.7 Calendar .....	97
2.8 The Family.....	100
2.9 Role and Function of People in the Rural Society.....	103
2.10 Marriage.....	106
2.11 Women in the Rural Areas .....	109
2.12 The <i>Besta</i> Genre and the Social Context of Singer and Singing in the Society of the Villages in Southern Iraq .....	115
2.13 Conclusion .....	140
<b>3 CHAPTER 3: ANALYTICAL SYSTEM.....</b>	<b>142</b>
3.1 Textual Analysis.....	142
3.2 Melodic Analysis .....	161
<b>4 CHAPTER 4: ANALYTICAL APPLICATION .....</b>	<b>190</b>

4.1 The Grouping of Songs.....	193
Detailed Song Analyses.....	196
4.2 Analysis of Song Number (II.3) ‘ <i>Boyeh Welie</i> ’ (Oh My Father, Oh My Anguish).....	196
4.3 Analysis of Song Number (I.1) ‘ <i>Yābu Twēra</i> ’ (Oh Small Boat Owner) .....	221
4.4 Analysis of Song Number (II.9) ‘ <i>Ya De`nil Shalen</i> ’ (Oh, who took their herd).....	240
4.5 Analysis of Song Number (I.10) ‘ <i>Ya Habibi Gharamek</i> ’ (Oh my beloved, your love) .....	256
4.6 Analysis of Song Number (II.16) ‘ <i>Dhellet Lama Moot</i> ’ (Remained Until Death) .....	273
4.7 Analysis of Song Number (I.7) ‘ <i>Boyeh En`aymeh</i> ’ (Oh, [my beloved] En`aymeh).....	289
4.8 Analysis of Song Number (I.17) ‘ <i>Hed Weyeh Lemtoon</i> ’ (To Shoulder Length).....	301
4.9 Analysis of Song Number (II.12) ‘ <i>Aini Yalesmer Malek</i> ’ (Oh Dark Skinned [one], What Happened to You?) .....	315
4.10 Concise Song Analyses.....	331
<b>5 CHAPTER 5: DISCUSSION AND INTERPRETATION OF THE ANALYTICAL RESULTS OF THE SONGS .....</b>	<b>363</b>
5.1 The Results of the Analyses.....	363
5.2 Conclusion .....	418
<b>6 CHAPTER 6: CONCLUSION .....</b>	<b>422</b>
<b>7 APPENDICES .....</b>	<b>428</b>
7.1 Appendix 1: List of the sources of the songs.....	428
7.2 Appendix 2: List of the elder (50 years old or above) informants .....	429

7.3 Appendix 3: Pictures of informants .....	430
7.4 Appendix 4: List of the musicians and experts in the music field consulted for this research .....	433
7.5 Appendix 5: Record of the field visit.....	434
7.6 Appendix 6: Pictures of <i>shīkh</i> , <i>sayed</i> and VIPs villagers.....	437
7.7 Appendix 7: Pictures of the <i>mudhīf</i> .....	438
7.8 Appendix 8: Pictures of a mud house in a village .....	439
7.9 Appendix 9: List of the <i>ubūdhiyyeh</i> styles which are sung in Dhi-Qār province.....	441
7.10 Appendix 10: List of the poets and the experts in the folk poetry of southern Iraq .....	442
7.11 Appendix 11: Pictures of the coffee maker and his location in the <i>mudhīf</i> .....	443
7.12 Appendix 12: Pictures of the villagers sitting on both sides of the <i>mudhīf</i> .....	444
7.13 Appendix 13: Pictures of the four singers.....	445
7.14 Appendix 14: Pictures of discs produced by the recording companies in Iraq .....	447
7.15 Appendix 15: List of phrases, words or names of people involved in the recording.....	448
7.16 Appendix 16: List of the members of the musical ensembles in Iraq between 1920 and 1945 .....	449
7.17 Appendix 17: Pictures of Iraqi musicians .....	450
7.18 Appendix 18: List of common words in the rural areas, which have been used in the lyrics.....	451
7.19 Appendix 19: List of Iraqi metric cycles .....	454
7.20 Appendix 20: Concise Song Analyses.....	456
<b>REFERENCES LIST .....</b>	<b>546</b>
<b>WEBSITES .....</b>	<b>556</b>



## List of Figures

<i>Figure 1: The political issues, and social and religious conditions that affected the typical Iraqi personality from 1968 to 2009.</i>	44
<i>Figure 2: The four locations of my fieldwork in Iraq: Baghdad, Misan, Dhi-Qār and Basra.</i>	58
<i>Figure 3: Maps of Iraq, Dhi-Qār province, areas, districts, villages, tribes and sub-tribes.</i>	68
<i>Figure 4: Dates and the locations of the studied fields.</i>	70
<i>Figure 5: The location of the central Iraq provinces.</i>	78
<i>Figure 6: The location of the northern Iraq provinces.</i>	79
<i>Figure 7: The location of the southern Iraq provinces.</i>	80
<i>Figure 8: The location of the western Iraq provinces.</i>	81
<i>Figure 9: The ethnic and religious constitution of Iraq.</i>	82
<i>Figure 10: Illustrates the replacement of Arabic sounds and letters with Arabic and non-Arabic sounds and their International Phonetic Alphabet symbols.</i>	94
<i>Figure 11: The structure of a darmi verse.</i>	126
<i>Figure 12: Location of the singer and others in attendance in the mudhīf.</i>	129
<i>Figure 13: The general order of the poetic elements in the process of poetic production.</i>	151
<i>Figure 14: Song division.</i>	159
<i>Figure 15: Tonal features of the melody.</i>	169
<i>Figure 16: Al-Darmi metre.</i>	199
<i>Figure 17: Majzo`al-baseet metre.</i>	199
<i>Figure 18: Metre of the text of 'Boyeh Welie'.</i>	200
<i>Figure 19: Position of the original and additional texts in the melodic phrases of verse A.</i>	205
<i>Figure 20: Percentage of the original and additional texts in the melodic phrases of verse A.</i>	205
<i>Figure 21: Melodic lines of 'Boyeh Welie'.</i>	211
<i>Figure 22: Metric change.</i>	225
<i>Figure 23: Standard darmi metre and the changes of darmi metre of 'Ya De`nil Shalen'.</i>	244
<i>Figure 24: Majzo`al-ubūdhiyyeh metre.</i>	261
<i>Figure 25: Hazj metre.</i>	261
<i>Figure 26: Typical order of the first foot.</i>	276
<i>Figure 27: Different order of the first foot.</i>	276

Figure 28: The form of the text in the poem and in the song. _____	280
Figure 29: Melodic line of 'Dhellet Lama Moot'. _____	284
Figure 30: Changing the second foot 'Boyeh En 'aymeh'. _____	292
Figure 31: Metric change. _____	320
Figure 32: The Correlation between the number of verses, percentage of additional text and the singer. _____	366
Figure 33: The relationship between metre and the number of verses. _____	368
Figure 34: The relationship between imagery and the singers. _____	371
Figure 35: The relationship between emotion and theme. _____	373
Figure 36: Relationship between emotion and tetrachords. _____	375
Figure 37: Standard darmi metre. _____	381
Figure 38: The first very common structure of the darmi metre. _____	381
Figure 39: The second very common structure of the darmi metre. _____	382
Figure 40: Percentages of songs with a specific change in the texts during singing. _____	387
Figure 41: The relationship between the tonal centre, beginning note and ending note. _____	391
Figure 42: The relationship between the tonal structure, beginning note and ending note. _____	391
Figure 43: Widely used intervals in the melodies of the besta genre. _____	397
Figure 44: Distribution of the use of tetrachords in the songs. _____	398
Figure 45: Sets of ranges of the besta songs. _____	399
Figure 46: The relationship between the beginning and ending note. _____	404
Figure 47: The initial intervals of the besta songs. _____	406
Figure 48: Direction of the melodic contour. _____	409
Figure 49: Unison, ascending and descending intervals. _____	411
Figure 50: Unison, ascending and descending conjuncts, and disjunct intervals. _____	411
Figure 51: Al-Badr, A., 2008. Dhi-Qār 2008: Mr Faisal Al-Abbar wearing the local uniform, worn when villagers visit neighbours. [photograph] (Ahmed Al-Badr's own private collection). _____	430
Figure 52: Al-Badr, A., 2008. Dhi-Qār 2008: Mr Abed Jebur, drinking a cup of tea and sitting on a local handmade carpet and pillows. [photograph] (Ahmed Al-Badr's own private collection). _____	430
Figure 53: Al-Badr, A., 2008. Dhi-Qār 2008: Mr Khalil Al-Yerad, wearing the local uniform (Dishdashah). [photograph] (Ahmed Al-Badr's own private collection). _____	431
Figure 54: Al-Badr, A., 2007. Dhi-Qār 2007: Mr Habib Ibadeh, in his house. [photograph] (Ahmed Al-Badr's own private collection). _____	431

<i>Figure 55: Al-Badr, A., 2007. Dhi-Qār 2007: Mr Hatim Al-Abbar, on the roof of his house wearing working uniform and handling a handmade rake. [photograph] (Ahmed Al-Badr's own private collection).</i>	432
<i>Figure 56: Al-Badr, A., 2007. Dhi-Qār 2007: Mrs Wafa` Falih using a hand grinder, which is made of two rocks. She is the only woman who agreed to have her picture taken and be interviewed. [photograph] (Ahmed Al-Badr's own private collection).</i>	432
<i>Figure 57: The venue and the location of the participants in a ceremony in the muḏhīf of the tribe.</i>	435
<i>Figure 58: The venue and location of the attendees of the Roma party in the village.</i>	436
<i>Figure 59: Al-Badr, A., 2007. Misan 2007: Shīkh and Sayed inside the muḏhīf. [photograph] (Ahmed Al-Badr's own private collection).</i>	437
<i>Figure 60: Al-Badr, A., 2007. Misan 2007: VIP villagers outside the muḏhīf. [photograph] (Ahmed Al-Badr's own private collection).</i>	437
<i>Figure 61: Al-Badr, A., 2007. Misan 2007: Mr Haider Al-Badr Inside of the muḏhīf. [photograph] (Ahmed Al-Badr's own private collection).</i>	438
<i>Figure 62: Al-Badr, A., 2007. Misan 2007: Outside the muḏhīf. [photograph] (Ahmed Al-Badr's own private collection).</i>	438
<i>Figure 63: Al-Badr, A., 2007. Dhi-Qār 2007: Inside a mud house in a village, I. [photograph] (Ahmed Al-Badr's own private collection).</i>	439
<i>Figure 64: Al-Badr, A., 2007. Dhi-Qār 2007: Inside a mud house in a village, II. [photograph] (Ahmed Al-Badr's own private collection).</i>	439
<i>Figure 65: Al-Badr, A., 2007. Dhi-Qār 2007: The guest room is made of reeds. [photograph] (Ahmed Al-Badr's own private collection).</i>	440
<i>Figure 66: Al-Badr, A., 2007. Dhi-Qār 2007: A road in the Al-Ghezzi village. [photograph] (Ahmed Al-Badr's own private collection).</i>	440
<i>Figure 67: Al-Badr, A., 2007. Dhi-Qār 2007: Coffee maker making the coffee for the guests. [photograph] (Ahmed Al-Badr's own private collection).</i>	443
<i>Figure 68: Al-Badr, A., 2007. Dhi-Qār 2007: Preparing the coffee and waiting for the guests attending. [photograph] (Ahmed Al-Badr's own private collection).</i>	443
<i>Figure 69: Al-Badr, A., 2007. Dhi-Qār 2007: The right side of the muḏhīf. [photograph] (Ahmed Al-Badr's own private collection).</i>	444
<i>Figure 70: Al-Badr, A., 2007. Dhi-Qār 2007: The left side of the muḏhīf. [photograph] (Ahmed Al-Badr's own private collection).</i>	444

- Figure 71: [Dakhil Hassan]. n.d. [image online] Available at: < [http://www.6rb.com/photos/view\\_32683.html](http://www.6rb.com/photos/view_32683.html)> [Accessed 04 June 2012]. \_\_\_\_\_ 445
- Figure 72: [Ihdeeri Abu Aziz] n.d. [image online] Available at: < <http://www.aliabdulameer.com/inp/view.asp?ID=263>> [Accessed 03 June 2012]. \_\_\_\_\_ 445
- Figure 73: [Nasir Hakim] n.d. [image online] Available at: < <http://hewa1234567.blogspot.co.uk/2012/01/mp3-mp3.html>> [Accessed 03 June 2012]. \_\_\_\_\_ 446
- Figure 74: [Mas`ud Al-Imaretly] n.d. [image online] Available at: < <http://www.iraqitorath.com/%D9%85%D8%B7%D8%B1%D8%A8%D9%88%20%D8%A7%D9%84%D8%B1%D9%8A%D9%81.htm>> [Accessed 01 June 2012]. \_\_\_\_\_ 446
- Figure 75: Ihdeeri Abu Aziz, 195?, Besta, 'Yom Yom Gelbi' (It is my Heart's Day) [vinyl record, number GIA-123]. Baghdad: Columbia Records. \_\_\_\_\_ 447
- Figure 76: Ihdeeri Abu Aziz, 195?, Besta, 'Yehbab' (Oh My Beloved) [vinyl record, number 2830]. Baghdad: Sodwa Records. \_\_\_\_\_ 447
- Figure 77: Anon, 2007. Baghdad 1933: Iraqi musicians. [photograph] (Uday Al-Wa`ily own private collection). \_\_ 450
- Figure 78: Anon, 2007. Baghdad 1952: Iraqi musicians. [photograph] (Uday Al-Wa`ily own private collection). \_\_ 450

## List of Music Examples

<i>Example 1: Numbering the Dorian mode according to Elscheková's method.</i>	163
<i>Example 2: Interruption technique.</i>	174
<i>Example 3: Arabic musical terms as used in the Emkhalef mode.</i>	176
<i>Example 4: Beyat second in the Beyat mode.</i>	180
<i>Example 5: Rast third in the Rast mode.</i>	181
<i>Example 6: Sikah fourth, fifth, sixth, seventh and eighth in the Sikah mode.</i>	181
<i>Example 7: Emkhalef third in the Emkhalef mode.</i>	182
<i>Example 8: Awshar fourth and fifth in the Awshar mode.</i>	182
<i>Example 9: Iraq seventh in the Iraq mode.</i>	183
<i>Example 10: Illustration example.</i>	186
<i>Example 11: Syllabic rhythmic form.</i>	187
<i>Example 12: Melodic rhythmic form.</i>	188
<i>Example 13: Transcription of 'Boyeh Welie'.</i>	196
<i>Example 14: The Şaba Zemzem and Nahawand tetrachords.</i>	209
<i>Example 15: Transcription of 'Yābu Twēra'.</i>	222
<i>Example 16: The Şaba mode and the first three notes of the 'qid Emkhalef.</i>	234
<i>Example 17: Transcription of 'Ya De 'nil Shalen'.</i>	240
<i>Example 18: Complete and incomplete forms of the 'ajem tetrachord.</i>	250
<i>Example 19: Transcription of 'Ya Habibi Gharamek'.</i>	256
<i>Example 20: The Beyat tetrachords.</i>	267
<i>Example 21: Transcription of 'Dhellet Lama Moot'.</i>	273
<i>Example 22: Şaba tetrachord and Emkhalef 'iqd.</i>	283
<i>Example 23: Transcription of 'Boyeh En 'aymeh'.</i>	289
<i>Example 24: The Lami tetrachord.</i>	296
<i>Example 25: Transcription of 'Hed Weyeh Lemtoon'.</i>	301
<i>Example 26: Beyat tetrachord.</i>	309
<i>Example 27: Transcription of 'Aini Yalesmer Malek'.</i>	315
<i>Example 28: The Beyat and Sikah tetrachords.</i>	326

<i>Example 29: Transcription of ‘Yamakhethéen El Welef’.</i>	331
<i>Example 30: Transcription of ‘Ami Yebu ‘yon Alsood’.</i>	335
<i>Example 31: Transcription of ‘Alli Yani’.</i>	339
<i>Example 32: Transcription of ‘Hay Wien Chanetli’.</i>	343
<i>Example 33: Transcription of ‘Ghazi Al-Malek’.</i>	347
<i>Example 34: Transcription of ‘Latelzem Eidi’.</i>	351
<i>Example 35: Transcription of ‘Nadito Sehet’.</i>	355
<i>Example 36: Transcription of ‘Gamreh u Rebi ‘a’.</i>	359
<i>Example 37: The three modes Sikah, Awshar and Iraq are those associated with love and happiness emotions.</i>	374
<i>Example 38: Transcription of ‘Yaghezali’.</i>	456
<i>Example 39: Transcription of ‘Sallem Alihum’.</i>	461
<i>Example 40: Transcription of ‘Heli’.</i>	466
<i>Example 41: Transcription of ‘Hadheh Shlon Ashger’.</i>	470
<i>Example 42: Transcription of ‘Lennaşiriyeh’.</i>	474
<i>Example 43: Transcription of ‘Belrad Emesh’.</i>	478
<i>Example 44: Transcription of ‘Besian Ahet Al-Rooh’.</i>	482
<i>Example 45: Transcription of ‘Fared ‘ūd’.</i>	486
<i>Example 46: Transcription of ‘Khadril Chay’.</i>	490
<i>Example 47: Transcription of ‘Shagrehl Qisibeh’.</i>	494
<i>Example 48: Transcription of ‘Lawein Yesmer’.</i>	498
<i>Example 49: Transcription of ‘Etheddeh’.</i>	502
<i>Example 50: Transcription of ‘Ared Aktib Iktaab’.</i>	506
<i>Example 51: Transcription of ‘Ammi Yebeya ‘Alwared’.</i>	510
<i>Example 52: Transcription of ‘Hamam Yelli’.</i>	514
<i>Example 53: Transcription of ‘Heleh Heleh’.</i>	518
<i>Example 54: Transcription of ‘Ainil Samreh’.</i>	522
<i>Example 55: Transcription of ‘Ya ‘ini Zidi Ebchach’.</i>	526
<i>Example 56: Transcription of ‘Sodeh Eshlehani’.</i>	530
<i>Example 57: Transcription of ‘Wekhril ‘bayeh’.</i>	534
<i>Example 58: Transcription of ‘Asennek’.</i>	538
<i>Example 59: Transcription of ‘Wetmer Aleyeh’.</i>	542

## List of Tables

<i>Table 1: Group 1, the songs recorded by Dakhil Hassan.</i>	60
<i>Table 2: Group 2, the songs recorded by Ihdheeri Abu Aziz.</i>	61
<i>Table 3: Group 3, the songs recorded by Mas 'ud Al-Imaretly.</i>	62
<i>Table 4: Group 4, the songs recorded by Nasir Hakim.</i>	62
<i>Table 5: Group 5, the songs which are not linked to a specific singer.</i>	63
<i>Table 6: The authentic besta songs divided according to their singers.</i>	64
<i>Table 7: The results of the surveyed songs arranged according to their popularity in the society.</i>	66
<i>Table 8: The names of the visited locations in Dhi-Qār province.</i>	69
<i>Table 9: The parts and provinces of Iraq.</i>	77
<i>Table 10: Examples of using alternative letters and sounds in the Arabic dialect of southern Iraq.</i>	93
<i>Table 11: The two ways of lengthening the sounds of letters in the Arabic language.</i>	95
<i>Table 12: The Arabic consonant letters and glottal stop with International Phonetic Alphabet symbols (IPA).</i>	96
<i>Table 13: Names and meanings of the Islamic calendar months.</i>	98
<i>Table 14: The names of the Gregorian calendar months and their equivalent Arabic-Aramaic names.</i>	100
<i>Table 15: Calendar, period and type of the ceremonies.</i>	116
<i>Table 16: Grammatical changes of the verb ketebe.</i>	153
<i>Table 17: Personal pronouns in Arabic language.</i>	154
<i>Table 18: Changes to adjectives in Arabic according to gender and number of the associated noun.</i>	154
<i>Table 19: Transposition of syllables.</i>	156
<i>Table 20: The rewi letters according to their statistical frequency in Arabic poetry.</i>	156
<i>Table 21: Features of the rhyme.</i>	157
<i>Table 22: The division of syllables before and after singing.</i>	160
<i>Table 23: Symbols related to notes statuses.</i>	164
<i>Table 24: Symbols related to note function.</i>	165
<i>Table 25: The musical parameters of Elscheková analytical system.</i>	166
<i>Table 26: Interval statistics.</i>	175
<i>Table 27: The Iraqi modes.</i>	178
<i>Table 28: Diatonic and non-diatonic intervals.</i>	184
<i>Table 29: Textual analysis table.</i>	191

<i>Table 30: Melodic analysis table.</i>	192
<i>Table 31: Songs with no instrumental introduction.</i>	193
<i>Table 32: Songs with an instrumental introduction, which present the same melody of the song.</i>	194
<i>Table 33: Songs with an instrumental introduction, which presenting a different melody from the melody of the song.</i>	195
<i>Table 34: Changing the second foot of the darmi metre.</i>	200
<i>Table 35: Features of the rhymes.</i>	201
<i>Table 36: Analysis of the phrase structure of verse A of 'Boyeh Welie'.</i>	202
<i>Table 37: Added and deleted syllables.</i>	207
<i>Table 38: The tetrachords of 'Boyeh Welie'.</i>	209
<i>Table 39: Status and function of the notes in 'Boyeh Welie'.</i>	212
<i>Table 40: The number of syllables and the frequency of notes per syllable in 'Boyeh Welie'.</i>	213
<i>Table 41: Interval statistics of 'Boyeh Welie'.</i>	214
<i>Table 42: Form of the 'Boyeh Welie'.</i>	215
<i>Table 43: Syllabic rhythmic form of 'Boyeh Welie'.</i>	217
<i>Table 44: Melodic rhythmic form of 'Boyeh Welie'.</i>	218
<i>Table 45: SRF and MRF of 'Boyeh Welie'.</i>	219
<i>Table 46: Features of the rhymes of 'Yābu Twēra'.</i>	226
<i>Table 47: Analysis of the phrase structure of verses A and B of 'Yābu Twēra'.</i>	228
<i>Table 48: Addition and deletion of syllables.</i>	231
<i>Table 49: The tetrachords of 'Yābu Twēra'.</i>	233
<i>Table 50: Status and function of the Notes of 'Yābu Twēra'.</i>	235
<i>Table 51: The number of syllables and the frequency of notes per syllable in 'Yābu Twēra'.</i>	236
<i>Table 52: Interval statistics of 'Yābu Twēra'.</i>	237
<i>Table 53: Form of the 'Yābu Twēra'.</i>	238
<i>Table 54: Syllabic and melodic rhythmic forms.</i>	239
<i>Table 55: Features of the rhymes in 'Ya De 'nil Shalen'.</i>	245
<i>Table 56: Analysis of the phrase structure of verse A and B of 'Ya De 'nil Shalen'.</i>	246
<i>Table 57: Additional syllables in 'Ya De 'nil Shalen'.</i>	248
<i>Table 58: The tetrachord of 'Ya De 'nil Shalen'.</i>	250
<i>Table 59: Status and function of the notes in 'Ya De 'nil Shalen'.</i>	251



<i>Table 60: The number of syllables and frequency of notes per syllable in 'Ya De 'nil Shalen'.</i>	252
<i>Table 61: Interval statistics of 'Ya De 'nil Shalen'.</i>	253
<i>Table 62: Form of 'Ya De 'nil Shalen'.</i>	254
<i>Table 63: Syllabic and melodic rhythmic forms of 'Ya De 'nil Shalen'.</i>	255
<i>Table 64: Features of the rhymes in 'Ya habibi Gharamek'.</i>	261
<i>Table 65: Analysis of the phrase structure of verses A and B of 'Ya habibi Gharamek'.</i>	263
<i>Table 66: Deleting syllables in 'Ya habibi Gharamek'.</i>	266
<i>Table 67: The tetrachord of 'Ya habibi Gharamek'.</i>	267
<i>Table 68: Status and function of the notes of 'Ya habibi Gharamek'.</i>	268
<i>Table 69: The number of Syllables and frequency of notes per syllable in 'Ya habibi Gharamek'.</i>	269
<i>Table 70: Interval statistics of 'Ya habibi Gharamek'.</i>	269
<i>Table 71: Form of 'Ya habibi Gharamek'.</i>	270
<i>Table 72: Syllabic and melodic rhythmic forms of 'Ya habibi Gharamek'.</i>	271
<i>Table 73: Changing the second foot of the darmi metre in 'Dhellet Lama Moot'.</i>	277
<i>Table 74: Features of the rhymes in 'Dhellet Lama Moot'.</i>	277
<i>Table 75: Analysis of the phrase structure of verses A and B of 'Dhellet Lama Moot'.</i>	278
<i>Table 76: Added and divided syllables in 'Dhellet Lama Moot'.</i>	281
<i>Table 77: The tetrachords of 'Dhellet Lama Moot'.</i>	283
<i>Table 78: Status and function of the notes in 'Dhellet Lama Moot'.</i>	285
<i>Table 79: The number of syllables and the frequency of notes per syllable in 'Dhellet Lama Moot'.</i>	286
<i>Table 80: Interval statistics of 'Dhellet Lama Moot'.</i>	286
<i>Table 81: Form of 'Dhellet Lama Moot'.</i>	287
<i>Table 82: Syllabic and melodic rhythmic forms of 'Dhellet Lama Moot'.</i>	288
<i>Table 83: Features of the rhymes in of 'Boyeh En 'aymeh'.</i>	292
<i>Table 84: Analysis of the phrase structure of verse A of 'Boyeh En 'aymeh'.</i>	293
<i>Table 85: Divided syllables in 'Boyeh En 'aymeh'.</i>	294
<i>Table 86: The tetrachord of 'Boyeh En 'aymeh'.</i>	295
<i>Table 87: Status and function of the notes of 'Boyeh En 'aymeh'.</i>	297
<i>Table 88: The number of syllables and the frequency of notes per syllable in 'Boyeh En 'aymeh'.</i>	298
<i>Table 89 : Interval statistics of 'Boyeh En 'aymeh'.</i>	298
<i>Table 90: Form of 'Boyeh En 'aymeh'.</i>	299

<i>Table 91: Syllabic and melodic rhythmic forms of 'Boyeh En 'aymeh'.</i>	299
<i>Table 92: Changing the second foot of the darmi metre in 'Hed Weyeh Lemtoon'.</i>	304
<i>Table 93: Features of the rhymes in 'Hed Weyeh Lemtoon'.</i>	304
<i>Table 94: Analysis of the phrase structure of verse A of 'Hed Weyeh Lemtoon'.</i>	305
<i>Table 95: Division of syllables in 'Hed Weyeh Lemtoon'.</i>	307
<i>Table 96: The tetrachord of 'Hed Weyeh Lemtoon'.</i>	308
<i>Table 97: Status and function of the notes of 'Hed Weyeh Lemtoon'.</i>	310
<i>Table 98: The number of syllables and the frequency of notes per syllable in 'Hed Weyeh Lemtoon'.</i>	311
<i>Table 99: Interval statistics of 'Hed Weyeh Lemtoon'.</i>	312
<i>Table 100: Form of 'Hed Weyeh Lemtoon'.</i>	312
<i>Table 101: Syllabic and melodic rhythmic forms of 'Hed Weyeh Lemtoon'.</i>	313
<i>Table 102: Features of the rhymes in 'Aini Yalesmer Malek'.</i>	320
<i>Table 103: Analysis of the phrase structure of verse A of 'Aini Yalesmer Malek'.</i>	321
<i>Table 104: Division of syllables in 'Aini Yalesmer Malek'.</i>	324
<i>Table 105: Tetrachords of 'Aini Yalesmer Malek'.</i>	325
<i>Table 106: Status and function of the notes of 'Aini Yalesmer Malek'.</i>	327
<i>Table 107: The number of syllables and the number of notes per syllable in 'Aini Yalesmer Malek'.</i>	328
<i>Table 108: Interval statistics of 'Aini Yalesmer Malek'.</i>	328
<i>Table 109: Form of 'Aini Yalesmer Malek'.</i>	329
<i>Table 110: Syllabic and melodic rhythmic forms of 'Aini Yalesmer Malek'.</i>	330
<i>Table 111: Textual analysis table of 'Ya Makhdhin El Welef'.</i>	333
<i>Table 112: Melodic analysis table of 'Ya Makhdhin El Welef'.</i>	334
<i>Table 113: Textual analysis table of 'Ami Yebu 'yon Alsood'.</i>	337
<i>Table 114: Melodic analysis table of 'Ami Yebu 'yon Alsood'.</i>	338
<i>Table 115: Textual analysis table of 'Alli Yani'.</i>	341
<i>Table 116: Melodic analysis table of 'Alli Yani'.</i>	342
<i>Table 117: Textual analysis table of 'Hay Wien Chanetli'.</i>	345
<i>Table 118: Melodic analysis table of 'Hay Wien Chanetli'.</i>	346
<i>Table 119: Textual analysis table of 'Ghazi Al-Malek'.</i>	349
<i>Table 120: Melodic analysis table of 'Ghazi Al-Malek'.</i>	350
<i>Table 121: Textual analysis table of 'Latelzem Eidi'.</i>	353

<i>Table 122: Melodic analysis table of 'Latelzem Eidi'.</i>	354
<i>Table 123: Textual analysis table of 'Nadito Sehet'.</i>	357
<i>Table 124: Melodic analysis table of 'Nadito Sehet'.</i>	358
<i>Table 125: Textual analysis table of 'Gamreh u Rebi'a'.</i>	361
<i>Table 126: Melodic analysis table of 'Gamreh u Rebi'a'.</i>	362
<i>Table 127: Frequency and percentage of verses.</i>	364
<i>Table 128: Relationship between length of recording time and the singer.</i>	365
<i>Table 129: Results of the theme.</i>	369
<i>Table 130: Results of Imagery.</i>	370
<i>Table 131: Results for emotions in the texts.</i>	372
<i>Table 132: Terms relating to women.</i>	376
<i>Table 133: Metres of the songs.</i>	380
<i>Table 134: Function of rhyme in the texts of the songs.</i>	383
<i>Table 135: Level of rewi letter in the texts of the besta songs.</i>	384
<i>Table 136: Pronunciation type of the rewi letters.</i>	385
<i>Table 137: The main three dominant sounds.</i>	385
<i>Table 138: Percentage of original (O) and additional (A) text in the songs.</i>	387
<i>Table 139: Correlation between the singers and the order of singing.</i>	388
<i>Table 140: The relationship between the song group and singers.</i>	390
<i>Table 141: Frequency of occurrence of tetrachords in the songs.</i>	393
<i>Table 142: The tetrachords according to the four groups of songs.</i>	394
<i>Table 143: Tetrachord range cross-tabulation.</i>	395
<i>Table 144: The correlation between the singers and the tetrachords of the songs that they chose to record.</i>	396
<i>Table 145: Correlation between the range, singers and tetrachords of the songs.</i>	400
<i>Table 146: The percentage of phrases which use all the available melodic notes of the song.</i>	401
<i>Table 147: Correlation between singers and the percentage of phrases which use all the melodic notes of the song.</i>	402
<i>Table 148: Correlation between the percentage of phrases which use all the melodic notes of the song lines and the tetrachords.</i>	403
<i>Table 149: Correlation between the tetrachords and matching between the beginning and ending notes.</i>	405
<i>Table 150: Correlation between singers and matching between the beginning and ending note.</i>	405
<i>Table 151: The correlation between the initial intervals of the songs and the singers.</i>	407

<i>Table 152: Status and function of the notes.</i>	408
<i>Table 153: Interval statistics.</i>	411
<i>Table 154: The absolute tempo of the songs.</i>	412
<i>Table 155: Frequency and percentage of the rhythmic pattern of the songs.</i>	414
<i>Table 156: Most common melodic rhythms organised according to accompaniment rhythm.</i>	415
<i>Table 157: Correlation between the rhythmic pattern and the singers.</i>	417
<i>Table 158: Features of Ihdheeri Abu Aziz's singing style.</i>	419
<i>Table 159: Features of Mas 'ud Al-Imaretly's singing style.</i>	419
<i>Table 160: Features of Dakhil Hassan's singing style.</i>	419
<i>Table 161: Features of Nasir Hakim's singing style.</i>	419
<i>Table 162: The most common textual values.</i>	420
<i>Table 163: The most common melodic values.</i>	421
<i>Table 164: Textual analysis table of 'Yaghezali'.</i>	458
<i>Table 165: Melodic analysis table of 'Yaghezali'.</i>	459
<i>Table 166: Textual analysis table of 'Sallem Alihum'.</i>	464
<i>Table 167: Melodic analysis table of 'Sallem Alihum'.</i>	465
<i>Table 168: Textual analysis table of 'Heli'.</i>	468
<i>Table 169: Melodic analysis table of 'Heli'.</i>	469
<i>Table 170: Textual analysis table of 'Hadheh Shlon Ashger'.</i>	472
<i>Table 171: Melodic analysis table of 'Hadheh Shlon Ashger'.</i>	473
<i>Table 172: Textual analysis table of 'Lennaşiriyeh'.</i>	476
<i>Table 173: Melodic analysis table of 'Lennaşiriyeh'.</i>	477
<i>Table 174: Textual analysis table of 'Belrad Emesh'.</i>	480
<i>Table 175: Melodic analysis table of 'Belrad Emesh'.</i>	481
<i>Table 176: Textual analysis table of 'Besian Ahet Al-Rooh'.</i>	484
<i>Table 177: Melodic analysis table of 'Besian Ahet Al-Rooh'.</i>	485
<i>Table 178: Textual analysis table of 'Fared 'ūd'.</i>	488
<i>Table 179: Melodic analysis table of 'Fared 'ūd'.</i>	489
<i>Table 180: Textual analysis table of 'Khadril Chay'.</i>	492
<i>Table 181: Melodic analysis table of 'Khadril Chay'.</i>	493
<i>Table 182: Textual analysis table of 'Shagrehl Qisibeh'.</i>	496

<i>Table 183: Melodic analysis table of 'Shagrehl Qisibeh'.</i>	497
<i>Table 184: Textual analysis table of 'Lawein Yesmer'.</i>	500
<i>Table 185: Melodic analysis table of 'Lawein Yesmer'.</i>	501
<i>Table 186: Textual analysis table of 'Etheddeh'.</i>	504
<i>Table 187: Melodic analysis table of 'Etheddeh'.</i>	505
<i>Table 188: Textual analysis table of 'Ared Aktib Iktaab'.</i>	508
<i>Table 189: Melodic analysis table of 'Ared Aktib Iktaab'.</i>	509
<i>Table 190: Textual analysis table of 'Ammi Yebeya 'Alwared'.</i>	512
<i>Table 191: Melodic analysis table of 'Ammi Yebeya 'Alwared'.</i>	513
<i>Table 192: Textual analysis table of 'Hamam Yelli'.</i>	516
<i>Table 193: Melodic analysis table of 'Hamam Yelli'.</i>	517
<i>Table 194: Textual analysis table of 'Heleh Heleh'.</i>	520
<i>Table 195: Melodic analysis table of 'Heleh Heleh'.</i>	521
<i>Table 196: Textual analysis table of 'Ainil Samreh'.</i>	524
<i>Table 197: Melodic analysis table of 'Ainil Samreh'.</i>	525
<i>Table 198: Textual analysis table of 'Ya 'ini Zidi Ebchach'.</i>	528
<i>Table 199: Melodic analysis table of 'Ya 'ini Zidi Ebchach'.</i>	529
<i>Table 200: Textual analysis table of 'Sodeh Eshlehani'.</i>	532
<i>Table 201: Melodic analysis table of 'Sodeh Eshlehani'.</i>	533
<i>Table 202: Textual analysis table of 'Wekhril 'bayeh'.</i>	536
<i>Table 203: Melodic analysis table of 'Wekhril 'bayeh'.</i>	537
<i>Table 204: Textual analysis table of 'Asennek'.</i>	540
<i>Table 205: Melodic analysis table of 'Asennek'.</i>	541
<i>Table 206: Textual analysis table of 'Wetmer Aleyeh'.</i>	544
<i>Table 207: Melodic analysis table of 'Wetmer Aleyeh'.</i>	545

## Glossary

*'āyeh* (literally, a miracle): a verse in the Qur'ān.

*'ughniyeh* (literally, a song): the generic term for a song, 'especially in post-World-War-II decades'  
(Racy, 2003, p. 230).

*'āzif*: a performer on a musical instrument.

*'ajem* (literally, 'foreign'): the name of the major scale.

*'aqid*: a set of five notes.

*'ejz*: the name of the second line of a poetic verse, which consists of two lines in Arabic poetry  
(Bustani, 1987, p. 577).

*'erūd*: a couplet of Arabic poetic verse divided into two parts. *'erūd* is the name of the second part  
of the first line (Razi, 1986, p. 179).

*'ezā'*: the most popular sad ceremony among Shiite Muslims. The ceremony is held on the  
anniversary of the death of a grandson of the Prophet Muhammad (Zayer, 2009, p52).

*'tābā*: the name of a singing genre in north-western Iraq. The lyrics of a *'tābā* song are also called  
*'tābā* (Al-Hadithi, 1984, p. 223).

*'ūd*: a large-bodied, non-fretted and short-necked instrument.

*Berdeh*: a note.

*Besta* (literally, 'happiness'): the main song genre in southern Iraq.

*Beṣṭi* (literally, 'happy'): happy singing.

*Darmi*: one of the most popular poetic metres, which is used in *besta* songs in southern Iraq.

*Ḍerb*: 'the name of the second part of the second line of a verse in Arabic poetry' (Bustani, 1987, p. 532).

*Diwān*: an octave.

*Dum*: accented beats in a rhythmic pattern.

*El-shubegheh*: a common local poetic metre in southern Iraq.

*Fa 'ilatun*: a metrical foot consisting of a long syllable followed by a short syllable followed by two long syllables, as in '*sābehātun*'.

*Fa 'ilun*: a metrical foot consisting of a long syllable followed by a short syllable followed by a long syllable, as in '*sābehun*'.

*Fe 'ulun*: a metrical foot consisting of a short syllable followed by two long syllables, as in '*sebūhūn*'.

*Fe 'lan*: a metrical foot consisting of a short syllable followed by a long syllable, as in '*sebhān*'.

*Fuṣḥa*: the formal Arabic language.

*Ghammaz*: the fifth note in a scale of eight notes, or the first note of the second tetrachord of a scale (Jabrewi, 1996, p. 20).

*Ghinā'*: a formal term that means 'singing'.

*Hāki* (literally, speaker): a gramophone.

*Ḥarakah*: a symbol placed above or below a consonant Arabic letter to indicate that the letter should sound longer than a normal consonant (Wickens, 1980, p. 30).

*Hefleh* (derived from the word *Hefl*, which means a group of people): a musico-social public event.

*Heshu*: a couplet of Arabic poetic verse divided into two parts. *Heshu* is the name of the first part of both lines (Bustani, 1987, p. 171).

*Heche*': a two-beat local rhythmic pattern, used in the *besta* genre.

Hemistich: a half of a line of a poetic verse.

*Hoseh*: (literally, 'crowded and gathered'): The only dance genre for men in southern Iraq.

*Īqā*': a rhythmic pattern in music, and a poetic metre.

*Jawāb* (literally, 'answer'): a note an octave higher (Racy 2003, p. 227).

*Jenobi*: a two-beat local rhythmic pattern, used in the *besta* songs in southern Iraq, particularly in Basra province.

*Jinās*: the use of the same word as a rhyme for different lines, but with different meanings (Bustani 1987, p.128).

*Jins*: a tetrachord.

*Jins Thulāthi*: a trichord.

*Jith*': the name of the first tetrachord of a scale.

*Jether* (literally, 'root of a tree'): stem of a word.

*Jorgina*: a ten beats rhythmic pattern, widely used in folk songs in all regions of Iraq.

*Kawliyyāh* (singular *Kawily*): the name of Roma people in Iraq.

*Madh-heb*: The name of the first two verses in the lyrics of a song. This term is used only by musicians.



*Meḥaʿilun*: A metrical foot consisting of long and short syllables followed by long and short syllables, as in *mesābehun*.

*MajzoʿAl-Baṣeet*: a formal Arabic poetic metre, which consists of three different feet: *Mustefʿilun*, *Faʿilun* and *Mustefʿilatun*.

*Maqām*: a melodic mode or a scale.

*Maqsūm*: a two-beat local rhythmic pattern used in the *besta* genre.

*Maqāṭiʿ* (singular *maqṭeʿ*): Any verse of a song's lyrics, except the first.

*Mayāneh*: the second part of the Iraqi *Maqām* genre, which consists of three fundamental parts (Ismail, 2007, p. 40).

*Mihwāl* (literally, 'exaggerator'): the person who conducts the *hosea* ceremony, and who tries to represent the event as being more important than it really is by reading particular poems that raise the enthusiasm of the audience of an event (Razi, 1986, p. 292).

*Mosīqa*: the Arabic equivalent of the word 'music'.

*Mufaʿeletun*: A metrical foot consisting of five syllables: short, long, short, short and long, as in '*musābehetun*'.

*Mughennī*: a male singer.

*Murebeʿ* (literally, 'a square'): a local poetic metre which consists of four verses. The first verse consists of two hemistiches, while the second, third and fourth verses each consist of four hemistiches.

*Mustefʿilun*: a metrical foot consisting of four syllables, one long syllable followed by two short syllables followed by a long syllable, as in '*mustesbehun*'.

*Mustehell*: The name of the first verse in a text of a song. This term is used primarily by poets.

*Mutefa'ilun*: a metrical foot consisting of five syllables. The first, third and fourth are long, while the second and the fifth are short, as in '*mutesabehun*'.

*Nāy*: the only wind instrument utilised in Arabic chamber music. It is made from a reed with seven holes that are stopped by the fingers.

*Qāfeyeh*: the Arabic equivalent of the word 'rhyme'.

*Qarār* (literally, 'the lowest place'): a note an octave lower, or a final note.

*Qebḍi* (literally, 'sad'): sad singing.

*Rewi*: the last letter in a rhyme.

*Sangin Sama'i*: a six-beat rhythmic pattern, mostly used in the music and songs of the Iraqi *maqām* genre.

*Ṣawt*: sound.

*Ṣedr*: the name of the first line of a poetic verse, which consists of two lines in Arabic poetry (Bustani, 1987, p. 501).

*Shi'r*: poetry.

*Sullem* (literally, 'stair'): a musical scale.

*Sūrah* (literally 'chapter' in the Qur'ān only): the Qur'ān consists of 114 *sūrahs*.

*Taf'ileh* (literally, 'a metrical foot'): a group of two, three, four or five long and short syllables forming the basic unit of a poetic metre.

*Tahrīr*: the first part of the Iraqi *Maqām* genre, which consists of three fundamental parts (Ismail, 2007, p. 39)

*Taslīm*: the third part of the Iraqi *Maqām* genre, which consists of three fundamental parts (Ismail, 2007, p. 39)

*Ṭeg iṣbe* (literally, ‘finger flick’): the production of a rhythmic sound by flicking the middle fingers of both hands together to keep the time of the weak beat of a rhythm (see CD: Video Folder, video 3).

*Tek*: unaccented strikes in a rhythmic pattern.

*Ṭablah*: a single-headed, goblet-shaped hand-drum found in most Arab music ensembles.

*Ṭibāq*: an occurrence of the same letter or sound at the end of the rhyming word of the first three lines of the *ubūdhiyyeh* poetic metre.

*Tor* (literally, ‘style’): a term usually used to define the name of the *Ubūdhiyyeh* style. For example: *ṭor Al-Ḥeyawi* (*Ubūdhiyyeh* according to Al-Ḥeyawi style).

*Ubūdhiyyeh*: the name of a local poetic metre, and the name of an improvised performance based on a text, which is often written in *Ubūdhiyyeh* metre.

*Wanna* and *Winīn* (literally, ‘moaning’): used to describe the manner of improvisational performance in southern Iraq.

*Wannan*: a term used to praise the singer, if he is very good at improvisational performance.

## Conventions

There is no standard spelling for each of the Arabic words in English for the obvious reason that they have different alphabets. Another reason why Arabic words are written differently in English is the existence of several Arabic dialects. For example, ‘*Al-Rasool*’, (the Prophet) as spelled by (Jonsson, 2006), is spelled ‘*Al-Rasoul*’ by (Youssef, 1985). For the sake of consistency, the following list explains a number of conventions adopted in this thesis:

1. All Arabic words, except musical and technical terms, and institutional names, in this thesis are colloquial and will be written as spoken in the community under study.
2. Proper names will be capitalised but not italicised, for example, ‘Naşiriyeh’, ‘Muthanna’ and ‘Muhammed’. Other Arabic words will be italicised but not capitalised, such as ‘*ashīra*’, ‘*shīkh*’ and ‘*mulleh*’.
3. The names of the people mentioned in the study consist of the first name and surname. If many people have the same name, the middle name is mentioned. Musicians and singers’ names are presented as they are used in the media. Therefore, some of them consist of the first and second names only, such as ‘Nasir Hakim’, or involve a nick name such as ‘Ihdheeri Abu Aziz’.
4. The word ‘*Al*’ (the family of) is usually associated with the name of a family in Arabic. Both ‘*Al*’ and the associated name, will be capitalised but not italicised, and the ‘*Al*’ will be hyphenated, such as in ‘Al-Badr’ and ‘Al-Abbas’. ‘*Al*’ has another use in Arabic. It is used as a definite article, which mostly occurs in the titles of books and in the lyrics of songs. In the

titles of books, it will be capitalised, hyphenated and italicised, such as in ‘*Al-Naqed wa Al-Balagha*’. In the lyrics of songs, ‘*Al*’ as an article will be italicised but not capitalised nor hyphenated, such as in the first line of ‘*Shagrehl Qisibeh*’ lyrics ‘*Wetla‘eb al khilkhal sheqreh al qisibeh*’.

5. Translations of some words in the lyrics from Arabic will be contextual.
6. The representation of dates will be according to the Gregorian calendar. However, the names of Arabic/Islamic months will be capitalised and italicised.
7. This dissertation employs the Western music notation system. However, two signs will be used in key signatures or for accidentals to represent the size of the quarter-tone intervals in the notation of the songs and the musical examples:

(a)  : Half sharp

(b)  : Half flat

8. The names of Arabic and Iraqi modes, songs and metric cycles will be capitalised and italicised.

## **Acknowledgements**

I am sincerely and heartily grateful to my advisor, Dr Steven Jan, for the support and guidance he has given me throughout my studies. I am sure it would have not been possible without his help. I would also like to thank my second supervisor, Professor Michael Russ, for the assistance provided at all stages of this project. I must also thank Professor Mohammed Al-Hilli, from the Faculty of Arabic Language in the University of Baghdad, for supervising the textual analysis part of my thesis. Also, I would like to thank Professor Elschek and his wife Dr Elscheková for their clarification and advice regarding Dr Elscheková's analytical system.

My thanks go to my father and my uncle for agreeing to place their private residences under government reservation for four years as surety for attaining my PhD and returning home. I must also acknowledge the UK government for treating me, as an international student, similarly to a British citizen, particularly in providing free medical treatment for me and my family, and for offering free education for my children.

I would also like to thank my family for the support they have provided me with throughout my period of study and, in particular, I must acknowledge my wife Ban, without whose love and encouragement I would not have finished this thesis.

In conclusion, I acknowledge that this research would not have been possible without the financial assistance of the Ministry of Higher Education in Iraq.

## List of Abbreviations

Some of these abbreviations relate to the text in general and others relate to the analytical system.

ASC	ascending
AT	absolute tempo
AV	analysed verse(s)
AW4	<i>Awshar</i> fourth
AW5	<i>Awshar</i> fifth
B2	<i>Beyat</i> second
BN	beginning note
CCM	consistency and coherence of melody
CM	changes in metre
CDS	changes during singing
DES	descending
DM	dominant metre
DRP	dominant rhythmic patterns
E3	<i>Emkhalef</i> third
EI	<i>Encyclopaedia of Islam</i>
EN	ending note
FM	form of the melody
FM	closest formal metre
FN	function of notes
FR	function of rhyme

FTAS	the form of the text as sung
FTP	the form of the text in the poem
GEWM	<i>Garland Encyclopaedia of World Music</i>
I7	Iraq seventh
IC	interval class
II	initial interval
IIS	The Institute of Islamic Studies
IJMES	<i>International Journal of Middle East Studies</i>
IPA	International Phonetic Alphabet symbols
IS	interval statistics
LC	Library of Congress
LL	level of <i>rewi</i> letter
LRT	length of the recording time
M	metre
MAS	metre after singing
MBS	metre before singing
MC	melodic contour
ML	melodic line
MM	metronome marking
MON	movement of the ordinary notes
MRF	melodic rhythmic form
MRV	main rhythmic value
MS	method of singing



MU	metronomic units
NS	number of verses
NS	number of syllables
NV	number of verses
O:A	percentage of original text to additional text
PC	pitch content
PM	position of the melody
PT	pronunciation type
PT	phonetic type of the <i>rewi</i> letter
R	range
R3	<i>Rast</i> third
RA	rhythmic accompaniment
RPM	revolutions per minute
RW	rhyme word
RWL	<i>rewi</i> letter
S	syllable
S4	<i>Sikah</i> fourth
S5	<i>Sikah</i> fifth
S6	<i>Sikah</i> sixth
S7	<i>Sikah</i> seventh
S8	<i>Sikah</i> eighth
SAS	syllables as singing
SBS	syllables before singing

SN	status of notes
SO	structural overview
SPSS	<i>Statistical Package for the Social Sciences</i>
SRF	syllabic rhythmic form
T&S	tetrachord and scale
TC	tonal centre
TN	total number (of notes in the song)
TR	type of rhyme
TS	tonal structure
TSM	technique of structuring the melody
TST	tonal style
UNRSGN	United Nations Romanization System for Geographical Names
V	verses
˘	short syllables
—	long syllables
( - )	negative
( + )	positive
( = )	equal
*	divided syllables
+	added syllables
x	deleted syllables

## CD

There are two folders on the CD accompanying this thesis. The first contains 39 audio files and the second contains seven video files:

Audio Folder	Contents
	Track 1. <i>Yābu Twēra.</i>
	Track 2. <i>Ya Makhdhin El Welef.</i>
	Track 3. <i>Ami Yebu 'yon Alsood.</i>
	Track 4. <i>Alli Yani.</i>
	Track 5. <i>Hay Wien Chanetli.</i>
	Track 6. <i>Ghazi Al-Malek.</i>
	Track 7. <i>Boyeh En 'aymeh.</i>
	Track 8. <i>Latelzem Eidi.</i>
	Track 9. <i>Nadito Sehet.</i>
	Track 10. <i>Ya Habibi Gharamek.</i>
	Track 11. <i>Gamreh u Rebi 'a.</i>
	Track 12. <i>Yaghezali.</i>
	Track 13. <i>Sallem Alihum.</i>
	Track 14. <i>Heli.</i>
	Track 15. <i>Hadheh Shlon Ashger.</i>

- Track 16. *Lennaşiriyeh.*
- Track 17. *Had Weyeh Lemtoon.*
- Track 18. *Belrad Emesh.*
- Track 19. *Besian Ahet Al-Rooh.*
- Track 20. *Boyeh Welie.*
- Track 21. *Fared 'ud.*
- Track 22. *Khadril Chay.*
- Track 23. *Shagrehl Qisibeh.*
- Track 24. *Lawein Yesmer.*
- Track 25. *Etheddeh.*
- Track 26. *Ya de 'nil Shalen.*
- Track 27. *Ared Aktib Iktaab.*
- Track 28. *Ammi Yebeya ' Alwared.*
- Track 29. *Aini Yalesmer Malek.*
- Track 30. *Hamam Yelli.*
- Track 31. *Heleh Heleh.*
- Track 32. *Ainil Samreh.*
- Track 33. *Dhellet Lama Moot.*
- Track 34. *Ya 'ini Zidi Ebchach.*

Track 35. *Sodeh Eshlehani*.

Track 36. *Wekhril 'bayeh*.

Track 37. *Asennek*.

Track 38. *Wetmer Aleyeh*.

Track 39. An example of *Ubūdiyyeh* performance.

## Video Folder

### Contents

Video 1. A journey to the Al-Gharraf area I.

Video 2. A journey to the Al-Gharraf area II.

Video 3. Methods of producing a correct rhythmic accompaniment using the fingers.

Video 4. Methods of producing a correct rhythmic accompaniment using a tray.

Video 5. A *hoseh* performance.

Video 6. A child reciting folk poems I.

Video 7. A child reciting folk poems II.

## Note on Transliteration and Translation

There is more than one system for the transliteration of the Arabic alphabet to the Roman. The most common are those adopted by the United Nations Romanization System for Geographical Names (UNRSGN), the Library of Congress (LC), the *Encyclopaedia of Islam* (EI), the Institute of Islamic Studies (IIS), and the *International Journal of Middle East Studies* (IJMES), which has been adopted by the *Garland Encyclopaedia of World Music* (GEWM).

These systems are based upon formal Arabic (*Al-Fuṣḥa*) and most of them follow the same general principles but with different roles and illustrations. For example, for Arabic words that are found in Merriam-Webster's Dictionary, the IJMES system attempts to use the dictionary's spelling with no diacritics or italics. In contrast, this practice is not available in other systems. This rule cannot be applied when dealing with colloquial Arabic. For instance, *sheikh* is the pronunciation in formal Arabic, while for the community of this study, the pronunciation is *shīkh*.

There are more observations about the differences between the systems. This dissimilarity might stem from the reasons behind their establishment. For example, the LC system provides examples of Arabic words that are written in Arabic script and provide the nearest equivalent of Romanisation such as *bīt* (بيت). Through such examples, this system could be established for researchers, writers and readers who understand Arabic language to some extent. The LC system would be more widely useful if it included examples of how to pronounce Arabic words that have been Romanised, using English examples. For instance, *bīt* is pronounced as in 'lead'. In contrast, IJMES does not provide any examples of pronunciation, while GEWM, which adopts the IJMES system, provides only English examples that enable readers to read the Romanised Arabic words correctly, but without any Arabic scripts. This reflects the fact that this system is predominantly designed for readers for whom English is their first language.

Moreover, GEWM does not explain the diphthongs and doubled cases, while IJMES gives more than one property for diphthongs. By contrast, the LC system illustrates diphthongs and doubled cases in detail.

All the above resources illustrate their systems with tables or lists of Arabic letters and their equivalent Romanisation. They all follow the same principles, except UNRSGN, which adopts the comma as a sign in all Romanisation cases such as (') for (أ), (§) for (ص) and (z) for (ظ). This is in contrast to other systems, which use the comma or dot as a sign of Romanisation for different cases such as (ˆ) for (أ), (§) for (ص) and (z) for (ظ). All systems have agreed on using (˘) as a sign for lengthening vowels.

All words and terms in this thesis, either from formal Arabic or the colloquial Arabic of the community of rural villages in southern Iraq, are transliterated according to the Library of Congress system.

The list below, assembled from my own knowledge, shows the Romanisation and the pronunciation of vowels and consonants which do not have English equivalents. The rest of the Arabic consonants are pronounced almost like their English equivalents.

**Romanisation of vowels****Pronunciation**

a

as in *rack*

ā

as in *rather*

e

as in *let*

ē

as in *late*

i

as in *sit*

ī

as in *week*

u

as in *put*

ū

as in *lunar*

aw

as in *now* (Diphthong)

ay

as in *may* (Diphthong)**Romanisation of consonants****Pronunciation**

th

like (th) in *theatre* (never as in *that*)

dh

always as (th) in *that*

sh

as in *shadow*

kh

as in *ch* in German *Bach*

ḥ

heavy *h* produced deep in the throat and always a strong aspirate with friction. There is no equivalent in English.



ṣ	like a hard hissing <i>s</i> as in <i>hiss</i> . There is no equivalent in English.
ḍ	like a hard <i>d</i> as in <i>rod</i> . There is no equivalent in English.
ṭ	like a hard <i>t</i> as in <i>toss</i> (humping the tongue). There is no equivalent in English.
ẓ	like a dental <i>s</i> . There is no equivalent in English.
‘	a guttural, choking sound. Specific to the Semitic languages. There is no equivalent in English.
’	glottal stop, like the short silence in <i>uh-oh</i> but occurring at any location of the word in Arabic. There is no equivalent in English.
gh	a hard guttural produced as in the effort of gargling and sounds similar to <i>ghr</i> . There is no equivalent in English.
ch	always as in <i>chair</i> . A colloquial sound used in the community and not a formal Arabic letter or sound.
g	as in <i>glad</i> . A colloquial sound used in the community and not a formal Arabic letter or sound.

All translations from Arabic to English in this study are mine unless otherwise stated. In addition, I have interviewed people and had conversations with them about music and I have used their words in this study, but sometimes I have paraphrased what they have said for the sake of clarity.

# **1 Chapter 1: Introduction**

## **1.1 Concise Overview**

This thesis is a report of an ethnographic and analytical study of the folk songs of southern Iraq. The study was based principally upon two approaches: an observation of the society and interviews with the inhabitants of the villages of Al-Naṣiriyyeh province; and the analysis of the folk songs from certain villages in southern Iraq. The aims of the study are to place the songs in their cultural context, to classify the repertoire into different categories, to develop an analytical methodology in order to study the songs, to analyse recorded examples of the *besta* genre and to archive the songs as rare examples of a somewhat endangered Iraqi genre. The main motivations of this study are twofold. Firstly, the *besta* songs of southern Iraq are one of the genres that have now almost disappeared from the area, so this study is an attempt to understand the genre before it disappears. Secondly, there are few books that deal with Iraqi music in general and in these the *besta* genre is mentioned only in passing. There is therefore no systematic study devoted to the genre in southern Iraq, and this thesis attempts to remedy this deficiency.

This first chapter outlines the historical and social context, identifies the motivations of the study and describes its significance, explores the literature relating to the topics of the study, identifies the aims of the research, and describes the methodology used.

## **1.2 Context and Motivation for the Study**

### **1.2.1 Historical and Social Context**

Despite the cultural diversity of Iraq, musical study in the country is still poorly developed. The reasons for this vary from region to region, but political circumstances are one of the main reasons

for this under-development. In southern Iraq, the social conditions are another reason for the lack of a musicological tradition.

Politically, the situation in Iraq has been unstable for the last five decades, particularly since 1968, when the Ba‘th party began its rule in Iraq. The government applied restrictions on individual freedom, developed the military capabilities of the country, and imposed compulsory military service on all Iraqi males (Aziz, 2011, p. 196). In 1980 a long and bitter war started between Iraq and Iran which lasted for eight years. Iraqis describe this period as ‘the straw that broke the camel’s back’. The war had a direct impact on culture, traditions, facilities and daily life in Iraq. Most of the soldiers who died were peasants and those who survived became physically disabled or psychologically damaged. Thereafter, because so few adult men survived, boys and women had to work in the traditionally male occupations such as farming, herding and fishing (Rajaei, 1993). Many were unable to continue carrying out the men's work in the fields or on boats. Thus, many of them had to leave their villages in order to look for a job in the city. When the war ended in 1988, families tried to continue as they had done before the war. But after eight years, most of them had lost several vital aspects of their cultural life, owing to the cultural influences and way of life of the city, which diluted the purity of their original culture, environmental change and the decline in their living conditions (Ali, 2011).

In 1991 Iraqis faced very difficult economic circumstances due to the international sanctions on Iraq which continued for twelve years. Most Iraqis believe that the sanctions were harder than the war since they affected every Iraqi and left painful memories for all Iraqis. Twelve years of poverty, joblessness, internal and external migration, hunger, widowhood, orphaning and spread of crime had a direct impact on the community.<sup>1</sup> In 2003 a new war started, which had a further depressing effect and left an unstable situation in Iraq, particularly as a result of a sectarian war which lasted for three years. As a consequence of these harsh and poor conditions, people in Iraq resorted to

---

<sup>1</sup> For more details on the international sanctions, see Francke (1995) and Simons (1998).

religion as spiritual sanctuary; feeling close to God could alleviate their suffering. This has strengthened the role of religion in the community and made Islamic doctrine more respected than before. In Iraq, a Muslim country, religion is the main source from which society derives its social values and behaviour. One of its teachings is the prohibition of music, which has had a significant impact on the position of music and the situation of musicians.<sup>2</sup>

Socially, performing and studying music is frowned upon in many Iraqi communities. A number of difficulties prevent one from becoming a musician or studying music. The major barrier is the religious policy that teaches the belief that music could lead to other prohibited actions such as drinking alcohol and dancing with women who are not your relatives. This doctrine is a customary law and the community appears to agree with it, but not everyone complies, and this is why there are a number of musicians in Iraq.

A second barrier is the community itself, which derives its internal system of behaviour and customs from religion. It is hard for a musician to be repudiated in his/her environment simply because s/he is doing what s/he was born for. Paradoxically, members of the community listen to music and download songs to their mobile phones, but society as a whole does not regard the performance of music as 'good' behaviour. This distinction shows that religious rules are tougher on musical performers than on musical performances (Corporation, 2006, p. 155).

According to my experience, it is not easy for a musician to find a job nor easy for a musician to even reveal his/her profession. It is difficult for a musician to find a prospective family who will accept him/her as a husband/wife. His/her job as a musician will also embarrass his/her children in the future. People therefore hesitate before engaging in any kind of relationship with a musician because of his/her occupation.

---

<sup>2</sup> This issue has had different fatwas in Islam: some Islamic branches allow singing without instrumental accompaniment, while other branches prevent singing but allow the playing of music, and the buying and selling of musical instruments. Farmer (1967, p. 31–51) provided detailed research about the music in Islam. See also Shiloah (1995).

A musical career is still far from the thoughts of members of the community and the government. There is one orchestra in Iraq and only three military bands. There are a few places as a tutor of music available in the four institutes of fine arts – two in Baghdad, one in Basra and one in Mosul – and in the only Department of Music in the College of Fine Arts in Baghdad. The most common working environments of the musician in Iraq are at wedding parties, and in restaurants and casinos. The associated jobs are in short supply and rarely last. Musicians spend most of their lives playing music in such places, but when they get older or have problems playing, it is very common for employers to dismiss them, giving them an uncertain future.

Finally, with the knowledge that there are currently only four people who hold PhDs in music in Iraq,<sup>3</sup> one can imagine how significantly these social and political circumstances have slowed the growth of musical studies and have negatively affected the development of musical knowledge in Iraq. By way of summary of what has gone before, the following Figure 1 gives an overview of the life experience of Iraqis, particularly the men, between 1968 and 2009:

---

<sup>3</sup> Ishaq Jacob graduated in 1973/Mosco, Tariq Hassoon Fareed graduated in 1978/ Bratislava, Khalid Ibrahim graduated in 1980/ Bucharest, and Tariq Ismaeil graduated in 1980/ Prague.

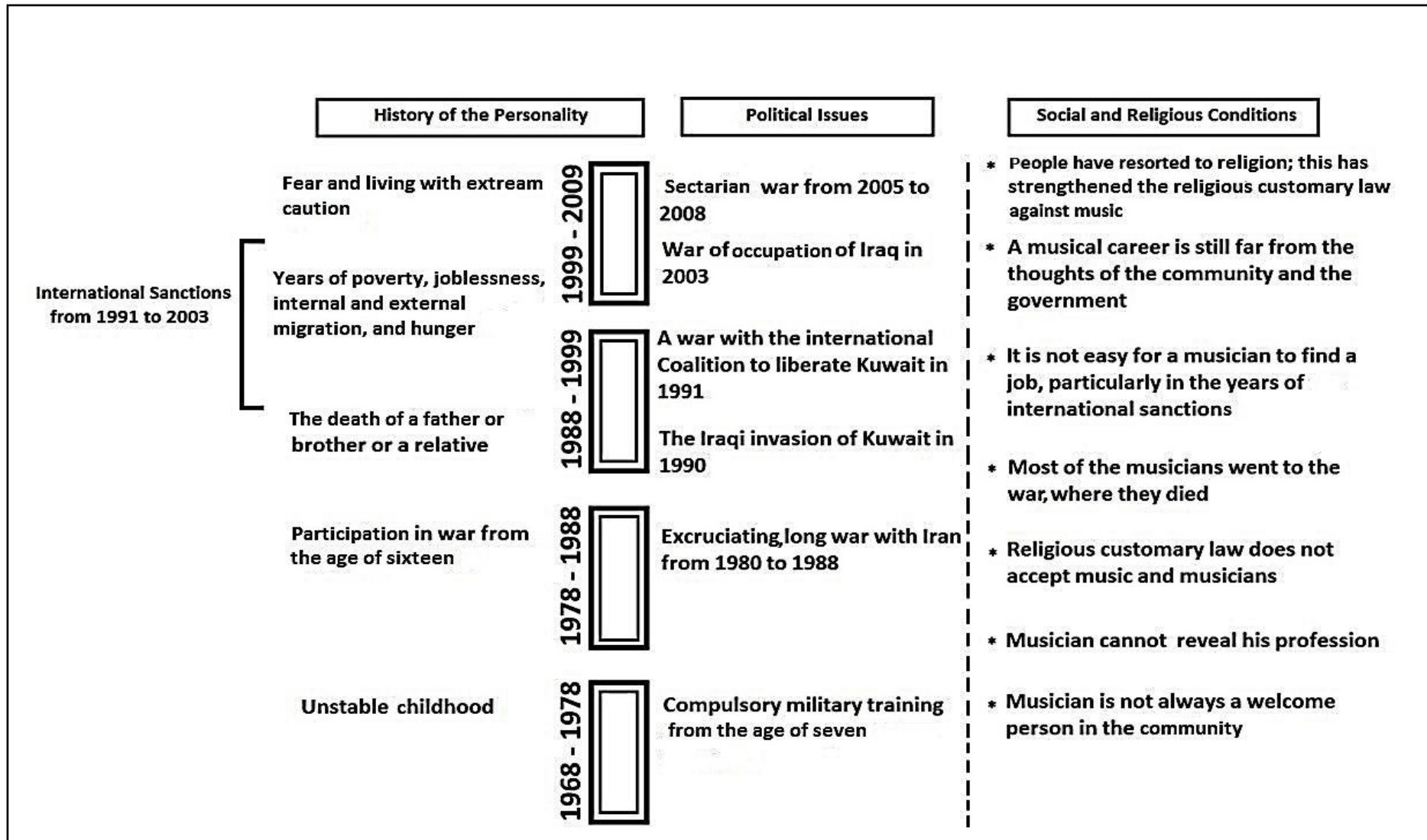


Figure 1: The political issues, and social and religious conditions that affected the typical Iraqi personality from 1968 to 2009.

Under the pressure of social conditions, and because of the 30-year period of war and starvation, musical research in Iraq has been negatively affected. In addition, many cultural aspects, habits, customs, behaviours and fashions in clothes have changed or have disappeared, especially in the villages where the traditional culture and the folkloristic forms are performed.

### **1.2.2 Motivation for the Study**

Despite the diversity of cultures and the continued practice of different ceremonies and rituals in Iraq, the political and social circumstances have negatively affected some musical forms. The *besta* (happy or joyous) songs of southern Iraq are one of the genres that have now almost disappeared. The last time that *besta* were performed in the community<sup>4</sup> was in 1979 when the current generation of 40–50-year-olds were in their early teens. I discovered this during my journeys to the villages of Dhi-Qār province in southern Iraq in 1996 to collect the data and samples for my Master's dissertation. The villages of southern Iraq have a traditional custom which prevents one from singing, celebrating or attending any happy ceremony if a member of the family or any close relative has died. Since the early 1980s, the community has stopped singing the *besta* songs because of the continual loss of life, hardship and the persistent sadness in all villages. The *besta*, as in other oral traditions in southern Iraq, used to pass down the generations orally, but people aged 45 and below do not remember any of these songs any more. Now, most of the people in the village communities rely on recordings made between the 1920s and 1940s to listen to their 'old' folk songs.

Based on this statement of the reasons for the under-development of musical research in Iraq, and owing to the changes and/or disappearance of certain musical forms in the community, it is

---

<sup>4</sup> All references in this study to the community refer to the community of the villages in the southern part of Iraq around Dhi-Qār province, which is the focus of my research.

necessary to collect and archive the musical forms of the diverse cultures of Iraq and preserve them from further loss and/or damage. In addition, it is essential to conduct several studies in the field of the folk music of the various musical forms and ceremonies in Iraq in order to understand the music, people and their culture. This thesis is an attempt to instigate this process by studying the *besta* genre in the villages of southern Iraq.

Whereas there are a few books that deal with Iraqi music in general in which the *besta* song is mentioned in passing (Al-Amiri, 1989), (Al-Basri, 1976) and (Al-Azzawi, 1951), this is the first systematic study devoted to the genre, which is one of many genres in Iraq. *Besta* is the most common singing genre, which is sung in all celebratory ceremonies in Iraq, but is sung in different ways depending on the location and people involved. *Besta* is a musical genre used in these happy ceremonies in Iraq and which is performed either by a solo singer or antiphonally between a singer and a group of vocalists.

I have chosen to write about the *besta* genre, which is a happy genre in southern Iraq. However, when looking at the texts, we see that many of them dwell on sad emotions. The reason for this is that the community's traditions prevent illicit marriage, so the outcome of most love affairs is separation. This issue is a very popular theme for songs in the community which, as a result, reflects the sad overtones of the songs. Hassan asserts that the 'difficult life, lack of personal freedoms and the dominance of religious values which controls the relationship between man and woman' is another reason for the sad overtones of the songs (1991, p. 84).

*Besta* is one of the central entertainment genres in southern Iraq, yet has limited literature associated with it. My aim here is to undertake a study of a representative sample of those *besta* songs that were sung in the villages of Dhi-Qār province in southern Iraq. This thesis aims to analyse the musical and textual characteristics of the *besta* songs, placing them in their social and cultural context. This topic, to my knowledge, has never been studied before. Moreover, I am using a



specific melodic-analytical and text-analytical system developed for this study, which has not been widely used in the analysis of Iraqi music.

The other reason for choosing the *besta* genre is because it was one of the first recorded musical genres in Iraq. I have chosen a sample of songs, which were recorded between 1920 and 1945, because they are the first songs from the villages in southern Iraq to have been recorded. Songs recorded after 1945 are not from the local community, and most inhabitants confirm this fact. As Mr Hassan Al-Shakerchi (interview, 1 October 2007) and Mr Falih Hassan (interview, 4 May 2008) indicate, most songs recorded after this date were composed in the studios in Baghdad and Basra where recording companies, such as Baidaphon, Columbia, His Master's Voice, Polyphon and Gramophone, invited poets, composers and singers to work together on composing songs in different Iraqi musical styles.<sup>5</sup> Studying this collection of songs could form the basis for future analytical and comparative studies, but is not the concern of the present study.

I have selected Dhi-Qār province as the main field of the study because the first singers who recorded the *besta* songs are from this province, such as Dakhil Hassan, Nasir Hakim and Ihdheeri Abu Aziz, or they performed the songs in the villages of Dhi-Qār province, such as Mas'ud Al-Imaretly. Most of the recorded songs originated in this society and have been created over the decades and centuries by the inhabitants of the villages of this province.

In the next section, I discuss the literature pertaining to Iraqi music.

---

<sup>5</sup> Mr Al-Shakerchi and Mr Hassan had both been playing with folk singers since the 1950s and they have a clear idea about this issue from earlier generations of singers and musicians.

### 1.3 Literature Review and Aims of the Present Study

The aims of this study stem from the dearth of musical studies in Iraq. Reviewing Iraqi and Arabic literature on music reveals a number of gaps in Iraqi musical research in terms of the topic of this study, and this has therefore helped shape the aims of this investigation.

Despite the widening of scope of ethnomusicology and the establishment of centres for teaching and studying folk music and for training scholars in ethnomusicological research, the Arabic region in general, and Iraq in particular, still lags behind. Ethnomusicology, as ‘The study of social and cultural aspects of music and dance in local and global contexts’ (Pegg, 2012), is a promising field of research for Arabic scholars, because of the diversity of traditional music and the multiplicity of musical genres in most Arabic countries, particularly Iraq, where different ethnic groups live and where the tribal system still dominates the community (Stolzoff, 2009, p. 7).<sup>6</sup>

In 1932 the Congress of the Arab Music, which was held in Cairo, offered the first opportunity to establish Arabic ethnomusicological studies, although this was sadly never taken up. The recording committee, under Robert Lachmann and Bela Bartók, offered detailed instructions for using recording equipment and for the collection and archiving of the collected folk music.<sup>7</sup> In addition, the committee recommended musicological training for Egyptian students in Europe. Moreover, it suggested radio broadcasting the 175 discs of various Arabic music, which had been recorded during the Congress (Blum, Bohlman and Neuman, 1993, p. 73).<sup>8</sup>

Despite the failure to maintain this impetus, most musical studies benefited from the outcome of the Congress. The efforts and results of the seven committees, which formed part of the congress, were published as *Kitāb Mu'temer Al-Mūsiqa Al-Arabeyā*, which became the main reference for Arabic musicians (Al-Aqili, 1976).

---

<sup>6</sup> There is no controversial usage of the term ‘tribe’ in the village communities in southern Iraq. In fact people like to be described as tribal and prefer to mention the name of their tribes.

<sup>7</sup> The recording committee was one of seven committees, which dealt with different musical issues, such as modes, scales, instruments, music history and musical education.

<sup>8</sup> See also Bartók and Suchoff (1976, p. 38) and D'Erlanger (1949).

### 1.3.1 Musical Literature Concerning Iraqi Music

A considerable amount of literature has been published on music in Iraq. The musical subjects can be divided into four groups according to the intellectual and practical background of the authors: descriptive and historical books; theoretical books of Arabic and Iraqi music; curricular and course books; Master's dissertations.

The first group consists of descriptive and historical books. For example, the situation of the *maqām* singers and the form of *maqām*, particularly in Baghdad, is described by Al-Hanafī (1964, 1983, and 1989).<sup>9</sup> Other publications of historical data include those of Al-Azzawi (1951), who studies Iraqi music in the time of the Mongols and Turkmen, and Al-Allaf (1963), who examines the history of the Arabic musical forms.

The second group consists of literature dealing with the theory of Arabic and Iraqi music. This group adopts the approach of the *Arabic Music Conference Book* (1933).<sup>10</sup> Khalil (1982) (a *joza* player), for instance, explains the Iraqi modes that are used in the *maqām* form, and he provides six recordings of the *maqām* to support his explanation. He mentions the rhythmic patterns that accompany the *maqām* singing. Moreover, Khalil illustrates, in a table of three columns, the name of the *maqām* and the mode, the type of text of the *maqām* (whether it is in dialect or formal language), and if the rhythmic accompaniment is available. Then, Khalil describes the performance of the *maqām* by saying the singer will start from this pitch and will reach this pitch and conclude by this pitch etc. After this, he illustrates the form of the *maqām* by mentioning its parts, such as the *tahrīr*, *mayāneh* and *taslīm*. Subsequently, Khalil provides transcriptions of the songs that are usually sung after the *maqām*, but he does not provide any transcription of the analysed *maqāms*.

---

<sup>9</sup> *Maqām* is an improvisational performance of a text in dialect or formal Arabic language. This performance might be with or without musical or/and rhythmical accompaniment. Usually there is a performance of common Baghdadi songs after singing the *maqām*. See Al-Wardi (1969) and Al-Ragab (1961).

<sup>10</sup> This book was published in 1933 after the first conference on Arab music which was held in Egypt under the auspices of King Fuad I. Delegates from several Arabic countries, including Iraq, Egypt, Syria and Tunisia, participated in this conference. Several famous scholars attended this conference, such as Farmer, Sachs, Cara Difo, Hornbostel, Lachmann and Bartók. The book has two sections and consists of 12 chapters in the first section and four chapters in the second. For further details, see Al-Hafni (1933).

The approach in this case is a descriptive one, which tells the reader how the singers perform them. Khalil's analysis does not take account of important musical elements, such as the melodic range, melodic contour, relationships between the pitches, melodic techniques, tempo or type of the melody, nor does Khalil analyse the text or examine the cultural context. The target reader is the student of *maqām* and the goal of this analysis is educational.

Al-Ameer (1986) (a *qanūn* player) describes, and gives details of, all Arabic and Iraqi scales that are used in various forms. Al-Abbas (1986) (a music teacher) focuses on scales and Iraqi rhythms that are used in all Iraqi musical forms. Both Al-Ameer and Al-Abbas write the scale on a staff according to the western notational system and show the names of the notes in Arabic terms. Additionally, both divide the scale into 24 quarters. They focus on the scales, the relationship between tetrachords and the sequence of the notes within the scale. Khalil, Al-Ameer and Al-Abbas use the term analysis to classify their works. It is worth mentioning that all of them adopted the analytical system of the *Arabic Music Conference Book* to varying degrees.

The Arabic Music Conference consisted of seven different committees concerning general issues, melodic modes, the musical scale, musical instruments, recording, musical education and the history of music. The Musical Scales Committee was responsible for analysing the musical scales that are used in Iraq, Egypt, Syria, Tunisia and Morocco. The procedures for analysing the scales were more descriptive than analytical. The committee devoted two pages of the book to analysing each scale: the first page includes the names of the scale and its ascending and descending notes and the second page contains information about the first and second tetrachords. All this information, which appears over 120 pages of the second chapter of the *Arabic Music Conference Book*, is presented in verbal form, rather than by using musical examples.

The third group consists of curricular and course books which are written in Arabic, such as Fareed (1990 and 1991), which discuss the Arabic heritage, Iraqi folklore and ethnomusicology, or those which have been translated from other languages, such as English (Lovelock, 1957 and Farmer 1967) and Czech (Alica Elsheková, 1963). These publications appeared in Arabic in 1987 as a result of the establishment of the Department of Music in the University of Baghdad.<sup>11</sup>

The fourth group consists of a number of Master's dissertations written between 1998 and 2008. None of these studies considered musical heritage as an essential factor of the culture, but some of them employed an analytical scheme, like my own dissertation: Al-Badr (1998), which studied the songs of the *ubūdhiyyeh* style in southern Iraq, Ashraf (1998), who studied the Kurdish songs of northern Iraq, and Subhi (2003), who studied the Baghdadi songs of the 1950s. They all adopt Elsheková's system for the analysis of various Iraqi musical forms.

Two theses on Iraqi music were undertaken in the UK towards the end of the twentieth century. Jaber (1989) is a Master's dissertation and Manasseh (1999) is a PhD thesis. Jaber's study, 'Song Style in southern Iraq', might be the closest to my research topic. However, the study follows a descriptive approach to illustrate the musical forms in southern Iraq. The study starts with an outline of the music history during the Al-Rashideen, Umayyad and Abbasid Islamic eras.<sup>12</sup> After that, Jaber explores most of the common Iraqi folk styles used in the north and south, particularly in the second chapter. The third chapter discusses the folk styles of southern Iraq. In this chapter, Jaber concentrates on Imareh city as a location for his research, and focuses on the *ubūdhiyyeh* style more than other styles.

---

<sup>11</sup> There are three levels of teaching music in Iraq: diploma level, bachelor level and master's level. The diploma is awarded in two different musical fields: the first is in western music, which is awarded by the Institute of Fine Arts, and the second is a diploma in the Iraqi *maqām* music, which is awarded by the Institute of Musical Studies. However, the bachelor and master's degrees are awarded by the Department of Music in the University of Baghdad.

<sup>12</sup> After the death of the Prophet Muhammad, the Islamic nation was ruled by three sets of successors (caliphs) over three historical periods. The first period is called the Al-Rashideen (wise) Caliphate, which was ruled by four caliphs from AD 632 to 661 in Mecca. The second period was ruled by 13 caliphs from AD 661 to 750 in Damascus. This period is called the Umayyad Caliphate according to the name of the founder's great-grandfather (Umayya). The Abbasid Caliphate (named after the founder's great-grandfather Al-Abbas) is the third and last period of Islamic rule, in which 37 caliphs ruled from AD 750 to 1258 in Baghdad. See Campo (2009).

In southern Iraq, there is more than one song style. Jabir does not give the same degree of attention to all styles. For example, the *besta*, which is the song of all rural areas, needs further consideration. In addition, the author offers no discussion of the sacred musical styles. This study might have been much more interesting if the author had provided musical examples of Iraqi song styles or if he had carried out analysis. In fact, this study is reminiscent of Al-Amiri (1988), which illustrates the structure of *ubūdhiyyeh*<sup>13</sup> as a poetic style and gives examples of different patterns of *ubūdhiyyeh* in various locations in southern Iraq.

Manasseh (1999) studied the heritage of Iraqi folk songs of first generation Iraqi-Israeli women. She adopted two sources of Iraqi songs, the first by recording folk songs from live sources, and the second by adopting published transcriptions from Helmi (1984).<sup>14</sup> Manasseh analyses texts and melodies of samples from Iraqi folk songs. She explains the meaning of the texts and clarifies the poetic structures. She also noticed that the singers often add extra syllables or words during singing. This finding also appears in my study in various forms. Manasseh mentions that there is more than one version of certain songs, which have the same melody but different lyrics. I believe that this situation is very common in Iraqi folk songs, since singers like to change the original text to one that they believe will be more suitable for the particular occasion. The samples of Manasseh's study are from various Iraqi cultural backgrounds; therefore she concentrates on the social context of the songs and gives less attention to the cultural context. She is correct when she argues that all songs which come from Iraq reflect a wide range of Iraqi musical culture (Manasseh 1999, p. 321).

---

<sup>13</sup> *Al-Ubūdhiyyeh* is originally a poetic form consisting of 'four-line stanzas, with the rhyme scheme AAAB, in which the last word of the fourth line ends with the syllable ya' (Manasseh, 1999, p. 174). These four-line stanzas have one subject and a complete idea therefore more verses with more detail are not needed. This is why Arabs (in formal and dialect language) call it *beit*, which means 'one house', and implies that the other houses of the poem mostly have a different subject and idea. Singers in Iraq sometimes use the lyrics of *Ubūdhiyyeh* in an improvisational performance before the *besta* song as a prelude and they call it *Tor* (style). In this case, the singer might say 'I will sing *Tor ubūdhiyyeh*'.

<sup>14</sup> Helmi is the only Iraqi author who has collected and arranged transcriptions of the most common Arabic Iraqi folk songs from various different locations. His work consists of four different volumes; two of them are published, the first appearing in 1984, *Angham Min Al-Turath Al-Iraqi (Tunes of the Iraqi Heritage)* and the second in 1992, *Aswat Wathekreyat (Sounds and Memories)*; the other two volumes are unpublished manuscripts.

Besides describing songs, she carries out insightful musical analysis that clarifies the main musical elements, such as the first note, the final note, and the highest and lowest notes of the improvisational performances that usually precede the song. Also, she describes the musical accompaniment for the singer during the process of singing and she explains the type of rhythmic accompaniment. Additionally, Manasseh illustrates the emotional interaction between the singer and audience, particularly during live singing. One of the features of Manasseh's study is the way that she analyses improvisational performance. She measures the length of phrases in seconds and lists her findings in a table.

Fareed (1978) examines the music of the Qur'ān in Iraq by investigating the improvisational performance of Qur'ānic recitation, so he adopts a similar approach to that of Manasseh, measuring the length of verses in seconds. But he does not use a table, as Manasseh does; rather, he uses the musical stave and omits the bar lines. He writes the notes above a measurement scale divided according to time points in order to indicate the start and end of each phrase.

### **1.3.2 Analytical Literature on Arabic Music**

A number of analytical studies of Arabic music have been carried out in different Arabic musical cultures. In Lebanon, Haddad (1994) undertook a Master's thesis to study the Bedouin singing in the desert of Jordan. He categorised the songs according to the type of occasion. Then he examined the melodic factors such as the first note, ending note, melodic range and direction of the melody. Moreover, Haddad compiled a directory of melodic phrases, rhythmical patterns and tempo in the songs, and defined the form of the Bedouin songs. Despite the vast amount of analytical data, Haddad neglects to provide any explanation or interpretation of the material. The results in this study are considered as melodic facts without interpretation. No attempt is made to find the association between the melody and the text. Haddad's study would have been much more interesting and persuasive if he had included an analysis of the text, particularly as it is usual for the

Bedouins to depend on the poet as an essential part of their culture and they demonstrate this in their songs.

Al-Sharqawi (1996) analyses a number of children's songs in Jordan by employing a musical system designed by him. He focuses on the important notes in the melody (first, last, highest and lowest), the rhythm, and the melodic range. Al-Sharqawi asserts that the tonic is the most important note in children's songs and he focuses on the diversity of melodic phrases in the samples. He lists the results of the study in tables and identifies the main features of the songs. Again, in this study the text is ignored, despite the fact that the textual content of children's songs is very important in reflecting the ideas, habits, desires, needs and wishes of children. Additionally, the text can reflect crucial aspects of the individual and collective behaviours of children.

There are other studies analysing Arabic musical forms, such as Qaddori (1984) and Ghawanmeh (1997), but these do not go beyond the scope of the aforementioned Iraqi and Arabic studies.

### **1.3.3 Analytical Literature on the Music of Non-Arabic Neighbouring Countries**

A large and growing body of literature has investigated the music of the non-Arabic neighbouring countries of Iraq. Two different analytical methods, those of Blum (1974) and Reinhard (1957), will be discussed as examples.

Blum (1969) studied the folksongs of Mashhad in Iran. His article explores the relation between the metre of the text and the rhythmic structure of the melody by examining the length of syllables and their corresponding notes. Following this, the study determines the highest and lowest notes in the melody and explores their positions according to the equivalent syllables. Additionally, Blum makes a comparison between the results of this study and analysis of other Iranian music from the Khorasan area. One of his findings is the parallelism in the length of the metre between two lines of the text. He notes that a few syllables are added during singing, and this is common in the samples



of the present study. Moreover, in his study Blum divides the text into verses and deems every verse a separate unit. In fact, I found this approach useful and followed the same strategy for some samples in my study. There are other issues raised by Blum which are relevant to my study, for example, the relationship between syllables and the type of associated note or interval, the position of long and short syllables in the poetic metre, the definition of the role of additional words and verses, the vocabularies of the text, the number of bars for each verse, the location of the highest melodic range in the text, and the effects of neighbouring cultures in terms of metre or the rhythm of the text.

Reinhard (1957) studied a group of Turkmenian songs in Turkey, focusing on the descriptive method. He mentions the number of syllables and lines in each poetic verse. In addition, he provides a transcription of the analysed songs and mentions the pitch, melodic range and tempo of the melody. He also indicates the types of the scales, such as ‘pentatonic and partially-pentatonic’ (1957, p. 54), and discusses relationships between the melodies of the Turkish folk songs and those of folk songs from some southeast European regions.

A range of additional sources will be discussed in the body of the thesis for its direct relationship with the topics of the chapters.

Despite the diversity of sources concerning Iraqi music (see historical, theoretical and analytical works surveyed above), none of them deals with the *besta* genre in southern Iraq, or considers the social context of this or any other genre in Iraq. Therefore, besides the motivations for studying the *besta* genre outlined in section 1.2.2, one of the aims of this study is to place the songs in their cultural context.

Literature which deals with the theory of Arabic and Iraqi music, and that which analyses different genres, such as Khalil (1982), Haddad (1994) and Al-Sharqawi (1996), do not, in my opinion, analyse the texts properly. In addition, some literature such as Subhi (2003) and Ashraf (1998), do

not have a well-developed analytical system, one able to cover the textual and melodic characteristics. Therefore, developing an analytical methodology is one of the aims of this study. Al-Abbas (1986) and Al-Ameer (1986) have dealt with Arabic musical theory, but they do not cover Arabic musical intervals in detail, particularly those which include a quarter tone. This study will develop a specific classification and terminology for these non-diatonic intervals in the course of developing the analytical system.

Given that the *besta* genre is not covered by any extant literature, one of the aims of this study is to analyse recorded examples of the type and to archive a group of the songs as examples of a somewhat threatened Iraqi genre.

To reiterate (see section 1.1) the aims of this study are: to place the songs in their cultural context, to classify the repertoire into different categories, to develop an analytical methodology, to analyse examples of the *besta* song and to archive the songs in order to preserve this threatened genre.

## 1.4 Methodology

Owing to the suspension of singing *besta* songs in the village communities, most of the songs have almost been forgotten and the local people only remember those which are broadcast by Iraqi radio and television. There are other songs of the *besta* genre that used to be sung in several celebratory ceremonies, but only elders and amateurs remember them. Fortunately, most of these songs were recorded between the 1920s and the 1940s by singers from the villages of the Dhi-Qār province, such as Dakhil Hassan, Ihdheeri Abu Aziz, Mas‘ud Al-Imaretly and Nasir Hakim.<sup>15</sup> These singers are very popular in Iraq and in the province of Dhi-Qār from where three of them hail, and where they used to perform their songs in different ceremonies of the tribes. In this research I will study the folk songs of the villagers in southern Iraq by looking for, collecting and analysing the songs sung before their suspension and which were recorded between 1920 and 1945. To undertake this task, I carried out the research in three stages. The first stage was collecting the songs; the second involved examining and investigating the historical and contextual background of songs, singers and ceremonies; and the third was the analytical process itself.

### 1.4.1 The First Stage: Collection

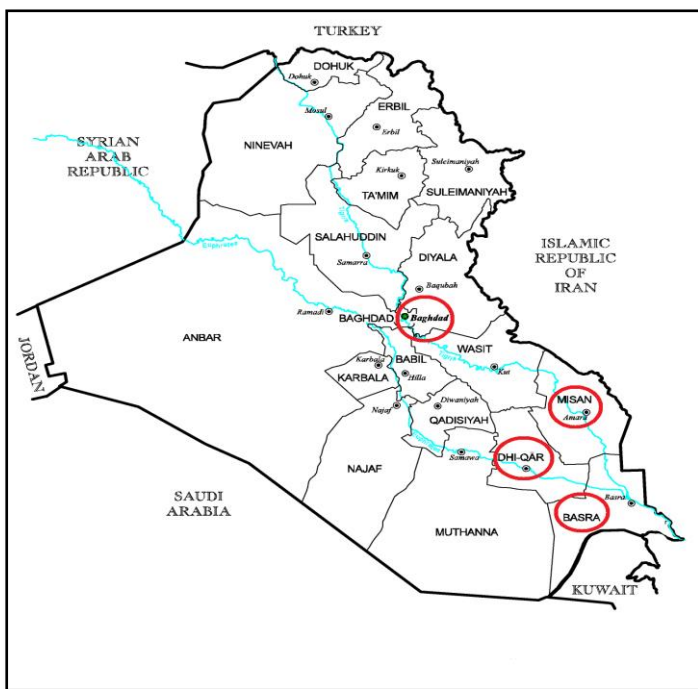
It was not easy to collect the required recordings, since the only archive in Iraq, the Iraqi Television and Radio Institution, was destroyed in 1991 by the American Air Force.<sup>16</sup> Most of the valuable heritage was lost in this attack, but a few songs were saved because they were in a different location (the sub-archive room). I was working as a part-time employee in the audio recording department at that time and was able to secure permission to copy the saved songs, a few of which are used in this study. Not all the songs that I have copied from the archive were suitable for this study because they

---

<sup>15</sup> Mas‘ud Al-Imaretly was from Misan province, but she used to sing in the villages of Dhi-Qār province.

<sup>16</sup> In 1971, an individual initiative attempting to preserve and categorise folk music was established in Iraq. The total of the archived materials was around 4,000 audio tapes, most of which was lost during the war between Iraq and Iran (1980–1988). After this war, the remainder of the archive was integrated with the Iraqi Radio Station Archive which was itself destroyed in 1991 by the USA Army (Personal information; see also Hassan (2012)).

are from different musical cultures. Therefore, it was essential to search for any song that was sung in the village communities and which was recorded by the folk singers of Dhi-Qār. I carried out a survey to determine the type of songs that were performed in the community in the first half of the twentieth century. The respondents of the survey included those elders who attended several parties and who listened to the folk songs performed by the popular singers in the ceremonies of the villages. Other informants were collectors of folk songs, scholars and musicians from southern Iraq.



**Figure 2: The four locations of my fieldwork in Iraq: Baghdad, Misan, Dhi-Qār and Basra.**

My fieldwork was in four provinces in Iraq as in Figure 2:<sup>17</sup> the Dhi-Qār and Misan provinces, where the singers whose recordings I have analysed in this study used to sing their songs, and Baghdad and Basra, where the singers travelled to record their songs. I searched for songs in music shops, private collections, and amateur and published books. I was able to collect 81 songs from 12 different sources for the four main recorded singers who used to sing in the villages of southern Iraq

<sup>17</sup> Map after < <http://www.globalsecurity.org/military/world/iraq/images/iraq-map-province1.gif> [Accessed on 12 July 2013]

and another group of *besta* songs which are not linked to a specific performer and have been recorded by several people.<sup>18</sup>

The 81 collected songs were in different formats: shellacs, tapes and cassettes. However, all of these songs were also available in tape format, because the shellacs were converted to tapes before being converted to cassettes, mostly by the owners of the record stores, accordingly to the evolution of the recording and playing devices. I have converted the recordings from their original tape format into the digital format through two steps. The first is by converting them to cassettes, and then to MP3 format.

The collected songs can be divided into five groups according to their singers. The first group consists of 24 songs performed and recorded by Dakhil Hassan, the second consists of 22 songs performed and recorded by Ihdheeri Abu Aziz, the third contains 12 songs performed and recorded by Mas'ud Al-Imaretly, the fourth consists of 11 songs performed and recorded by Nasir Hakim and the fifth group includes 12 *besta* songs performed and recorded by anonymous singers.<sup>19</sup> Tables 1, 2, 3, 4 and 5 show the collected songs and their sources:

---

<sup>18</sup> See Appendix 1: List of the sources of the songs.

<sup>19</sup> The songs of this group used to be popular in the community but were not recorded by any of the four named singers.

Number	Song name	Source	Source location
1	<i>Yaghezali</i>	Ahmed Al-Badr's personal library	Baghdad
2	<i>Gamreh u Rebi'a</i>	Ahmed Al-Badr's personal library	Baghdad
4	<i>Dekhil allah</i>	Ahmed Al-Badr's personal library	Baghdad
3	<i>Lawein Yesmer</i>	(Helmi, 1984, p. 140)	-
5	<i>Hen yadelili</i>	(Helmi, 1984, p. 150)	-
6	<i>Ami Yebu'yon Alsood</i>	(Helmi, 1984, p. 135)	-
7	<i>Alli Yani</i>	(Helmi, 1984, p. 127)	-
8	<i>Etheddeh</i>	(Helmi, 1984, p. 109)	-
9	<i>Nadito Sehet</i>	Iraqi Television and Radio Institution Archive	Baghdad
10	<i>Dhellet Lama Moot</i>	Iraqi Television and Radio Institution Archive	Baghdad
11	<i>Ya Habibi Gharamek</i>	Iraqi Television and Radio Institution Archive	Baghdad
12	<i>Ya 'ini Zidi Ebchach</i>	Sameer Al-Khaldi's personal library	Basra
13	<i>Ya naymin eg'edo</i>	Sameer Al-Khaldi's personal library	Basra
14	<i>Ya Makhdhin El Welef</i>	Sameer Al-Khaldi's personal library	Basra
15	<i>Shat'ammal ba'ad</i>	Sameer Al-Khaldi's personal library	Basra
16	<i>Latemor bina</i>	Sameer Al-Khaldi's personal library	Basra
17	<i>Mehtar al-dha'an</i>	Al-Juneyneh Record Store	Basra
18	<i>Chaneh shlon</i>	Al-Juneyneh Record Store	Basra
19	<i>Tanini</i>	Al-Juneyneh Record Store	Baghdad
20	<i>Laleh welak</i>	Angham Al-Turath Record Store	Baghdad
21	<i>Arje'alek ba'ed</i>	Angham Al-Turath Record Store	Baghdad
22	<i>Dallali</i>	Angham Al-Turath Record Store	Baghdad
23	<i>Aneh arid elwelef</i>	Angham Al-Turath Record Store	Baghdad
24	<i>Esh sawit biya</i>	Angham Al-Turath Record Store	Baghdad

**Table 1: Group 1, the songs recorded by Dakhil Hassan.**

Number	Song name	Source	Source location
1	<i>Hamam Yelli</i>	Ahmed Al-Badr's personal library	Baghdad
2	<i>Dhannit ma ahebbak</i>	Ahmed Al-Badr's personal library	Baghdad
3	<i>Ared Aktib Iktaab</i>	Ahmed Al-Badr's personal library	Baghdad
4	<i>Hay Wien Chanetli</i>	Ahmed Al-Badr's personal library	Baghdad
5	<i>Sallam aleyah</i>	(Helmi, 1984, p. 197)	-
6	<i>Aladerbel yomoron</i>	(Helmi, 1984, p. 28)	-
7	<i>Ayen ya dector</i>	(Helmi, 1984, p. 148)	-
8	<i>Heli</i>	(Helmi, 1984, p. 111)	-
9	<i>Hadheh Shlon Ashger</i>	(Helmi, 1984, p.201)	-
10	<i>Heleh Heleh</i>	(Helmi, 1984, p. 123)	-
11	<i>Yamail eyon</i>	Iraqi Television and Radio Institution Archive	Baghdad
12	<i>Yom Yom Gelbi</i>	Iraqi Television and Radio Institution Archive	Baghdad
13	<i>Aini Yalesmer Malek</i>	Sameer Al-Khaldi's personal library	Basra
14	<i>Ami yabol tamween</i>	Sameer Al-Khaldi's personal library	Basra
15	<i>Ammi Yebeya ' Alwared</i>	Sameer Al-Khaldi's personal library	Basra
16	<i>Hala hala belghayeb</i>	Sameer Al-Khaldi's personal library	Basra
17	<i>Ghazi Al-Malek</i>	Al-Juneyneh Record Store	Basra
18	<i>Yehbab</i>	Al-Juneyneh Record Store	Basra
19	<i>Kel yom athoob</i>	Al-Juneyneh Record Store	Basra
20	<i>Albareha ya mahboob</i>	Al-Juneyneh Record Store	Basra
21	<i>Sallem Alihum</i>	Angham Al-Turath Record Store	Baghdad
22	<i>Yabu beshet</i>	Angham Al-Turath Record Store	Baghdad

**Table 2: Group 2, the songs recorded by Ihdheeri Abu Aziz.**

Number	Song name	Source	Source location
1	<i>Asennek</i>	(Helmi, 1984, P. 163)	-
2	<i>Wetmer Aleyeh</i>	Iraqi Television and Radio Institution Archive	Baghdad
3	<i>Khadril Chay</i>	Iraqi Television and Radio Institution Archive	Baghdad
4	<i>Wekhril 'bayeh</i>	Iraqi Television and Radio Institution Archive	Baghdad
5	<i>Yābu Twēra</i>	Kadhom Shnina's personal library	Basra
6	<i>Boya mhemmed</i>	Kadhom Shnina's personal library	Basra
7	<i>Yaswadi yalkhalaq</i>	Nasim Oda's personal library	Dhi-Qār
8	<i>Rid yabo zwini</i>	Nasim Oda's personal library	Dhi-Qār
9	<i>Sodeh Eshlehani</i>	Al-Juneyneh Record Store	Basra
10	<i>Shagrehl Qisibeh</i>	Al-Juneyneh Record Store	Basra
11	<i>Yomma thekrini</i>	Angham Al-Turath Record Store	Baghdad
12	<i>Had Weyeh Lemtoon</i>	Angham Al-Turath Record Store	Baghdad

**Table 3: Group 3, the songs recorded by Mas'ud Al-Imaretly.**

Number	Song name	Source	Source Location
1	<i>Brilha</i>	Ali Naser Hakim's personal library	Baghdad
2	<i>Ainil Samreh</i>	Ali Naser Hakim's personal library	Baghdad
3	<i>Wili Men Ba'ed</i>	Ali Naser Hakim's personal library	Baghdad
4	<i>Mennek Meshah Heway</i>	Ali Naser Hakim's personal library	Baghdad
5	<i>Belrad Emesh</i>	Jaber Al-Rubai'ee's personal library	Basra
6	<i>Fared 'ūd</i>	Jaber Al-Rubai'ee's personal library	Basra
7	<i>Yamtar Araweek</i>	Jaber Al-Rubai'ee's personal library	Basra
8	<i>Boyeh Welie</i>	Nedham Al-A'araji's personal library	Baghdad
9	<i>Mathini Saher Alein</i>	Nedham Al-A'araji's personal library	Baghdad
10	<i>Besian Ahet Al-Rooh</i>	Nedham Al-A'araji's personal library	Baghdad
11	<i>Ala Allah Yezemani</i>	Al-Juneyneh Record Store	Basra

**Table 4: Group 4, the songs recorded by Nasir Hakim.**



Number	Song name	Source	Source Location
1	<i>Racheb ale 'abeya</i>	(Helmi, 1984, p. 83)	-
2	<i>In 'ayma</i>	(Helmi, 1984, p. 84)	-
3	<i>Lennaşiriyeh</i>	(Helmi, 1984, p. 109)	-
4	<i>Jit al;ab</i>	(Helmi, 1984, p. 141)	-
5	<i>Latelzem Eidi</i>	(Helmi, 1984, p. 85)	-
6	<i>Boyeh En 'aymeh</i>	Live recording by Hider Mohsen <sup>20</sup>	Dhi-Qār
7	<i>Inn rahalt</i>	Sameer Al-Khaldi's personal library	Basra
8	<i>Ellilah nergus</i>	Sameer Al-Khaldi's personal library	Basra
9	<i>Awennen awennen</i>	Al-Juneyneh Record Store	Basra
10	<i>Ya weli</i>	Al-Juneyneh Record Store	Basra
11	<i>Alwalad boya</i>	Al-Juneyneh Record Store	Basra
12	<i>Ya de 'nil Shalen</i>	Al-Juneyneh Record Store	Basra

**Table 5: Group 5, the songs which are not linked to a specific singer.**

Some of these 81 songs do not appear to be known generally in the society at all. According to informants, some of these *besta* songs were composed in Baghdad or Basra for commercial purposes. Mr Naseem Audeh (interview, 19 June 1996) stated that Mr Ihdheeri Abu Aziz (one of the singers whose songs will be analysed in this study), told him that the recording company asked him to compose some new *besta* songs besides the group of *besta* songs which he preserved from his community, in order to increase the number of discs sold and as an innovation. However, these new *besta* songs did not find favour with the public at that time, as Mr Audeh and other informants, such as Mr Kadhum Falih and Mr Abdul Jabbar Imnati, stated. Given that this study is primarily concerned with authentic *besta* songs – that is, those which have been created and/or performed within the village community – it is therefore important to determine which are authentic and which are inauthentic (that is, those which have not been created and/or performed within the village community).

<sup>20</sup> Mr Naseem Audeh (71 years old at the time of the interview) agreed to sing this song six times in order for me to transcribe it, since he refused to allow me to record it because of his belief that it is shame to record his voice at his age. Mr Hider Mohsin (41 years old at the time of the interview), who attended the interview and listened to Mr Audeh singing, agreed to my recording this song and using it for this study.

In order to determine which are authentic *besta* songs, a survey was conducted. The informants of this survey were divided into two groups. The first group consisted of 56 ordinary men aged 50 years and above from different villages in Dhi-Qār province, who attended singing ceremonies, participated in singing and/or met various singers in the community of the villages.<sup>21</sup> The second group consisted of 18 musicians and experts who originate from southern Iraq (Dhi-Qār province in particular).<sup>22</sup>

I played the 81 collected songs to all the informants. If the informants were from the same area, I met them in groups and played the songs to them.

The results of the survey were varied. Forty-three songs were recognised by only two or three people. However, with 38 songs the percentage of recognition rose sharply to 50% and above of the informants knowing the same song. Therefore, it was decided that a threshold of 50% recognition would be selected to determine the authenticity of a song. On that basis 43 songs had between 2.7% and 4% recognition, which is obviously below the threshold of 50% recognition. As the remaining 38 songs were recognised by at least 50% or more of the informants, these 38 songs are considered to be the most authentic songs. Table 6 shows these songs divided according to the singers who recorded them:

Singer	Number of songs
Dakhil Hassan	11
Ihdheeri Abu Aziz	10
Mas'ud Al-Imaretly	8
Nasir Hakim	5
Songs which are not linked to a specific singer	4

**Table 6: The authentic *besta* songs divided according to their singers.**

<sup>21</sup> Only 25 of them gave me permission to publish their names. See Appendix 2: list of the elder (50 years old or above) informants; and Appendix 3: Pictures of some informants.

<sup>22</sup> See Appendix 4: List of the musicians and experts in music consulted for this research.

Mas'ud Al-Imaretly was not from Dhi-Qār province but from Misan province. Her songs are adopted in this study because she used to sing in the ceremonies of the villages of Dhi-Qār province and also travelled to Baghdad and Basra with Dakhil Hassan, Ihdheeri Abu Aziz and Nasir Hakim to make recordings. Table 7 lists the 38 selected songs according to their popularity:

Number	Song	Singer	Percentage of agreement as an authentic <i>Besta</i> song
1	<i>Boyeh Welie</i>	Nasir Hakim	99%
2	<i>Sodeh Eshlehani</i>	Mas'ud Al-Imaretly	99%
3	<i>Besian Ahet Al-Rooh</i>	Nasir Hakim	98%
4	<i>Aini Yalesmer Malek</i>	Ihdheeri Abu Aziz	98%
5	<i>Yābu Twēra</i>	Mas'ud Al-Imaretly	97%
6	<i>Sallem Alihum</i>	Ihdheeri Abu Aziz	97%
7	<i>Had Weyeh Lemtoon</i>	Mas'ud Al-Imaretly	96%
8	<i>Ya Makhdhin El Welef</i>	Dakhil Hassan	96%
9	<i>Ainil Samreh</i>	Nasir Hakim	95%
10	<i>Ammi Yebeya' Alwared</i>	Ihdheeri Abu Aziz	95%
11	<i>Boyeh En'aymeh</i>	Anonymous	94%
12	<i>Dhellet Lama Moot</i>	Dakhil Hassan	94%
13	<i>Latelzem Eidi</i>	Anonymous	93%
14	<i>Lennaşiriyeh</i>	Anonymous	92%
15	<i>Shagrehl Qisibeh</i>	Mas'ud Al-Imaretly	89%
16	<i>Hamam Yelli</i>	Ihdheeri Abu Aziz	89%
17	<i>Fared 'ūd</i>	Nasir Hakim	88%
18	<i>Khadril Chay</i>	Mas'ud Al-Imaretly	84%
19	<i>Alli Yani</i>	Dakhil Hassan	82%
20	<i>Belrad Emesh</i>	Nasir Hakim	79%
21	<i>Heli</i>	Ihdheeri Abu Aziz	79%
22	<i>Ya'ini Zidi Ebchach</i>	Dakhil Hassan	78%
23	<i>Hay Wien Chanetli</i>	Ihdheeri Abu Aziz	75%
24	<i>Ya Habibi Gharamek</i>	Dakhil Hassan	74%
25	<i>Nadito Sehet</i>	Dakhil Hassan	72%
26	<i>Wetmer Aleyeh</i>	Mas'ud Al-Imaretly	71%
27	<i>Ami Yebu'yon Alsood</i>	Dakhil Hassan	67%
28	<i>Wekhril 'bayeh</i>	Mas'ud Al-Imaretly	66%
29	<i>Ya de'nil Shalen</i>	Anonymous	66%
30	<i>Ared Aktib Iktaab</i>	Ihdheeri Abu Aziz	64%
31	<i>Hadheh Shlon Ashger</i>	Ihdheeri Abu Aziz	59%
32	<i>Heleh Heleh</i>	Ihdheeri Abu Aziz	58%
33	<i>Etheddeh</i>	Dakhil Hassan	57%
34	<i>Gamreh u Rebi'a</i>	Dakhil Hassan	56%
35	<i>Asennek</i>	Mas'ud Al-Imaretly	55%
36	<i>Ghazi Al-Malek</i>	Ihdheeri Abu Aziz	52%
37	<i>Yaghezali</i>	Dakhil Hassan	51%
38	<i>Lawein Yesmer</i>	Dakhil Hassan	50%

**Table 7: The results of the surveyed songs arranged according to their popularity in the society.**

## 1.4.2 The Second Stage: Examining and Investigating the Historical and Contextual Background of Songs and Singers

In this stage I investigated the role of music in the community and where, when and how the *besta* songs used to be performed. Historical and contextual background was necessary at this stage in order to gain a sufficient understanding of the context of the *besta* as entertainment songs in the village communities. Therefore, the field of research of this stage is mostly the villages and tribes who hosted one or more of the recorded singers in their happy ceremonies.

In addition to the seven months that I spent in the villages of Dhi-Qār province from 1996 and 1998, I visited other villages and tribes in 2007 and 2008 to collect the required data for this study.<sup>23</sup> I conducted interviews with numerous people that I met in the four main areas (*Qada'*) of Dhi-Qār province: Al-Refa'i, Al-Shetreh, Soog Al-Sheyokh and Al-Naṣiriyyeh. Each area consists of two or three districts each of which comprise a number of villages and tribes. Four areas, nine districts, 21 villages and 25 tribes and sub-tribes were the main focus of this stage.<sup>24</sup> Some of the tribes live in their own village and give their name to their village, such as Al-Bu Salih Village, which means the village of the Al-Bu Salih tribe. Other tribes do not have their own village, but they live in or near to the centre of the districts or the area, and they are known as a tribe or sub-tribe. Figure 3 shows a map of Iraq and the location of Dhi-Qār province to which I have added all the information about the approximate locations of the areas, districts, villages, tribes and sub-tribes:

---

<sup>23</sup> In 1996: March, April and June; in 1997: February and March; in 1998: April and May.

<sup>24</sup> See CD: Video Folder, videos 1 and 2 of my Journeys to Al-Gharraf area.

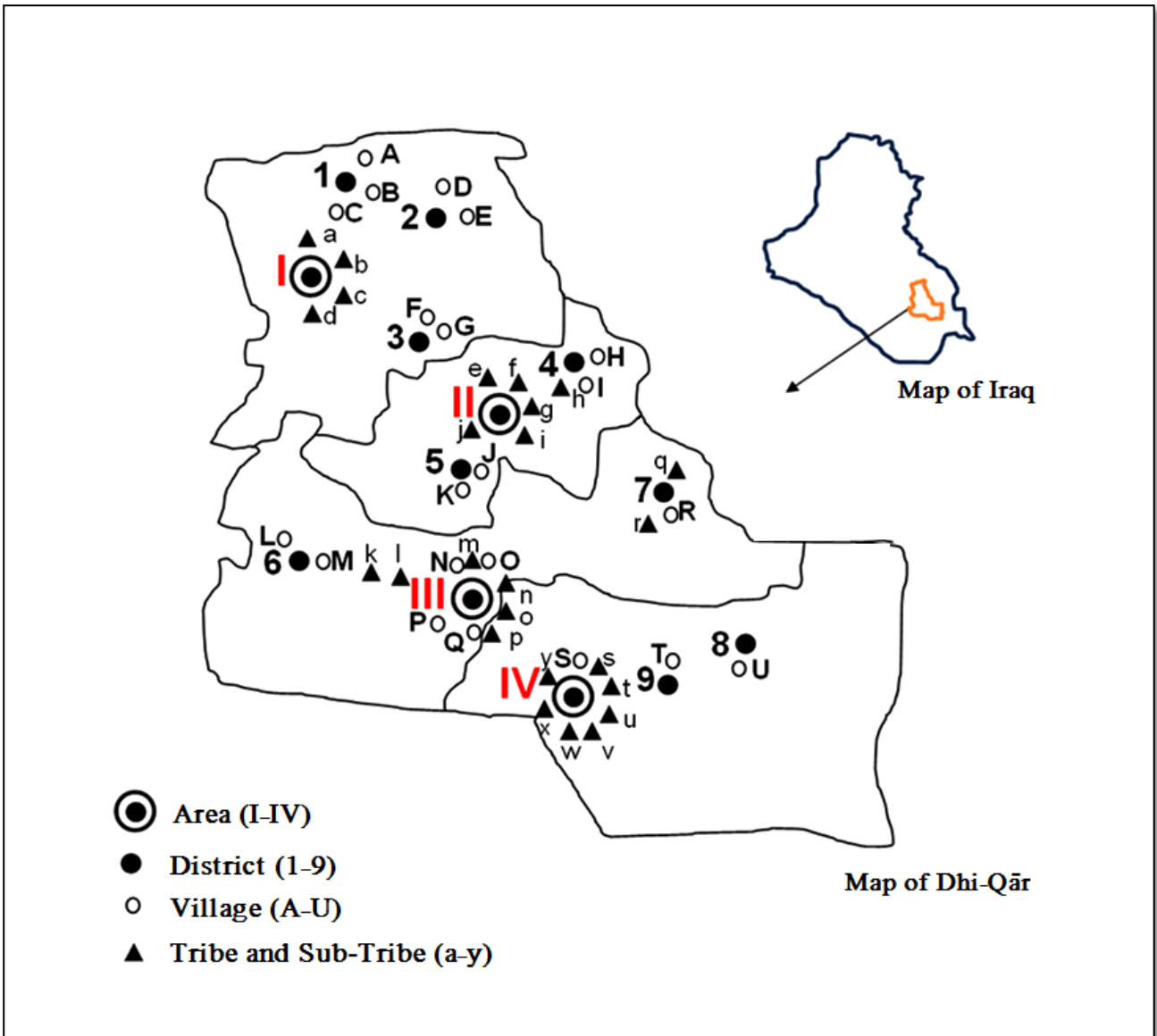


Figure 3: Maps of Iraq, Dhi-Qār province, areas, districts, villages, tribes and sub-tribes.

Table 8 includes the names of the visited locations in Dhi-Qār province according to Figure 3:

Area	District	Village	Tribe	Sub-Tribe
I. Qaḍa' Al-Refā'i	1. Al-Fajer	A. Al-Zewamil	a. Al-Sheweilat	b. Qaraghol
II. Qaḍa' Al-Shetreh	2. Qal'at Siker	B. Al-Buhemzeh	e. Al-imayreh	c. Al-Mishlib
III. Qaḍa' Al-Naṣiriyeḥ	3. Al-Naṣer	C. Al-Sayer	f. Al-Jarabeh	d. Al-Aqil
IV. Qaḍa' Soog Al-Sheyokh	4. Al-Dewwayeh	D. Al-Hleyel	l. Al-Bubender	g. Fukhdh Al-Milḥan
	5. Al-Gharraf	E. Al-Humaid	m. Al-Bubender	h. Fukhdh Al-Sarakhbeh
	6. Al-Baḍḥa	F. Bani Irchab	n. Al-Zirgan	i. Fukhdh Al-Isa
	7. Al-Iṣḻaḥ	G. Al-Ṣerfin	u. Al-Minabtch	j. Fukhdh Al-Jasim
	8. Al-Fuhod	H. Khafajeh		k. Al-Buhassan
	9. Germat Bani Sa'ad	I. I'boodch		o. Al-Shmoos
		J. Al-Senajreh		p. Al-Teyous
		K. Al-Buhlal		q. Al-Frejeych
		L. Al-Ghezzi		r. Al-Hishman
		M. Al-Ebdoor		s. Al-Jimamleh
		N. Al-Badr		t. Al-Mi'dan
		O. Al-Izirij		v. Al-Gheryafeych
		P. Al-Bumani		w. Al-Gaḍan
		Q. Al-Gheflah		x. Al-Faraj
		R. Al- Ibrahim		y. Al-Ali
		S. Al-Busalih		
		T. Al-Bushebib		
		U. Al-Iḥṣoonch		

**Table 8: The names of the visited locations in Dhi-Qār province.**

Aside from the villages identified, cafés are important public places in Dhi-Qār and are spread across the province and concentrated at the centre of districts and areas and some villages.<sup>25</sup> Some cafés are chosen by some of the sub-tribes as a meeting centre for community members who live in and around the centre of the district or area. I have visited several cafés to interview people from different sub-tribes. In addition, I asked the people that I met, such as peasants, fishermen,

<sup>25</sup> A café is a large room which serves mainly tea and it is similar to what is called a tearoom in Britain.

shepherds and even taxi drivers,<sup>26</sup> about my main concern to glean any information that people could remember about the songs, singers and celebratory parties.

My field research lasted for nine months, five of them in 2007 and four in 2008. Figure 4 shows the date and the location (see also Figure 3) of my field research:

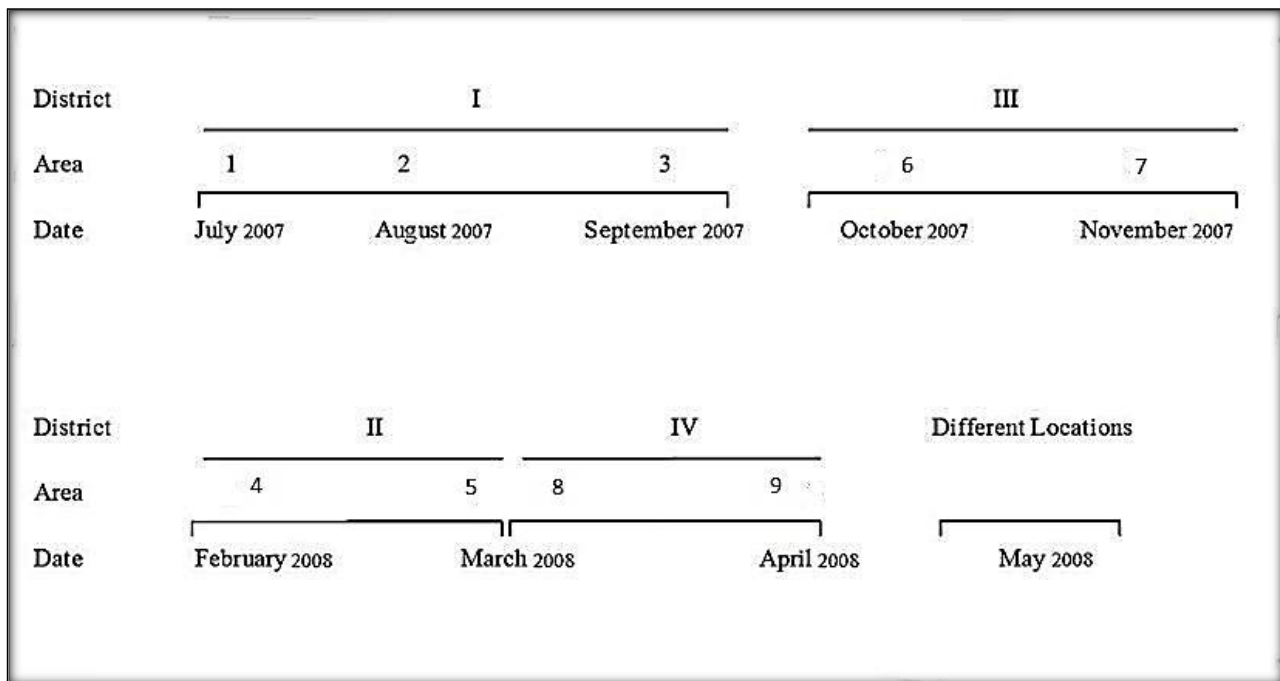


Figure 4: Dates and the locations of the studied fields.

For this research, I was living in the centre of Al-Naṣiriyyeh district at my cousin’s house, which became the start and end point of every day’s journey. I planned to be in the area studied by the early morning and to return at night to my base. Hotels are found only in the centre of the Al-Naṣiriyyeh district, therefore I occasionally slept at the house of some of my informants, particularly after evening sessions in distant areas, such as Al-Fuhod and Al-Fajer.

My meetings were arranged by people who knew both the informants and me. Generally, people liked to discuss several topics, but not everyone liked to talk about music, singers, songs and parties; they hesitated or refused to talk about these subjects, since, as noted, they consider music an

<sup>26</sup> The conversations with taxi drivers were fruitful, particularly during the long journeys, which sometimes lasted for seven hours such as from Basra to Baghdad or four hours from Baghdad to Dhi-Qār.



improper topic. This happened in particular if others were attending the meeting session, such as a friend or a relative of the informants. It is common in the districts and areas of Dhi-Qār province that people visit each other at any time of the day, particularly if they have heard that there is a foreigner in their area. When I realised this I started asking for private meetings with informants, which was a successful strategy to encourage the respondents to talk frankly. My meetings with *shīkhs* and poets were more useful than those with other people, since they have the social authority to answer most questions and they most regularly attended the parties and met the singers.

I used a Sony TCM-450DV digital cassette voice recorder and a Sony Ericsson M600 mobile telephone to record my interviews. I also used paper notes when the informants did not consent to electronic documentation. In addition, I devised a specific form for documenting the field visits.<sup>27</sup>

In rural communities, people fear audio or video recording. There is a lack of confidence in the confidentiality of information, so they prefer to speak without any kind of recording. In the time of the police state of Saddam Hussein, many people lost their lives because of an audio recording of them expressing their personal opinions. According to my experience, I think this is the main reason for the respondents' refusals to be recorded. Ethically, I naturally respected their wishes, and followed exactly what they asked of me. Some of the informants requested that I hide their identity, others agreed to mention their first and second names but not their surnames, and others agreed to give their full name. While some informants refused to allow the interview to be recorded, others agreed to their photograph being taken as well as the recording; others agreed to audio recording only; and a few agreed to both audio and video recording.

---

<sup>27</sup> See Appendix 5: Record of the field visit.

### 1.4.3 The Third Stage: The Analytical Process

After identifying my research sample (the songs) for this study, this stage focused on preparing and analysing the collected data. Most of the songs needed to be transcribed prior to analysis. I have transcribed these songs from my recordings, but as with any transcription I have not put everything down. My aim is to focus on the structure of the melody and the basic rhythms; therefore, the transcription does not incorporate rhythmic swing, slide in pitch, ornamentation, vocal inflections or every single nuance, that is a natural part of the *besta* genre. I have transcribed the songs by using two software packages: *CoolEdit* to listen to the songs in slow motion to capture as much detail of the performance as possible, and *Finale* to notate the transcription.

Perhaps most importantly, there was a need to find the optimal method to analyse the songs in order to extract as much information on their musical and poetic characteristics as possible. I decided to adopt the analytical system of the Czech scholar Elscheková (Fareed, 1999). She developed her system for application to European musical cultures, and so to be suitable for my chosen repertoire I had to make some amendments. I have therefore added a few parameters to her system in order to meet the requirements for this study.

In Arabic song form, the text is an essential element of the song. The community considers the text to be more important than the melody, so it is essential to analyse the lyrics of the songs in conjunction with the melody. Therefore, I developed an analytical system to analyse and explore some of the poetic, phonetic, linguistic and formal aspects of the text, in order to provide a fuller understanding than would be achieved by analysing the melodic element alone.

Owing to the number of the songs (38) and to the number of the analysed parameters of the texts and the melodies, the resulting data were numerous. In order to present the results clearly and to correlate the data, the *Statistical Package for the Social Sciences (SPSS)* software was used.<sup>28</sup>

In summary, this study uses both ethnographic and analytical approaches to explore the musical characteristics of the *besta* folk songs in the villages of the province of Dhi-Qār in southern Iraq. The study has been carried out in three stages: collection and selection from various different sources of those *besta* songs which were recorded from 1920 to 1945; exploration of the role of this music in the society; and analysis of the melody and text of the selected songs by adopting a bipartite (text-music) analytical system.

In the next chapter I deal with the social background of the community of the villages in Dhi-Qār province, I discuss the local genres and explore the social context of singer and singing in these villages in southern Iraq.

---

<sup>28</sup> This program allows the user to input a variety of data in order to draw charts, diagrams and find correlations between data. All the parameters of the textual and melodic standard were labelled, and the results of the analysis were given specific values. These labels and values represent the data, which has been inserted into the SPSS software. For further information on the SPSS software, visit: <<http://www-01.ibm.com/software/uk/analytics/spss/9>> [Accessed on 22 July 2011].

## 2 Chapter 2: The Society

This chapter focuses on topics which provide the historical, social and cultural background to the repertoire under investigation, such as the history, geography, ethnicity and religion of Iraq and of the society of the study.<sup>29</sup> In addition, the chapter explores the social structure of the tribes, explains the local Arabic dialect and outlines the calendar of the villages. The chapter also focuses on the role of the family and explains the position of women in the society. The information presented helps to clarify the context of the creation and performance of the *besta* songs, and offers insights into the lives of the people in the community. In addition, this chapter discusses the main issues pertinent to the *besta* genre and other musical genres which are performed in the joyful ceremonies of the community, such as *ubūdhīyyeh* and *hoseh*. The chapter also considers the formal Arabic metres and the poetic texts of the *besta* and the *ubūdhīyyeh*. In addition, the relationship between singers and their environment is explained, and brief biographies of the four singers, whose recordings are analysed in this study, are presented. The last part of this chapter deals with the historical background of the recording companies and the role of the gramophone in the preservation and dissemination of the *besta* song in Iraq. This part additionally discusses the details of the recording process, musicians and the market for records in Iraq.

---

<sup>29</sup> Information in sections 2.5, 2.6, 2.8, 2.9 and 2.10 comes from my own personal knowledge and is derived from my own field research.

## 2.1 History of Iraq

When one reads the history of Iraq, one will find it rich in detail, owing to the fact that this geographical area was inhabited by several nations over more than five thousand years. In this section, I provide a brief, by no means comprehensive summary of Iraqi history, geography, ethnicity and religion. See Tripp (2002) and Hunt (2005) for more detailed accounts.

Iraq, or Mesopotamia as it was known in Europe, is one of the most ancient countries in the Middle East. It was the location of several civilisations, including the Sumerian, the Assyrian and the Babylonian empires from 3500 BC to 539 BC. Since ancient times, many clans, ethnic groups and races have lived in this area (Hunt, 2005, p. xvi).

The first use of 'Iraq' as a name was found in a clay plate in Kashi era (1600–1100 BC), and it was called Ariqa (Bakir, 1970). However, 'Iraq' as a term has come to be used in literature since the eighth century by Arab geographers. According to Tripp (2002, p. 8), the definition of *Al-Iraq* is 'the shore of a great river along its length, as well as the grazing land surrounding it'.

One of the most remarkable periods for this part of the world was in AD 750, when the Abbasid Caliphate established one of the most important periods in Islamic history, in their new capital, Baghdad. Al-Mansur founded Baghdad in AD 762 as a capital for his caliphate, which lasted for 508 years. The caliphate ended in 1258 after the Battle of Baghdad, a long-remembered disaster, the city falling to Hulagu's army, which controlled Iraq until 1534 (Eduardo, 2009). Hulagu Khan was the Mongol leader who decided to expand Mongol control toward the Islamic caliphate lands. Mongols dominated the area from Korea to the Caspian Sea from the second decade of the thirteenth century. Later, Iraq was occupied by the Ottoman Empire for 384 years.

Iraq is a land link between Europe and Asia. Therefore, it is a potential target of the former colonial countries such as Germany and Britain. The Germans decided to build a railroad from Berlin to Basra via Baghdad, to provide a shortcut to Asia and eradicate the British Royal navy as a possible

threat to German trade in the Mediterranean. This railroad posed a menace to Britain's line of communication with India, especially given that Iraq might be the shortest line to Europe if the Suez Canal were blocked. For this reason the British army decided to attack the South of Iraq in 1914. Basrah was the first province occupied by the British. The British army's attempts to occupy the entire country lasted for four years and in 1918, Baghdad and the rest of Iraq fell under the occupation of Britain (Simon, 2004, p. 42).

The 83-year period between the British Mandate in 1920 and the invasion of Iraq by the United States of America and the United Kingdom in 2003 can be divided into three distinct periods. During these periods, eight leaders ruled Iraq: three of them were kings and five were republican presidents. Two kings and four presidents were killed or died tragically, which reflects the instability of Iraq through most of its history.

The first period started in 1920, when the British were given control over all Iraq at the Conference of San Remo.<sup>30</sup> This period was known as the British Mandate period, and continued for twelve years. In 1932 the British Mandate over Iraq ended and a new era started (the second period), when Iraq joined the League of Nations as an independent state. The British had proclaimed Iraq a Hashemite monarchy when they crowned Faisal in 1921, a man brought from Saudi Arabia because of his relationship to Prophet Muhammad, King of Iraq. This monarchy ruled the country for twenty-six years. The third period, marked by the initiation of the Republican government began in 1958 and lasted for forty-five years. For more than half of this period, Iraq was ruled by Saddam Hussein (1979) and it was the worst period of modern Iraqi history, ending in 2003. Between 2003 and 2010, Iraq had the experience of free elections twice. The same Prime Minister and President of the republic were elected on both occasions.

---

<sup>30</sup> In the beginning of 1920, Syrian nationalists declared an independent and united state of Syria-Lebanon. Later, Iraqi nationalists proclaimed Iraq independent. These achievements have frozen British and French rules and policies. At San Remo, April 1920, the victorious allies met and decided that actions in Syria and Iraq were null and void. Britain would provide an A class mandate for Iraq and Palestine, and France would serve an A class mandate for Syria and Lebanon.

## 2.2 Geography, Ethnicity and Religion

Iraq borders the Arabian (Persian) Gulf and is adjacent to Iran, its eastern neighbour and Kuwait, its southern neighbour. Saudi Arabia is the second country bordering the south of Iraq. Jordan and Syria are its western neighbours, and Turkey is situated to its north.

Iraq has two rivers, the Tigris and the Euphrates, which run through the country from north to south, where they meet at the Shatt-al-Arab before reaching their final destination at its only marine outlet, the Arabian Gulf, which Iraq borders for 65 km at its southern tip. Apart from this marine area, Iraq is surrounded by land and covers an area of 432,162 square km (Hassig, 2003, p.7).

The population of Iraq, as of 2011, is 30,399,572. Of these, 75% are Arab, 15% are Kurdish and 5% are Assyrian and Turkmen.<sup>31</sup> The republic of Iraq is divided geographically into four parts which contain 18 provinces. Table 9 shows the distribution of the provinces within the four parts of Iraq:

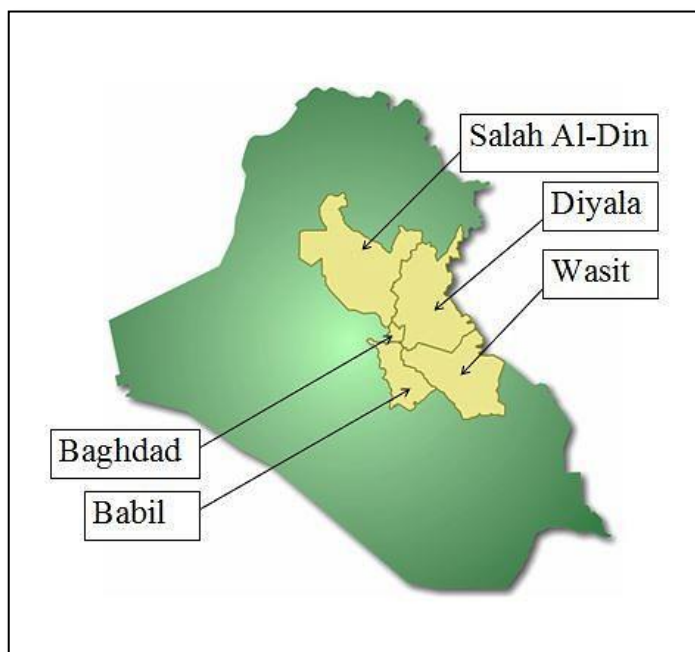
Part	Number of provinces	Names of provinces
Central Iraq	5	Baghdad, Babil, Diyala, Salah Al-Din, Wasit
Northern Iraq	5	Dahuk, Erbil, Sulaymania, Kirkuk, Ninewah
Southern Iraq	5	Basra, Misan, Muthanna, Qadissiya, Dhi-Qār
Western Iraq	3	Al-Anbar, Karbala, Najaf

**Table 9: The parts and provinces of Iraq.**

---

<sup>31</sup> The World Fact Book. Central Intelligence Agency. [online] Available at: <https://www.cia.gov/library/publications/the-world-factbook/geos/iz.html> [Accessed 20 July 2011].

Baghdad is located in the central part of Iraq and it is both the capital and biggest city in the country. The population consists of different ethnic and religious groups who come from all provinces to live and work. Most of the provinces in this part of Iraq are inhabited by dissimilar racial and religious groups, except Wasit, which is a Shiite province, and Salah Al-Din, a Sunni one. Figure 5 illustrates the location of the central Iraq provinces:<sup>32</sup>



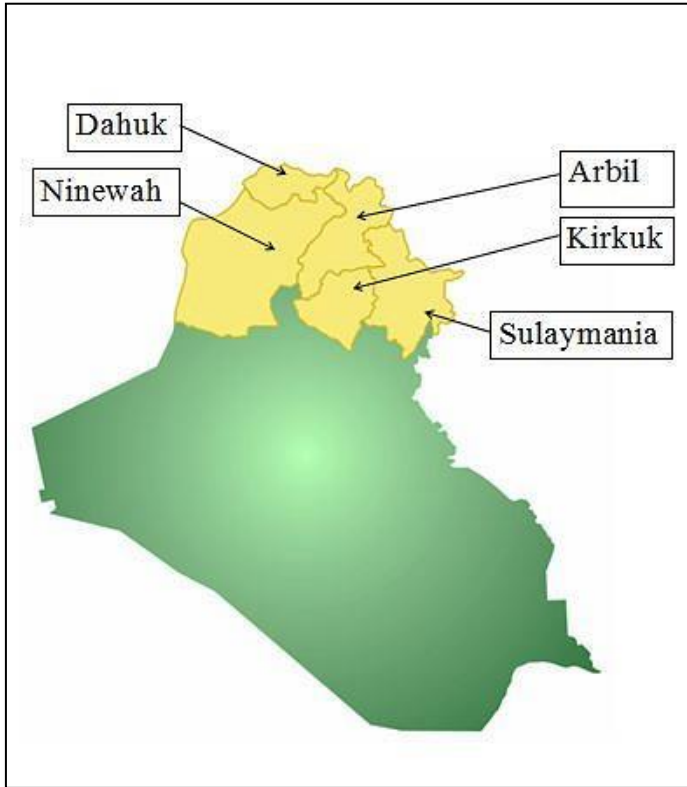
**Figure 5: The location of the central Iraq provinces.**

Two major ethnic groups live in northern Iraq. The first are the Arabs in Ninewah, and the second are the Kurds in the Kurdish region (Dahuk, Erbil and Sulaymania). Kirkuk is a province where Turkmen, Arab and Kurds live together. Most of the population follow the Sunni branch of Islam. However, there are other minor ethnic and religious groups living in this part of Iraq, such as

<sup>32</sup> Map after: <<http://www.investpromo.gov.iq/index.php?id=29>> [Accessed on 22 July 2011]



Christians, Yezidiya and Armenians. Figure 6 illustrates the location of the northern Iraq provinces:<sup>33</sup>



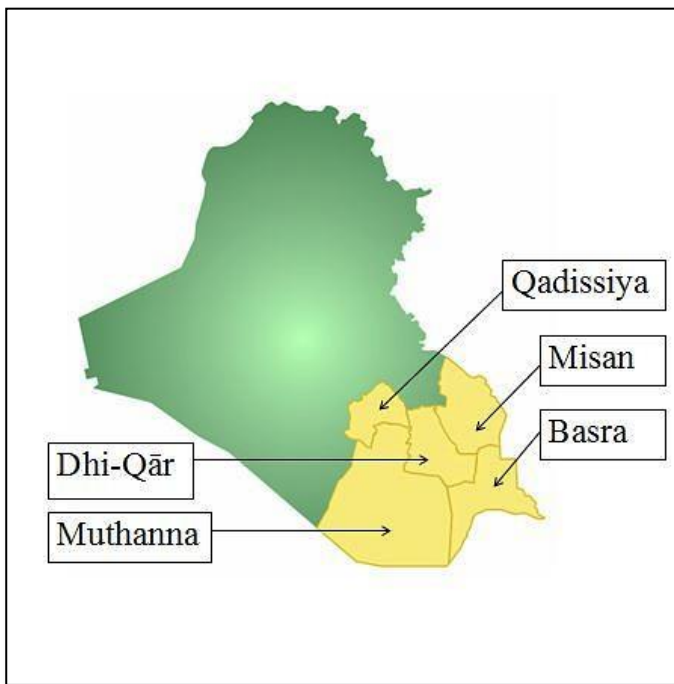
**Figure 6: The location of the northern Iraq provinces.**

Southern Iraq is an area of Muslim Arabs who are Shiite. They share the same language, religion and ethnicity. Therefore, the population generally has the same traditions, habits, history and culture. According to my own experience the role of the tribes is very strong in this area except in Basra, where this influence is slightly weaker. This is because of the diverse population, who came from different Iraqi provinces to live and work in this city. Basra, the main marine port, is in southern Iraq, and has had a long history since its establishment in AD 638. In addition to the Shiite Muslim Arabs, there is a minor ethnic group who came from Africa in the previous century and

---

<sup>33</sup> Map after <<http://www.investpromo.gov.iq/index.php?id=30>> [Accessed on 22 July 2011]

work as fishermen in the Arabian Gulf. Figure 7 illustrates the location of the southern Iraq provinces:<sup>34</sup>



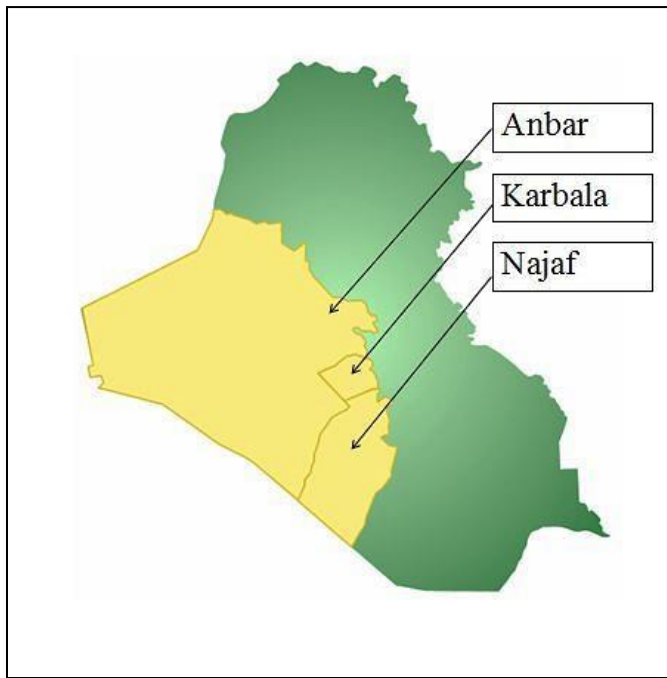
**Figure 7: The location of the southern Iraq provinces.**

Most of the western part of Iraq is desert and consists of only three provinces. The population is Arab and Muslim, but from different doctrines. In Al-Anbar the Sunni branch is predominant, while Karbala and Najaf are considered to be centres of the Shiite doctrine because Ali, the cousin of the Prophet Muhammad, was killed and buried in Najaf. His two sons, Hussein and Abbas, were killed and buried in Karbala.<sup>35</sup> Figure 8 illustrates the location of the western Iraq provinces:<sup>36</sup>

<sup>34</sup> Map after <<http://www.investpromo.gov.iq/index.php?id=32>> [Accessed on 22 July 2011]

<sup>35</sup> Ali and his sons are considered to be very important symbols of the Shiite doctrine. They fought for Islam in Iraq and were killed tragically (See Melton & Baumann, 2010 and Freeman & Grenville, 2006).

<sup>36</sup> Map after <<http://www.investpromo.gov.iq/index.php?id=31>> [Accessed on 22 July 2011]



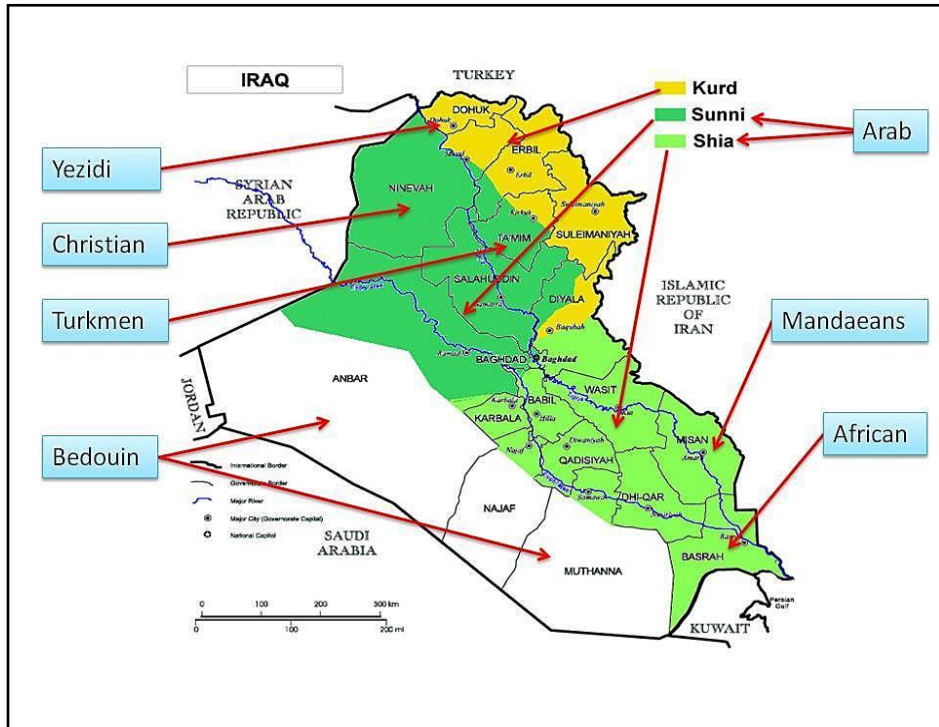
**Figure 8: The location of the western Iraq provinces.**

The main official language in Iraq is Arabic. The Kurdish language has been added since 2003 as a second official language, but it is used only in the Kurdish region. There are other minor languages spoken in Iraq, such as Turkmen, Armenian and Assyrian.

The main religion in Iraq is Islam, which is divided into two doctrines, Sunni (comprising 42% of the population) and Shiite (comprising 53%). These percentages are influenced by the location of Iraq between the two main Islamic religious forces in the world, the Shiites of Iran and the Sunnis of Saudi Arabia. The remaining 5% is distributed among religions such as Yezidi, Mandaean and, comprising the largest sub-portion, Christianity. Figure 9 illustrates the ethnic and religious constitution of Iraq:<sup>37</sup>

---

<sup>37</sup> Map after < <http://www.lib.utexas.edu/maps/iraq.html> > [Accessed on 20 July 2011]



**Figure 9: The ethnic and religious constitution of Iraq.**

## 2.3 The Location of the Study, Dhi-Qār City

We appreciate the music better if we  
understand the people themselves

Frances Densmore (1970, p. 5)

The study of essential elements in the rural community, such as social structure, family relationships, rituals, customs, forms and traditions, gives us a clear picture of the general environment in which singers sang their songs. Moreover, these things show the social and cultural context of singing, which provides a comprehensive understanding of the role of music in the rural community of Dhi-Qār city.

Due to a lack of resources related to this section, oral interviews with narrators were the basis of most of the information. My daily coexistence with members of this community, my observations, my personal expertise and my experience are important factors that assisted me in analysing and understanding the respondents' answers.

## 2.4 Dhi-Qār City<sup>38</sup>

Dhi-Qār is located 360 km south of Baghdad, 214 km north of Basra, and 18 km northeast of the ruins of the prehistoric city of Ur. Dhi-Qār was founded in 1879 by the Ottoman government and is located on the Euphrates River. It has two names, the old one (still in use) being Al-Naṣīriyeh,<sup>39</sup> which was derived from the name of the Prince of the Imāret (emirate)

---

<sup>38</sup> The reader might find a different spelling for Dhi-qār, such as Dhi-Qār, in certain sources.

<sup>39</sup> Naṣīriyeh might be found with a different spelling as well; for instance, Thesiger (1954) wrote the name of the city as Nasariya according to the pronunciation of the Ma' dan (Marsh Arabs) of southern Iraq, which is slightly different from the pronunciation of the rural inhabitants of Al-Naṣīriyeh's villages.

al-Mintifiq, Nasir Pasha al-Sa‘dūn, who ruled this area when the Ottomans established the city during their occupation.<sup>40</sup>

Dhi-qār is the modern and official name of the province; it is the name of the famous battle between Arabs and Persians in 617 that occurred at the current location of the city. However, this name is used only by the media and in official letters.<sup>41</sup> The people of Iraq prefer to use the old name of the main city of the province, Naṣiriyyeh or Al-Naṣiriyyeh.

Dhi-qār is the fourth largest province in Iraq in terms of population, with approximately two million people distributed over 12,900 km<sup>2</sup>.<sup>42</sup> The residents of the city often come from the surrounding villages. They still have a very strong relationship with their villages and follow the tribal rules, costumes, traditions and culture. Most of the population are Arabs according to their family tree, of which the *shīkh* and some of the elders of the tribe usually have a copy.<sup>43</sup> In fact, most of the villagers and city residents memorise the names of their ancestors up to the tenth grandfather at least. Al-Azzawi (1951) explains the importance of lineage to all Iraqi tribes and individuals. During my journey in the villages, it was very common to be asked about my full name, my tribe and my *shīkh* by interviewees.

One of the most important issues in Iraqi society in general, and in rural areas in particular, is tribal relations. Iraqis are usually proud of their tribe and of their *sheikhs* and they mention the honourable deeds of their ancestors constantly. Stolzoff (2009, p. 14), the specialist in Arabic and Kurdish tribes in Iraq, considers that ‘tribes are the building blocks of Iraqi

---

<sup>40</sup> *Nasiriyyah City*. [online]. University of Dhi-Qār. available at: [http://thiqaruni.org/thi\\_qar/index.php?option=com\\_content&view=article&id=47&Itemid=241](http://thiqaruni.org/thi_qar/index.php?option=com_content&view=article&id=47&Itemid=241) [accessed 2 August 2011].

<sup>41</sup> After 1958, the republican government changed the names of some Iraqi provinces to modern names, thus some of them now have two names.

<sup>42</sup> The weather in Dhi-Qār is hot in summer and cold in winter. Summer starts in April and finishes in September, which along with October constitutes the autumn. Winter lasts for four months with low percentage rainfall, while spring lasts for one month only, in March. In July 2011, according to the Iraqi Meteorological Organisation and Seismology, the temperature rose to 55 °C, and dropped to 19 °C in February 2011.

<sup>43</sup> Glassé (2003, p. 58) asserts that southern Iraq is one of the areas that ‘people who are Arabs by blood as well as language’ lived in.

society'. Therefore, studying the tribal system of the society in the villages of Dhi-Qār city will be an appropriate introduction to the community of the present study.

## 2.5 The Tribal System in Dhi-Qār

The *Al-Ashīra* (tribe) is the central unit in the tribal system that is led by a *shīkh*. In Dhi-Qār, there are 36 *ashīras*, who live in 36 villages distributed across five *aqḍiyeh* (areas) and 15 *naḥyeh* (districts).<sup>44</sup>

An *ashīra* can be divided into smaller groups, or sub-tribes, called *fukhidh* (thigh)<sup>45</sup> or *ḥumūleh* (group), which are also led by a subordinate *shīkh*, who follows and obeys the main *shīkh* of the *ashīra*. The main *shīkh* will be called in this case *shīkh 'mūm* (general Sheikh). However, more than one *ashīra* can merge together to form a *qabīleh* (large tribe), and more than one *qabīleh* can establish a *'māreh* (emirate) led by an *amir* (prince).<sup>46</sup>

The name of a tribe is linked exclusively to the name of a man who has specific attributes such as wisdom, courage and generosity. Having a large number of sons can sometimes be one of these attributes as well. Frequently Iraqis of southern Iraq add the syllable (al) before the name to define it as a name for the family. The following example illustrates the structure of a typical name in the rural community:

Ali Abbās Ḥussein Ali	<u>Al-Badr</u>	Moḥammed Ali Qadir Sāliḥ	<u>Al-Ghezzi</u>
	Sub-tribe		Tribe

<sup>44</sup> A province in Iraq consists of a number of *aqḍeyah* (areas) and each area is made of *nawaḥi* (districts). Each district consists of a group of *qura* (villages).

<sup>45</sup> This term is used in several other Arabs countries such as Egypt and Jordan. The importance of the sub-tribe to the body of the main tribe is as the thigh is to the body of a person. The thigh is the strongest part of the leg and the stronger the thighs the stronger the body. Ergo, the stronger the sub-tribes the stronger the main tribe.

<sup>46</sup> After 1918, there was no longer an emirate in Iraq. Al-Muhammadi (2007, p. 10) mentions that the union of Al-Mintifiq tribes (1530–1918) was the last emirate in southern Iraq. There were another three Arabic emirates in southern Iraq before 1918: Al-Khaza'el, Bani Lām and Shemmar Jarba. See also Nawar (1968, p. 95–102) and al-Khayat (1971).

As mentioned above, the example shows the syllable Al placed directly before the name of the family. In Arabic 'Al' has the wider meaning of family. In other words, Al-Badr means all descendants and offspring of Mr Badr, both males and females.<sup>47</sup>

A tribe or sub-tribe should have a leader. The leader must possess specific characteristics that assist him to rule the village. Leadership of a tribe is termed '*masheiakheh*' and the leader is called '*shīkh*'. Leadership passes to a *shīkh* from his father: every *shīkh* must choose one of his sons, the eldest usually, as a future *shīkh* to rule the village after his own death. If he has no son, his brother will be the *shīkh*. However, if he does not have a brother, his cousin will be the *shīkh*.

A *shīkh* should be rich, wise and expert in all traditional customs. His responsibility is to conserve the unity of the tribe. His job is to solve all problems in the village and to provide advice for all his followers. His words are considered as law and everyone in the village follows his opinion.<sup>48</sup> Nevertheless, his duties come with few rewards, and serving as *shīkh* does not grant special benefits or offer personal advantage to the *shīkh* himself.

The *shīkh* has a number of men to consult with before making decisions. They are usually available for assistance when needed. Their duty focuses on consultation only; the *shīkh* himself makes the final decision in most issues. This senate consist of particular men in various positions and duties.

The rural community is attached both to its tribal system and to its religious teachings. Stolzoff (2009, p. 14) explains this unity when he declares that Iraqi society is 'strongly organized by tribe and religious ties'. However, the power of the *shīkh* is usually greater than

---

<sup>47</sup> In the Arabic language, Al can be used as a definite article. For example, '*marah* (emirate) is indefinite, but *Al-marah* (the emirate) is definite.

<sup>48</sup> If one of the villagers objects to the *shīkh*'s decisions, the villager should leave the village for disagreeing with the *shīkh*'s decision. This decision must have overall agreement by the villagers. If, for any reason, someone leaves his tribe, he retains the name of his tribe wherever he goes.



that of religion, even if the balance of power changes between the religious and secular forces. Therefore, the *Al-Sayed* (cleric) has the second position in the tribal system after the *shīkh*. He is the closest to the *shīkh* and the most respected person in the tribe after the *shīkh*. *Al-Sadeh* (plural of *Al-Sayed*) are descendants of Imam Ali, the Prophet Muhammad's cousin.<sup>49</sup> They do not all live in one village or together as a tribe because they believe that their duty is to live among the people and in their villages, to teach them the religion. Consequently, each one of the *sadeh* lives in a different tribe all his life and his sons inherit his social and religious positions after his own death. *Al-Sayed* might choose the village or the tribe himself or he can be invited by a *shīkh* of a tribe to live in his village. However, that does not mean that all tribes have their own *sayed*; such tribes borrow a *sayed* from other villages for a limited time. His responsibility is to advise the *shīkh* when necessary, to transfer religious teachings to the community, to answer sacred questions and to provide pious explanation and solutions for life's daily problems.

There is another type of clergyman available in the rural community called a *mulleh*. He is an ordinary person, he can be from any tribe, and he has studied religion in order to become a *mulleh*. This person is a mobile cleric, and every *mulleh* visits specific villages regularly, having the same basic job as *Al-Sayed*. However, the *sayed's* lineage, to the Prophet, gives him a higher religious and social position than a *mulleh*.

The third person of the tribal board is *Al-Bukhīt* (the lucky one). He is regarded as having unique skills and attributes such as tolerance, wisdom and modesty. 'The lucky one' is literal translation of 'Al-Bukhīt'. However, this is a Persian word and the community understands it in its wider context, which includes all the good qualities of this person.<sup>50</sup> He is considered

---

<sup>49</sup> *Sadeh* (masters), are found in most Islamic countries and have a specific social respect. They are known as *Al-Ashrāf* (nobles) in other Arab countries such as in Jordan, Egypt and Morocco.

<sup>50</sup> In Arabic 'lucky' has a slightly different meaning: it means having all these different qualities, which allow the person to be regarded as a valuable member in the community.

one of the sources of strength for the tribe. The community believes that if someone assaults him or his tribe, a curse might befall the assailant or his family, such as disease or an epidemic. Moreover, he has a spiritual ability to cure diseases because of his piety and self-purity. His wisdom assists the *shīkh* in critical issues. Usually, he attends the land during planting times, sometimes telling villagers when, where and what to plant.

Elders of the tribe are in the fourth position in the senate of the tribe. They also participate in the discussion of tribal matters. Elders are highly respected by the members of the tribe and their experience is considered to be an important source of reference when needed.<sup>51</sup>

All tribes have a *shīkh* and may have a *sayed* as well, but not all of them have a *bukhīt*. He is regarded as a gift from God to the village. It is impossible to ask *Al-Bukhīt* to live in a different village, since he lives in his own village and harnesses his abilities for the benefit of his own family and village. A tribe which does not have a *sayed* or *bukhīt* must have a strong and/or well-known and wise *shīkh*. Otherwise, it will be weak and not respected in the rural community, which is not consistent with the norms of pride, and even ostentation, that are required in rural society.

Hospitality and generosity are essential issues in the culture of the rural society. It is also crucial for the tribe's reputation among other villages. It is common that visitors and guests spend many days in the hospitality of the tribe. The *shīkh* welcomes them in his *mudhīf* (reception hall). It is a large hall used to welcome guests and for meetings of the tribe's members. Every *shīkh* has his own *mudhīf*, which is named after him, such as '*mudhīf* of the *shīkh* Mohammed al-Minshid'. In addition, the *mudhīf* is considered as a social symbol for the tribe. Bell (2006, p. 52) states that 'there's no better council chamber than sheik's mudhif'. Guests who spend more than one night in the tribe usually eat and sleep in the

---

<sup>51</sup> See Appendix 6: Pictures of *shīkh*, *sayed* and VIPs villagers.

*mudhif*. Moreover, it is a venue for different social events, such as weddings parties, funeral rituals and public debates; therefore, it is the largest building in the village. *Mudhifs* can be found in different sizes, but a larger size *mudhif* means that the tribe welcomes more guests, which reflects its hospitality and generosity. This, also, shows the social importance of the tribe and its *shikh* among other tribes. Broadbent (2008, p. 1) mentions that such buildings were ‘first built in the marshes of what is now southern Iraq, over 5,000 years ago’.<sup>52</sup> A *mudhif* is built completely of reeds, straw and other natural materials. Usually, the age of a *mudhif* is up to a maximum of 30 years. Most of those who have written about the marsh lands describe the *mudhif* in a different ways. For example, Thesiger says ‘Sitting in the Euphrates *mudhifs*, is always had the impression of being inside a Romanesque or Gothic Cathedral’ (1964, cited in Yapp, 1988, p. 489). One of the best descriptions for *mudhif* is found in Bill (2007, p. 49) in which she clarifies that:

it’s made of reeds, reed mats spread over reed bundles arching over and meeting at the top, so that the whole is a huge, perfectly regular and exquisitely constructed yellow tunnel 50 yards long. In the middle is the coffee hearth, with great logs of willow burning. On either side of the hearth, against the reed walls of the *mudhif*, a row of brocade covered cushions for us to sit on, the Arabs flanking us and the coffee maker crouched over his pots.<sup>53</sup>

There are conventions of conversation in the *mudhif*, which should be respected and followed strictly. The general rule is, if someone speaks, all attendees should listen. If there is a guest, no one is allowed to speak except the *shikh*, *sayed*, *bukhit* and some elders. If the meeting is of the tribe’s members, usually the *shikh* is the first speaker, and then everyone has the right

---

<sup>52</sup> Broadbent reproduces a photo from the British Museum which shows a Sumerian *mudhif* faced with uncut reed fronds and sheep entering. This evidence is carved into a gypsum trough from Uruk (c. 3200 BC).

<sup>53</sup> For more information about the *mudhif* of southern Iraq, see Broadbent (2008), Thesiger (2007) and Bell (2006). See Appendix 7: Pictures of the *mudhif*.

to speak later. If one visits a *mudhīf*, one ought to follow specific procedures. To enter the *mudhīf*, one should leave one's shoes outside and say, when reaching the threshold of the *mudhīf*: 'al-salāmu 'leikum' (peace upon you). Attendees then stand up and reply, 'wa 'leikum al-salām' (peace upon you too). One must shake the hands of all present and kiss the right cheek and right shoulder of all of them. After this, you should sit in a suitable place according to one's social status. When everyone has sat down, most attendees (if it is after noon) say 'messakum Allah belkhair' (may Allah make your night full of goodness); one must reply 'messakum Allah belkhair wel 'afyeh' (may Allah make your night healthy and full of goodness).<sup>54</sup> A *mudhīf* is the place where the villagers take rest and have relaxation time after the fatigue of a long working day. They tell stories, listen to poetry, and the elders might ask audience to solve problems. A *mudhīf* is a location and a symbol of the social ties between villagers. It is a place where the culture is preserved and passed from one generation to another. In this context, the rural community has a proverb which says: 'al-majalis *madaris*' (councils are schools).

## 2.6 The Arabic Local Dialect in Southern Iraq

People from all Arab lands write and read in the formal Arabic language *Al-Fuṣḥa* with its 28 letters. It is the language of diplomacy and official statements, publishing books and papers, websites and television. The religion of most of the population is Islam and the language of their holy book, Al-Qur'ān is Arabic. Prayer and worship for all Muslim communities should be in the formal Arabic language. Apart from these uses, however, no one speaks in *Al-Fuṣḥa*. There are different spoken dialects in most Arab countries. Sometimes there is more than one dialect or even more than one language. The number of dialects depends on the size

---

<sup>54</sup> If it is morning the word 'sabbahkum' (your morning) is used instead of 'messakum' (your night).

of the state and the number of ethnic groups and races living in it. The larger the country, the greater the number of dialects and languages. For instance, in Iraq, the Arabic language is the first official language and the Kurdish language is the second, after which is the Turkmen language and other less common languages. On the other hand, in Kuwait and Qatar, there is only one language and a single dialect owing to the small size of the countries and the fact that only one ethnic group lives in each.

The local Arabic dialect of every Arab country is referred to by the name of the country, for example, Iraqi, Jordanian, Syrian or Egyptian Arabic. However, there is typically more than one dialect in every Arab country. It is easy for an Arabic speaker to recognise an Iraqi Arabic dialect, but it is harder for them to determine the location of that dialect. Many different Iraqi dialects are spread over Iraq, and each one represents the location of the speaker. Most of the Arabic Iraqi provinces have their own Arabic dialect, which could be close to or far from the Iraqi dialects of other provinces, depending on the distance between the provinces and the relationship between their tribes.

While the Arabic dialects in Iraq are commonly classified into western and southern dialects, Jastrow (1994) as cited in Woidich (2004, p. 1) categorised the northern, southern and other dialects as 'Mosul, Tikrit, and the non-Muslim dialects of central and southern Iraq'. Other scholars have studied the dialects of Iraq according to their location, including Abu Haidar (2003), who studied the dialect of the Rabi'a area. Both western and southern dialects of Iraq can be divided into sub-dialects according to province.

The community of Dhi-Qār province in southern Iraq speak a distinct dialect. This dialect has unique characteristics stemming from accent, phonetic customs and the employment of non-Arabic sounds. Unique in this dialect is the substitution of some speech sounds, which occurs in two ways. The first is the replacement of the sound of an Arabic letter by that of a

foreign sound.<sup>55</sup> The second occurs when the sound of one Arabic letter is substituted for another Arabic letter. These two ways of substitution occur in five cases by three letter sounds to make talking easier and more fluent. The speakers can utter these three sounds correctly when asked, but when talking they choose the easiest way. Consequently, it is very easy to recognise people of southern Iraq from their dialect.

The replacement of an Arabic sound with a foreign one includes cases such as چ that is pronounced [tʃ] as in the initial consonant sound of the word *channel* (ch). This sound is very common in the Arabic dialect of southern Iraq. Usually people use this sound instead of the Arabic sound (ك) which is pronounced [k] as in the (k) in *skip*. The second foreign sound is (گ), which is pronounced [g] like the (g) in *English*. Civilians use this sound instead of the Arabic sound (ق), which is pronounced [q] and which has no equivalent in English. This sound (ق) is very rare in southern Iraq because of the difficulty of uttering it. This letter (ق) has three different sounds in the dialect of southern Iraq. Its pronunciation is determined according to its context in speech. Numerous studies have attempted to describe and clarify the pronunciation and transliteration of the Arabic and non-Arabic letters employed in *Al-Fuṣḥa* or in the local dialect (for example, Campbell, 1989; Versteegh, 1997; Chejne, 1999). Feghali (2004, p. 5) describes the use of the letter (ق) as ‘affrication of qaaf’ and illustrates its usage in Iraq and other Arab countries. This letter in particular has more than one sound in each province in Iraq.

The substitution of an Arabic sound by another Arabic one includes the Arabic sound (ق), which is replaced in two ways. Firstly, the sound (ك) is employed, which is pronounced [k] as in the initial consonant sound (k) in *kill*. Secondly, the sound (غ) is employed, which is

---

<sup>55</sup> There are two foreign sounds used in this dialect. These sounds are foreign to the 28 Arabic sounds of the Arabic alphabet, but can be found in the languages of other cultures living within Iraq, such as Kurdish and Turkmen languages, and found in the languages of neighbouring cultures to Iraq like the Persian and Turkish languages.

pronounced [ɣ] and which has no equivalent in English but which could translate as (gh) or (ġ). The second sound in this type is (ج), which is pronounced [dʒ] like the (j) in *John*, but locals replace this Arabic consonant (ج) by the vowel (ي), pronounced [y] like the (y) in *yes*.

The following Table 10 and Figure 10 show the cases within the two categories.

Original Letter	Transcription (sound)	Standard pronunciation	Alternative letter	Transcription (sound)	Dialectal Pronunciation	Meaning	Type
ك	κ	كبیره = kebira	چ	ʃ	چبیره = ʃebira	big	1
ق	q	قل = qul	گ	g	گول = gol	say	1
ق	q	قتل = ketl	ك	κ	كتل = katel	kill	2
ق	q	قرآن = Qur'ān	غ	ɣ	قرآن = yerān or Gherān	Qur'ān	2
ج	dʒ	دجاج = de dʒadʒ	ي	y	دياي = de yay	chickens	2

**Table 10: Examples of using alternative letters and sounds in the Arabic dialect of southern Iraq.**

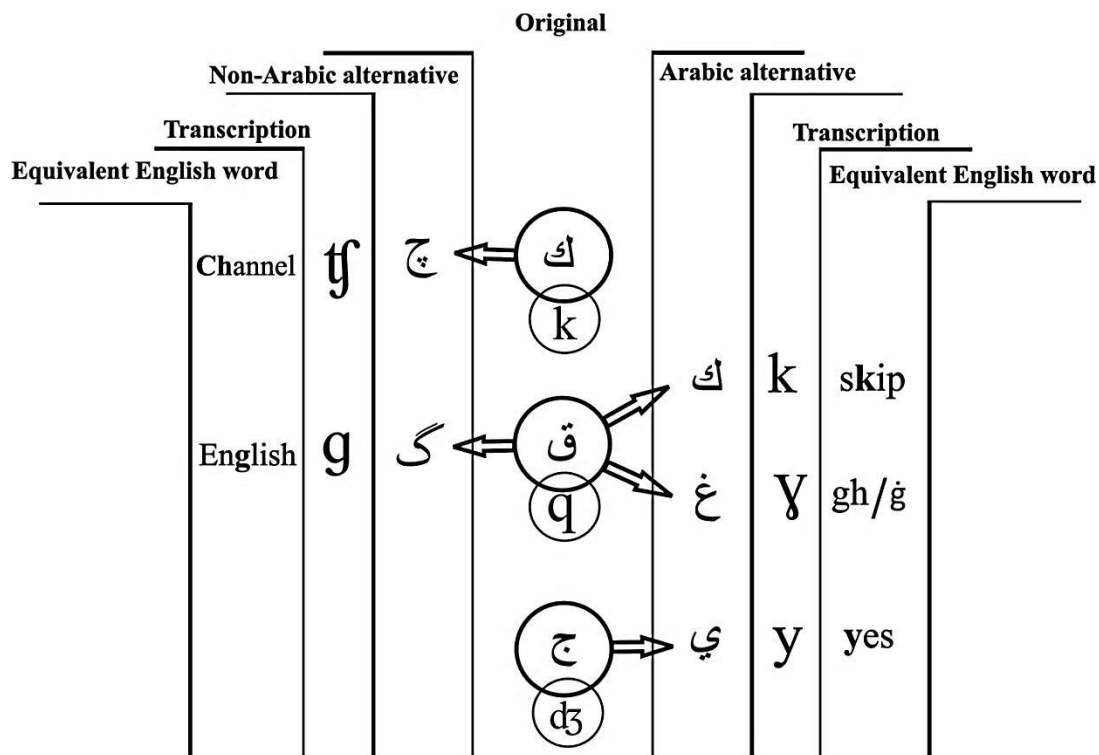


Figure 10: Illustrates the replacement of Arabic sounds and letters with Arabic and non-Arabic sounds and their International Phonetic Alphabet symbols.

In the Arabic language, there are two ways to lengthen the sounds of letters. The first is by employing signs called *ḥarakah* in Arabic. These signs indicate that the letter should be read or sounded longer than a consonant. Levin (1998, p. 215) describes the three cases of *ḥarakah* as ‘al-raf’ (= the nominative), al-naṣb (= the accusative) and al-jarr (= the genitive)’. The second way to lengthen the sounds of letters is by using a vowel after a consonant, which results in the greatest lengthening. These two types of lengthening arise according to grammatical rules, which should be followed by speakers in *Al-Fuṣḥa* as far as they can. Table 11 illustrates the two types of lengthening.



Lengthening by <i>ḥarakah</i>	Lengthening by vowels
ا ( َ = ta)	آ ( َ = t ā)
و ( ُ = tu)	و ( ُ = tō)
ي ( ِ = ti)	ي ( ِ = t ī)

**Table 11: The two ways of lengthening the sounds of letters in the Arabic language.**

In the dialect of southern Iraq, there is no distinction between the two lengthening levels. The community never considers the grammaticality of lengthening the sounds of letters in words during speech. Individuals may or may not lengthen sounds, but at times words are lengthened by more than is prescribed by the two formal lengthening levels. This unusual lengthening occurs to illustrate specific feeling or to show the different contexts of words.

Lengthening is applied to all 28 letters of Arabic. Table 12 shows the 25 Arabic consonant letters and glottal stop with International Phonetic Alphabet symbols (IPA):

Arabic letters	IPA	Notes
ء	ʔ	glottal stop
ب	b	
ت	t	
ث	θ	as in <i>theory</i>
ج	dʒ	
ح	ħ	as in <i>Alhambra</i> / no equivalent in English
خ	x	as in <i>Khalifa</i> (caliph)
د	d	
ذ	ð	as in <i>father</i>
ر	r	
ز	z	
س	s	
ش	ʃ	
ص	ʂ	as in <i>Ṣawt</i> (sound)/ no equivalent in English
ض *	ɖ	as in <i>Ḍaw</i> (light) / no equivalent in English
ط	ɟ	as in <i>Ṭaweel</i> (tall) / no equivalent in English
ظ <sup>56</sup> *	ð	as in <i>Abu Dhabi</i> / no equivalent in English
ع	ʕ	as in <i>Ali</i> / no equivalent in English
غ	ɣ	as in <i>Gharb</i> (west) / no equivalent in English
ف	f	
ق	q	
ك	k	
ل	l	
م	m	
ن	n	
ه	h	

**Table 12: The Arabic consonant letters and glottal stop with International Phonetic Alphabet symbols (IPA).**

<sup>56</sup> \* Iraqi pronunciation does not distinguish between these two letters.

## 2.7 Calendar

The *Al-Taqwim Al-Hejri* (Islamic calendar) is the main tool that society adopts to determine the relation between people and time. This calendar is very important in religious rituals, such as *Ramaḍan*, the Islamic holy month of fasting; *ʿid*, the time of festivity for Muslims; and *Muḥarram*, the month of sadness for the Shiite Muslims, who represent the majority of the people. On the other hand, in secular rituals such as marriage and circumcision, the community frequently follows the seasons of the year to perform these ceremonies. For example, a member of the community says ‘my son will get married in spring or in summer’, but to determine the exact date of the ceremonies the society will adopt the Gregorian calendar. However, if *Muḥarram* comes in spring or summer, people never perform any secular rituals in these seasons.<sup>57</sup>

The Islamic year consists of 12 unequal lunar months, which have 29 or 30 days. Cohn (2007, p. 154) asserts that ‘the numbers of days in each month alternate between 30 days and 29 days for consecutive months giving a total lunar year of 354 days’. The Arabic name (*Alhijri*) of this calendar reveals its inception, as it is derived from the word *Hijra* (migration), indicating the journey of the Prophet Mohammed from Mecca to Al-Madineh. The date of his arrival in the Al-Madineh city is considered the first day of this calendar, which, according to Parise (2002, p. 71), was the sunset of July 16, AD 622.<sup>58</sup> This calendar was used before Muhammed’s birth (AD 570 or 571), but after his journey, it became the official Islamic calendar and the migration year is the first year of this calendar.<sup>59</sup> Following the expansion of Islam, this calendar became widespread in Islamic countries. It is known as the Islamic calendar in English. Understanding the meaning and

---

<sup>57</sup> Because the Islamic calendar uses lunar months, by years, months come at different times of the year. For example, in the year 2011, both August and *Ramaḍan* started on the same day. On the other hand, in 2012, *Ramaḍan* came on 20 July.

<sup>58</sup> Each new day in the *Hijri* calendar begins at sunset (Anonymous, 2010, p.151).

<sup>59</sup> Before Islam, Arabs had no fixed annual date. Therefore the year of Muhammad’s birth is uncertain. Peterson (2007, p. 33) asserts that ‘it must have been around AD 570 or 571’.

the role of each month in the life of the Arabs before and after Islam could give a vision for the role of the *hijri* calendar in the life of people in the community of the villages.

Table 13 shows the names, meanings and an explanation the reasons behind the names.

Islamic months	Meaning	Reason for the names
<i>Muḥarram</i>	Not allowed	Arab tribes, before Islam, used to fight each other. In this month, fighting is not allowed. <sup>60</sup>
<i>Ṣufer</i>	To be empty	Most of the Arab tribes left their settlements empty and went to invade weaker tribes.
<i>Rabi‘ I</i>	Spring I	Spring season lasts for two months. This one is the first.
<i>Rabi‘ II</i>	Spring II	This month is the second in the spring season.
<i>Jumadi I</i>	Freezing I	Winter lasts for two months; this one is the first, when the water freezes in the desert.
<i>Jumadi II</i>	Freezing II	This month is the second in the winter season.
<i>Rajab</i>	Respected	Arabs respect this month and they stop invasion as they do in <i>Muḥarram</i> .
<i>Sha‘ban</i>	Spread out <sup>61</sup>	After having a rest in Rajab, tribes spread out into different directions for the invasion of weak tribes.
<i>Ramaḍan</i>	Scorcher	The days of this month were the hottest when they named this month.
<i>Shawwal</i>	Lack	At this time of the year tribes have a lack of camel’s milk.
<i>Dhul-Qi‘deh</i>	Month of truce	Month of truce with no fighting and no travel and Arabs get ready for the next holy month.
<i>Dhul-Hijjah</i>	Month of pilgrimage	The truce continues in this month, which is a religious one and Arabs start a pilgrimage to the Ka‘ba.

**Table 13: Names and meanings of the Islamic calendar months.**

As can be seen from the table above, the Islamic calendar has 12 months. Each of them is named for different reasons. For example, *Rabi‘ I* and II, *Jumadi I* and II, *Ramaḍan* and *Shawwal* were named after a season or particular time of the year. The rest of calendar months were named according to specific behaviours such as *Muḥarram*, *Rajab*, *Dhul-Qi‘deh* and *Dhul-Hijjah*, or according to an act

<sup>60</sup> *Muḥarram* is commonly used in Islamic culture to determine what is forbidden, contrary to what is *ḥalal* (allowed). For example, it is *ḥalal* to drink any type of juice but it is *muḥarram* to drink alcohol.

<sup>61</sup> Natan (2006, p. 63) translates this month as ‘to gather [harvest]’, which is a different meaning of the month’s name.

that occurs twice a year (every five months) such as in *Şufer* and *Sha'ban* when strong tribes fight and invade the weak tribes.

Islam gives a new function to some months such as fasting all of *Ramaḍan* and six days of *Şawwal*, while pilgrimage is still in the same month but the procedure changed according to the Islamic rule. Additionally, Islam bans invasion and fighting at any time, therefore, in *Sha'ban* (month of invasion before Islam), Muslims are asked to fast voluntarily as much as they can to prepare for the official fasting in *Ramaḍan*.<sup>62</sup>

Other Islamic calendar months have obtained a different significance after the death of the Prophet Muhammed and the killing of his grandson, especially for the followers of the Shiite branch who live in southern Iraq.<sup>63</sup> For example, the death of Al-Hussein, the Prophet's grandson on the tenth of *Muḥarram* AD 680 at the battle of Karbala (Dunford, 2007), indicates an alternative value for this month in the area studied. Before this event, *Muḥarram* was the month of peace, happiness and joy, but now Shiites prevent any manifestation of joy, and demand the wearing of black dresses and lengthening of beards during that month and the following one (*Şufer*). This is because the events of this battle lasted for 40 days: 30 days of *Muḥarram* and the first 10 days of *Şufer*.

In addition to adopting the Islamic calendar to recognise the holy months, southern Iraq also uses the Gregorian calendar, which is the official calendar of the Republic of Iraq. It is used in media and official documents, but with Arabic names. These are derived from ancestral Aramaic (Guindi, 2008).<sup>64</sup> The table below illustrates the months of the Gregorian calendar with both Gregorian and Arabic/Aramaic names:

---

<sup>62</sup> For more information about the blessed days, nights and months in Islam, see Algul (2005).

<sup>63</sup> The death of Prophet Muhammad in AD 632 had a great impact on Islam. The major event was the division of Muslims into two main branches, Shiites and Sunni, because of their disagreement as to the new leader for Muslims.

<sup>64</sup> These names have no meaning in Arabic, but they are still in use in Iraq and Syria. The reason for this seems to be that these two countries were the location of the Aramaic civilisation as Folmer stated (1995, p. 1).

Gregorian months	Arabic/Aramaic	Gregorian months	Arabic/Aramaic
January	<i>Kanūn thani</i>	July	<i>Tammūz</i>
February	<i>Eshbaṭ</i>	August	<i>Āb</i>
March	<i>Ādhār</i>	September	<i>Aylūl</i>
April	<i>Nisān</i>	October	<i>Tishrīn awwal</i>
May	<i>Āyār</i>	November	<i>Tishrin thani</i>
June	<i>Huzayrān</i>	December	<i>Kanūn awwal</i>

**Table 14: The names of the Gregorian calendar months and their equivalent Arabic-Aramaic names.**

The inhabitants of the villages use the Arabic names of the Gregorian calendar months to determine the secular events and when talking about the climate.<sup>65</sup>

## 2.8 The Family

The family is a vital social unit in the rural community. It functions under an umbrella of customs and social laws, which form the identity and the personality of its members according to their gender and age. Moreover, it is one of the most important sources of social values, which contributes to the sustainability of customs and traditions, and preserves them by transferral from one generation to another.

Every family in the village has a separate house, which is usually surrounded by an empty piece of land that can be used to build more houses for the sons of the family in the future. The lowest number of children in a family in the rural areas of southern Iraq is usually four. The range is generally six to eight, and the highest that I found was 13. More than one generation of a family can live in the same house. Usually the father and his wife, their eldest son, and his wife and children live in one house. Other sons and daughters have to leave this house if they get married. Sons will

---

<sup>65</sup> Villagers customarily use a number of local proverbs to describe the weather during each month. For example, they describe March as ‘*abul hezāhiz welamtar*’, which in English means ‘month of both thunder and rain’. Or the people in rural areas depict August as ‘*Āb allehāb*’ (month of the flames), but never depict *Ramaḍan* (scorcher) as a hot month, since it can come in winter.

live in nearby houses on the father's land usually, and establish new families. Daughters will live in their husband's houses. If one of the sons or daughters does not marry for any reason, he/she stays at the house of the family. The eldest son must be the first son who gets married, and must live in his father's house. His parents, brothers and sisters are very happy when he has children and begins a new generation of the family. Usually the eldest son and his wife take care of his parents when all his brothers and sisters have left the house, and he will inherit the family home in the future.<sup>66</sup>

The father, mother and family will have a nickname after having their first son. The word *Abu* (father of) prefixes the son's name to form a nickname for the father. For example, if the son's name is Ibrahim, the father's nickname will be Abu Ibrahim. This applies to the mother too: the word *Um* (mother of) will be added before the son's name, so her nickname will be Um Ibrahim. The family will be known as *bēit* (House of) Abu Ibrahim in the community. The family, father and mother will hold this name for the rest of their lives.

The father is the head of the family. He leads the family and regulates their behaviour. He is respected by family members and his word is final. He is responsible for supporting the family economically and socially and provides all family requirements. A son usually looks to the father as an example to be followed. This attitude has been highlighted by Peter Gran, professor of Middle East history, where he states that 'the Iraqi man in popular stereotyping looks to his father before anyone else' (1996, p. 68).

The mother will be in charge if the father is out of the house. She has the second position in the family after the father. She and her daughters, if she has them, undertake most of the household tasks, and she cooks and prepares the family's meals. The tribe admires the mother of three or more sons more highly than a mother of one or two. The reason is that, as the community believes, mothers work harder to raise boys than girls. Therefore, more boys mean harder work. Moreover,

---

<sup>66</sup> See Appendix 8: Pictures of a mud house in a village.

these boys will be men of the tribe in the future, so a mother of several men will be more appreciated and will have higher status. To show its appreciation of such a mother, the community has a proverb which says: 'paradise is under the feet of mothers'.

Families in southern Iraq take care of their children until they get married. Marriage to a maternal/paternal cousin is the most common type of marriage. Sometimes the parents of the groom choose a girl to be a bride for their son in his childhood. This girl is usually their niece. A woman cannot choose her husband and she does not have the right to refuse the choice of the family for her husband. The matrimonial home is arranged by the husband. No groom will accept living in a house that has been provided by a bride: it will bring shame on both the man and his family. In some cases a wife inherits a house, but the new family cannot live in this house for any reason. Therefore, it might be given to one of the sons of the family.

The relationship between brothers and sisters continues after marriage and leaving the family home. Visiting parents is essential and visiting the family of the wife or husband regularly is important too. The relationship between neighbours (neighbours are often relatives, but to different degrees) in the tribal system is solid. Visiting neighbours is very common, and sharing food without a prior invitation is also common: such visits might last for more than two or three hours. Respect for neighbours is such an essential social value that the community usually uses a proverb to explain the solid relationship between neighbours. They say: 'we have been commanded by the prophet to care for not just our nearest neighbour, not even the neighbour beyond that but right up to the seventh neighbour'.



## 2.9 Role and Function of People in the Rural Society

The position and function of people in the rural villages of Dhi-Qār province varies according their age and gender. In order to understand their social role and function, an overview of their life, rights and duties during the different periods of their life will follow.

The first period in the life of the rural person is from birth to his and/or her fifth year.<sup>67</sup> This period is called *ṭefūla* (childhood) and the child is called a *ṭifel* (child) if he is a male and *ṭifleh* if female. The grandfather, father or cousin has the right to name the male child, and this should be done immediately after birth. Occasionally, the child might be given two names before birth, one male and one female. The mother or her daughters will choose the female name: the father does not name females, owing to a belief that he will have a girl next if he does so. It is very rare to give a child a secular name, so most of the names in the tribe are sacred. Since the community religion is Shiite Muslim, they never give their children Sunnis' names. They have two types of names, compound and single. The compound names are only for males, and consist of two words. The first part is always the same, *Abd* (the slave of), while the second part is variable, such as Allah, the name of the Muslim God; thus we have Abd Allah (the slave of Allah), which the community pronounces as Abdullah. The most common compound names are Abd Al-hussein (pronounced Abdul Hussein), Abdul Zahra, Abdul Kadhum, Abdul Abbas, and Abed Ali. The single names are for both males and females. The most common names for males are Hussein, Kadum, Abbas, Hider and Ali. The most common names for females are Faṭima, Ḥusneya, Ruqeyyeh, 'īman, Banīn, Jannāt, Nūr and Raḥmeh. Most of these names are the same as the names of the Prophet Muhammad's descendants or are names available in the holy text of the Qur'ān.

When a family has a baby, it will be a very happy day if he is a boy. Banquets will be prepared, relatives and neighbours will be invited and a party is often held. These ceremonies might last for a whole week. Some families consider the value of this occasion as being of equal importance to that

---

<sup>67</sup> Age division, in this section, is according to the local custom of the rural community.

of a wedding. After one, two or four weeks a circumcision is performed. If the birth happened in winter, they will wait until summer for circumcision. The same round of banquets, invitations and parties will be repeated again after circumcision. By contrast to what the family does for a male child, there will be no sign of joy if the baby is a girl, and it will be sad news for the family.

The age from five to ten is the period of *siba* (boyhood/girlhood). The male is called *wiled* (boy) and the female is called *'hdētheh* (too young). At this age, children start realising the differences in gender between them through costumes and behaviours, which reflect their different roles in the family.

The boy begins to accompany his father on his visits and attends men's meetings, where he will listen to tales, news, historical events of the family and poetry. After the age of seven, a boy will be allowed to enter the *muḏhīf* and he has to greet all the attendees and kiss them with no exception. This action will be a source of pride for the boy's father. *Al-Diwān* (the *muḏhīf*'s attendees) usually stand when a guest enters the *muḏhīf* as a sign of respect, but they do not do this for a child unless he has a unique talent, such as singing or reading poetry. The elders, grandfather, father and paternal and maternal cousins of a boy, will not stand for the child either.

A boy starts to attend the farms or the river where his father works and helps his father by carrying his father's belongings. He will be allowed to tend a small herd of sheep. He will be asked to bring food from home to the farm with or without supervision. His mother might send him to a neighbour's house with a request for something she needs. From his ninth or tenth year, he cannot sit with female guests who are visiting the mother. However, from this time he can welcome guests in the absence of his father as a signal of his heading toward the age of adulthood.

Girls spend time in the kitchen with their mother. Also, they help their mother in looking after the animals of the family such as hens and sheep. A girl accompanies her mother on visits to and from neighbours and attends only women's meetings or ceremonies. Mothers start teaching a girl, when

she becomes 10 years old, not to speak to any foreign male, and from this time she is told to cover her hair.

Playing is a major element in the life of rural children. Therefore, in their spare time, boys and girls play unabatedly with their peers. The most popular game is *ghummedeh* (hide and seek), which is played by boys or girls. *Heyleh* (hopscotch) is a girl's game and *ich'ab* (kneecap) is a boy's game. This latter game relies on the same principle as marbles, but children use the kneecap instead of marbles (glass balls).

Sport is essential in the life of rural children and they engage in several types. Besides running, which boys or girls can perform, a father teaches his sons swimming, and riding if the family have a horse. Wrestling animals is a common sport that boys perform when they reach the age of 14.

The third age period is between 10 and 15 years. In this period, boys start acquiring habits of men, and girls acquire the behaviours of women. In the rural areas, this period is considered to be a training period in masculinity for boys and in femininity for girls. The family teaches their children that they will be an adult soon and will get married and establish their own family, so boys are taught to think about jobs and land, and girls are taught to be ready to live outside the house of the family with her husband.

At this age, children wear adult dress. Boys will wear the traditional uniform all the time, such as *dishdāsheh* a dress covering the entire body from the neck to the end of the leg and the traditional *'ishmagh* (headscarf) with *i'gall*, a black cord made of wool for fastening the headscarf on the head. Girls should cover their heads with the *hijab* (veil), and wear a long coloured dress. A girl must wear coloured dresses when she is in the field so that strangers will see her, because they are supposed to avoid passing near her location. At times of sadness and mourning, everyone should wear black dress.

By the ages of 14 and 15, boys try to behave like their fathers. A boy can take his father's role during his absence, and the family must obey him with no discussion. Moreover, at this age boys are accepted as observers and are allowed to attend the tribe's meetings, and give their opinions (after requesting permission) on issues affecting the tribe. The age of 15 or over is considered the age of adulthood, where males and females of the tribe have to get married and establish new families. It is rare to find single people aged 18 and above in tribes. Even single elder men usually marry divorced or widowed women.

## **2.10 Marriage**

Early marriage is an essential feature of the rural community. In an interview with a member of the community, one of the elders explained to me that in the past there were many epidemics, wars between tribes, revenge between families and the risk of predators, which led to a decline in the population of the tribe. Therefore, early marriage increases the possibility of raising the number of the tribe's members. Moreover, families believe that early marriage has the benefit of giving responsibility to young people at an early stage, under the supervision of the groom's parents, which provides the required experience for leading the family successfully. In addition, brothers and sisters of the groom can watch the process of establishing a new family, and this is one of the reasons why the first son should live in the family house. The community in rural areas prefers large families; therefore, early marriage provides a greater chance of having more children than late marriage. Naturally, a big family of six or eight children needs strong parents to raise and support them, and younger parents can bear this burden more easily.

## **2.10.1 Types of Spouse**

### ***A. Endogamy***

The family of the groom usually chooses the bride. The groom can refuse the family option, but this is very rare. If the family of the bride agrees on the groom, the bride has no right to refuse. The community encourages endogamy, so most cases of marriage are between relatives. There is more than one reason for this. Economically, this form of marriage is usually cheap, because families swap each other's daughters as wives for their sons. The second economic reason is to keep the lands of one family together. Socially, this tendency also increases the number of family members that refer to the same grandfather, which provides more presence and power among the tribe. The second social reason is that the chances of divorce are reduced, because if divorce happens in one of these marriages, it may result in a divorce in the other marriage. Additionally, each village believes that its customs and traditions are best; therefore the community considers that a bride from outside of the community will have different social values, which will affect raising the men of the tribe in the future.

### ***B. Cousin Nehi***

Marriage between cousins is the most common type of marriage: a man has the right to marry his cousin. An uncle cannot refuse such marriage for any reason because a nephew can use his social right of *nehi*, which means that his female cousin will not be able to marry anyone except him. He might waive his *nehi*, so that she can use her right to marry someone else. If he does not, then she will stay a virgin for the rest of her life if she, and her family, refuses the marriage. The cousin can use this social right even if he already has a wife and even if there is a significant age gap between him and his cousin. Therefore, if someone asks a family permission to marry their daughter, the family should first ask for approval from all cousins.

### **C. Promised Wife and Husband**

It is very common to find a girl who has been promised as a wife to someone. She and her promised husband will marry when they both reach the age of marriage. This promise is not easily broken, and it can be arranged between brothers whereby one brother will promise his daughter to the other brother's son and vice versa. This type of marriage happens between relatives and friends' families and even between different tribes. It is considered a contract, so if one party breaks it, it will lead to a dispute between those involved.

### **D. Feşil Wife**

If a man commits (by mistake) a serious crime, such as manslaughter, or disables someone, he is required to give his sister or daughter to the family of the victim to be a wife of one of the victim's family. This type of marriage is called *feşil* (solution); the wife will be known as *fişliye*. This type of marriage is considered as a punishment for the perpetrator's family. It provides a free wife to the family of the victim. The family of the perpetrator gives this woman to the family of the victim to provide children as compensation for their loss. In addition, these children will be the connecting thread between the two families, which will recover the relationship between them. Usually, the son of the victim will be the groom. If the victim does not have a son then his brother or one of his brother's sons will be the groom. If the crime was deliberate, then the victim's family might ask for two women or more.

### **E. Geşa Bgeşa Marriage**

*Geşa* means 'forehead' and the meaning of *geşa bgeşa* is, as in the words of one of my interviewee: 'give me your sister as a wife and take mine as a wife for you'. Despite the fact that the community encourages marriage within the family or the tribe, the *geşa bgeşa* type of marriage is also very common. It usually occurs between families that are not related, and sometimes between friends. If a man does not have a cousin left to marry, he starts looking for a wife from a different family or a different tribe. In this case, he can give his sister as a wife to the brother of his future wife. This

type of marriage is cheaper for both parties. If a man does not have sisters for substitution, then he has to pay a large *'siāg* (dowry) and agree to conditions set by the bride's family, such as the *'siāg* amount and the type of house and furniture to be provided. This wife is known as *gharībeh* (foreigner) and her sons will be known as *wild al-gharībeh* (sons of the foreigner) in the community.

## **2.11 Women in the Rural Areas**

Women in rural areas of southern Iraq are treated differently from women in other cultures in terms of their freedoms and rights. Because of their gender, their rights are diminished and they have little real freedom. Men in this community control all aspects of their lives, and decide all matters that affect women's futures. A woman's rights of expression and her rights to freedom are restricted by the society in which she lives, which believes that a woman is too weak to make a wise decision and that her emotions control her judgments. Any attempts to demand her rights collide with the strong social rules. In addition, most women in these areas are illiterate, which make it very difficult to explain their rights and more difficult to help them to understand their privileges.

Equality between men and women does not exist in the tribal system in southern Iraq, which ranks women as of a lower status than men. This inequality starts from the childhood stage and grows inside the personality of the female during her daily life until she becomes completely acculturated with society's beliefs, which puts her in an inferior position to men. Inside the family, the father and his sons have a higher status than the mother and her daughters. A woman is required to show complete loyalty to men during her life: before marriage to her father and brothers, and later to her husband and her children. Therefore, women in the rural areas in southern Iraq have to develop a habit of sacrifice and self-denial for the sake of men and her family. Furthermore, the community ranks women themselves into various statuses. A descending ranking of women's statuses is as follows: a mother of males, a mother of females, a *fīshliyah* wife, an infertile woman, an unmarried woman and a divorced woman. The situation of rural women in southern Iraq is intermediate in

oppressiveness to that of Bedouin women in the desert and Marsh women in the Marshlands. Women in these three areas are generally still considered as occupying a lower position than men, but Bedouin women have more rights than rural women. Marsh women have the worst circumstances, and men often consider their animals as more important than their wives.

The honour of the tribal man is reflected in many ways. For example, his word, his loyalty, his honesty, his defence of rights, meeting social obligations and being patient in the face of insults are also an expression of honour. Masliyah, the expert in the Iraqi folk culture, demonstrates this principle thus: ‘the accursed person may wish not to dirty his tongue, so he tries to neutralise the imprecations by using one of the following formulae uttered in the face of the imprecator: *khulf Allah ‘alek*, ‘may God punish you’ (2001, p. 278).

There are two important components of the man’s honour: his moustache and women. A moustache is perceived as one of the most important features of the male status in the society. Men are encouraged to have a moustache as soon as possible and taught that the moustache represents their honour. This is the reason why men in the community of the villages in southern Iraq do not shave their moustaches.<sup>68</sup> It is very common that if someone makes a promise he will be asked to touch his moustache by the index finger of his right hand. If he does not fulfil the promise, his moustache should be shaved, but this never happens since such promises are always fulfilled.

The reputation of the women is the most crucial public value in the life of women and men, their family and their tribe. Widely known proverbs used in the society to illustrate how women are regarded as part of men’s honour include: ‘wife is the honour of man’ and ‘woman is connected to the moustache of man’. This relationship between women and honour places them under the pressure of social values that lead women away from shame and to keep the honour safe and clean,

---

<sup>68</sup> The moustache is the most important symbol of a man’s honour after his wife’s and daughter’s honour. Campbell (2008, p. 110) provides a story, which shows this importance, called ‘man’s honour is in the hair of his moustache’, from *Fetleh* tribes in southern Iraq.



since any simple act such as talking to a stranger, for example, will be seen as shame and a reason to be punished.

However, mentioning the names of a man's wife, daughter, sister or mother in verbal insults is a serious matter that affects a man's honour, so patience with such insults is seen as an expression of weakness, and therefore such insults cannot be easily bypassed. Generally, it is considered shameful to mention the name of a female between men who are strangers. This can be clearly observed in their poetic culture and through their songs. The texts of the songs are devoid of any feminine names and they are written using masculine language forms.<sup>69</sup> Sometimes there are a few names that are mentioned in the songs of the community, but these are 'dead names' as the community describes them. In other words, these names are not in use any more (see page 378).

If a woman commits a privileged act, such as saving a person's life, defending herself, or protecting her honour, then her tribe, family and her brothers become proud of her and they will speak her name in public. For example, if one of her brothers wants to show his readiness for undertaking a serious enterprise, he says: 'I am the brother of Alieh' to explain that he is from a family of brave men and women as well. However, this happens very rarely in the rural areas, although it is very common in the Bedouin society.

The concept of a woman's honour is connected principally to her virginity. Notions of virginity include every part of a woman, such as her hands, eyes, mouth, legs and the rest of her body. Any type of communication with a man who is a stranger to the family is the most dangerous act a female can undertake in the community. This will bring shame upon her, her family and her tribe. Acts of shame that influence a woman's honour can be talking to a man, looking into his eyes, and touching, kissing or having sex before or outside of marriage. Al-Ali illustrates the notion of honour in Muslim and Eastern Mediterranean societies, which matches the situation in the rural areas of southern Iraq. He asserts that 'a woman's proper conduct and behaviour, especially in terms of her

---

<sup>69</sup> Masculine language means using masculine pronouns.

body and sexuality, affirms not only her own honour but that of her family, especially her male relatives' (2007, p. 143). Moreover, any rumours concerning a woman's reputation will affect her future or even her survival, even if those rumours are false. Both men and women can suffer shame: the shame of a man may usually be easily erased in various ways; but only her blood can wash the shame of a woman. Consequently, a woman has to watch her acts carefully all her life, before and even after marriage. It is very rare for females to lose their virginity before official marriage, but if one does, she is usually killed with her lover as punishment for bringing shame to the family, unless she escapes from such retribution. Not everyone escapes successfully because the family aims to find its female member to kill her, since the community will never allow a baby to be born with an unknown father.

Society believes that virginity ensures the purity of offspring, which is regarded as a source of pride, and keeps the lineage unadulterated. Women in the rural area of southern Iraq are proud to be virgins, and by this, they keep both their honour and the reputation of their families clean. Only a virgin female is asked to start a family and she is required to have children by only one father. Therefore, the virginity of a woman is more important than her lineage and her beauty, the other two factors that men look for in their future wife.

The lineage of a woman is the second vital element that affirms her family's reputation, while beauty comes at the end of the desiderata. That it is why, despite their generally acknowledged beauty, no one asks Roma women or women from the *Eslubeh* tribe to marry, since the community does not believe in the virginity of the former, and does not recognise the racial purity of the latter.<sup>70</sup>

---

<sup>70</sup> The *Eslubeh* (crusaders) is a Bedouin tribe, originally living in the desert. A few of them settled in the rural areas of southern Iraq. From the name of the tribe, the community supposes that they used to be Christian before converting to Islam. Their women are very beautiful and most of them have white skin, blonde hair and blue eyes. This is the reason why it is believed that the *eslube* are not Arabs and that their origin is from the West. In addition, their behaviour is different from that of the Arabs; for example, they hug and kiss their females in public. See Wardi (2008, p. 19).

Family lineage is the most sensitive issue in the community. To keep a lineage pure from shame it is expected that a man should protect and watch the females in his family. Women of the village always live and work on the family land where their relatives are always around when needed, so they are typically protected by the nature of the environment in which they live and work.

After marriage, a woman becomes a servant to her husband, her children and her husband's parents, if he is the eldest among his brothers. The real problem for a woman after marriage is when she becomes pregnant. She lives with concern during pregnancy, because it is considered to be nothing less than a disaster when a woman gives birth to a daughter. If she gives birth to females it will be her fault, which might make her a second wife without her consent and very likely she will be divorced arbitrarily if she is infertile. The family never feel happy on such an occasion, particularly if this baby is not the first female in the family. A woman who has a female baby more than once will increase the likelihood of her becoming a second wife, because a man usually marries another woman to reduce his chances of having more daughters.<sup>71</sup> This is contrary to the case in big cities, where a woman may be forcibly divorced by her husband if she has more female children. It is exceptional for women to be divorced in the village community, owing to the strength of the relationship between the wife's and the husband's families.

The relationship between a woman and her own family after marriage becomes weaker, since she devotes most of her time to her house and her husband. Usually her brother becomes the closest person to her, which teaches her children that her brother is the closest person to them than anyone else. This strong relationship between a woman and her brother has been widely investigated by Gran (1996, p. 68). If a woman has a problem with her husband, she usually tells her brother rather her father, because the brother's wife is her husband's sister and so her brother has the power to

---

<sup>71</sup> Polygamy is allowed in Islam, but under several conditions such as providing a separate living accommodation for each of the wives, and men cannot have more than four wives at the same time. However, it is rare to find a man that has four wives in the community under study, but having two wives does exist.

speak to her husband and to show him that she is not alone, given that his sister might face the same problem.

One of the main reasons for the disrespect for women's rights, besides custom and tradition, is illiteracy. In 1978 the Iraqi government established an eradicating illiteracy program for all Iraqi people between 15 and 45 years of age. However, according to Niblock (1982, p. 82), only 66 per cent of illiterate women in this age group were covered by this programme, and the rural areas and most villages in Dhi-Qār province were not included. Therefore, most women in this society are still illiterate. This programme stopped after two years because of the beginning of the war between Iraq and Iran in 1980.

The Ministry of Education usually builds only one primary school in each village. Sometimes, two or three villages share the same school. Primary schools in Iraq provide six years of primary education, and most women do not even complete this phase of their education. Therefore, most of the new generation of woman are only able to read at a basic level. To complete the girls' secondary education, one has to travel outside the village, but the community will not allow their daughters, and sometimes their sons, to travel to the city centre or to the nearest areas to attend such schools.

The tribal customs affect the rights of women in the society. A woman does not choose her husband and she does not have the right even to see him before marriage. If she is not satisfied with her marriage, she does not have the right to ask for a divorce. Moreover, financially, the dowry is not her right, and she has no right to an inheritance after the death of her father or her husband. Furthermore, nobody listens to her opinions or shares ideas with her. Both Al-Ali (2007, p. 143) and Gran (1996, p. 68) point out that often her husband may come home late and spend more time with his friends than with his children and wife. In contrast, a wife does not have this right to spend a long time outside the house. Wardi mentions that 'in rural areas, women are forced to work several hours in such activities as tilling the land, selling the produce and buying household items. At times, she is insulted by her husband if things are not done right' (2008, p. 64).

Under the shadow of such phenomena as the association between women and honour, inequality, illiteracy, the arduous life and the control of the tribal system on rural society, the main perception of women is as a means of procreation, a preserver of lineage, and a symbol of the honour of man, family and tribe. Women will never be given their economic and social rights or their rights to education unless the general conditions where they live are changed. This view of women is ubiquitous in Iraq, but varies to some extent depending on the location. The highest level of commitment to the social restrictions is in the villages. This is lower in the provinces and lesser still in the capital, where the illiteracy rate is lower and the social restrictions imposed by tribal concepts are weaker.

## **2.12 The *Besta* Genre and the Social Context of Singer and Singing in the Society of the Villages in Southern Iraq**

This section discusses the main issues pertinent to the *besta* genre and other musical genres which are performed in the happy or celebratory ceremonies of the society, such as *ubūdhiyyeh* and *hoseh*. The section also considers the formal Arabic metres and the poetic texts of the *besta* and the *ubūdhiyyeh*. In addition, the relationship between singers and the community is explained, and brief biographies of the four singers, whose recordings are analysed in this study, are presented. The last part of this section deals with the historical background of the recording companies and the role of the gramophone in the preservation and dissemination of the *besta* song in Iraq. This part additionally discusses the details of the recording process, musicians, and the market for records in Iraq.

### 2.12.1 Types of Ceremonies

The ceremonies of the area studied are divided into two types, secular and sacred. Each includes happy and sad ceremonies, which are distributed over the year. The society adopts two different calendars, the Gregorian and the Islamic, to determine the dates of ceremonies. Table 15 illustrates the type, period and the calendar of the ceremonies.

Ceremony/ritual	Happy	Sad	Secular	Sacred	Calendar		Duration
					Gregorian	<i>Hijri</i> (Islamic calendar)	
Birth	*		*		*		3 days
Circumcision	*			*	*		7 days
Marriage	*		*		*		7 days
<i>Dokhool Al-Seneh</i>	*		*		*		1 day
<i>'id Al-Fitr</i>	*			*		* ( <i>Shawwal</i> )	3 days
<i>'id Al-Adha</i>	*			*		* ( <i>Dhul-Hijeh</i> )	4 days
<i>Ashoora</i> '		*		*		* ( <i>Muḥarram and Ṣufer</i> )	40 days
Death		*		*	*		365 days
Percentage	75%	25%	50%	50%	62.5%	37.5%	

**Table 15: Calendar, period and type of the ceremonies.**

Table 15 shows that all religious occasions, except circumcision, are determined according to the Islamic calendar (*Hijri*), while the rest of the rituals are set according to the Gregorian calendar. The table also shows that the happy ceremonies make up 75% of the total eight ceremonies. However, despite the low ratio of sad occasions, they last longer than the happy events.

Categorising the ceremonies according to their emotional types as happy and sad, rather than according to their social context as sacred or secular ceremonies, is the focus of this section, which concentrates on the role of *besta* and other genres in the happy ceremonies. There are three artistic

forms of expression of happiness in the community: the main singing genre *besta*, the improvisational performance *ubūdhiyyeh*, and the dancing genre *hoseh*. For sad ceremonies, there are two main forms of expression: the ‘*ezā*’,<sup>72</sup> which is similar musically to the *ubūdhiyyeh* style and the *hoseh*, which is similar to the *hoseh* in the happy ceremonies. In both of them, the text is sad.

### 2.12.2 Musical and Dancing Genres

*The besta* and *ubūdhiyyeh* are sung and *hoseh* is performed in all happy ceremonies of the society such as birth, circumcision, marriage, *Dokhool Al-Seneh*, ‘*id Al-Fitr* and ‘*id Al-Adha*.<sup>73</sup> In such ceremonies, unless the father of the male is the *shīkh*, the event takes place at the house of the father. However, the *mudhīf* is the venue if the father is the *shīkh*, or a person who is able and willing to invite a large number of guests. In other happy ceremonies, such as *Dokhool Al-Seneh*, ‘*id Al-Fitr* and ‘*id Al-Adha*, the event will take place at the *mudhīf* of the *shīkh*, because the public nature of these celebrations. On all occasions, singing begins after the sunset (*maghrib*) and darkness (*isha*) prayers. In addition, all guests should have eaten dinner and have drunk at least one cup of tea before the party begins, when the host usually asks the singer to sing.

*Dokhool Al-Seneh* (beginning of the year), is a ceremony that most villages used to celebrate for one day on 21 March each year.<sup>74</sup> Many Arabic and neighbouring countries are celebrating on this day but under different names.<sup>75</sup> ‘*id Al-Fitr* and ‘*id Al-Adha* are the main two days that Muslims have been ordered by the Prophet Muhammad to practice happiness and joyfulness. The first comes

---

<sup>72</sup> There is another religious genre in Iraq called *sema*. It has many different meanings in Arabic, such as listening to the Qur’ān or *dhikr*. In some old Arabic literatures, *sema* means listening to music. Shiloah (1995, p. 31) asserts that *sema* means ‘both hearing music and the music that is heard’. However, some Sufi schools in Iraq consider *sema* to be singing and dancing, such as in the Al-Tekyeh Al-Kesgezaniyyeh Sufi group in Baghdad. In southern Iraq, there is no evidence of using the term *sema* at all. This is because of the different religious philosophy of the Shiite branch, which focuses on the story of the martyrdom of Hussein, the grandson of the Prophet. Therefore, all their sacred music (‘*ezā*’) adopts the topic of the martyrdom of Hussein and his family in Karbala city, Iraq. This is different from Sufism, which focuses on the Prophet’s *Sunneh* and *hadīth* (Rafiabadi, 2005, p. ii). Additionally, most of the Iraqi Sufis are Sunnis, who live mainly in the north and west of Iraq.

<sup>73</sup> The society does not use singing on other occasions, such as for therapy or in magical rituals.

<sup>74</sup> This ceremony is no longer celebrated because of the political problems that affected Iraq during the past 40 years.

<sup>75</sup> 21 March is the beginning of spring in Iraq and neighbouring areas, which is called the day of the family in Kuwait and Jordan. In Iran and Kurdistan it is called Nawrūz day.

after *Ramaḍan*, the month of fasting, and the second comes after the tenth day of *Dhul-Hijjah*, the month of pilgrims.

#### **A. *Besta*:**

The people in the villages do not recognise the word ‘music’ or *mosīqa* as pronounced in Arabic language. Instead, they use the word *ghinā*’ (singing) to denote the musical performance of the secular musical forms in their culture. *’ughniyeh* is the Arabic word for ‘song’ and *mughennī* is the Arabic word for ‘singer’ in the community. All happy occasions where the songs are performed are called *hefleh* (party). There are two forms of singing for happy ceremonies in the rural communities, the *besta* and *ubūdhīyeh*. Both or one of them can be sung in a ceremony. Features and descriptions of these two important genres and the *hoseh* dancing form will be explained below according to the answers of the informants, my personal information and the scant literature on them.

There is no agreement as to the meaning of the word *besta* in the literature that uses this term. For example, Al-Hanafi (2012) claims the *besta* means a ‘musical note’. Al-Amiri (1988, p. 101) argues that the name of *besta* derived from the Arabic verb *albesta* (wear it) and he explains that the text wears the melody and becomes a song which is called *Al-Besta*. The members of the communities of southern Iraq use this word but they have no idea about its meaning. People in Baghdad and musicians such as Yasin Al-Rawi and Al-Abbas believe that this word is not an Arabic one but rather a Turkish or Persian word (Al-Fatlawi, 2012).<sup>76</sup> *Besta* in *Grove Music Online* is written as ‘Pesta’, whereas the people in this area do not pronounce the [p] sound and the Arabic alphabet does not include such a letter (Hassan, 2012).

Al-Kindi (AD 801–867) was the first to use the term ‘*besta*’. He wrote it in his fifth letter in Baghdad city (the present capital of Iraq), when it was the capital of the Abbasid Caliphate. In the

---

<sup>76</sup> In Turkish ‘*beste*’ means a ‘musical composition’, and in Persian ‘*basteh*’ is ‘closed’ or ‘package’. See also (Al-Abbas, 2011).



letter, he asserted that ‘composing can be of three types: *Beṣṭi* [happy], *Qebḍi* [sad] or *Mu’tedil* [moderate]. The *beṣṭi* is the happy and dancing style and the *qebḍi* is the sad style’ (Shawqī, 1962, p. 156).<sup>77</sup>

If one changes the letter ‘t’ in *besta* to ‘ṭ (ط)’, which are verbally close to one another, one will get the correct word that Al-Kindi used in his letter, which in formal Arabic means ‘happiness’ (Ibn Mandhur, 2007). The changes in the ṭ sound seem to occur during the colonial Turkish and Persian periods of Iraq after the fall of the Abbasid state by the Mongols (1258–1534). The sound of the ṭ letter does not exist in the Turkish and Persian languages, so people in Turkey and Iran changed it to the closest sound which is ‘t’ in this word. This applies to other Arabic words which Turkish and Persian still use in their languages. For example, *talaq* instead of *ṭalaq* (divorce) and *tabla* or *tabl* instead of *ṭablah* or *ṭabl* (drum).<sup>78</sup> Changing the pronunciation of the word from *beṣṭa* to *besta* makes it sound like a foreign word, which could be the main reason why people in Iraq do not recognise it.

The word in its Arabic form, ‘*beṣṭa*’, has more than one meaning according to different contexts in the Arabic language. For example, in Iraq people use it to express cheerfulness, in Jordan it is used to express happiness and in Egypt the people of Cairo use it as an expression of the happiness and elation that results from listening to the music, as Racy observes (2003, p. 44).

In the region of southern Iraq, *besta* is the main singing form. It is difficult to determine the date of its inception as it is like other cultural components of the area, which pass through generations and have their specific role in the daily life of the community. Manasseh describes *besta* as ‘a song that has been sung for many generations, and one that continues to be sung today’ (1999, p. 329).

---

<sup>77</sup> Al-Kindi has seven letters. All of them are available in the British Museum under the category number (Or. 2361). The fifth letter was published three times in two languages; the German in 1931 by Lachmann, and in Arabic by Shawqī in 1962 and 1969.

<sup>78</sup> Most of the Arabic words (particularly the Islamic terms) that are still in use in Turkey and Iran, and which include Arabic letters that do not exist in the Turkish and Persian alphabetic, are pronounced slightly different from the Arabic pronunciation. In Turkey and Iran people replace the Arabic letters such as ḥ, ḍ, ṭ and ḏ into the closest sounds in their languages.

Wegner defines the *besta* as a ‘simple, fixed-metric song which enjoys great popularity’ (1982, p. 36). One of the informants, Mr Kareem Radhi, defines *besta* as ‘a speech to the public about specific topics, which the society is not allowed to discussed openly’.

*Besta* is a genre, which consists of an uncomplicated melody typically having one or more melodic idea. The text of *besta* is written in standard local dialect according to local metric form called *darmi*. It is performed by a local singer who typically belongs to the local area. Usually there is an improvisational performance called *ubūdhyyeh* preceding the *besta* singing. Hassan states that in Iraq ‘each melismatic song [*ubūdhyyeh*] is usually followed by a syllabic song, generically termed *besta*’ (2012).

Occasionally, the audience participates antiphonally with the singer as a chorus. There is no instrumental accompaniment with singing, except the rhythmic participation by the audience, which generates an appropriate rhythmic accompaniment by what the local people call *teg işbe* ‘(finger flick). To produce the rhythmic sound one should sit on the floor, put one’s hands together and flick the middle fingers of both hands together to keep the time of the weak beat of the rhythm. The strong beat is played by ‘thumping the floor with the heel of the right foot’ (Thesiger 2007, p. 113). Wegner (1982, p. 30) argues that a finger flick is the most popular form of rhythmic sound production in southern and central Iraq. The second method of producing proper rhythmic accompaniment is called *teg ’eşşinieh* (play on tray), which is by clicking on a tray with the fingers of both hands to play a suitable rhythmic accompaniment to the song.<sup>79</sup>

The text of the song is very likely to be changed from one ceremony to another, except the first verse of the song, which should never be changed. The name of the song is usually derived from the first verse of the song and it can be the first word or the first phrase of the verse. The singer changes the verses of the song as a form of variation and in order to surprise the audience with new

---

<sup>79</sup> See CD: Video Folder, videos 3 and 4 of the two methods of producing proper rhythmic accompaniment with fingers and tray.

text every time he sings the song. There are other reasons to change the texts such as to be suitable for the ceremony or sometimes the audience or the *shīkh* asks the singer to sing particular verses of the song.

The *besta*'s length in terms of number of verses is not fixed. Singers are the only ones who decide the number of verses in the song according to the nature of the ceremony and according to audience interaction with the event. The name of the first verse is *mustehell* (introduction) and the rest of the verses are called *maqāṭi* ' (singular *maqṭe* ') (stanza)<sup>80</sup> which are from different poems, so there might be no connection between the verses in terms of theme.<sup>81</sup> *Mustehell* is the verse often repeated by the audience on occasions where the audience participates antiphonally with the singer.

### **B. Ubūdhīyyeh**

This is a melodic improvisational performance on a text which is written according to the local prosodic metre known as *ubūdhīyyeh*. The meaning of the *ubūdhīyyeh* is the text of pain. Primarily, it is a poetic text, which is brought to life in a form of performance, which involves singing and chanting. Al-Amiri (1989, p. 30) says that the *ubūdhīyyeh* is performed in a slow mode, and the listeners feel that the singer complains and suffers during singing. Wegner (1982, p. 59) claims that *ubūdhīyyeh* performance is an expression of grief and mourning by the singer which motivates a strong emotional response in the listener. Hassan (2012) in the *Grove Music Online* describes the performance of *ubūdhīyyeh* as having 'vocal lines [which] are extended melismas of quite a limited melodic range (within a tetrachord or a 5th)'. Each strophe is followed by a collective murmured drone on the tonic, called *wanna* (moaning)'.<sup>82</sup> Occasionally, if the singer is very good at singing *ubūdhīyyeh*, the audience calls him a *wannan* (moaning person) and the performance is called a *winīn* (moan). Wardi mentions that 'an Iraqi student in the U.S. went to visit a friend. While

---

<sup>80</sup> Professional musicians in Iraq call *mustehell* the *madh-heb* (the introduction) and the *maqṭa* ' the *copleh* (stanza), which is derived from the French word 'couplet'.

<sup>81</sup> In Chapter 4 I discuss the text of such poems in terms of the single idea for each verse, because the singer chooses the text with similar metre from different poems.

<sup>82</sup> See CD: Audio Folder, track 39 an example of *ubūdhīyyeh* performance.

waiting, the land lady told him that her tenant is very nice but once he takes a shower he begins to cry. The friend realised that it was not crying but singing' (1951, p. 44). Wardi states that such a style of singing 'helps to release tension and ease pain ... [and such] sad music provides a feeling of meekness' for a listener (2008, p. 94).

*Ubūdhiyyeh* is performed in all Arabic Iraqi areas but in various forms. Each *ubūdhiyyeh* has a specific stylistic name, which can be related to a geographical location, ethnic group or tribe. For example, *tor* (plural *aṭwar*) Al-Ḥeyawi (Al-Ḥeyawi style) according to Alḥay area, *tor* Al-Ṣubbi according to the Mandaean ethnic group, which is called Subbeh locally, and *tor* Al-Ghafli according to the Al-Ghewafil tribe. *Ubūdhiyyeh* is known as *aṭwar Al-Ubūdhiyyeh* (styles of *ubūdhiyyeh*) in Iraq, and it is very widespread in southern Iraq and particularly in the villages of Dhi-Qār province. Wegner describes the *ubūdhiyyeh* as 'one of the most popular poetic-musical forms in central and southern Iraq' (1982, p. 59), which according to Hassan (2012) is considered 'the lady of all singing' in Iraq. She also argues that there are more than 30 styles of *ubūdhiyyeh*. I have counted 41 *ubūdhiyyeh* styles that are sung in the villages of Dhi-Qār province.<sup>83</sup>

### C. *Hoseh*<sup>84</sup>

This is the only dancing form in the community of the villages in Dhi-Qār and other neighbouring provinces in southern Iraq. The community refuses to describe *hoseh* as 'dancing', because they believe that it is shameful for men to dance. *Hoseh* is performed by males only and for villagers it is crucially important to participate in the ceremonies of neighbours and friends, which shows that an individual is supported socially in times of happiness and sadness.

Hassan (2012) asserts that *hoseh* is a 'chant inciting courage, honour and chivalry during tribal wars, national, political and other solemn occasions' (2012). This description explains the fundamental purpose of the *hoseh* as a collective performance by the men of the tribe before the

---

<sup>83</sup> See Appendix 9: List of the *ubūdhiyyeh* styles which are sung in Dhi-Qār province.

<sup>84</sup> Some sources write it as *hosa*, such as Hassan (2012).

raiding and conquest of other tribes. This function of the *hoseh* stopped in the 1970s, as Mr Khalil Yarad and other informants stated, because of the rule of law in resolving most of the conflicts between tribes. However, *hoseh* continued in use and is performed in all social ceremonies, whether sacred or secular, happy or sad.

It can be described as a chanting performance of a poetic text which is, according to Hassan, ‘performed responsorially by a male leader (*mihwāl*)<sup>85</sup> and a group who dance tapping their feet rhythmically on the ground’ (2012). *Hoseh* consists of text, rhythm, melody and dance. It is performed by a group of people who attend the ceremony from the same or a different tribe. The participants stand in a wide area, which is usually near the *mudhīf* or near the house of the host, forming a closed circle shape around the *mihwāl* who moves in the centre of the circle during his recitation of the *hoseh* text.<sup>86</sup>

### 2.12.3 The Poetic Texts of the *Besta* and *Ubūdhīyyeh*

#### A. The Formal Arabic Poetic System

A brief introduction to Arabic poetry is necessary to discover the relationship between folk poetry, which is written in the local dialect, and the formal poetry of Arabs, which is considered one of their main cultural features.

Arabic poems consist of a non-finite number of verses. All verses of a single poem follow one metre which is called *baḥr* (sea) or *īqā‘* (rhythm).<sup>87</sup> The metre consists of a number of feet, termed *taf‘ilat* (singular *taf‘ileh*). The Arabic poetic foot is made up of long and short syllables, which are

---

<sup>85</sup> *Mihwāl*, in Arabic, is a person who conducts a ceremony, and who tries to raise the enthusiasm of the audience by reading particular poems, thus, boosting the significance of the event.

<sup>86</sup> See CD: Video Folder, video 5 of *hoseh* performance. There are no iPods, MP3 players, iPhones or internet in general in Dhi-Qār. But I obtained this video via a contact made through the YouTube website. This video was uploaded by an Iraqi person who is now living in Holland. He recorded this video during his journey to Iraq to attend a funeral ceremony of one of his relatives.

<sup>87</sup> Some literatures call it *al-wazn al-shi‘ri*, (poetic measurement). See Nadhum (2003).

described as a quantitative metrical system (Azadehfar, 2004, p. 44).<sup>88</sup> In other poetic systems, such as English poetry, for example, a foot is made up of ‘accented or stressed syllables and others [which] are not’ (Stein and Spillman, 1996, p. 38).

In the Arabic poetic system, there are eight types of feet distinguished by the combination of long and short syllables: *fa‘ilun*, *fe‘ulun*, *mustef‘ilun*, *fa‘ilatun*, *mefa‘ilun*, *mufa‘eletun*, *mutefa‘ilun* and *mef‘ulat*. These eight categories of foot cannot be used interchangeably or in any random order. One or more of these feet added together create a metre, or what Arabs called *baħr* (sea), which is metaphorically where a poet can ‘sail in his poetic ship’ (Al-Tehanwi, 1996, p. 1472). For example, the metre of *baħr Al-Sari‘* (fast sea) consists of two feet, *mutefa‘ilun* and *fa‘ilun*, which are repeated as follows:

*mutefa‘ilun mutefa‘ilun fa‘ilun mutefa‘ilun mutefa‘ilun fa‘ilun*

There are 16 *baħrs* (metres) in the Arabic poetic system. Poets often chose a single metre for one poem.<sup>89</sup>

The poetic verse in the Arabic poetic system consists of two hemistiches (i.e., half of one line of poetry), both of which have exactly the same metre, the first being called *şedr* (front), and the second ‘*ejz* (end). The last word in the verse is called *qāfeyeh* (rhyme), and the last letter in the verse is called the *rewi* (root), letter, which must be the same in all rhyming words of all verses of the poem.<sup>90</sup>

---

<sup>88</sup> Blum asserts that this quantitative metre was devised by Arabic prosodists and successfully applied to Persian and Turkish poetry (Blum, 2006, p.43).

<sup>89</sup> The 16 *baħrs* are: *Al-Taweel*, *Al-Madid*, *Al-Başeet*, *Al-Wāfir*, *Al-Kāmil*, *Al-Hazj*, *Al-Rijz*, *Al-Raml*, *Al-Sarī‘*, *Al-Munserih*, *Al-Khafif*, *Al-Muđari‘*, *Al-Muqtedib*, *Al-Mujteth*, *Al-Muteqarib* and *Al-Mutedārik*.

<sup>90</sup> See Tobi (2004, p. 157) and Sperl (1996, p. 416).

## **B. The Local Poetic System**

The American anthropologist George Lawrence Harris, one of the main authors who wrote about the culture and history of Iraq stated that ‘poetry and formal prose and speech have long been esteemed as the highest of the arts in Iraq’ (2012, p. 286). In the community studied, poetry is a very important aspect of culture. Most of the men memorise numerous poems and know the names of their authors. There is at least one poet representative in every tribe in social ceremonies. Some of the tribes in southern Iraq are known by their poets when they become more famous than their *shīkh*. Commonly, tribes of Dhi-Qār province are well-known for composing using the *darmi* poetic metre.

There are two main poetic metres in the society, *ubūdhiyyeh*, which is sung in the *ubūdhiyyeh* genre, and *darmi*, which is used in the *besta* genre. Hayes and Kaun state that ‘the default state of metrical poetry is to be sung [as in *besta*], or at least rhythmically chanted [as in *ubūdhiyyeh*]’ (1996, p. 244).

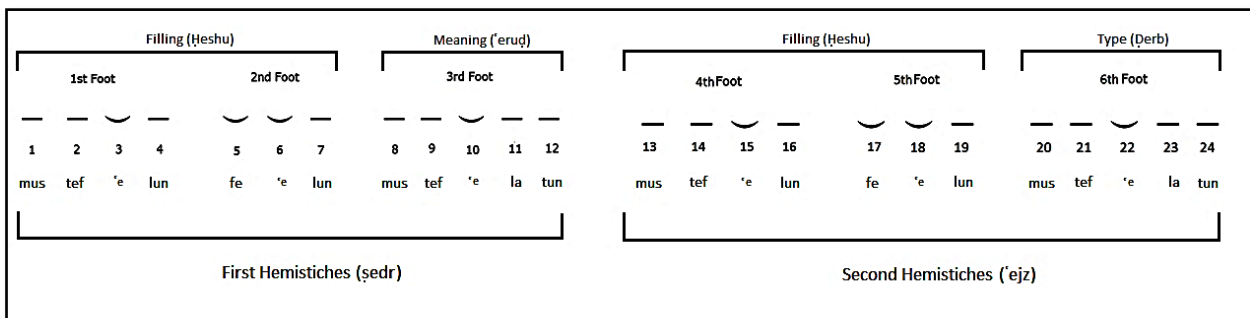
The *ubūdhiyyeh* poetic form is written or composed in one verse which, according to Manasseh, consists of only one ‘four-line stanza, with the rhyme scheme AAAB, in which the last word of the fourth line ends with the syllable ‘*ya*’ (1999, p. 174). This description is correct except that the last word of the fourth line ends with the syllable ‘*yeh*’, not ‘*ya*’, the latter being related to the structure of Baghdad style, which is an imported version of the *ubūdhiyyeh* from the south of Iraq.<sup>91</sup> There are two forms of the *ubūdhiyyeh* in Dhi-Qār, the first is called *ṭibāq* and the second *jinās*. *Ṭibāq* involves the occurrence of the same letter or sound at the end of the rhyming word of the first three lines. *Jinās* involves the use of the same word as a rhyming word for the first three lines but in three different meanings.<sup>92</sup> In both forms, the last word of the fourth line ends with the syllable ‘*yeh*’.

---

<sup>91</sup> There is a third form of the *ubūdhiyyeh* style, which is very common in the north east of Iraq. It is called ‘*tābā*’ and it is similar to the southern *ubūdhiyyeh* style, but the last word of the fourth line ends with the syllable ‘*ba*’. See Al-Hadithi (1984, p. 223) and Bamia (2001, p.15).

<sup>92</sup> Stein and Spillman (1996, p. 22) describes this as a ‘pun’.

*Darmi* constitutes the majority of the lyrics of the *besta* genre in southern Iraq. It is a poetic form which is written or composed in one verse only. People have a fondness for brevity and the *darmi* metre is particularly suited to this.<sup>93</sup> The *darmi* verse consists of two hemistiches, which should both follow the same metre, and usually both of them end with the same *rewi* letter. The *darmi* metre consists of six feet. The same first three feet of the first hemistich (*mutefa'ilun*, *fe'ilun* and *mustef'ilatun*) are repeated to create the second hemistich. There is no agreement among poets and experts on the second foot, which some of them, such as Al-Dhahabi (2004), claim is *fe'lan*, which consists of one short and one long syllables ( \_ \_ ), while the majority assert, such as Al-Amiri (1988), it is *fe'ilun*, which consists of two short and one long syllables ( \_ \_ \_ ). This study will follow the opinion of the majority and, by analysis, will discover the metre that is used by poets in the *darmi* verses of the *besta* songs recorded between 1920 and 1945.<sup>94</sup> The first, second, fourth and fifth feet are called *ħeshu*, 'filling', the third is called '*erūd*', 'meaning', and the sixth foot is called *derb*, (type). Figure 11 illustrates the structure of the *darmi* verse:



**Figure 11: The structure of a *darmi* verse.**

Figure 11 shows that the two hemistiches are alike in terms of the number and lengths of syllables and the number and type of feet.

<sup>93</sup> Musicians have to assemble verses from different sources to make a suitable text for a song. Songs, therefore, are more reflective lyrical poems than narrative texts.

<sup>94</sup> See Appendix 10: List of the poets and the experts in the folk poetry of southern Iraq.



The text of the *darmi* is written in masculine language and reads as if its author is a woman. Of course the writer is always a man, since women do not officially have the right to compose or recite poetry. There is an exception to this statement, where some elder women can recite their own poems, but only in front of their close relatives, which shows that many women naturally may do this but privately. When asking members of the society about the reason for the masculine language of the *darmi*, men's explanations are different from women's. Asad Al-Ibrahimi explains that 'the text becomes exciting when it is recited or sung among a masculine audience: it is like listening to a female's thoughts' (interview, 4 October 2007). Others, such as Mr Abdul Hussain Al-Lami (interview, 12 March 2008), claim that poets write in masculine language to show the respect of the society for women, because her name or her descriptions are not allowed, customarily, to be mentioned in public, particularly if the poet is, as is usual, from the same village. However, one of the elder ladies from Al-Ghezzi village states that 'men always must look strong and nothing can beat them, even love, therefore they express their feelings by the tongue of women to show their strength and women's weakness' (interview, 24 November 2007).

#### **2.12.4 The Singer and the Local Community**

There are four neighbouring provinces to Dhi-Qār province. The closest is Muthanna province (97.4 km to the west); the farthest is Kūt province (167.61 km to the north). Basra province is situated 160.65 km to the south and Misan province 122.08 km to the east. The location of Dhi-Qār province kept it away from any neighbouring cultural influence. In addition, this province has never been affected by the 'integration social system', which was applied in some areas such as Misan and Kirkuk, and some ethnic groups such as the Roma and Kurds in Iraq by the Ba'ath regime.<sup>95</sup> Therefore singers seem to reflect the typical singing style of their geographical region.

---

<sup>95</sup> In this system, the government moved many Kurdish villages from Kirkuk to different areas near Baghdad and sent many Arabic families to Kirkuk in order to balance the social and ethnic component of the city (Al-Sumanji, 1999, p. 82).

The social barriers become flexible when men sing in the social ceremonies of the local people. Only men sing the *besta* and only men are allowed to attend such ceremonies. People like attending parties and listening to singers, but at the same time the community does not encourage its members to sing. Parents usually punish their sons if one of them tries to sing (daughters are not even allowed to think of singing), particularly if the father is a notable person in the village. Instead, the community encourages its members to recite poems and any poetic talent is appreciated by the society. In fact, numerous members in a village teach their children the folk poems.<sup>96</sup> For these reasons, it is very rare that people become singers in the village community. From my field research, I discovered that there is approximately one singer for every eight or ten villages. I have not seen any singer who belongs to a *shīkh*'s family either in the past or in the present.

The members of the villages of southern Iraq used to know all the songs that were sung at their parties and ceremonies. The *mudhīf* plays a major role in the dissemination of the songs, and in the popularity of the singer. It is the main venue of the ceremony, necessitated by the large number of local and non-local (i.e from neighbouring villages) audiences. Singing, generally, is confined to the professional singers who are invited by a *shīkh* to his *mudhīf* to sing and recite poems by poets at his important ceremonies, and sometimes they are invited for no other reason but for entertainment. Manasseh states that singing is 'associated with happy occasions, and may be sung purely for recreation' (1999, p. 329). Usually, more than one singer is invited to the ceremony, particularly at large parties such as those which take place at the *mudhīf*. The famous singer starts singing first; if all the invited singers are famous, then the eldest sings first after a request from the host. The location of the singer and poets is on the right hand of the *shīkh*, which reflects the respect of a *shīkh* for them. A *diwāneyyeh* (guest room) is the other place where parties can take place in. It is the largest room in the mud houses of the rich villagers who used to invite singers for their parties. At such parties the singer can be famous or an amateur, and both can sing, but it is usually the

---

<sup>96</sup> See CD: Video Folder, videos 6 and 7 of children reciting folk poems in the community.

famous one who starts. Figure 12 illustrates the position of the singer and others in attendance in the *mudhif*:<sup>97</sup>

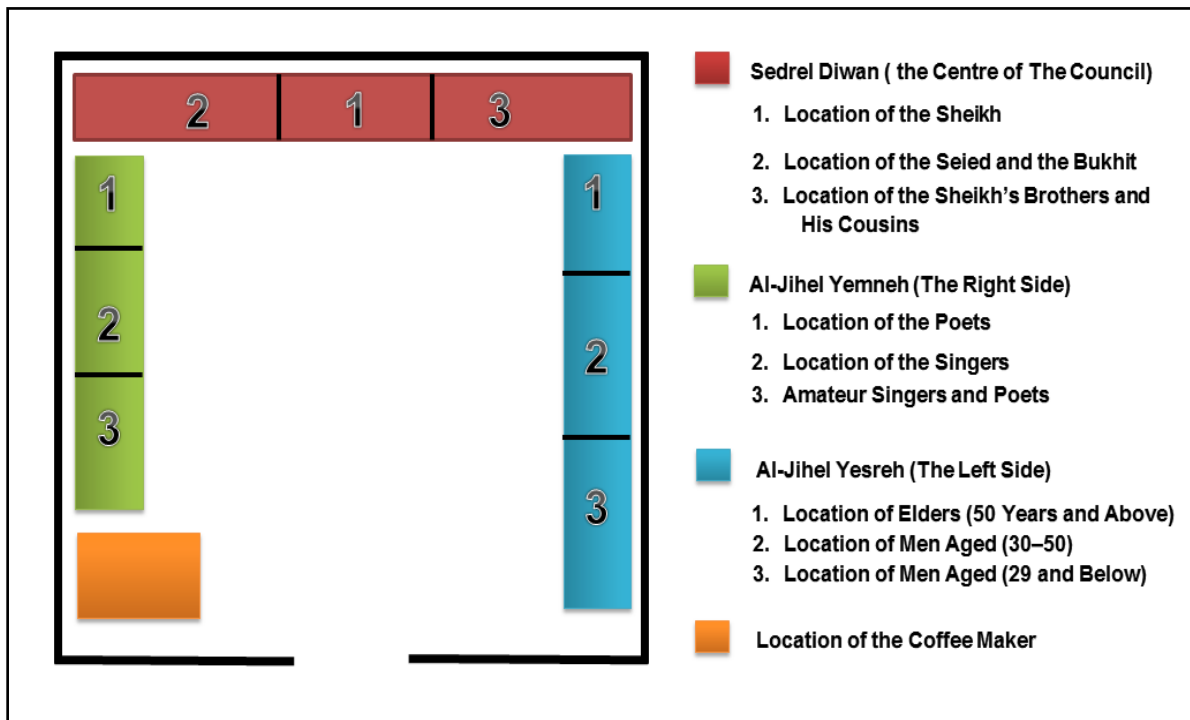


Figure 12: Location of the singer and others in attendance in the *mudhif*.

In the community the name of any person consists of his first name and the family name, which is the tribe or the sub-tribe name, as in ‘Ahmed Al-Badr’. Singers are not allowed to use the name of the tribes associated with their names, even in the village itself. Instead, singers add different nicknames such as Abu Aziz (the father of Aziz), the name of the famous singer Ihdheeri Abu Aziz. Others, such as Mas‘ud Al-Imaretly, use the name of the city Imareh instead of the name of the tribe. Dakhil Hassan and Nasir Hakim used their fathers’ names.<sup>98</sup> Using the name of the tribe linked with the name of a singer is considered an insult and a disgrace to the clan. Therefore, if one does so, he may be punished with expulsion from the clan and can never return.

<sup>97</sup> See Appendix 11: The coffee maker and his location in the *mudhif*, and Appendix 12: Picture of the villagers sitting on both sides of the *mudhif*.

<sup>98</sup> This is common even today in most Arab Iraqi provinces in southern Iraq.

Because of illiteracy, one would imagine that singing will be transmitted orally. Because singing is so poorly regarded, even the singers avoid teaching their sons or relatives to sing, fearing the same difficult social treatment that the singers usually face.<sup>99</sup> Thesiger asserts that one cannot sing in some tribes, such as the Al-Isa tribe in southern Iraq, because of the prohibition against singing by their *shīkh* (2007, p. 18). Wegner (1982, p. 33) also mentions the latent disapproval of music by the local community.<sup>100</sup> Therefore, only talented and courageous people who feel that they can break these social barriers enter the field of singing.<sup>101</sup> The only way for those who want to learn to sing is to attend any possible event in the community and by watching, listening and memorising the folk songs directly from the singers in several ceremonies in the *mudhīf* and/or in the *diwāneyyeh*.

Every singer has his own songs, especially the famous singers. A singer chooses the songs that he believes he can perform better than other songs, and which are well received by the public. Feedback from the audience is one of the main factors that assists the singer in choosing his own songs. As a form of competition, a singer avoids singing other singers' songs to the extent that people in the villages often recognise some folk songs purely by the name of their singers.

The community recognises the beauty of the singer's voice. For example, they like sharp and loud voices that can be heard by the whole audience, particularly at the parties that take place at the *mudhīf*. The singer forces his voice to sing as high and as loudly as possible. Because the songs are not written down, a singer does not have a starting pitch, so he starts singing on a convenient pitch for his voice, which is often the highest possible pitch that he can perform the song on. In addition,

---

<sup>99</sup> This culture is non-literate, and the folk songs have been composed by unknown persons in the local community. Songs, like poems, are orally transmitted from one generation to another. In non-literate cultures, songs are transferred from one generation to another through direct teaching, which is not similar to the case in southern Iraq, where only few people decide to learn singing. See Kodály (1971, p. 13).

<sup>100</sup> Lower social status is applied to all musicians in Iraq, even to those of a different ethnicity such as the Kurds in northern Iraq. See Shiloah (1980, p. 46).

<sup>101</sup> Wegner (1982, p.26) states that this type of person is rare in the community.

according to members of the local villages, a good singer is one who can perform the two types of singing, *besta* and *ubūdhiyyeh*, and who attends any party or ceremony of the people who live in rich and poor houses. Also, a good singer is one who can refresh the song by adding new text as necessary. When asking members of the society about the melody of a song or the performance, they do not think of the song in those terms but they associate the song with the personality of the singer and primarily consider the singer himself.

Singing is not a job in the village communities and singers do not go out looking for jobs. Therefore, most of them have another job in the village such as being a peasant, fisherman or shepherd. When a singer is invited to a ceremony, there is no agreement about the fees prior to the party. It is considered a shameful act on the part of a singer if he asks for a fixed price prior to the party. At the end of the ceremony, the singer accepts any amount of money that the host offers. Money should be paid covertly because the community believes that this money is dirty and if paid to the singer in public, the audience will look upon the singer with contempt.<sup>102</sup> Sometimes, a singer accepts a gift such as dates, a bag of rice or sugar for singing. On some occasions, such as private parties that take place in one of the villagers' houses, the audience places an amount of money in a tray as a donation to be paid to the singer privately by one of his friends or the host himself. Amateur singers are not usually offered any payment by the host for their singing, and they will be satisfied with the meal of the ceremony.

### **2.12.5 Biography of the Singers of this Study**

One of my main concerns during the field research was to collect data on the biography of the main singers in the society. I was lucky to meet people who were able to provide me with important information about the four singers of this study. For example, I have met the son of Nasir Hakim, who now lives in Baghdad, relatives of Ihdheeri Abu Aziz in Dhi-Qār, and people who are interested in Mas'ud Al-Imaretly in Misan and Baghdad. Dakhil Hassan is from the tribe that I

---

<sup>102</sup> See Wagner (1982, pp. 26–27).

belong to, so his relatives were encouraged to provide me with information. Other sources, such as television, interviews and radio series, which have been broadcast during the 1980s and 1990s, about folk singers and singing in southern Iraq and the only book, as far as I know, about the life of some Iraqi singers (Al-Amiri, 1989) are the sources of information in this biography.<sup>103</sup>

### **A. *Mas'ud Al-Imaretly***

She was a woman of African descent who lived all her life as a man. Her father Sa'ad and mother Irkhaiṣeh moved to Misan Province and settled in Chehla area where she was born in 1902 and named Mas'udeh. When she was eighteen, she worked as a shepherd. She used to wear a man's uniform in order to prevent any harassment. Others mentioned she wore this uniform because she was a *Musterjila* (transgendered person). *Musterjila*, as Thesiger describes, 'is [someone] born a woman...she cannot help that; but she has the heart of a man, so she lives like a man' (2007, p.161). I think this statement applied to Mas'ud Al-Imaretly in reality, since she married two women during her life: Kamila and Ishneineh. The assumption was that she was someone whom we would now call transgendered (i.e. a woman who felt that she should have been born a man), and therefore she lived like a man and dressed in stereotypically masculine clothing.

During her work, she sang to the herds and, sometimes, villagers listened to her beautiful voice. She shot to fame as a good singer, and peasants began to invite her to their local parties in Um Al-Tiuas village. Later, she was invited to major ceremonies that took place in the *shīkh's muḍhīf*. She was attracted to the career of being musician because it allowed her to live like a man. Her status as a transgendered person assisted her ability to practise singing in a patriarchal society. She was attending as a man, and she refused to be treated as a woman.

Of all the singers that I researched Mas'ud Al-Imaretly is the most complex, because she brings into question the issues of gender identity, the role of sex identity and the role of music in the area

---

<sup>103</sup> See Appendix 13: Pictures of the four singers.

of southern Iraq. I think she reveals a lot about the Iraqi culture. In particular, she was African, so she lived outside of the tribal system and notions of shame and honour.

An agent of a recording company heard Mas'ud Al-Imaretly in Misan and invited her to travel to Baghdad to record her songs. She travelled to Baghdad several times, and every time she recorded a number of her songs. In 1935 she settled in Baghdad and worked for Iraqi radio as a folk singer. During the period from 1935 to 1944 she travelled to Aleppo, Beirut and Cairo to record some of her songs. She also travelled to Bahrain and lived there for three or four years before returning to her home in Misan in southern Iraq. Because of the refusal of Mas'ud Al-Imaretly to divorce her wife Kamila, she killed Mas'ud Al-Imaretly by poison in 1944.

### ***B. Dakhil Hassan***

He was born between 1902 and 1908 in Dar Al-Shaṭ village, where his tribe, the Al-Ghizzi settled. He started singing at the age of eight years old while looking after his family's cows. He worked as a boat repairer when he was 15 years old. At that time, he refined his talent for singing by visiting a Mr Maḥbub, who was a singer from a neighbouring village, called Al-Sadeh Abdel Sahib, and listened to his singing.<sup>104</sup> In 1927 he worked for the police of Dhi-Qār. In the same year he travelled to Baghdad, where he recorded a number of *bestas* and *ubūdhyyehs*. In 1936 he left his work in the police and worked for Iraqi Radio as a folk singer. In 1948, he was imprisoned for three months because of his participation in protests against the Israeli colonisation of Palestine. In 1978 he retired from Iraqi Radio station and died in 1985 in his village in Dhi-Qār province.

### ***C. Ihdheeri Abu Aziz***

He was born in 1908 at Al-Şerakhib village. When he was four years old, he became an orphan when the Ottomans killed his father Hassan because of his refusal to pay taxes. After the death of his father he grew up in the house of his aunt, Nora. When he was 10, he used to look after his aunt's herd of sheep. People discovered the beauty of his voice when he sang to the herd. His

---

<sup>104</sup> It has not been possible as of yet to find out any more information about Mr Maḥbub.

village was close to the village in which Dakhil Hassan lived and they met during herding and sang together. Ihdheeri Abu Aziz, like Dakhil Hassan, used to visit Mr Maḥbub in Al-Sādeh Abdel Sāhib village to listen to his songs and to learn singing. At 14 he travelled to the centre of Dhi-Qār province to work as a tailor with his uncle. After two years, he was appointed as a tailor to the police force of Dhi-Qār. In 1926 he travelled to Baghdad and recorded his first record. In 1936 like Dakhil Hassan, he left the police and went to work for the Iraqi Radio as a folk singer. He used to sing *ubūdhiyyeh* and *besta* genres live for 30 minutes every Friday morning at the start of the Arabic weekend. When he was in Baghdad, he travelled to Beirut and Cairo to record some of his songs. In addition, he recorded several songs in the film *Ibnīl Sharq* (Son of the East) in 1946. In 1972 he died in his village in Dhi-Qār province.

#### **D. Nasir Hakim**

He was born in 1910 in Al-Ii'kaikah district in the Soog Al-Sheyokh area. He is from the Al-Kinani tribe which lives in the Al-Badhreyat land. He worked as a peasant on his father's land. His father Husain encouraged him to sing and his father used to invite him to sing in his *mudīf*. In 1925, there was a large celebration in the centre of the province and Nasir Hakim was one of the singers who stirred the admiration of the audience. Mr Nasim Al-Sa'aty, a delegate of the Polyphone recording company, was in the audience at this celebration and he was impressed by Nasir Hakim's voice. Consequently, he requested Nasir's father to allow him to travel with him to Basra province and record some of his songs there. Initially, Nasir's father refused this idea because of his son's age, but after adequate safeguards were put in place, he agreed. Nasir Hakim recorded seven discs for 350 rupees.<sup>105</sup> After one year he travelled to Baghdad to record for the Baidaphon recording company, which gave him 100 rupees for each disc. In 1930 he married and left Dhi-Qār to live in Baghdad. He opened his own café in the Alawi Al-Ḥilla area of Baghdad. The café became an

---

<sup>105</sup> In 1917, the Indian rupee was adopted as an official currency in Iraq after the British occupation. It was worth one British shilling and four pence. The monthly per capita income was about 50 to 80 rupees, and at that time, the price of two kilos of rice was one rupee (Al-Mayah, 2008, p. 162).



assembly centre for singers from southern Iraq, such as Mas‘ud Al-Imaretly, Dakhil Hassan and Ihdheeri Abu Aziz, who sang for the customers. In addition, he provided the café with a gramophone to play the folk songs in the absence of the singers.

The Dar Al-Ma‘arif (House of the Knowledge, a government department) was responsible for the Iraqi Radio station, which invited any possible singer to work as a professional singer. Nasir Hakim was one of those singers who worked as a folk singer, like his colleagues Mas‘ud Al-Imaretly, Dakhil Hassan and Ihdheeri Abu Aziz.<sup>106</sup> In 1936 his salary was eight Iraqi dinars for singing four times a month. In 1948 he travelled with a group of Iraqi singers to sing for the Iraqi Forces that were fighting in Palestine. After 1952, he travelled to Syria, Egypt, Bahrain and the United Arab Emirates to record Iraqi folk songs for their radio stations. In 1971 he retired and in 1991 he died in his son’s house in Baghdad.

---

<sup>106</sup> There was more than one category for singers in the Iraqi Radio station, such as ‘folk singers’, ‘*maqām* singers’ and ‘Bedouin singers’. Later, more categories were added such as ‘Kurdish singers’ and ‘Turkmen singers’.

### 2.12.6 Recordings

The start of the 1920s was the debut for the gramophone in the big cafés in Baghdad city (Wagner 1982, p. 54). The gramophone had a significant impact in increasing the number of clients in the cafés, which offered songs and recitations of the holy Qur'ān. These were imported from Egypt<sup>107</sup> and Turkey, the original locations of the recording industry in the Middle East (Bohlman, 2012).

Before establishing Baidaphon, the first recording company in Iraq in 1925, recording companies used to send their recording team to Baghdad to record various Iraqi songs. The recording team came to Baghdad in the winter for two or three months before going back to their main locations in Aleppo, Beirut and Cairo.<sup>108</sup> The records used to be copied mainly in Cairo, but sometimes in Turkey or Bombay, ready for sale in the Iraqi recording market in summer, as Mr Salih Al-Kuwaity reported (Iraqi Art 2008).<sup>109</sup> Vernon (2011) asserts that the recording businesses spread in Iraq quickly and achieved a notable success, which encouraged the recording companies to establish permanent branches firstly in Baghdad and later in Basra province.

With the benefit of hindsight, it is clear that the launch of recording companies was a highly significant event in Iraq because it allowed music, which would otherwise die out, to be preserved. Although the reason for the establishment of these companies was commercial, they were also documenting an important period of the musical and cultural history of Iraq and the neighbouring areas.<sup>110</sup> In 1925 Baidaphon was the first company established in Baghdad.<sup>111</sup> Later, many

---

<sup>107</sup>Vernon (2012) asserts that the 'Egyptian artists were also well-received in Iraq'.

<sup>108</sup>Fargion (2011) states that the recording industry began in Egypt in 1904.

<sup>109</sup>Mr Salih Al-Kuwaity (1908–1986) was one of the pioneers who participated in the early recordings in Iraq by playing violin in many *besta* songs.

<sup>110</sup>Jaap Kunst (1959, 12) argued that 'ethnomusicology could never have grown into an independent science if the gramophone had not been invented'.

<sup>111</sup>Racy (2011) states that the Baidaphon Company was established in Lebanon in around 1910 and its name was Baida Records.

companies followed suit in Baghdad, such as Columbia in 1926, His Master's Voice in 1927, Polyphon in 1927, Gramophone in 1928, Odeon in 1929, Neayem in 1934, and Sodwa in 1934.<sup>112</sup>

The recording companies began to send their delegates to different Iraqi provinces: to the north, such as the Kurdish<sup>113</sup> areas in Sulaymaniyah Province, and to the southern provinces such as Misan, Basra and Dhi-Qār. The companies also sent their delegates to the neighbouring countries of Iraq, such as Kuwait and Bahrain (Ulaby, 2008, p. 99). The main task of the delegates was to look for famous singers and reach an agreement with them to record their songs in Baghdad. Delegates succeeded in persuading many of the singers from different areas to travel to Baghdad. A few years later (between 1928 and 1930), Baidaphon and Columbia opened their new branches in Basra province to be close to the singers of the Arabian Gulf region. Before this date, singers of the Gulf region had to travel to Baghdad to produce their records, such as the Kuwaiti singers Abdullatif Al-Kuwaiti, who recorded seven records in Baghdad, and Abdullah Fadaleh, who produced three records. Mr Ali Al-Suq'ubi, who is one of the first owners of the recording companies in Kuwait, confirmed that later Basra city became the centre of recording in the Gulf region, and local companies were established, such as the Al-Faiha' recording company.<sup>114</sup>

All Iraqi folk singers, such as Mas'ud Al-Imaretly, Dakhil Hassan, Ihdheeri Abu Aziz and Nasir Hakim, who travelled from the rural areas in southern Iraq, followed the same arrangement of recording their songs. All the records studied have a similar arrangement of material. They have two sides, the first usually containing a recording of an *ubūdhiyyeh* improvisation. The second side usually contained a *besta* song.<sup>115</sup> This arrangement was negotiated by discussion between the singer and the recording company. The length of the recording depended on the disc size. For the 12-inch disc, the time was four to five minutes for each side, and for the 10-inch disc, the time was

---

<sup>112</sup> See Appendix 14, Pictures of records that were produced by the recording company in Iraq.

<sup>113</sup> Blum and Hassanpour (1996, p. 328) assert that 'dozens' of Kurdish song records were produced by the main recordings companies in Baghdad, such as His Master's Voice, Baidaphon and Polyphon.

<sup>114</sup> Mr Ali Al-Suq'ubi is the owner of Abu-Zidphon recording company in Kuwait, which was established in 1956. Later he bought the assets and the archive of the Al-Faiha' recording company. See Ekuwaiti (2007).

<sup>115</sup> Mas'ud Al-Imaretly was the only singer who recorded only *besta* songs without *ubūdhiyyeh* performance.

three minutes for each side. The speed of the both disc types in the 1920s, 1930s and 1940s songs was 78 rpm.

The musical ensembles that recorded the music of *besta* songs were from Baghdad and had little idea about the folk songs of southern Iraq. Therefore, singers usually sang the song for the ensemble, and then one of the musicians improvised a musical introduction, which was usually derived from the melody of the song. They then provided any instrumental fillings if required. According to Mr Ali Nasir Hakim (interview, 3 February 1997), several run-throughs were undertaken before recording the *besta* song. If a song needed a chorus, then other singers from the same culture as the main singer usually sang the chorus part.<sup>116</sup> The recording starts with an announcement of the name of the recording company and the name of the singer by a male voice, such as ‘*Eṣṭiwanat Polyphon, Mas‘ud Al-Imaretly*’ (Polyphon discs, Mas‘ud Al-Imaretly). After this introduction, the song starts.<sup>117</sup>

Besides the very few Christian instrumentalists, most of the members of music ensembles were Iraqi Jews (Bohlman 2012). After the displacement of Iraqi Jews to Palestine in 1951, the field of music in Iraq faced a severe shortage of professional instrumentalists.<sup>118</sup> A few instrumentalists and students from the Institute of Fine Arts in Baghdad represent the first generation of Muslim and Christian musicians. They responded to the needs of musical life in Baghdad primarily but also to the needs in other Iraqi provinces.<sup>119</sup> Mr Albert Elias states that the Iraqi government sent him and other musicians to different provinces to teach high school students music (Botani, 2008).<sup>120</sup>

---

<sup>116</sup> Many singers mention the name of one or more of the chorus members in their songs. For example, Mas‘ud Al-Imaretly said in her song *Shagrehl Qisibeh* at time index 3:00: ‘*Ya Ihdheeri Abu Aziz ya rūhi*’ (oh, Ihdheeri Abu Aziz you are my soul). See Appendix 15 for more examples of the names, words or phrases mentioned in the *besta* songs.

<sup>117</sup> Other companies used another phrase later which was ‘*sheriket Odeon alel Kahraba, Ihdheeri abu Azizi*’ (Odeon company using electricity, Ihdheeri Abu Aziz) to refer to the use of electricity in recording songs rather than relying on mechanical means.

<sup>118</sup> See Appendix 16: List of the Members of the Musical Ensembles in Iraq between 1920 and 1945.

<sup>119</sup> The pioneers were four. Two of them were Christian: the brothers Jamil Bashir (1921–1977) and Munir Bashir (1928–1997) and two were Muslim: Hashim Al-Rijeb (1921–2003) and Sha‘ubi Ibrahim (1925–1991).

<sup>120</sup> See Appendix 17: Pictures of Iraqi Musicians.

The average recording fee which the recording companies offered the singers was 60 to 70 Indian rupees for each record. The largest wage paid by a company for recording one record was 100 rupees, which Baidaphon paid for Nasir Hakim and Ihdheeri Abu Aziz. The price of a record was not fixed, but the average was between 7 and 12 rupees for records up to one year old. Records which were older than this were sold for around 5 rupees. Newly released records were sold for 20 rupees on some occasions. Other records which were limited editions, such as the songs of Ihdheeri Abu Aziz ‘*Ghazi Al-Malek*’, were sold for 30 rupees.<sup>121</sup> The price of the gramophone itself was around 150 rupees. It was common at that time to rent a gramophone and 15 records for 4 rupees per night. This price was doubled if the records were newly released.

After recording the *besta* songs, a new record market was established in southern Iraq. Cafés of Dhi-Qār province, for example, bought gramophones and played the *besta* songs. It was a big event when people listened to the voices of their singers from a machine which they called ‘*Al-Ḥāki*’ (the speaker). Rich people such as *shīks* bought this device, but the poor people used to go to cafés when a new song was released. Thanks to the gramophone, most of the recorded *besta* songs still survive today in various forms, but the most common means of preservation today is the cassette. After the invention of the cassette player, people converted the old records to cassette to give the *besta* songs more life. Since the 1970s, citizens of southern Iraq have bought cassettes of the *besta* songs to listen to their musical heritage. Despite the emergence of several more recent singers and songs, members of the villages still prefer to listen to their *besta* songs. If one visits Dhi-Qār province, one will hear these *besta* songs in shops, cafés, taxis and even as mobile telephone ringtones. The interesting thing to note is that even teenagers listen to these songs, which reflects the level of the attachment people have to their musical culture.

---

<sup>121</sup> This song is one of those analysed in this study. It was sung and recorded when King Ghazi ruled the Kingdom of Iraq in 1933.

## 2.13 Conclusion

A number of different races have settled in Iraq during its long history. Nowadays, some of them still live in Iraq, but the majority are Arabs, most of whom are Muslims. The main two branches of Islam that exist in Iraq are the Shiites in the South and the Sunnis in the North and West.

The population of Dhi-Qār province, the location of this study, consists of villagers who originate from the villages around the Dhi-Qār province to work and live in the centre of the province. Tribal rules are applied to all inhabitants of Dhi-Qār province, within the village and within the centre of the province. The main social figures such as the *shīkh*, *sayed* or the elders are responsible for leading the people and applying the social rules to the community.

The local Arabic dialect is remarkable because it uses non-Arabic letters and it changes some Arabic letters during conversation. In addition, it adopts its own words which do not exist in the neighbouring Arabic dialects or non-Arabic languages. Therefore, it can be distinguished in Iraq easily.

The community organises its time using two different calendars, the Islamic and the Gregorian. The Islamic calendar is for sacred occasions and the Gregorian is for secular events. This shows the extent of the balance between the religious and the secular aspects of the community. This is contrary to what happens in Iraq's neighbouring countries, such as Iran and Saudi Arabia, which only use the Islamic calendar.

The family is the main unit in the society. It is led by the father or by the eldest son. Members of the family in the society have a strong social relationship. The family is responsible for its children even after their marriage. The birth of a male child is a happy occasion, while the birth of a female is a sad one. The family and community deal with males from birth in a manner distinct from their dealings with females. This has its effect on females, women who are living under great social pressure, as they are considered a constituent part of a man's honour. In addition, regards women as

a means of procreation and a preserver of lineage. However, when a woman gets married, she becomes a servant for the husband, his parents and his children.

Islam and tribal values are the main sources of the social ethical values in the village communities. However, the tribal morals and ethics are stronger than the religious values. Customs and traditions are the most important elements in a person's life and any religious values that conflict with the traditions of the community will be overruled.

There are six happy ceremonies in which the society performs three different genres: *besta*, *ubūdhiyyeh* and *hoseh*. *Besta* is the main song genre in the community, consisting of a short repeated melody. The text of the *besta* songs uses a metre called *darmi*, which takes its name from the poetic genre also called '*darmi*'. The second genre is *ubūdhiyyeh*, which is a vocal improvisation that is usually performed before the *besta* song. The third genre is *hoseh*, a dance genre which is performed in happy (and indeed sad) events by males only.

Singing is an undesirable profession in the community, and accordingly it is not recognised in the village communities. Singers, usually, are villagers who volunteer to sing for free. However, some of them became professional singers after the discovery of recording. Recording companies have encouraged many singers to record their songs in Iraq, which aids the preservation of folk songs.

Although the community rejects the singer, people nevertheless like to attend parties and listen to songs. This reflects a deep conflict between the personality of the audience, who like music, and the customs and traditions, which refuse to endorse singing as a profession and which reject the singer as an individual. This, in turn, reflects the dominant influence of tradition on the individual's behaviour.

In the next chapter I deal with the analytical system used in this study discuss the importance of analysing the text of the song, and outline the text-analytical and the melody analytical systems employed.

## 3 Chapter 3: Analytical System

### 3.1 Textual Analysis

One of the most obvious sources for the understanding of human behaviour in connection with music is the song text. Texts, of course, are language behaviour rather music sound, but they are an integral part of music and there is clear-cut evidence that the language used in connection with music differs from that of ordinary discourse.

Merriam, (1964, p. 187)

The text of folk songs is like a river with many cultural tributaries. The text contains a mixture of several social elements which stem from the social customs and rules of the community. Multiplicity and diversity of musical forms in the community provide precious sources of information about the historical, social, cultural and ideological data to be collected from the texts of various forms. Moreover, one can find a number of pure social values in texts which cannot be obtained from the field, particularly if the researcher is from a different culture, or when a narrator or translator hides, changes, substitutes or alters information because of embarrassment, shame, boasting or for embellishing images of the village communities.

Studying the social components of popular culture is an essential constituent of ethnomusicological principles. The culture of villages in southern Iraq is a living culture and most of its aspects are live and present in the field, and therefore can be easily studied through field work. Typically, songs consist of text and melody, which both contribute to deliver the message of the song. An analysis of one of them alone will not paint a complete picture. Besides the musical characteristics of the melody, which most scholars who have studied the Arabic musical culture focus on, there are



several social values conveyed in the text of a folk song. This is particularly in societies which consider poetry one of their central forms of cultural expression. Nettl (1964, p 281) highlights that melody and lyrics of some cultures are sometimes indivisible concepts. This statement can be applied to the folk songs of southern Iraq since this culture relies on the folk poetry repertoire as a main source for their musical forms.

There are other useful aspects which can be discovered by studying the text, for instance, determining the evolution of textual forms, the authoring and writing process, and the development of the poetic structure of the text formats in the musical form. This can be achieved if there is a growing interest in studying the text as a vital part of folk songs, principally in communities where the song form is the dominant one of their cultures, such as in Arabic societies.

Despite the fact that ‘folk poetry provides valuable information on a sector of society’ (Bamia 2001, p. 19), scholars of Arab cultures give less attention to the text when studying folk music. Several PhD and Master’s dissertations from Iraq and neighbouring countries were examined in order to discover methods of analysing texts. But none of these analytical studies address the inherent component of the text or suggest any fixed analytical standard for discussing the combination of texts and music. Besides the literature that has been mentioned in the literature review of this study, a number of studies will be mentioned here as examples of the way of dealing with the colloquial lyrics of folk forms in Iraq and neighbouring countries of Arab people. In Iraq, for example, Fareed (1978) studied the recitation of the Holy Qur’ān, but he did not explore the text, which can only be interpreted by specialists and clerics. Therefore, the text of his research samples was not examined fully. He provides a general description of the text such as the name of the *Sūrah* (chapter), number of *’āyeh* (verses) and the period of the recitation in minutes and seconds.<sup>122</sup> Al-Hadithi (1984) studied the folk songs accompanying the Choobi dance in the upper Euphrates area of Iraq. He focused only on texts, which had been collected by him and divided into 10 groups according to

---

<sup>122</sup> See Nelson (2001), who is one of the best scholars who studied the written text of Qur’ān in terms of its nature, content, language and style.

their metrical form. In addition, he illustrates the form using the rhyme in each group, and searches for the story beyond some famous poems. Also, Al-Hadithi provides textual samples of all groups with notes regarding the ceremonies which the text is used with. The last example of Iraqi literature is Qadduri (1984) *Games and songs of children in the Republic of Iraq*, and (1989) *Singing of the Iraq mother for her children*. In both books Qadduri mentions the source of the text, explains the dialect words in the formal form of Arabic, the story of the song and its location and the occasion of singing. There are a few scholars such as Al-Amiri (1989) and Al-Dhahabi (2004) who studied folk poetry but their analyses never exceeds a general description and meanings of the relevant dialect, such as vocabulary, metre and rhyme of folk poems.

More examples from neighbouring countries can shed light on the way of dealing with the texts of folk musical forms. Risq (1995), for instance, studied the folk Sufi (mystic) lyrics by exploring the Sufi beliefs and views of composing the text. He collected a vast repertoire from all the *Dhikr* (glorification) sessions in Al-Qalyubiyah province in Egypt, and divided them into four groups according to the text function, such as *Tawheed* (oneness of God), *Madih* (eulogy), *Tawasul* (entreaty) and *Maw'edah* (sermon). In addition, he interpreted the Sufistic symbols in the lyrics. Another example that deals with the texts of traditional folk heritage is Saleem (1998), who studied the folk songs of Nubia area (southern Egypt). He focused on the melodic characteristics of Nubian songs, and provides extensive illustration of musical instruments of the Nubian society. Rather than analysing, he only documents the text and supplies general explanations about its source and the occasion of performance. Al-Sinjilawi (1997) studied children's songs in Jordan. Aside from analysing the melody he examined the text by counting the number of verses and rhymes, and defines the type of the metre. He also determined the level of vocabulary in terms of complexity and summarises the content of the text in one sentence.

Internationally, several attempts have been made to study the texts of various Iraqi musical folk traditions. It will be useful to consider a number of them as examples of non-Arabic literature.

Ferguson and Rice (1960) examined the relationship between dialect poetry and the folk story, and they inspected the intercultural effect of this relationship on Iraqi colloquial texts. They provided a translation from Arabic to English and labelled foreign words. In addition, they explained the meaning of the texts and connected them to the social reality. Masliyah (2010) studied the folk songs of Iraqi children in two parts. In the first he sorted the songs into five groups according to their topics. He provided a description of the process of the song performance and the gender of the performers. Masliyah translated all songs and mentioned the difference if there was more than one version of the songs. In the second part, he studied the subjects of a song, explained the ambiguous words and commented on the topics of the texts.

Abu-Haidar (1988) investigated the poetic content of the Iraqi *maqām*. She discussed the metre of the formal and colloquial lyrics of *maqām*. In addition, she discussed the difficulties of scanning the colloquial lyrics according to the Arabic formal poetic metre, so she suggested adding ‘anaptyctic vowels’ (p. 153) to specific words in the text. She did so by inserting a short vowel between consonants of the second, third and fifth words in the example that she provides in order to make a word more easily pronounceable and as a way of resolving this issue. This solution changed the meaning of some words. It is also important to consider that in both formal and colloquial Arabic, scanning the poetry should be done according to the phonetic delivery of the text, and the solution should be a phonetic analysis of spoken poetry rather than a physical analysis of the text of written poetry. Moreover, it is common to find non-metrical texts in colloquial language, especially in the lyrics of folk songs. Further, Abu-Haidar examined the Turkish and Persian words that are used in *maqām*, and translated a few poetic examples from Arabic into English. She also identified the main metre used in *maqām* form, and demonstrated the rhyming scheme of the lyrics.

All these authors studied the text as part of the singing form. But there is also a large amount of literature that examines the Arabic text independently. For example, linguists at the University of Baghdad consider Khallosi’s book *Fen Al-Taḳṭi‘ Al-She‘ri wel Qafiyeh* (1962), (The Art of Metre

and Rhyme), to be one of the major reference works for linguists. This book explores all Arabic formal and colloquial poetic metres. The author explains the poetic metres one by one in detail and provides more than one example of different historical periods for each metrical form. Despite the fact that the *darmi* metre is one of the main poetic forms in southern Iraq and is one of the major forms of song lyrics in Iraq generally, Khallosi never mentions this metre in his book. Researchers such as Anis (1965) and Qal'achi (2010) deal with the poetry from different points of view: the former considers that the music of a poem is the major element of poetry; the latter examines the relationship between the topics of folk poetry and the Arabic formal poetry.

Most studies of folk poetry which are carried out by linguists are unsurprisingly conducted using linguistic theory and interpretations are too close to a linguistic point of view. Eckstein (2010, p. 23) asserts that 'lyrics are not poetry, and their study therefore requires a different set of analytical tools'. This is reminiscent of Blacking's (1995, p. 69) statement that:

Methods of analysis which are used by disciplines, such as linguistics ... should not be applied to the cultural analysis of musical traditions, since they may impose on the data a structural bias which distorts its intrinsic patterns.

Ethnomusicologists, therefore, during the examination of the text of folk songs, place in their perception the cultural view, the cultural understanding of the society and the social context of the community. Also, they consider the melodic and rhythmic elements of the song and the contextual background of ceremony, performance and the social rules of the community.

In light of this awareness of the importance of the text as an essential feature in the message of the song, and as far as I am aware, there is currently no analytical system that can analyse the colloquial text of Iraqi folk songs. The need arises to create an analytical system to discover the cultural and linguistic characteristics of the text as a fundamental component of folk songs. I have developed

such a system that analyses the main component of the lyrics of Iraqi songs. My system will adapt Elscheková's system to be applicable to the Iraqi folk songs and it is also may be applied to the folk Arabic songs that share the linguistic features of *besta* genre, which consists of only lyrical poems.

In addition to the aforementioned literature, a major source of guidance in creating the analytical system of this study was the Arabic literature department at the University of Baghdad. Their comments and suggestions were central to guide me toward my goal. Also a number of poetic sources and analytical styles that are applied to the formal Arabic poetry were explored. It has been found that despite the fact that each analytical style had a different approach according to different points of view, such as the expression style of poetry, cultural, political and historical trends of poets or poetry, it has been found that poetic elements are almost the same in most poetic styles: Arabic and non-Arabic poetry. The differences, in fact, lie in the way of dealing with these factors according to linguistic and cultural criteria. For example, the Arabic poetry system is based on the long and short syllables rather than on the strong and weak accents as in the English poetry metrical system.

The major factors that work together in the process of Iraqi and Arabic poetry production are: theme, metre and rhyme, vocabulary, imagery and emotion. The strong association between these poetic elements gives the poem a more profound quality. Ewa Thompson, the scholar in the comparative literature claims that a 'poem stirs up emotions and attitudes ... because of the correlation of various poetic factors' (1971, p. 100). These are the main elements that most analysts have adopted and will be the main five factors of the analytical system of this study.

### 3.1.1 System of Textual Analysis

The text is amenable to changes during singing owing to melodic and rhythmic requirements and/or to show the singer's performance skills. In the Iraqi folk songs, therefore, the form of the text in the poem is different from the form of the text in the song. The singer, while singing, changes the way of pronouncing some words, adds other words, or inserts and/or omits syllables for rhythmic and melodic purposes. These changes and additions affect the metre and, on occasions, the meaning of the text. Bartók asserts that it is 'necessary to write down accurately all verses of the poetic texts and to mark them with great care' (Bartók & Suchoff, 1976, p. 19). Consequently, the texts need to be examined in two stages. The first is the analysis of the poetic components of the poem; therefore the form of the text in this stage will be an abstract text of the poem, which will be written as the spoken version that is orally recited in the community. In the second stage, the song text will be studied as a performed version, to detect the linguistic additions and performance changes.

#### ***A. First Stage: The Form of the Text in the Poem:***

##### **i. A structural overview including:**

- A brief description of the poem's structure, the number of the poem's verses and its rhyme scheme.
- The complete written text as a poetic form and an English translation will be provided underneath Arabic verses.
- Transliteration of the lyrics, based on the Iraqi dialect pronunciation heard in the society.

Other versions of each poem will be gathered from narrators and poets in the society, specialists in music and collectors of the folk songs in Iraq, according to what has been preserved in their memory.<sup>123</sup> This is to clarify some unheard texts due to the age of the recording, and to detect the prevalence of the texts in the memory of the village people.

---

<sup>123</sup> See Appendix 10: List of the poets and the experts in the folk poetry of southern Iraq.

## **ii. Theme:**

The theme is one of the most important elements of Arabic poetry. The poem, in the Arabic and Iraqi culture, is known by its theme, which is also the basic means of archiving the vast repertoire of Arab poetic heritage (Hussein, 2009, p. 22). It is basically, as Brogan clarifies, ‘the subject or topic treated in a discourse or a part of it’ (1994, p. 128). Al-Ishmawi, defines the theme as ‘what a poem is trying to communicate’ (1986, p. 36). This communication can be about a problem, a crucial issue, or general or personal experience that is transferred through poetry. The theme works as a framework to define the poem’s structure. Different poets may adopt the same theme, which determines how the other poetic elements work together. A poet’s effective organisation of the poetic elements makes the poem distinguishable, and the theme recognisable.

As explained earlier, in the society of villages of southern Iraq, the *darmi* is written or composed as separate verses. Singers collect a number of these verses to create a lyric that is used as texts of their songs. Therefore, in this study, the theme was determined for each verse separately to find out the main theme of the song and to reveal if there is any relationship between the collected verses of each song. This demonstrates the main themes of the entertainment songs of the villages, and reveals how their culture creates and organises its topics into poetical themes.

## **iii. Imagery:**

Tiwari uses the term imagery for the images that employed collectively, and he asserts that this term is used to ‘signify figurative language, especially metaphors and simile’ (2001, p.1). Wolosky (2008 p. 29) asserts that simile and metaphor are the most common kinds of poetic images, which Lewis (2011, n.p) describes as ‘a picture made out of words’. These words work as ‘fireworks’ of the poetry, in Wolosky’s description (2008, p. 29). Looking for such words in the text provides a clear idea about the linguistic and metaphorical colours of the fireworks of the song’s lyrics. This also reveals how such words can enhance the expression and the impact of the text, particularly

when images can be defined as a ‘representation of something that renders an idea more vivid and that places the idea within a rich and expressive context’ (Stein and Spillman, 1996, p. 22). This will disclose the style of symbolism in the area studied, and the kind of imagery, which reflect the local way of emotional expression.

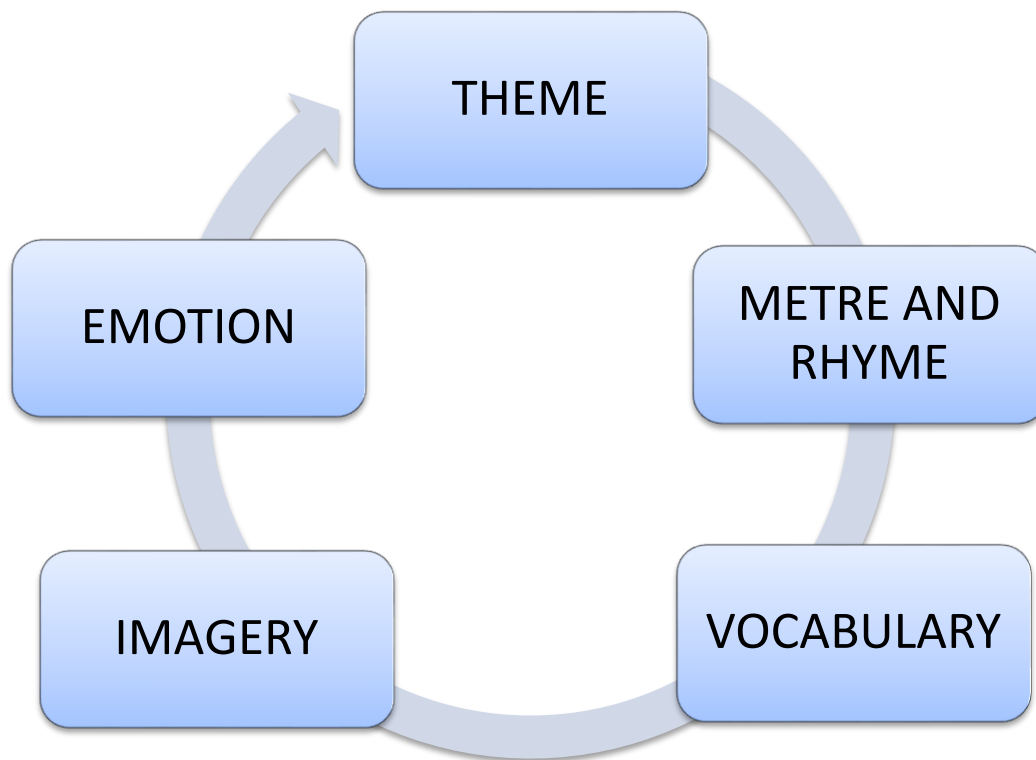
#### **iv. Emotion:**

Al-Aacob describes the emotion as ‘the main motivation for composing poetry’ (2002, n.p.), and arguably the main element that the poet needs to deliver to the audience. Emotion is produced as a result of the unity of all other poetic elements (theme, metre and rhyme, vocabulary and imagery), that work together in a consistent, integrated, specific order to create the required emotion through the process of poetic production. In the folk traditions, poets have their own methods of producing poetry. According to a number of interviews that I conducted with poets from southern Iraq, the process can begin with selecting the theme (topic), metre, vocabulary and images. On other occasions, the rhyme determines the type of theme and the metrical form. In an interview, Karim Al-Imari (interview, 18 April 2008) explains the process of creating poetry:

My feelings or a specific situation are usually the theme of my verse or a poem, and the motivation to say poetry. The next thing that comes to my mind is the length of the poem, which determines the type of the metrical form. If I want to create a short verse, then I will choose the *darmi* form, while for longer stanzas I will prefer the *ubūdhiyyeh* form. In the former, I have to focus on the metre. In the latter option, I should think about rhyming scheme before anything else.

Figure 13 shows the general order of the poetic elements in the process of poetic production according to the insights of several poets interviewed.





**Figure 13: The general order of the poetic elements in the process of poetic production.**

Figure 13 illustrates that the four elements: theme, metre, vocabulary and imagery, work in order to create the emotion, which in the end supports the theme of the poem.

**v. Vocabulary:**

Vocabulary is a necessary element in the construction of the poem's verses. Vocabulary can be simple or complex, clear or vague and direct or with different connotations, which reflects the language of poetry in cultures. The type of vocabulary can aid the listener in noticing the emotion of the poem, or sometimes it will need more attention from the reader to determine the poem's emotion. Al-Ishmawi (1986, p. 35) explains that 'emotion can be detected through specific words, which reflect the poet's feelings in the text ... or sometimes, it can be inferred from reading between the lines'.

Various types of vocabulary appear in texts to express a variety of feelings, meanings and beliefs of the society's culture. Al-Aani (1978, p. 213) asserts that vocabulary of Arabic poetry can be original, new, old but with new meanings, or can disappear from a society. This reflects the extent to which the community is affected by new concepts.

The Arabic language has grammar related to gender, which applies to nouns, verbs, personal pronouns and adjectives. Nouns for humans and animals reflect their real gender, whereas with those for inanimate objects gender is arbitrary. For example, the sun and earth are feminine, while the moon and the stars are masculine.

It is important to keep these grammatical features in mind in order to understand the lyrics of the songs and the conflict between the male singer using the grammatical masculine gender form to refer to his beloved.

Arabic words consist of three consonant letters called *jether* or 'stem' of the word, which convey one basic idea. Specific characters '*ḥarakah*' or letters can be added to the stem of a word to change its meaning, which are mostly from the same semantic field. For example, the word *ktb* consists of three consonant letters (k-t-b), which read '*ketebe*'. This word expresses the idea of writing and can be changed as follows:

<i>Kātib</i>	author
<i>Yektubu</i>	[to] write
<i>Kitāb</i>	book
<i>Kitābetun</i>	writing
<i>Mektebetun</i>	library

As seen from the above, the main meaning of the word is preserved and the main three consonant letters are present in every word-form.

To change a noun from masculine to feminine, one needs to add the suffixes (ة),<sup>124</sup> which read ‘*etun*’ to the end of the word. For example, adding *etun* to the end of the word *Kātib* ‘male author’ will change it to the feminine format *Kātibetun*, ‘female author’. This applies to most Arabic nouns which have masculine and feminine genders, such as *ṭābibun* ‘a doctor’ where the feminine is *ṭābibetun*, and *muderris* ‘a male teacher’ where the feminine is *muderrisetun*.

In Arabic, different variations of verbs are used to show the tense of the verb and the gender of the speaker or person spoken to. Table 16 shows how adding different prefixes and suffixes changes the grammatical form of the verb *ketebe* ‘to write’ according to gender and number:

Gender	Number	Past	Present	Future
Masculine	Single	<i>ketebeh</i>	<i>Yektubu</i>	<i>Seyektubu</i>
	Dual	<i>Keteba</i>	<i>Yektebān</i>	<i>Seyektebān</i>
	Plural	<i>Ketebbu</i>	<i>Yektebūn</i>	<i>Seyektebūn</i>
Feminine	Single	<i>Ketebet</i>	<i>Tektub</i>	<i>Setektubu</i>
	Dual	<i>Ketebeta</i>	<i>tekteban</i>	<i>Setektebān</i>
	Plural	<i>ketebneh</i>	<i>Yektubneh</i>	<i>Seyektubneh</i>

**Table 16: Grammatical changes of the verb *ketebe*.**

Table 16 shows that in the past tense, suffixes are added to the end of the verb, while in the present and future tenses, prefixes and suffixes are added to the verbs. Note that, as mentioned earlier, the main three consonant letters, *k*, *t* and *b* in this example, are present in all forms.

Arabic pronouns have different number and gender forms. For example, to address two people one would use a subject pronoun different from the one you would use for a single person or a group of

<sup>124</sup> (ة) is read ‘*ta*’ *marbuta*’ if not used as a suffix.

three people. There are 12 pronouns, which are divided into three groups: 1<sup>st</sup> person, 2<sup>nd</sup> person and 3<sup>rd</sup> person. Table 17 shows the three groups of the pronouns:

Gender	1 <sup>st</sup> person		2 <sup>nd</sup> person		3 <sup>rd</sup> person	
	English	Arabic	English	Arabic	English	Arabic
Masculine			You (singular)	<i>Anta</i>	He	<i>Huwa</i>
			You (plural)	<i>Antum</i>	They	<i>Hum</i>
Feminine			You (singular)	<i>Anti</i>	She	<i>Heya</i>
			You (plural)	<i>Antunneh</i>	They	<i>Hunneh</i>
Masculine and feminine	I	<i>Ana</i>	You (dual)	<i>Antuma</i>	They (dual)	<i>Huma</i>
	We	<i>Nehnu</i>				

**Table 17: Personal pronouns in Arabic language.**

Adjectives always change, by the addition of different suffixes, according to the gender and number of the noun they describe, as illustrated in Table 18:

Grammatical number	Masculine		Feminine	
	English	Arabic	English	Arabic
Singular	One beautiful house	<i>Beytun jamīlun</i>	One beautiful tree	<i>Shejaretun Jamilatun</i>
Dual	Two beautiful houses	<i>Beytān Jamīlān</i>	Two beautiful trees	<i>Shejaretan Jamiletan</i>
Plural	A group of beautiful houses	<i>Beyotun Jamīletun</i>	A group of beautiful trees	<i>Ashjarun Jamiletun</i>

**Table 18: Changes to adjectives in Arabic according to gender and number of the associated noun.**

There is no specific standard to define the gender of things in Arabic, but Arabs depend on their linguistic heritage, which derives from the Qur'ān, from poetry and from dictionaries to define the

gender of a word.<sup>125</sup> However, there is no agreement on the gender of those new words that have resulted from the development of technology and industry. For example, in Iraq the computer is feminine, while in Kuwait and Jordan it is masculine.<sup>126</sup>

It is important to note that *besta* songs are sung by men only. Despite the fact that the male singer refers to his beloved using masculine gender, his beloved actually is a female. This is a rare situation, and this conflict between the female character and the masculine grammatical form of reference is very unusual and not found in the European folk tradition.

## vi. Metre and rhyme:

### 1. Metre

Elschková has a two-dimensional analytical system. The system for melody is applied to the samples of this study with some amendment. She also analyses the poetic metre according to the Greek and European prosodic metres. But this approach cannot be applied to the metre and rhyme scheme of the Arabic and Iraqi folk songs since they follow a different structure. The analysis of metre will include:

- Defining the predominant metre.
- Determining the closest formal Arabic metre to the metre of the song.
- Analysing changes in metre such as reduction or addition and/or transposition of syllables

( ⇨ ⇩ ).<sup>127</sup>

Table 19 illustrates an example of the transposition that occurs to the song ‘*Boyeh Welie*’, which is analysed later on in the next chapter. The tables include the following criteria: number of the syllable (NS), syllable (S) and metre (M).

---

<sup>125</sup> Mukhtar Al-Sihah is one of the most common Arabic dictionaries that are used to determine the gender of objects in Arabic.

<sup>126</sup> In the local dialects, some words are defined as masculine while in the formal Arabic (*Fuṣḥa*) they are feminine. For example, in southern Iraq, Kuwait and Jordan the words *bab* (door) is considered to be masculine.

<sup>127</sup> Transposition is when two syllables X and Y change places with each other. For example, Y occupies the location previously occupied by X and X moves to the location previously occupied by Y.

NS	<u>1</u>	2	3	4	<u>5</u>	6	7	<u>8</u>	9	10	11	12
S	<i>min</i>	<i>ya</i>	<i>wa</i>	<i>red</i>	<i>ja</i>	<i>bo</i>	<i>k</i>	<i>kho</i>	<i>shen</i>	<i>ta</i>	<i>wer</i>	<i>dah</i>
M	—	—	—	—	—	⇒	←	—	—	—	—	—

**Table 19: Transposition of syllables.**

## 2. Rhyme

Rhyme in Arabic poetry is always in the form of an end rhyme. The last letter of the rhyme is called the *rewi* letter, which should be the same letter in each single verse of the poem in Arabic poetry. Khallosi (1962) divides *rewi* letters according to their statistical frequency in Arabic poetry. His division, in the table 20 below, shows four levels of the *rewi* letters. The first level is the most frequent and the fourth level is the least frequent. This criterion will be one of the elements of the analysis of the rhyme to find out if the dialect poetry follows the same or different criteria.

FIRST LEVEL		SECOND LEVEL		THIRD LEVEL		FOURTH LEVEL	
B	ب	A	أ	Ḍ	ض	TH	ث
D	د	T	ت	Ṭ	ط	KH	خ
R	ر	J	ج	H	ه	DH	ذ
L	ل	Ḥ	ح			Z	ز
M	م	S	س			SH	ش
N	ن	‘	ع			Ş	ص
		F	ف			Ẓ	ظ
		Q	ق			GH	غ
		K	ك			O	و
		I	ي				

**Table 20: The *rewi* letters according to their statistical frequency in Arabic poetry.**

The table shows that the first level contains two groups of sounds: bilabials such as [b] and [m], and alveolars such as [d], [l], [r] and [n]. Arabic poets focus on these two groups as the most common letters in use as a *rewi* letters. These letters are all available in the English phonetic system, whereas in the second, third and the fourth levels, there are fewer English equivalents.

The analysis of rhyme includes:

- The rhyme word (RW).
- The function of the rhyme in the verse, by determining its location as part of speech (FR).
- The *rewi* letter (RWL).
- The level of the *rewi* letters (LL) according to Khallosi's division.
- Verifying the phonetic type of the *rewi letters* (PT).<sup>128</sup>

This analysis of rhyme will provide information about poetic, grammatical, linguistic and phonetic features of rhyme.

Table 21 illustrates these various principles of rhyme applied to examine the rhyme of the three verses (V) of the 'Yābu Twēra' song, which are analysed in the next chapter.

V	RW	FR	RWL	LL	PT
1	<i>Ekhedhi</i>	Verb	<i>Ya</i> '	2 <sup>nd</sup>	Front high vowel
2	<i>Aneh</i>	Pronoun	<i>Ha</i> '	3 <sup>rd</sup>	Glottal
3	<i>Wareh</i>	Preposition	<i>Ha</i> '	3 <sup>rd</sup>	Glottal

**Table 21: Features of the rhyme.**

<sup>128</sup> I use a number of terms derived from linguistic and phonetics such as Ball and Muller, (2005) and Sawyer, (1974).

## ***B. Second Stage: The Form of the Text as Sung:***

### **i. Structural overview including:**

- A general description of the analysed melody, verses, phrases and sub-phrases.
- In cases where the song has the same melody for all verses of the text, a verse or two will be chosen as representative of the song.
- It is crucial to divide the melody of the song into smaller units which enables the analyst to organise the analytical process. As Nettl advises, ‘dividing a piece into sections is necessary for describing its form’ (1964, p.150).

All the songs in this study are divided according to the structure of the text, which contains a number of verses. Each verse consists of two hemistiches, and the melody of each hemistich represents one melodic phrase. In other word, most of the verses consist of two melodic phrases. In addition, each hemistich (melodic phrase) is divided into two sub-phrases, which are the smallest units in the song form. It is important to mention that a phrase can be one complete hemistich when there is no added text by the singer during singing, such as in the ‘*Ya Makhdhin El Welef*’ song. However, the phrase can comprise a mixture of a semi-hemistich and some words that the singer adds during singing as in ‘*Boyeh Welie*’. With or without additional words, the line length should remain the same.

The length of phrases and sub-phrases in bars will be illustrated in a table. The following Figure 14 illustrates the general form of phrase division according to the text:



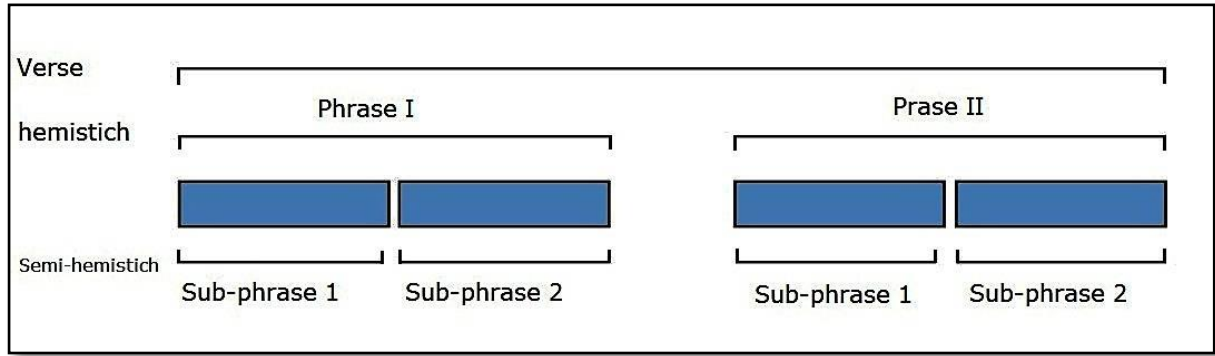


Figure 14: Song division.

**ii. A Complete written form of the chosen verse/s:**

It is common practice for the singer to insert extra words during singing. The term ‘Additional Text’ will be used to denote these extra words. However, the original texts will be termed ‘Original Text’ to distinguish between the two types of texts. A complete written form of the chosen verses will be provided with the additional text (underlined). A transliteration of the lyrics, based on the Iraqi-dialect pronunciations heard from the recordings will be provided. Some of the syllables will be written in spellings different from the text in the poem (first stage), since singers follow different rules of pronunciation during singing. In addition, the way of dealing with the text will be discussed.

**iii. Adding and deleting syllables:**

The texts will be examined to detect the extra words, added syllables (+), deleted syllables (x) or divided syllables (\*). Table 22 illustrates an example of a case of additional and divided syllables that occur in the song ‘*Yābu Twēra*’, which is analysed in the next chapter. The table includes the following criteria: number of verses (NS), syllables before singing (SBS), metre before singing (MBS), syllables as singing (SAS) and metre after singing (MAS).

NS	<u>1</u>	2	3	4	<u>5</u>	6	7	<u>8</u>	9	10	11	12				
SBS	<i>wesh</i> *	<i>ref</i> *	'	<i>ley</i>	<i>yew</i>	<i>dar</i>	<i>bu</i> *	<i>yeh</i>	<i>dī</i>	<i>mi</i>	<i>ya</i> *	<i>neh</i>				
MBS	—	—	—	—	—	—	—	—	—	—	—	—				
SAS	<i>aw</i>	<i>wesh</i>	<i>re</i>	<i>yef</i>	<i>a</i>	<i>ly</i>	<i>yew</i>	<i>dar</i>	<i>a</i>	<i>bu</i>	<i>yal+</i>	<i>di</i>	<i>mi</i>	<i>aw</i>	<i>ya</i>	<i>neh</i>
MAS	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

**Table 22: The division of syllables before and after singing.**

### 3.2 Melodic Analysis

The main factors that determine the analytical approach are the aims of the analysis and the type of the musical culture or musical form. Therefore, a variety of systems have emerged as approaches to explore the musical characteristics of various cultures around the world. These approaches, according to Nettl are divided into three types: ‘systematic, intuitive, and selective’ (1964, p. 135). The intuitive and selective approaches cannot be applied to folk music since the intuitive approach, according to Nettl, endeavours to recognise the most significant feature of a piece of Western music, and is an attempt by listeners to discover the ‘composer’s wishes and intentions’ or sometimes can be informed by the composer him/herself (1964, p. 137). The selective approach focuses only on one or a set of related features such as analysing only the rhythm of a musical style (Azadehfar, 2004), or studying the melody of specific music (Uzor, 2005). The systematic approach is the one most commonly used by scholars. It involves choosing a set of musical parameters that structure the analytical approach. Nettl (1964, p. 135) suggests that:

The usual procedure in this method is to divide music into a number of so-called elements. In the teaching of music theory these are, most frequently, melody, rhythm, metre, form and harmony or polyphony.

In the systematic method, musical style imposes on scholars the type and the quantity of the parameters that can be applied to a specific musical form. For example, Iraqi music does not employ harmony; as a result, the movement of chords or the relationship between chords would be irrelevant. This difference between the parameters that the music focuses on is one of the reasons for the multiplicity of musical analytical systems.

Despite several calls to unify the analytical methods or to create a comprehensive system, such as Blacking (1995, p. 56) and Fareed (1999, p. 5) respectively, there is no particular system so far. Tenzer asserts that ‘until now, no systemic integration of world music ... has been devised’ (2006, p. 2).

The solution of this problem, according to Elscheková (in Fareed, 1999, p. 38), is by selecting as many as possible of the musical parameters that are relevant to the musical style to structure a sufficient analytical system that can present a clear vision of the music. Elscheková includes in her analytical system, or ‘method and theory of the complex system of analysis’, various elements that can contribute to drawing the picture of the body of the song in complete form.<sup>129</sup>

The other motivation for Elscheková, beyond creating an analytical system and using it to analyse Slovakian folk songs, was to archive the vast repertoire of this heritage. As part of this enterprise, Elscheková studied other music-analytical systems and compared musical systems of the pioneers, such as Bartók, Kodaly, Kron, Launis, Ilony and Vaisanen (Fareed, 1999, p. 17). She explored the common aspects of the analytical approaches in order to develop a comprehensive analytical system that covers as many musical features as possible. Elscheková suggested in her analytical approach that categorising the musical parameters under specific categories will make the analytical task and the comparison procedure more practical.

The main positive point of this system is that it examines numerous musical details of melody, which makes it suitable for different traditional musical cultures. However, despite covering a wide range of musical parameters, the system still has certain limitations when applied to Iraqi folk songs, because it was designed primarily to

---

<sup>129</sup> This system is published in two languages: the Slovakian version by Elscheková (1963), and the Arabic version, which was been translated by Fareed (1999).

study European folk songs. The following points summarise the main issues, which emerged when applying the standard on *besta* genre and how they have been treated to make the system responsive to the analytical requirements of the musical culture under investigation.

- Elscheková uses a numeration method to define scale in her analytical system. She gives a number according to the direction of the semitone in the scale or mode. For example in the Dorian mode the location of the semitone will be between the second and the third, and between the sixth and the seventh note. The direction of the first half tone is toward the third note so it is given number 3, and the second half tone is given number 7. Therefore, number 37 will express the Dorian mode. According to this rule, the number 368 will express the harmonic minor scale. The following example 1 illustrates the case of numbering the Dorian mode.



**Example 1: Numbering the Dorian mode according to Elscheková's method.**

- This numeration method is not appropriate to describe the scales utilized in the *besta* songs. The reason for this is, firstly, that some of the scales have three quarter intervals, which would require a different system of codes. Secondly, the scales never appear in their complete form of eight notes in the *besta* melodies, which makes this numeration method impractical. Therefore, the tetrachords used in the melodies of *besta* genre in this study will be

determined for each melodic phrase by using their Iraqi names. It is important to note that Iraqi and Arabic scales consist of two tetrachords. The name of the first tetra-chord defines the name of the scale. In addition, there is no two different scales start with the same tetrachord.

- In her system, Elscheková, explains the relationship between the notes of the melody by dividing them into two categories: the important notes, such as the tonal centre and the structural note; and ordinary notes, which include the remaining the notes in the melody.<sup>130</sup> But she makes no attempt to study the function of these notes in a melody, which I believe is important to determine if notes can have more than one function, and to define the level of their importance in the melodies of this musical culture.

Therefore, I will study the function of these two categories by dividing them into three statuses. The note can have one of three statuses: tonal centre, structural note or ordinary note. These three statuses of notes can have one or more function in the melody, for example, they may be the beginning note, the ending note, the highest note or the lowest note. A number of symbols will be used to illustrate the status and the function of each note, as shown in Table 23 and Table 24:

Symbol	Status
○	Tonal centre
⊙	Structural note
●	Ordinary note

**Table 23: Symbols related to notes statuses.**

---

<sup>130</sup> More details about the tonality and the characteristics of the tonal centre, the structural note and the ordinary note are given in Section 3.2.1.A below.

Symbol	Function
▶	Beginning note of the song
▶	Beginning note of a phrase or sub-phrases
◀	Ending note of a phrase or sub-phrases
◀	Ending note of the song
▲	Highest note
▼	Lowest note

**Table 24: Symbols related to note function.**

- The scales of *besta* songs involve a non-diatonic interval system, which is not dealt with in Elscheková's analytical system. Therefore, I have developed a specific classification system and terminology for these non-diatonic intervals (see page 184).
- Elscheková's method of analysis does not examine the initial interval of the melodic line, which is an important element of melodic structure. Therefore, I will study this musical aspect and add it to my version of her system.
- *Besta* songs have a rhythmic accompaniment, which will be examined and the most commonly repeated rhythmic pattern in the melody, will be studied.

The main parameters of the system are organised according to three main topic-areas: tonality, melody, form and rhythm. Table 25 shows the main musical parameters arranged according to the three major analytical groupings: tonality, melody, and form and rhythm. The parameters marked with asterisks (\*) are my own extensions of the system. In the intervals statistics, I have added a measure of the conjunct and disjunct intervals. In addition, I have added the interval class of the quarter-tone-based intervals.

<b>Tonality</b>	<b>Melody</b>	<b>Form and Rhythm</b>
Structural overview*	Beginning note and (initial interval*)	Form of the melody
Tonal centre	Ending notes	Absolute tempo
	Function and status of notes*	
Tonal structure	Melodic contour	Syllabic rhythmic form
Tonal style	Position of the melody	Melodic rhythmic form
Scale and tetrachord	Technique of structuring the melody	Rhythmic accompaniment*
Pitch content	Consistency and coherence of melody	Main rhythmic value
Melodic line	Interval statistics*	Dominant rhythmic pattern*

**Table 25: The musical parameters of Elscheková analytical system.**

The folk songs of southern Iraq will be analysed in terms of the musical parameters in Table 25. The following is a detailed description of the melodic analytical system with comments wherever I have made changes or additions.

### **3.2.1 Melodic Analytical System**

#### ***A. Tonality***

Elscheková in Fareed (1999, p. 40) states that: ‘tonality is an expression of the function of the notes, and of the internal logic of their order in the melody’. The internal relationship between the notes of the melody is organised according to their function. The important tonal notes are those which have the main function in the melodic structure such as the tonal centre and structural note, while other notes have ordinary functions such as completions and overfilling notes.



The tonal centre is the central note of the melody and it is defined as follows.<sup>131</sup> It is a specific note in a specific register which occurs in one specific octave, which the melody is fixed around and which occurs more often than other notes and tends to be rhythmically stressed. Nettl (1964, p. 147) alludes to more characteristics that identify the tonal centre and contends that the ‘frequency of [its] appearance is perhaps the most widely used criterion’. In addition, it is a note which does not change chromatically and it is a note on which the song often ends. It is not necessary that all these features of the tonal centre should appear in the melody, since one or more of them will be sufficient to determine the tonal centre. Notice that the tonal centre is not the same as the tonic of the major and minor key, since the tonic of a major and minor key can occur in any octave. The tonal centre of the Iraqi folk songs occurs in only one specific octave. In addition, the tonal centre is constant in each single song, and never changes, as it does in other musical cultures, or in contemporary Iraqi songs and classical Arabic songs, where the tonal centre changes in different sections according to the changes of the mode of the phrases of the melody.

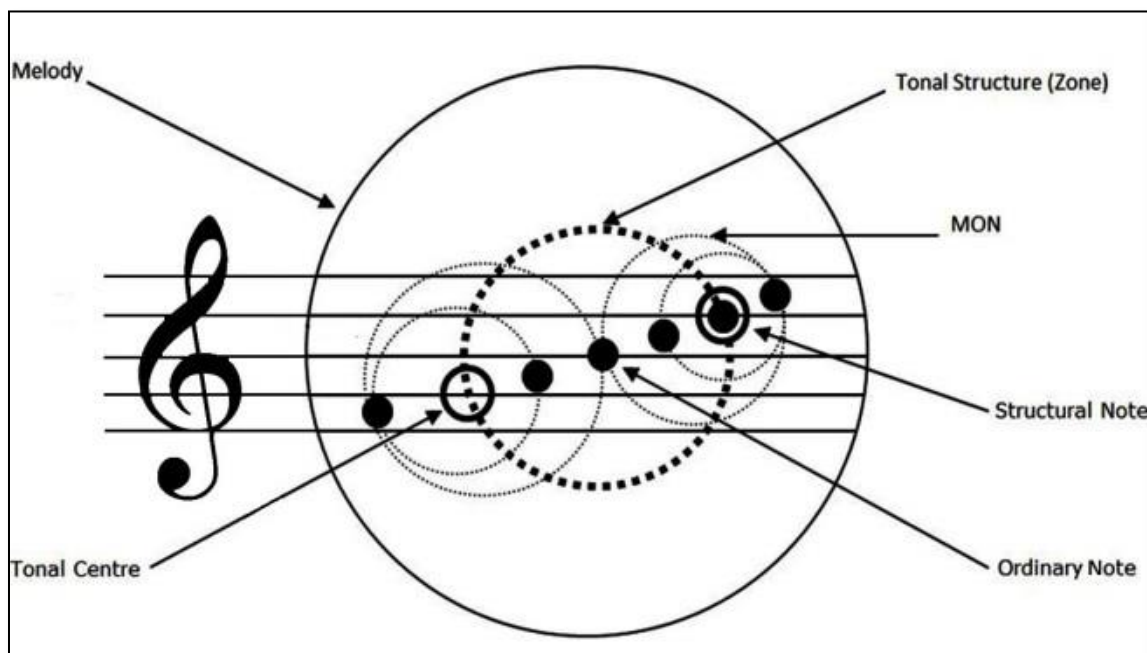
According to Elscheková, in addition to the tonal centre, another note that is almost as important in the melody is termed the structural note, (in Fareed, 1999, p. 47). It is defined as the second most important note in the melody after the tonal centre, and is one of the most frequently repeated notes in the melody after the tonal centre. It occurs in the same register as the tonal centre but at a higher pitch. In addition, the structural note cannot be the final note in Iraqi folk songs. This is similar to the modal theory of European Medieval music, which makes a distinction between the ‘final’ and the ‘dominant’ note. The final corresponds to what I have called the tonal centre, whereas the dominant corresponds to what I have called the structural note.

---

<sup>131</sup> Elscheková uses both terms ‘tonal centre’ and ‘central note’ to define this important note.

Elscheková (in Fareed, 1999, p. 39) argues that all notes of the melody are important but at two levels: the ‘most important notes’ and the ‘less important notes’. She calls the tonal centre and the structural note the ‘most important notes’ in the melody. She states that the most important notes in the melody represent the basis that the tonal structure of song relies on. The tonal structure is one note or more which the melody is based and built upon. If the melody consists of one important note such as the tonal centre, then the tonal structure will consist of one note such as the melodies of some so-called ‘primitive’ musical cultures, which consist of one or two notes. If a melody consists of two important notes, the tonal centre and the structural note, such as in the Iraqi folk songs, then the tonal structure will consist of two notes. Additionally, some musical cultures have more than two important notes besides the tonal centre and the structural note, such as European melodies that are harmonically conceived, where at least three important notes may be found (Fareed, 1999, p. 41).

The ‘less important notes’ are the remaining notes of the melody. Elscheková (in Fareed, 1999, p. 40) called them the ordinary notes. These notes can be at a higher or in lower pitch than the pitches of the tonal centre and the structural note. As well as the main function of the ordinary notes of filling and completing the melodic phrases, one of them can appear as the highest note and another is the lowest note in the melodic range of song. In addition, sometimes one of them can be the beginning note of the melody and extremely rarely to be the ending note of melody in the Iraqi folk songs. Figure 15 shows the tonal features of the melody.



**Figure 15: Tonal features of the melody.**

Figure 15 reveals the status of the notes in the melody. The main two notes in the tonal structure are the tonal centre (○) and the structural notes (⊙). The black notes (●) are the ordinary notes, which can be located between the most important notes (tonal centre and structural note), higher and/or lower than them. The figure also shows the movement of the ordinary notes (MON) towards and around the tonal centre and the structural note.

In light of this concept of tonality, the following parameters will be considered in this analytical system as an indication of the tonal parameters of melodies:

**i. Structural overview:**

A structural overview includes a description of the role of the instrumental introduction, notes on the general performance style by the singer and/or the

chorus, and anything else of significance that can be heard in the recording. In addition, the length of the songs will be measured.

**ii. Tonal centre:**

The tonal centre determined by mentioning its name, such as f<sup>#1</sup> or g<sup>2</sup>.

**iii. Tonal structure:**

This involves determining if there are any other important notes in the melody beside the tonal centre such as the structural note.

**iv. Tonal style:**

The tonal styles will be defined by specific numbers to categorise diverse given musical forms according to their cultural backgrounds. The number will be determined according to the interval between the important notes in the melody. For example, a tonal structure that consists of two important notes (the tonal centre and the structural note), where the interval between them is a fifth, will be defined by number 5. In this case all melodies that have such aspects will be collected under this category.

**v. Scale and tetrachord:**

Scales and tetrachords will be determined by using the Iraqi names.

**vi. Pitch content:**

Pitch content will be determined according to the interval between the lowest and highest notes in the melody.

**vii. Melodic line:**

The melodic line includes all notes that appear in the melody. These notes might appear in complete form in some melodic phrases and in incomplete

form in other phrases. These two cases will be examined in all melodic phrases of the song.

## ***B. Melody***

The melody consists of seven melodic parameters that are related to the movement and contour of the melody, the position of the melody and its structural technique, the coherence of the melodic phrases and interval statistics. I have added a parameter (number iii) to this category which examined the function of the notes in the melody. These eight parameters are as follows:

### **i. Beginning note and the initial interval:**

It is clear that, by definition the beginning note in the melody is important. It is the starting point of the melody and it represents a vital melodic aspect of the song. It will be determined for each melodic phrase in the melody.

In addition, the initial interval, which is the first interval sung by the singer, will be a significant aspect to be determined.

### **ii. Ending note:**






The ending note is the point where each phrase ends. It will be determined for each melodic phrase in the melody. The relationship between the beginning and ending note will be determined.

**iii. Function and status of notes:**

The function of all the notes will be explored to determine the importance of the three statuses of notes, the tonal centre, structural note and the ordinary notes.

**iv. Melodic contour:**

The melodic contour is determined by a simple graphic which shows the direction of the melodic phrase. There are three types of melodic directions, and one or more can appear in the melody:

- Up: 
- Down: 
- Up and down: 
- Curved: 
- Horizontal: 

**v. Position of the melody according to the tonal centre:**

This feature illustrates the movement of the melody according to the tonal centre. It will be determined according to three terms as follows:

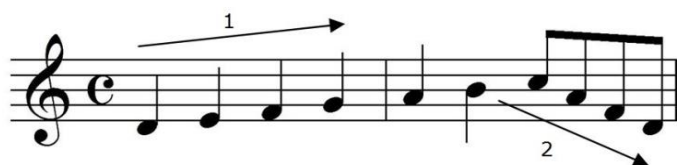
- a. Negative (-): Movement of the melody is below the tonal centre.
- b. Positive (+): Movement of the melody is above the tonal centre.
- c. Equal (=): Movement of the melody is around the tonal centre moving either by a step or skip.

**vi. Technique of structuring the melody:**

There are nine terms that determine the techniques of structuring the melody, as follows:

- a. Terraced shape.
- b. Sequential.
- c. Fanfare: this describes the melody, which consists mostly of successive disjuncts in one direction.
- d. Waved: this term describes the melody that moves mainly between two consecutive notes.
- e. Revolving: this term means that the melody moves largely around the same note. For example, f e d e d e f where 'e' is the axis.
- f. Alternately: this term will define the melody that moves alternately between two specific notes. For example: c e c e c e.
- g. Flowing: the flowing melody is one which moves mainly through conjunct intervals without noticeable disjuncts.
- h. Recitative is the term that Elscheková (in Fareed, 1999, p. 40) uses to refer to type of melodies that consist of one note only. I will use the term monotonal to refer to such melodies.
- i. Interruption: This type refers to a melody that has a stepwise motion to an apex, [as in part (1) of Example 2 below] followed by a reverse downward movement not in conjunct but in disjunct motion, as in part (2) of the same example.

The following Example 2 illustrates this interruption technique:



**Example 2: Interruption technique.**

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

This melodic feature consists of two types, melismatic and syllabic. One or both of them can appear in a melody. The two types are as follows:

- a. When the total number of syllables that are sung over more than one note is greater than the total number of syllables that are sung over one note, this is the melismatic type.
- b. When the total number of syllables that are sung over one note is greater than the total number of syllables that are sung over more than one note, this is the syllabic type.

**viii. Interval statistics:**

In this parameter, all types of intervals are examined (conjunct, disjunct, ascending and descending). Table 26 represents the ascending (ASC) and descending (DES) interval class (IC), which will be calculated according to the quarter-tone system by using digits to represent the amount of the quarter-tone intervals. For example, 0 represents the unison interval and 4 represents one tone.



IC	Conjunct			Disjunct				Total
	0	2	4	6	8	10	12	
		ASC						
		DES						
<b>Total</b>								

**Table 26: Interval statistics.**

The reason for using the quarter-tone system is because of the nature of the melodies of the Iraqi folk songs, which employ scales consisting of quarter-tone intervals besides the semitone and whole tone intervals.

### ***The Non-Diatonic Intervals in Iraqi Scales***

In Arabic musical theory there are only two octaves from  $g$  to  $g^2$ , according to melodic range of the 'ūd (Al-Kulle'i, 2000, p. 35). The *diwan* (octave) consists of 24 notes of quarter intervals each of which has a specific name. Therefore, there are 48 names of different *berdat* notes (singular 'berdeh') in the two Arabic octaves (Al-Dik, 1966, p. 6). For example,  $g$  is called *yegah* while  $g^1$  is called *nawa* and  $g^2$  is called *remil toti* (Al-Khulle'i, 1993, p. 37) and (Shiloah, 1995, p. 116).<sup>132</sup>

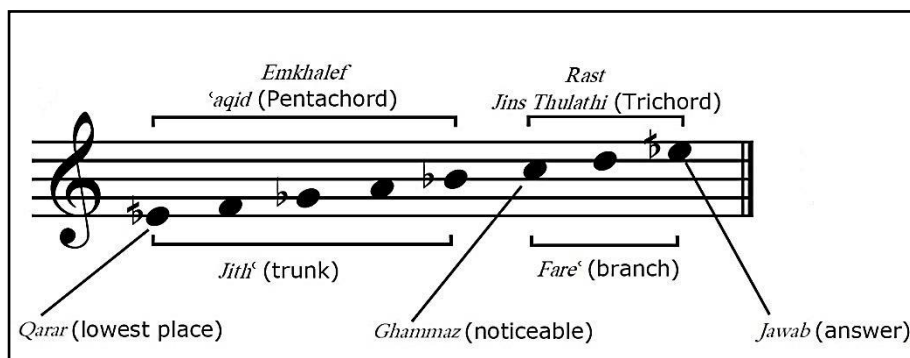
In Iraq there are two terms used to signify modes: the *selalem* (singular *sullem*) and *maqāmāt* (singular *maqām*). Modes<sup>133</sup> in Arabic musical theory, which apply to Iraqi music, are of two types:

<sup>132</sup> Iraqi musicians do not use the Arabic names of notes; instead, they use the French names.

<sup>133</sup> The *adwar* (singular *dawr*) is an Arabic equivalent of the word 'mode', but this word has become obsolete in Iraq. Safi Al-Din Al-Urmawi used this word in the title of one of his books in the thirteenth century, *Kitāb Al-Adwār*, the 'Book of Modes' (Touma, 1996 p. 9). However, Merhej and Baklouk asserts that *dawr* is 'an Arabic vocal genre sung in colloquial Arabic that was popular into the early twentieth century' (2012, p. 115).

- a. Those made up of two *ajnas* ‘tetrachords’ (singular ‘*jins*’), as in the ‘*ajem* and *Nahawand*, which are equivalent to the major and minor scales in Western musical theory respectively.<sup>134</sup>
- b. Those made up of two unequal parts such as in the *Sikah*<sup>135</sup> mode, which consists of a set of three notes which are called *jins thulathi* (trichord) and one ‘*aqid* (pentachord, plural ‘*uqud*),<sup>136</sup> or as in the *Emkhalef* mode, which consists of two parts: the first is ‘*aqid* (pentachord) and the second is *jins thulathi* (trichord) (Musa, 2008).

Neither the *Sikah* nor the *Emkhalef* modes have equivalents in Western musical theory.



**Example 3: Arabic musical terms as used in the *Emkhalef* mode.**

The first *jins* of a mode is called the *jith* ‘(trunk) and the second is called the *fare* ‘(branch). The initial note of the first *jins* in the mode is called *qarar* (lowest place) and the eighth note is called *jawab* (answer), which are equivalent to the tonic and the

<sup>134</sup> The word ‘*jins*’ means the nature of something. In music, it is used to describe the nature of the mode which consists of two tetrachords.

<sup>135</sup> It is worth mentioning that there are various dialectal forms of pronunciation in Arabic, which means that the names of some modes are written in various ways in English. For example, ‘*Seygah*, as pronounced in Iraqi, is written as ‘*Sikah*’ by some scholars such as Marcus (2007) and Touma (1996), and written ‘*Segah*’ by Ruth (2002) and Broughton et al (2000).

<sup>136</sup> ‘*qid* ‘necklace’ of five notes.

octave in Western musical theory, respectively. Regardless of the type of the second part of the mode, which can be a trichord (*jins thulathi*), a tetrachord (*jins*), or a pentachord (*'aqid*), the first note of this part is called *ghammaz* (noticeable). Jabrewi (1996, p. 20) asserts that *ghammaz* can be any note in the scale or mode as long as it is the first note in the second (part) of the scale/mode. Example 3 illustrates all the above-mentioned terms in the *Emkhalef* mode.



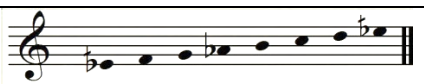
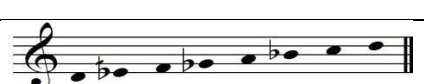



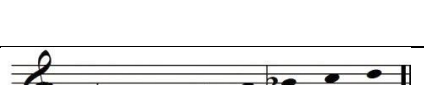


There are 46 modes in Iraq (Al-Abbas, 1986, p. 32). Ten of these are considered to be the main modes, each of which is called a family<sup>137</sup>, such as the family of *Rast* and the family of *Beyat* (Al-Abbas, 1986, p. 37).<sup>138</sup> Each of the remaining 36 modes belongs to one of the 10 families of modes; for example, *Nawa Aether* mode belongs to the family of *Hijaz* and *Suznāk* mode belongs to the family of *Rast* (Al-Rajab, 1961, p. 15).<sup>139</sup> There are several factors that determine the mode and its family, such as changing the second tetrachord, shifting the tonic of a mode or altering a specific note in a mode. For example, if the second tetrachord of the *Beyat* mode changed from *Nahawand* to *Rast*, the mode would be named *Hussayni* and would be ascribed to the family of the *Beyat* mode. In addition, if the tonic of the *Hijaz* mode shifted one tone lower, the mode would be named *Nakriz* and ascribed to the family of *Hijaz* (Al-Helu, 1972) and (Al-Abbas, 1986). Table 27 shows the Iraqi modes distributed according to their families of modes:

---

<sup>137</sup> In some sources, such as in Kligman (2008, p. 61), the term '*faṣīlah*' is used to denote the family of *maqām*.

<sup>138</sup> In some literatures, it is called *Bayati* (see Naroditskaya, 2012 and Solis, 2009).

<sup>139</sup> Al-Abbas (1989, p. 61), states that the *Lami* and *Emkhalef* families each consist of one mode.

Mode family	Example of the Mode family	Modes of each family
<i>Rast</i> <sup>140</sup>		<i>Suznāk, Yegāh, Nishabūr and Mahūr</i>
<i>Beyat</i>		<i>Hussayni, Hussayni 'usheyrān, Qar Jegār and Nehāft</i>
<i>Sikah</i>		<i>Huzām, Iraq, Awshar, Muste 'ār, Ouj, Besteneqār, Rāhet Al-Arwāh and Farahnāk</i>
<i>Şaba</i> <sup>141</sup>		<i>Şaba Zemzem</i>
<i>Hijaz</i>		<i>Hijaz Qār, Nakriz, Nawa Aether, Zengulāh, Shet 'erebān, Shehnāz, Sūz De and, Hişār</i>
<i>'ajem</i>		<i>Jahārgah, 'ajem 'usheyrān, Suzdelār and Shūq Afza</i>
<i>Nahawand</i>		<i>Farāh fezza, Sulṭani Yegah, Nahawand Mureşe' and Pusalik</i>
<i>Kurd</i>		<i>Hijaz Kar Kurd, Terez Naween and Aether Kurd</i>
<i>Lami</i>		
<i>Emkhalef</i>		

**Table 27: The Iraqi modes.**

Twelve modes are used in the analysed songs of this study as follows: *Beyat, Rast, Şaba, Iraq, Şaba Zemzem, Hijaz, Emkhalef, Sikah, Awshar, 'ajem, Lami and Nahawand.*

<sup>140</sup> *Rast maqām* is the mode discussed first in most of the theory books. Marcus asserts that *Rast* is considered to be 'the preeminent *maqām*' (2007, p. 23).

<sup>141</sup> Touma ascribes *Saba* mode to the *Beyat* mode, therefore, he did not include it in the list of the Iraqi modes (1996, p. 29).

Despite all these terms and names of the notes, modes and tetrachords as shown in Example 3 and Table 27, intervals do not attain the same interest in Arabic musical theory. The only intervals that are mentioned in Arabic musical literature are those which determine the size of *jins* (tetrachord), by saying *albu'du bel arbe'* (the interval of fourth), and the size of *'iqid* (pentachord) and by saying *albu'du bell khams* (the interval of fifth) (Alhelu, 1972, p. 84). These terms were used by the famous Arabic theorist Al-Farabi (870–950) in his well-known book *Kitab Almusiqa Alkahir* (AD 941) (the large book of music). This was edited by Khashebeh in 1967 among many others. However, these Arabic terms tend not to be used in practice by Iraqi scholars and musicians, but instead, for describing intervals, Arabic and Iraqi musicians use the western interval names such as 'second' and 'third' for size, and 'major', 'minor', 'perfect', 'augmented' and 'diminished' for category. For intervals that include quarter tones, musicians merely use the term 'quarter tone'. In 1997 in my Master's study I suggested the use of the name of the mode in describing the quarter-tone interval of the songs that I analysed. I used only two types of quarter-tone interval: the *Beyat* second and the *Rast* third. The *Beyat* second is equivalent to what in the West would be called a major second but shrunk by a quarter tone, so effectively it is three quarters of the tone which falls between a major second and a minor second. And the *Rast* third is a major third shrunk by a quarter tone, so effectively it is seven quarters of the tone, which falls between a minor third and a major third.

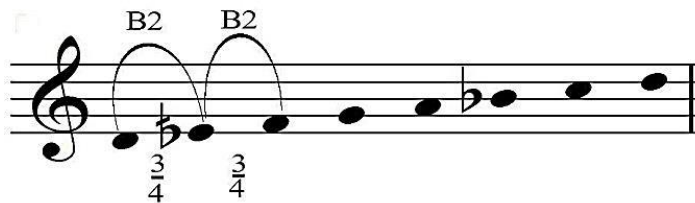
In this study, I will adopt the approach of using the name of the mode to determine the type of the quarter tones, but will extend this to cover all intervals that include quarter tones and that are used in Arabic and Iraqi modes. To define the quarter-tone intervals, I have utilised the most prevalent modes which consist of different patterns of quarter-tone intervals, such as *Rast*, *Beyat*, *Emkhalef* and *Iraq* and those modes which begin with a quarter-tone note such as *Sikah* and *Awshar*.

According to the above specifications, the following modes were selected:

- a) *Beyat*
- b) *Rast*
- c) *Sikah*
- d) *Awshar*
- e) *Emkhalef*
- f) *Iraq*

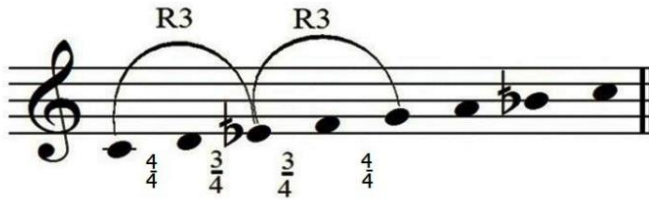
The following points explain the non-diatonic intervals in Arabic and Iraqi music:

1. The first interval of three-quarters appears in the *Beyat* mode and will be named the ‘*Beyat second*’ (B2). The following example shows the location of the B2 in the *Beyat* mode:



**Example 4:** *Beyat second* in the *Beyat* mode.

2. The interval of seven quarters appears in the *Rast* mode and will be named the ‘*Rast* third’ (R3). The following example shows the location of the R3 in the *Rast* mode:

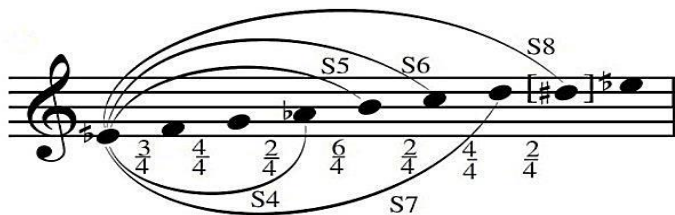


**Example 5: *Rast* third in the *Rast* mode.**

3. The *Sikah* mode contains five types of quarter-tone based intervals: nine, fifteen, seventeen, twenty one and twenty three quarters. These interval names are as follows:

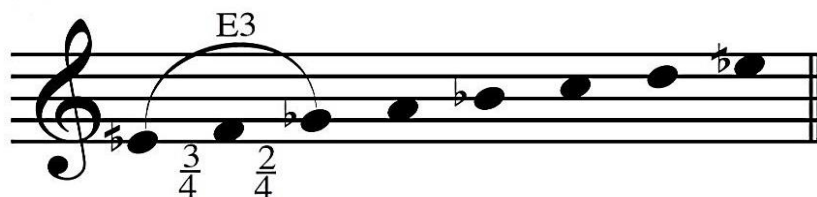
- Nine quarters: *Sikah* fourth (S4).
- Fifteen quarters: *Sikah* fifth (S5).
- Seventeen quarters: *Sikah* sixth (S6).
- Twenty one quarters: *Sikah* seventh (S7)
- Twenty three quarters: *Sikah* eighth (S8)

The following example shows the location of the S4, S5, S6, S7 and S8 in the *Sikah* mode, the  $d^{\sharp 2}$  is not one of the *Sikah* mode notes but it has been inserted to give me a complete table of intervals:



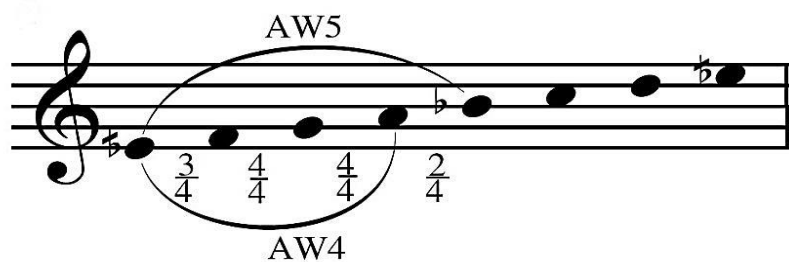
**Example 6: *Sikah* fourth, fifth, sixth, seventh and eighth in the *Sikah* mode.**

4. The *Emkhalef* mode contains one quarter-tone based interval, which consists of five quarters and will be called the *Emkhalef* third (E3). The following example shows the location of the E3 in the *Emkhalef* mode:



**Example 7:** *Emkhalef* third in the *Emkhalef* mode.

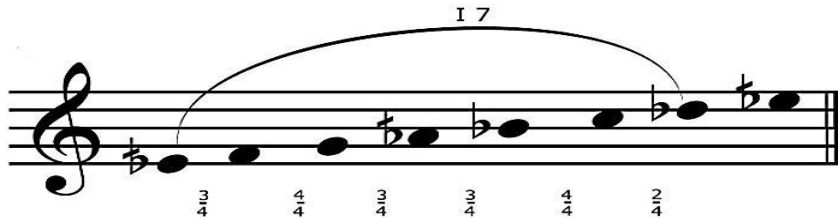
5. The *Awshar* mode contains two types of quarter-tone based intervals: 11 and 13 quarters, which will be named as the *Awshar* fourth (AW4) and the *Awshar* fifth (AW5) respectively. The following example shows the location of the AW4 and AW5 in the *Awshar* mode:



**Example 8:** *Awshar* fourth and fifth in the *Awshar* mode.



6. The interval of 19 quarters appears in the Iraq mode and will be named as the *Iraq* seventh (I7).<sup>142</sup> The following example shows the location of the I7 in the *Iraq* mode:



**Example 9: *Iraq* seventh in the *Iraq* mode.**

The following summary at Table 28 shows interval class (IC) in quarter-tone based intervals (QT) and semitone system (ST), the suggested names of the quarter-tone based intervals, and the equivalent diatonic interval:

<sup>142</sup> This interval can appear in other modes such as the *Sikah* and the *Awshar* modes, but it is commonly used in the *Iraq* mode. Therefore, I suggest naming it according to the *Iraq* mode.

IC		quarter-tone based intervals	diatonic interval
QT	ST		
0	0	Perfect unison (P1)	Perfect unison (P1)
2	1		Minor second (m2)
3	1.5	<i>Beyat</i> second (B2)	
4	2		Major second (M2)
5	2.5	<i>Emkhalef</i> third (E3).	
6	3		Minor third (m3)
7	3.5	<i>Rast</i> third (R3)	
8	4		Major third (M3)
9	4.5	<i>Sikah</i> fourth (S4)	
10	5		Perfect fourth (P4)
11	5.5	<i>Awshar</i> fourth (AW4)	
12	6		Diminished fifth (d5) – Augmented fourth (A4)
13	6.5	<i>Awshar</i> fifth (AW5)	
14	7		Perfect fifth (P5)
15	7.5	<i>Sikah</i> fifth (S5)	
16	8		Minor sixth (m6)
17	8.5	<i>Sikah</i> sixth (S6)	
18	9		Major sixth (M6)
19	9.5	<i>Iraq</i> seventh (I7)	
20	10		Minor seventh (m7)
21	10.5	<i>Sikah</i> seventh (S7)	
22	11		Major seventh (M7)
23	11.5	<i>Sikah</i> eighth (S8)	
24	12		Perfect octave (P8)

**Table 28: Diatonic and non-diatonic intervals.**

The table shows that the even numbers in QT will have equivalent semitones, while the odd numbers will represent quarter tones only.

### ***C. Form and Rhythm***

#### **i. Form:**

The form represents the relationship of motifs in the melodic phrases of songs rhythmically and melodically. The form can be of more than one type, as follows:

- a. Strophic form consists of repeating the same melodic phrase such as AAAA.
- b. Closed form consists of various melodic phrases but the first one is repeated in the end, such as ABA and ABCA.
- c. Additive form consists of different melodic phrases, such as ABCDE.
- d. Repetitive form consists of a variety of melodic phrases where one or more of them is repeated in the melody, such as ABBC or AABB.
- e. Mixture of additive and repetitive consists of various and repeated melodic phrases that create this form such as ABCDCD or AABBCD. I have added this form because it is adopted in Iraqi folk music.

#### **ii. Tempo:**

Elscheková adopts Kolinski's (1959) approach to measuring the 'absolute tempo', which focuses, according to Nettl (1964, p. 149), on indicating an average number of notes per minute to measure the tempo rather than only providing the metronome marking (MM) of the song which indicates the number of beats per minute in the song. This approach depends on an equation of three values that, according to Elscheková (in Fareed, 1999, p. 59), will give the absolute tempo (AT), of the melody. The values of the absolute tempo (AT) equation are:

- The total number of notes (TN) in the song.
- The metronome mark (MM) of the song.
- The number of bars multiplied by the number of beats, which gives the number of metronomic units (MU) in the melody.

The equation of absolute tempo is calculated as:  $\frac{TN \times MM}{MU} = AT$ . This will specify the average number of notes per minute. Example 10 illustrates how to find the absolute tempo:



**Example 10: Illustration example.**

The equation of the absolute tempo in Example 10 above, will be calculated as:  $\frac{18 \times 58}{10} = 104.4$ , because 18 comes from the total number of the notes in the melody, 58 comes from the metronomic mark and 10 comes from number of bars multiplied by the number of beats which equals 10 crotchets.

**iii. The relationship between the syllabic rhythmic form (SRF) and the melodic rhythmic form (MRF):**

The relation between the SRF and the MRF will be examined to explore the extent of their conformity. This will be done through determining their forms as follows:

- a. Syllabic Rhythmic Form: this feature will be determined by measuring the length of syllables during singing. For instance, if a syllable is sung to three crotchets, the length of the syllable will be a dotted minim. The following Example 11 illustrates how to measure the syllables of the phrase *boyeh weli men ya wered*.

(I) singing

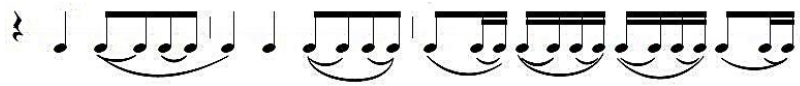
① bo yeh ————— we lie ————— ② men — ya — we — red —

Bo yeh we lie men ya we red

**Example 11: Syllabic rhythmic form.**

All melodic phrases will be examined to discover the SRF of the song.

- b. MRF is the rhythm of the melody, determined by ignoring the pitch and written as it appears in the transcription. Therefore, the above example will be as follows:



**Example 12: Melodic rhythmic form.**

The results of determining the syllabic and melodic rhythmic forms will be collected in one table for ease of comparison. They will be regarded as being aligned if at least half are indeed matches. If the matches are less than 50%, they will be regarded as non-aligned.

#### iv. **Rhythmic accompaniment:**

The rhythmic accompaniment is the rhythmic pattern which is usually played by the ‘*āzif Al-īqā*’ (rhythm player), cyclically during the song. The name of the rhythm will be specified, any information about the rhythm itself will be stated, and one bar of the rhythmic pattern will be written according to the Arabic musical theory practice of transcribing the rhythmic pattern, such as  $\frac{4}{4}$  ♩ ♪ ♫ ♬ . In the rhythmic pattern, the notes of down stems represent the accented strikes, which are called *dum*, while the notes of up stems represent the unaccented ones, which are called *tek*.

#### v. **The main rhythmic value of the melody:**

This aspect will be determined by indicating the note value that represents the tempo of the song and which is usually adopted as a metronome mark to measure the number of beats per minute, such as crotchet ♩ or quaver ♪.

**vi. Dominant rhythmic pattern:**

It is the most commonly repeated rhythmic pattern in the melody. It will be written as a series of rhythmic values and disregards pitch, such as  $\frac{4}{4}$  ♩ ♪ ♪ ♪ ♪ ♪.

## 4 Chapter 4: Analytical Application

In this chapter, the analytical system will be applied to the 38 *besta* songs. Owing to the numerous parameters accounted for by the analytical systems, the results data is extensive, and to present all the results in a detailed manner would take up an excessively large portion of the thesis. Therefore, the results of the analysis will be presented in two ways. The first method presents detailed results of the analysis of eight *besta* songs, which were selected randomly from the 38 *besta* songs, but which include all singers. This method demonstrates the application of the analytical system in detail and illustrates how to interpret the results and gives the opportunity to apply all the parameters of the system, which cannot appear in one song only. This detailed analysis is, also, an exercise in developing and testing an analytical methodology that is responsive to music of this type and may well have wider application.

The second method of presenting the results is in a compressed format, which employs a tabular format only for the remaining 30 songs. Two tables will be given for each song, and these will contain all the results of the analysis. The first table includes the results of the text analysis, and the second the results of the melody analysis. In addition to the tables, the transcription and text of the analysed song will be provided. This chapter includes eight songs analysed according to each method, while the remaining 22 songs are given in Appendix 20. Below are examples of the two tables: Table 29 shows the textual analysis results table and Table 30 the melodic analysis results table:



The Form of the Text in the Poem (FTP)		
Number of Verses (NV)		
Theme		
Imagery		
Emotion		
Vocabulary		
Metre	Dominant Metre (DM)	
	Closest Formal Metre (FM)	
	Changes in Metre (CM)	
Rhyme	Type of Rhyme (TR)	
	Function of Rhyme (FR)	
	Level of <i>rewi</i> Letter (LL)	
	Pronunciation Type (PT)	
The Form of the Text As Sung (FTAS)		
Analysed Verse(s) (AV)		
Percentage of Original Text to Additional Text (O:A)		
Method of Singing (MS)		
Changes During Singing (CDS)		

**Table 29: Textual analysis table.**

Tonality		Melody		Form and Rhythm								
Structural Overview (SO)	Beginning Note (BN)		Form of the Melody (FM)									
Length of the Recording Time (LRT)	Initial Interval (II)											
Tonal Centre (TC)	Ending Note (EN)		Absolute Tempo (AT)									
Tonal Structure (TS)	Melodic Contour (MC)		Syllabic and Melodic Rhythmic Forms (SRF&MRF)									
Tonal Style (TST)	Position of the Melody (PM)		Rhythmic Accompaniment (RA)									
Tetrachord and Scale (T&S)	Technique of Structuring the Melody (TSM)		Main Rhythmic Value (MRV)									
Range (R)	Consistency and Coherence of Melody (CCM)		Dominant Rhythmic Patterns (DRP)									
Melodic Line (ML)	Intervals Statistics (IS)	Interval Class (IC)	Conjunct				Disjunct				Total	
			0	2	3	4	5	6	7	8		
			Ascending Notes (ASC)									
			Descending Notes (DES)									
			Total									
Pitch Content (PC)												
Status of Notes												
Function of Notes (FN)												

**Table 30: Melodic analysis table.**

This method of using tables reduces space and retains all the results in one place. In addition, it would be useful for archiving the results of the analysis of this study and/or the results of the analysis of any musical culture for future research and comparison studies. This method will be applied to 30 *besta* songs.

## 4.1 The Grouping of Songs

In order to organise the 38 *besta* songs, they were divided into various groups according to their performance method. The groups are as follows:

- I. No instrumental introduction. This group is sub-divided into three types A, B and C as follows:
  - A. Performed by the singer only.
  - B. Performed alternately by the singer and the chorus. The chorus sings similar text and melody to the singer.
  - C. Performed alternately by the singer and the chorus. The chorus sings different text with a different melody. Table 31 shows the songs of this group.

Group I		The song	The singer
1	I.A	<i>Yābu Twēra</i>	Mas'ud Al-Imaretly
2	I.A	<i>Ya Makhdhin El Welef</i>	Dakhil Hassan
3	I.A	<i>Ami Yebu'yon Alsood</i>	Dakhil Hassan
4	I.A	<i>Alli Yani</i>	Dakhil Hassan
5	I.A	<i>Hay Wien Chanetli</i>	Ihdheeri Abu Aziz
6	I.A	<i>Ghazi Al-Malek</i>	Ihdheeri Abu Aziz
7	I.A	<i>Boyeh En'aymeh</i>	Anonymous <sup>143</sup>
8	I.A	<i>Latelzem Eidi</i>	Anonymous
9	I.B	<i>Nadito Sehet</i>	Dakhil Hassan
10	I.B	<i>Ya Habibi Gharamek</i>	Dakhil Hassan
11	I.B	<i>Gamreh u Rebi'a</i>	Dakhil Hassan
12	I.B	<i>Yaghezali</i>	Dakhil Hassan
13	I.B	<i>Sallem Alihum</i>	Ihdheeri Abu Aziz
14	I.B	<i>Heli</i>	Ihdheeri Abu Aziz
15	I.B	<i>Hadheh Shlon Ashger</i>	Ihdheeri Abu Aziz
16	I.B	<i>Lennaşiriyeh</i>	Anonymous
17	I.C	<i>Had Weyeh Lemtoon</i>	Mas'ud Al-Imaretly

Table 31: Songs with no instrumental introduction.

<sup>143</sup> The songs without the name of a singer are not linked to the specific singer.

- II. Includes an instrumental introduction presenting the same melody of the song. This group is sub-divided into three types (A, B and C) as follows:
- A. Performed by the singer only.
- B. Performed alternately by the singer and the chorus. The chorus sings similar text and melody to the singer.
- C. Performed alternately by the singer and the chorus. The chorus sings different text with different melody. Table 32 shows the songs of this group.

Group II		The song	The singer
1	II.A	<i>Belrad Emesh</i>	Nasir Hakim
2	II.A	<i>Besian Ahet Al-Rooh</i>	Nasir Hakim
3	II.A	<i>Boyeh Weli</i>	Nasir Hakim
4	II.A	<i>Fared 'ūd</i>	Nasir Hakim
5	II.A	<i>Khadril Chay</i>	Mas'ud Al-Imaretly
6	II.A	<i>Shagrehl Qisibeh</i>	Mas'ud Al-Imaretly
7	II.A	<i>Lawein Yesmer</i>	Dakhil Hassan
8	II.A	<i>Etheddeh</i>	Dakhil Hassan
9	II.A	<i>Ya de 'nil Shalen</i>	Eshkhaier Sultan
10	II.B	<i>Ared Aktib Iktaab</i>	Ihdheeri Abu Aziz
11	II.B	<i>Ammi Yebeya' Alward</i>	Ihdheeri Abu Aziz
12	II.B	<i>Aini Yalesmer Malek</i>	Ihdheeri Abu Aziz
13	II.B	<i>Hamam Yelli</i>	Ihdheeri Abu Aziz
14	II.B	<i>Heleh Heleh</i>	Ihdheeri Abu Aziz
15	II.B	<i>Ainil Samreh</i>	Nasir Hakim
16	II.C	<i>Dhellet Lama Moot</i>	Dakhil Hassan
17	II.C	<i>Ya 'ini Zidi Ebchach</i>	Dakhil Hassan

Table 32: Songs with an instrumental introduction, which present the same melody of the song.

III. Includes an instrumental introduction presenting a different melody from the melody of the song. This group is sub-divided into three types (A, B and C) as follows:

A. Performed by the singer only.

B. Performed alternately by the singer and the chorus. The chorus sings similar text and melody to the singer.

C. Performed alternately by the singer and the chorus. The chorus sings different text with different melody. Table 33 shows the songs of this group:

Group III		The song	The singer
1	III.A	<i>Sodeh Eshlehani</i>	Mas'ud Al-Imaretly
2	III.A	<i>Wekhril 'bayeh</i>	Mas'ud Al-Imaretly
3	III.B	<i>Asennek</i>	Mas'ud Al-Imaretly
4	III.C	<i>Wetmer Aleyeh</i>	Mas'ud Al-Imaretly

**Table 33: Songs with an instrumental introduction, which presenting a different melody from the melody of the song.**

The numbering system of the songs in Tables 31, 32 and 33 will be adopted to refer to the songs in the analyses.

The main aim of this chapter is to apply the analytical system to the *besta* songs to obtain the required results, which will be collected together to be used in the next chapter for interpretation and for exploring the textual and melodic characteristics of the *besta* songs.

## Detailed Song Analyses

### 4.2 Analysis of Song Number (II.3) 'Boyeh Welie' (Oh My Father, Oh My Anguish)

**Boyeh Welie**

**Instrumental**  $\text{♩} = 100$

**Vocal I.1**  $\text{♩} = 95$  **A**  $\text{♩} = 92$  *rit.* **I.2**

bo yeh we lie men ya we red

**II.1**

ya bo o k kho shin ti war deh wel ga lob

**II.2** **Instrumental**

ya ma a lo o m ya wel fi ma lom

**III.1** **III.2**

bo o yeh eyo ni men te ge e ed em me nel nom

**IV.1** **IV.2**

lel shar te ter dah wel ga lob ya ma a lo om ya wel fi ma

**V.1** **V.2**

lem ma wbi di lem ma le em aa bi da lem ma

**V.3** **Instrumental**

ta sha rej na ghi bi da lem ma

Example 13: Transcription of 'Boyeh Welie'.

### 4.2.1 Textual Analysis

#### A. *The Form of the Text in the Poem*

##### i. **Structural overview:**

The poetic text of ‘*Boyeh welie*’ (Oh My Father, Oh My Anguish) consists of three verses. Each verse consists of two hemistiches, each of which ends with the same letter (the *rewi* letter). The following shows the three verses (A, B, and C) of the text and an English translation.

*A- Min ya wared jabok khosh enta werdeh*

You are a beautiful rose, where are you from?

*Min teg ‘d min alnom lelshar teđerdeh*

When you wake up, you expel the evil

*B- Hib ya nasīm alriḥ men wadi alaḥbab*

Breeze of wind, please blow from the valley of lovers

*Men methil galbi ṣar shayeb wuho shāb*

Who else has a heart like mine, young but greying?

*C- Yal mesha wlagal sallamkom Allah*

You left without a goodbye

*Rooḥi meshet wayak hallaten halleh*

My soul accompanied you, keep it well

**ii. Theme:**

Because the verses of this poem are originally from different *darmi* verses, the theme is dissimilar in each verse. The theme in verse A is love and beauty, in verse B it is suffering, while in verse C the theme is parting. Generally, the singer chooses this order of themes to inform the listener about the beauty of his beloved before showing his suffering and parting. Therefore, the general theme of the song is parting and anguish according to the dominance of the themes of verses B and C in the text.

**iii. Imagery:**

There are two images in the text. The first is in verse A, where the poet depicts his beloved as an angel when he describes her power on expelling evil when she appears. The second is in verse B, where the poet depicts the length of his waiting when he observes that his young heart has started greying due to the long waiting.

**iv. Emotion:**

Through the theme and the imagery of the text, it is clear that the emotion changes during the three verses. The emotion in verse A is happiness and loveliness, while in verse B the emotion is converted to anguish. In verse C the emotion is sadness because of parting from the beloved. Therefore, the emotion of sadness hangs over the text.

**v. Vocabulary:**

The vocabulary is unambiguous and does not use any alien or non-standard words in the Arabic dialect of the southern Iraqi community. The text is written in masculine language. It looks if the writer is a woman, but using the word 'rose' shows clearly that the beloved is a woman since the word 'rose' is a feminine word in Arabic.



vi. **Metre and rhyme**

1. **Metre:**

The poet employs *darmi* (the folk poetic metre) as the metre for the three verses of the lyric. This metre consists of twelve syllables, four of which are short and eight long.

Figure 16 shows the short (◡) and long (—) syllables in this metre:

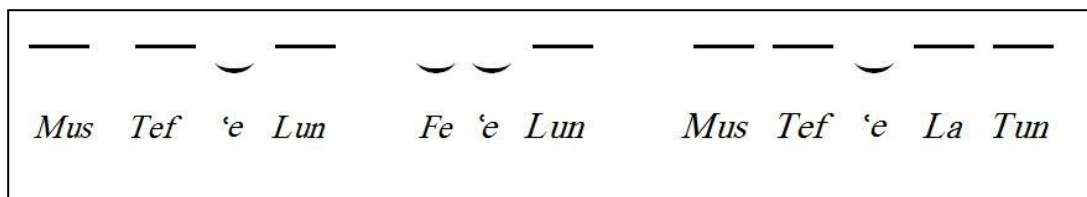


Figure 16: *Al-Darmi* metre.

The structure of this folk metre is similar to that of the formal Arabic metre known as *majzo' al-baṣeet*, which is seen in Figure 17:

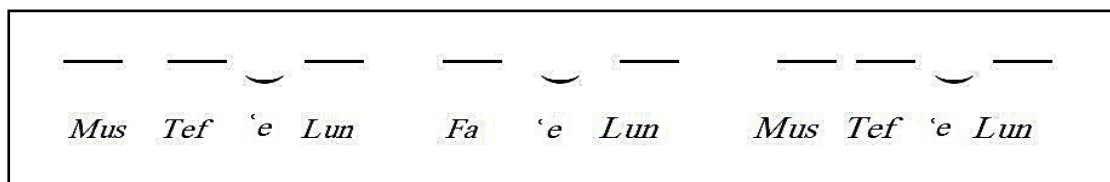


Figure 17: *Majzo' al-baṣeet* metre.

In addition, one can observe that the *darmi* is longer than *majzo' al-baṣeet* by one short syllable. This suggests that the metre of this folk poetic style is affected by the structure of the formal Arabic metre, particularly in the first and third parts.

The text of this song follows the structure of the *darmi* metre except in the second *Taf'ileh* (fifth, sixth and seventh syllables), where the fifth and sixth are changed from

short to long, and the seventh from long to short. According to these changes, the structure of the metre in this song is as follows:

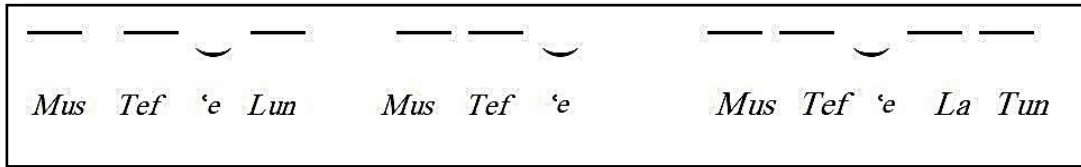


Figure 18: Metre of the text of 'Boyeh Welie'.

Table 34 illustrates the changing vocal part of the second foot of the *darmi* metre (syllables 5, 6 and 7):

NS	<u>1</u>	2	3	4	<u>5</u>	6	7	<u>8</u>	9	10	11	12
S	<i>min</i>	<i>ya</i>	<i>wa</i>	<i>red</i>	<i>ja</i>	<i>bo</i>	<i>k</i>	<i>kho</i>	<i>shen</i>	<i>ta</i>	<i>wer</i>	<i>dah</i>
M	—	—	◡	—	—	⇒	⇐	—	—	◡	—	—

Table 34: Changing the second foot of the *darmi* metre.

The table shows the transposition of the sixth and seventh syllables. Additionally, the fifth syllable becomes long rather than short according to the standard structure of the *darmi* metre, (see Figure 16). Despite these changes to the prosodic structure, poets from different villages of Al-Naṣiriyyeh City, such as Mr Hasson Al-Badr and Mr Asad Al-Ibrahimi, consider the general structure to have been written according to the *darmi* metre.

## 2. Rhyme:

Dissimilar parts of speech appear in the rhymes of the three verses. Also, the *rewi* letters of the rhymes appear at two levels and in two types of pronunciation. The following Table 35 illustrates the features of the rhyme.

V	RH	FR	RWL	LL	PT
A	<i>Teḍerdeh</i>	Verb	<i>Ha'</i>	3rd	Glottal
B	<i>Shāb</i>	Adjective	<i>Ba'</i>	1st	Bilabial
C	<i>Halleh</i>	Adverb	<i>Ha'</i>	3rd	Glottal

**Table 35: Features of the rhymes.**

The table illustrates the dominance of the third level of Khallosi's division (1962) and the dominance of the glottal phoneme.

## B. The Form of the Text as Sung

### i. Structural overview:

Owing to the repetition of the same melody through the song for each verse, the first verse will be analysed as representative of this song. Before commencing the analysis, it is necessary to partition the melody into smaller units in order to facilitate understanding of the melodic line, its structure, the tonal centre and other elements of the melodic structure. The song consists of five melodic phrases, each divided into two sub-phrases except for the fifth phrase, which is divided into three sub-phrases. Table number 36 shows this partition:

Verse	Phrases	Sub-phrase	Length of Sub-phrases in Bars	
			voice	instrumental interlude <sup>144</sup>
A	I	1	2	
		2	2	
	II	1	2	
		2	2 ¼	¾
	III	1	2	
		2	2	
	IV	1	2	
		2	2	
	V	1	2	
		2	2	
		3	2 3/8	5/8

**Table 36: Analysis of the phrase structure of verse A of ‘*Boyeh Welie*’.**

Table 36 shows that most of the phrases consist of four bars. Each phrase represents one semi-hemistich of verse A, which consists of two hemistiches. Beside the original text of verse A, an additional text was added by the singer during the singing of all melodic phrases of the song. The next section shows clearly the original text of verse A and the additional text arranged according to the division in the table.

---

<sup>144</sup> This column is for an instrumental interlude which is used to make the bar numbers add up to the total number of bars in a song. However, in several songs there is no instrumental interlude and this column is not needed.

**ii. A complete written form of the chosen verse:**

The following shows the ‘original text’ of verse A during singing and the added words, ‘additional text’ (underlined), both of which are combined together to create the melodic phrases of the verse A.<sup>145</sup>

- I.      1 *Boyeh welie*                                      2 *men yawered yabok*  
Oh my father, oh my anguish                      where are you from?
- II.      1 *khosh inti wardeh welgalob*              2 *yamalom yawelfi malom*  
You are a beautiful rose, the heart              who is blamed oh my beloved, blamed
- III.     1 *Boyeh eyoni*    2 *men teg'ed menel nom*  
Oh my father, oh my anguish                      When you wake up,
- IV.     1 *lelshar tederdah welgalob*                      2 *yamalom yawelfi malom*  
You expel the evil and the heart                      who is blamed oh my beloved, blamed
- V.      1 *lemma wobidi lemma*                              2 *lemma wobida lemma*  
By my hand will collect it                              by my hand will retrieve it
- 3 *Tashar ejnaghe wobida lemma*  
His ejnagh fell down and by my hand will retrieve it<sup>146</sup>

---

<sup>145</sup> Roman and Arabic numerals refer to phrase/sub-phrase numeration.

<sup>146</sup> *Ejnagh* is the clamp that secures the head cover of the women in the society. It is usually made of gold and it is extremely rare for it to be opened and fall down as in the text above.

The number of added words in the additional text (shown underlined) is 22, while the original text consists of only 12 words. The text of the melodic phrases I, II, III and IV are a mix of original and added text, while the melodic phrase V consists of additional text only. The question here is, were these words added by the singer or by the composer? Evidence suggests that the composer of the melody added them, since the melody starts and ends with words not from the original text. In addition, one cannot remove this additional text without having an impact on the melody. This suggests these words were added by the original composer, and/or by someone who later modified the melody.

Other songs contain words added by the singer, such as ‘*Yābu Twēra*’ and ‘*Ammi Yebeya*’ ‘*Alwared*’, but these words will not have an impact on the melody if they have been deleted or changed because their frequency is not as high as that of the added text in this song. However, the added words in this song are essential to the structure of the melody. This is due to the fact that all the other singers, such as Hussein Ne‘meh and Kadum Al-Hilli, who sang this song later, changed the original text of verses B and C but retained the 22 words of the additional text, which emphasise the adherence to words of the additional text in the melody.<sup>147</sup>

In addition, the song’s name derives from the first two added words of the additional text. Figure 19 below shows the place of the original text (*darmi*) in pale blue and the additional text in black according to their position in the melodic phrases of verse A. Also, Figure 19 shows that the additional text occupies an entire sub-phrase in each melodic phrase. Figure 20 shows the highest percentage of the additional text which is about 64.7% (in black) and the original text (in pale blue) which is about 35.3%.

---

<sup>147</sup> The first verse of folk songs in southern Iraq cannot be changed because the song is known by this verse. Other verses such as B and C in this and other songs are very likely to be changed by the singer with different verses of the *darmi* metre.

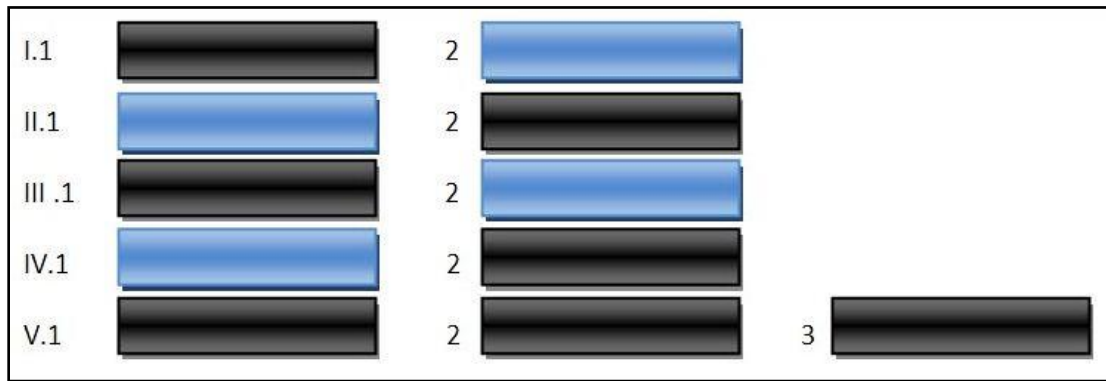


Figure 19: Position of the original and additional texts in the melodic phrases of verse A.

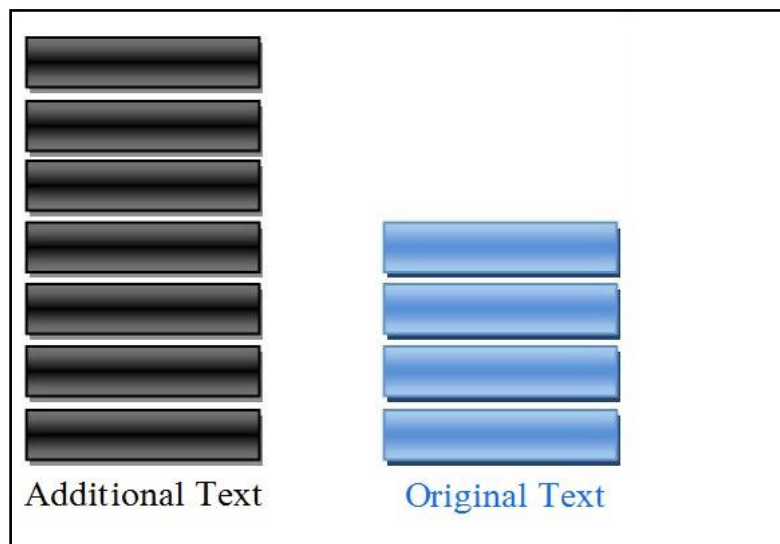


Figure 20: Percentage of the original and additional texts in the melodic phrases of verse A.

From the figures above, it is clear that the verse starts and ends with additional text which always surrounds the original text (*darmi*), and which constitutes the largest quantity of the text in the song.

The additional text has no specific meaning and it just employs formulaic language such as ‘*Boyeh welie*’ (Oh my father, oh my anguish), or a specific phrase such as *welgalob yamalom yawelfi malom* ‘the heart who is blamed oh my beloved, blamed’, which is used within the community in different contexts. Therefore, there is no

relationship in terms of the meaning between the original and additional texts, and consequently it has no effect if one changes the original text of verses B and/or C. When asking the community about this song and the position of the additional text, one of the elders of Al-Yaser village in Al-Naṣiriyeh province explains how the additional text of this song can be more important than the original one for the audience. Mr Rashid Ethwini says that:

The [additional] text here provides the listener with a sexual intimation because when the clamp fell down that means the head cover fell down also and as a result he saw the hair of the women. Additionally, by saying ‘by my hand will retrieve it’, this confirms that he is with her in the same place. The question is: what is he going to do? Will he give it to her or will he secure her head cover by himself? You know, all possibilities are open according to the mood of the listener.

It is clear from the analysis of the text and the comments of Mr Ethwini that both the original and the additional texts are important to the listener. Both give different feelings to the audience but the repetition of the same additional texts with every verse reflects their importance in the song.

### **iii. Adding and deleting syllables:**

This occurs in two places in this song: in III.2 and in V.2. Table 37 illustrates the adding and deleting of syllables in phrase III.



<b>NS</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>
<b>SBS</b>	<i>bo</i>	<i>yeh</i>	<i>'yo</i>	<i>ni</i>	<i>min</i>	<i>tig</i>	<i>E*</i>	<i>dim<sup>x</sup></i>	<i>nel</i>	<i>nom</i>	
<b>MBS</b>	—	—	—	—	—	—	—	—	—	—	—
<b>SAS</b>	<i>bo</i>	<i>yeh</i>	<i>'yo</i>	<i>ni</i>	<i>min</i>	<i>tig</i>	<i>ed</i>	<i>em</i>	<i>me<sup>+</sup></i>	<i>nel</i>	<i>nom</i>
<b>MAS</b>	—	—	—	—	—	—	—	—	—	—	—

**Table 37: Added and deleted syllables.**

Table 37 shows that the number of syllables is increased in one long syllable after singing. This occurs because of the deletion of the long syllable number 8 in SBS, and the addition of two short syllables (numbers 8 and 9) in SAS.

## 4.2.2 Melodic Analysis

### A. *Tonality*

#### i. **Structural overview:**

The recording I used for the transcription is performed by Nasir Hakim and this is the oldest recording of this song which has never been recorded by anyone else during Hakim's life.

Folk songs in southern Iraq have no musical introduction, because of the lack of musical instruments in this culture. The musicians employed by the recording companies provided a musical introduction to the songs. They used the shape and character of the song to compose a short introduction that would prepare the character of the song effectively. The type and size of the introduction depended on the musical expertise of the instrumentalists, and the mode, rhythm, tempo and melody of the song.

*Boyeh Welie* begins with an instrumental introduction consisting of a short melodic phrase derived from the first melodic phrase of the song. The musicians added the last bar of the musical introduction as a cue for the singer to start singing. After this bar, the singer begins the first and second sub-phrases of the first phrase and continues by singing the two sub-phrases of the second phrase. These end with an instrumental interlude confirming the beginning note of the melody, but one octave higher. After this interlude, the singer sings the third, fourth and fifth melodic phrases of the song one by one. The length of the recording time is in the range of 3'01"–3'30".

#### ii. **Tonal centre:**

The tonal centre is a<sup>#</sup> for all melodic phrases.

**iii. Tonal structure:**

The melodic phrases hinge upon two structural notes, a<sup>#</sup> and d.

**iv. Tonal style:**

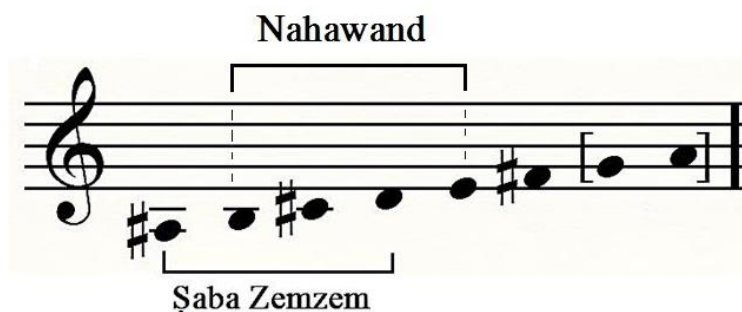
(4).

**v. Tetrachord:**

Tetrachord	Melodic phrase
<i>Şaba Zemzem</i> on a <sup>#</sup>	I, II, IV and V
<i>Nahawand</i> on b	III

**Table 38: The tetrachords of ‘*Boyeh Welie*’.**

*Şaba zemzem* is the main tetrachord of the song, but in the third melodic phrase the *Nahawand* tetrachord is employed for two reasons. Firstly, the absence of the tonal centre a<sup>#</sup>, and secondly the melody has ended on the second note (b) of the melodic line of the song. The following example shows both tetrachords which are employed in the song. The two notes between the brackets are the rest of the *Şaba Zemzem* mode but these are not used in this song.



**Example 14: The *Şaba Zemzem* and *Nahawand* tetrachords.**

The intervals of the mode that are used in this song are what Iraqi musicians call *Şaba Zemzem*. It is important to mention here that the fifth note  $e^1$  should be  $e^{\#1}$  in the *Şaba Zemzem* mode, but singers in southern Iraq use  $e^{\natural 1}$  natural. This variant of the *Şaba Zemzem* mode does not have an official name in Iraq yet. The musicians chose *Şaba Zemzem* to name it according to the closest mode that includes the same intervals but by reducing the fifth degree one semitone.

**vi. Pitch content:**

The melody of the song employs six pitches and its range extends between  $a^{\#}$  and  $f^{\#1}$ , a range of a minor 6th.

**vii. Melodic line:**

The melodic line appears in complete form (of the six notes) in the melodic phrases I, II and IV. The third phrase consists of only five notes, because it represents the climax of the performance where the lowest note is absent, representing the emergence of a new tetrachord. The fifth phrase is incomplete because the highest note is absent owing to the composer's attempts to lead us towards the tonal centre where the melody ends. The following figure (Figure 21) shows the melodic lines of the five verses.

Verses	Notes	a <sup>♯</sup>	b	c <sup>♯1</sup>	d <sup>1</sup>	e <sup>1</sup>	f <sup>1</sup>
I		■	■	■	■	■	■
II		■	■	■	■	■	■
III			■	■	■	■	■
IV		■	■	■	■	■	■
V		■	■	■	■	■	

Figure 21: Melodic lines of ‘*Boyeh Welie*’.

The Figure 21 illustrates that the melodic line consists of six notes which are all present in phrases I, II, and IV. The lowest note is absent in phrase III, while the highest is absent in phrase V. It shows also that the composer focuses on all the notes of the melodic mode in phrases I and II and IV. In the third phrase he omits the tonal centre and ends the phrase on the second degree to produce the *Nahawand* tetrachord. In phrase IV the composer brings into play all the notes of the melodic line before omitting the highest note in the fifth phrase to end the melody of verse A.

## B. Melody

### i. Beginning note and the initial interval:

The beginning note is (d<sup>1</sup>) for phrases I, II and IV and (e<sup>1</sup>) for phrases III and V. The initial interval is a major second.

### ii. Ending note:

The ending note is (a<sup>#</sup>) for phrases I, II, IV and V and (b) for phrase III.

The beginning note and the ending note are different in all phrases. The general interval between the beginning note and the ending note is a fourth, perfect fourth in phrase III, diminished fourth in the phrases I, II and IV, but diminished fifth in phrase V. The fourth between the beginning and ending note confirms the tonal style and tonal structure of this song and reflects the trend of the composer to adopt the structure of the tetrachord in composing this melody.

### iii. Function and status of notes:

The following table shows the status and function of the notes of the pitch content of this song:

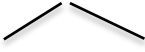

PC	a <sup>#</sup>	B	c <sup>#1</sup>	d <sup>1</sup>	e <sup>1</sup>	f <sup>#1</sup>
SN	○	●	●	⊙	●	●
FN	▼	◀	◀	▶	▶	▲

Table 39: Status and function of the notes in 'Boyeh Welie'.

Table 39 shows that the tonal centre (a<sup>#</sup>) has three functions in the melody, being also the lowest note and the ending note. In addition, besides the function of the note (d<sup>1</sup>) as a structural note, it has the function of the beginning note. The table shows that

three ordinary notes have three different functions: the beginning note of some phrases as in e, the highest note as in (f<sup>#</sup>), and the ending note of the phrase III as in (b).

**iv. Melodic contour:**

Up and down in phrases I, II and sub-phrase V3:  .Curved in phrases III and IV, and in sub-phrases V1 and V2:  .

**v. Position of the melody according to the tonal centre:**

Positive (+).

**vi. Technique of structuring the melody:**

Flowing.

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

Melismatic type.

The total number of syllables sung over more than one note is greater than the total sung over one note. The number of syllables is 84 and Table 40 below shows their distribution:

Total of syllables	Number of notes per syllable
33	1
29	2
8	3
10	4
3	5
1	6

**Table 40:** The number of syllables and the frequency of notes per syllable in ‘*Boyeh Welie*’.

**viii. Interval statistics:**

By examining the melodic phrases and sub-phrases, one can find various distributions of intervals. The percentage of conjunct intervals is higher than that of disjunct intervals, and the percentage of ascending intervals is lower than that of descending intervals. Table 41 illustrates the occurrences of interval classes and directions.<sup>148</sup>

IC	Conjunct			Disjunct				Total
	0	2	4	6	8	10	12	
52	ASC	10	24	4	6	2	3	49 (28%)
	DES	25	46	3	0	0	0	74 (42%)
<b>Total</b>	157 (89.7%)			18 (10.3%)				175

**Table 41: Interval statistics of ‘*Boyeh Welie*’.**

Because of the low rate of disjuncts in the melody, and because the IC of the *Şaba Zemzem* mode consists of two semitones between  $a^{\sharp 1}$  and  $b^1$ , and  $c^{\sharp 1}$  and  $d^1$ , and three tones between  $b^1$  and  $c^{\sharp 1}$ ,  $d^1$  and  $e^1$ , and  $e^1$  and  $f^{\sharp 1}$ , the most common intervals in the melody are seconds; the highest are the major and then the minor seconds.

There are no consecutive disjuncts in this song. The most common disjunct intervals are the minor and major third, perfect fourth and the diminished fifth. Two disjuncts appear in each phrase except in phrase III, which has three disjuncts, and phrase V, which has nine disjuncts. A high percentage of disjuncts in phrase V shows a melodic interest in this phrase by the composer, which is confirmed by Mr Rashid Ethwini’s statement above about the importance of this phrase for the audience.

<sup>148</sup> The IC numbers in the table refer to quarter tones and not semitones.



### C. Form and Rhythm

#### i. Form:

The form of this song is repetitive and additive. The following table 42 illustrates the form of phrases in the melody:

Melodic phrases	I		II		III		IV		V		
Form	A		B		A <sup>1</sup>		B <sup>1</sup>		C		
Sub-phrases	1	2	1	2	1	2	1	2	1	2	3
Form	a	b	c	d	a <sup>1</sup>	b <sup>1</sup>	c <sup>1</sup>	d <sup>1</sup>	e	e	F
General form	Repetitive and additive										

Table 42: Form of the 'Boyeh Welie'.

The form of phrases I and II is repeated in III and IV respectively. The additional text in phrase V is sung to a new melody, which makes the form repetitive and additive.

#### ii. Tempo:

The singer used to sing without musical accompaniment in the village, therefore he does not follow the tempo of the musical introduction, which is 100 (MM). Instead, he sings the song according to the tempo that he used in the village. As a result, he applies a new tempo, which is 92 (MM) during singing. The musicians maybe realise this through practising on this song with the singer, since they slow down the tempo of the musical introduction in the fifth bar to 95 (MM) to allow the singer to sing according to the tempo that he feels comfortable with. Occasionally, the singer varies his tempo in some places such as in the beginning of phrase III and the beginning of phrase IV, but he returns quickly to follow the main tempo again.

The absolute tempo of the melody is as follows:

$$\frac{\text{TN} \times \text{MM}}{\text{MU}} = \text{AT}, \quad \frac{176 \times 92}{96} = 168$$

**iii. The relationship between the SRF and MRF**

The relationship between the SRF and the MRF will be examined in three tables. The first two tables show how to determine both the syllabic and melodic rhythmic forms. The third one will examine if there is a relationship between the two forms. However, in the analysis of the rest of the songs, the form will be mentioned without going through the same tables which have been provided for this song, only to illustrate how to determine the form. Table 43 below shows the SRF:






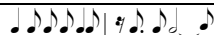


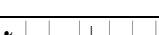


Verse	Phrase	Sub-phrase	Form	Number of values in bars			Scheme of SRF
A	I	1	a	2	2		
		2	b	4	3		
	II	1	b <sup>1</sup>	4	4		
		2	c	7	4	1	
	III	1	a <sup>1</sup>	3	2		
		2	d	6	3		
	IV	1	b <sup>1</sup>	4	4		
		2	c <sup>1</sup>	5	4		
	V	1	b <sup>2</sup>	3	3		
		2	b <sup>3</sup>	4	3		
		3	c <sup>2</sup>	4	4	1	

Table 43: Syllabic rhythmic form of 'Boyeh Welie'.

Table 44 below shows the MRF:






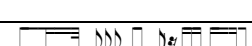
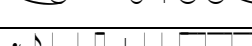
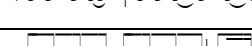



Verse	Phrase	Sub-phrase	Form	Number of values in bars			Scheme of melodic rhythmic form
A	I	1	a	2	2		
		2	b	4	3		
	II	1	c	4	4		
		2	d	7	4	1	
	III	1	a <sup>1</sup>	3	2		
		2	e	7	3		
	IV	1	f	4	4		
		2	g	5	4		
	V	1	h	3	3		
		2	i	4	3		
		3	j	4	4	1	

Table 44: Melodic rhythmic form of 'Boyeh Welie'.

Table 45 shows the relationship between the SRF and the MRF:






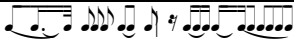




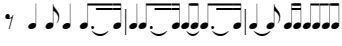

Phrase	Sub-phrase	SRF	MRF	Number of rests and notes in bars			Rhythmic scheme
I	1	a	a	6		6	
	2	b	b	14		12	
II	1	b <sup>1</sup>	c	8		9	
	2	c	d	8	15	7	
III	1	a <sup>1</sup>	a <sup>1</sup>	8		6	
	2	d	e	9		11	
IV	1	b <sup>1</sup>	f	6		6	
	2	c <sup>1</sup>	g	8		8	
V	1	b <sup>2</sup>	h	8		6	
	2	b <sup>3</sup>	i	7		6	
	3	c <sup>2</sup>	j	6	7	8	

Table 45: SRF and MRF of 'Boyeh Welie'.

From Table 41 it is clear that the SRF does not align with the MRF.

**iv. Rhythmic accompaniment**

 . This rhythm called *Maqsūm* and it is very popular in folk and popular songs in Iraq and other Arabic countries such as Syria, Egypt and Lebanon. *Maqsūm* means ‘divided’ in Arabic because the rhythm is divided into two equal parts which both start with an accented strike (Dum). See (Merhej and Baklouk, 2012, p. 26).

**v. The main rhythmic value of the melody**



**vi. Dominant rhythmic pattern**



### 4.3 Analysis of Song Number (I.1) 'Yābu Twēra' (Oh Small Boat Owner)

1

## Yābu Twēra

**Tempo:**  $\text{♩} = 124$  (Ad lib)       $\text{♩} = 111$  (A.I.1 Vocal)

a - o - a - e - ay - bu yeh but we -

**Section A.I.2**      **A.II.1**

- re ri do yak a neh we yak - e khidh ni ya bu twe -

**A.II.2**      **A.III.1**

- e ri do yak a neh we yak - e khidh ni o a ma - neh -

**A.III.2**      **Instrumental**  $\text{♩} = 118$

a ley fer kaq gum fiz bi yeh - we - kidh ni

**Tempo:** Ad lib

a - e - ya ya - beh -

**Tempo:**  $\text{♩} = 111$

**B.I.1** Vocal      **B.I.2**

ya um ai bu yeh be a - yed - he bi - bel - chi - al he yeg

**Instrumental** **B.II.1**      **B.II.2**

mi - cha - neh o web a ad ha - bi - bi a sho den her -

# Yābu Twēra

2

The musical score is written on a single staff in treble clef with a key signature of one flat (B-flat) and a common time signature. It consists of four lines of music. The first line contains the lyrics 'mi— cha— neh au wesh reh yef ae ley— yew dar a bu yel dem' and is marked with 'Instrumental' above the first few notes, 'B.III.1' above the middle, and 'B.III.2' above the end. The second line contains 'e— ya neh ya bu twe re a rid— do yak a neh we ya yak—' and is marked with 'Instrumental' above the first few notes, 'B.IV.1' above the middle, and 'B.IV.2' above the end. The third line contains 'e— khidh ni bu yeh wa ma neh a la— fer gak a neh fiz bi— yeh' and is marked with 'Instrumental' above the first few notes, 'B.V.1' above the middle, and 'B.V.2' above the end. The fourth line contains 'we— khidh ni' and is marked with 'Instrumental' above the first few notes. The score ends with a double bar line.

mi— cha— neh au wesh reh yef ae ley— yew dar a bu yel dem

e— ya neh ya bu twe re a rid— do yak a neh we ya yak—

e— khidh ni bu yeh wa ma neh a la— fer gak a neh fiz bi— yeh

we— khidh ni

Example 15: Transcription of 'Yābu Twēra'.



### 4.3.1 Textual Analysis

#### A. *The Form of the Text in the Poem*

##### i. **Structural overview:**

The text of ‘*Yābu Twēra*’ (Oh Small Boat Owner) is structured as a one-way dialogue. The text of the song consists of three verses. Each verse consists of two parts, both of which end with the same *rewi* letter. Below are shown the three verses (A, B, and C) of the text written in the Arabic way, which places a break in the middle of the two hemistiches of the verse, and an English translation.

A- <i>Būtwēra arīd wyāk anā wyāk ekhēdhnī</i>	<i>wāmāneh ala fargak fīzz bīya khedhni</i>
Take me with you, oh small boat owner	I beg you to jump now [into the boat] and take me on a journey
B- <i>Ab ‘d ḥabibi belchi alḥag mechaneh</i>	<i>washraf ‘leyeh dar bes ḍemi āneh</i>
I hope to find my love who left away	pain came instead to me, only me
C- <i>Ḍumni bsā‘ o sawi li chareh</i>	<i>kelma teṣed al‘in o shefteh li wareh</i>
Join me quickly and give help	wherever I turn, I see him [my beloved] behind

##### ii. **Theme:**

The theme of the text is the parting of the beloved and the hope of finding him or her quickly.

### iii. Imagery:

Parting, hope and urgency are expressed by using imagery in verses A and C. The community calls the small boat *twēra*, which means the ‘small flying bird’ in English. The poet uses this image to imply the need to find his beloved as soon as he can by using a fast means of transport to reduce the time of the journey and to show the urgency of his mission. In addition, in the first verse, the poet uses the word *fīzz* (jump now), and in the third verse - the word *bsā* ‘(quickly) to imply his need for a quick response to his request to start the journey immediately.<sup>149</sup> Additionally, the poet depicts parting and his longing by using the phrase *kelma teşed al’in o shefteh li wareh* (wherever I turn I only see my beloved) to imply that his beloved’s image is attached to his memory.

### iv. Emotion:

The central emotion of the text is anguish and hope. The poet is anguished because of the departure of his beloved from the village, but he hopes to find her quickly.

### v. Vocabulary:

The vocabulary is unambiguous and does not use any unfamiliar or non-standard words in the Arabic dialect of the southern Iraqi community. The text is written in masculine language. But through the context of the text, one realises that the beloved is a woman, since only men are allowed to travel alone.

---

<sup>149</sup> The examples that are used to illustrate the imagery in the language, such as *fīzz* and *bsā* ‘, are everyday words used in the community, but they have been used in this text in a different context to make the lyrics really poetic and flowery.

vi. **Metre and rhyme**

1. *Metre:*

*Darmi* is the dominant metre of the three verses. In terms of the number of syllables, the three verses are different. Verse A consists of 24 syllables, 12 syllables for each hemistich as is required in the *darmi* metre. Verse B appears in 22 syllables, 11 for each hemistich, and verse C consists of only 21 syllables, 9 for the first hemistich and 12 for the second. This reflects the lack of interest in the metre, which is the case in a number of songs.

In terms of the length of the syllables in each foot, the poet breaks the convention of the *darmi* metre. He adopts three long syllables in the second feet of all the hemistiches of the three verses rather than adopting two short and one long syllable. This occurs in the previous song which can signify that *darmi* might have more than one metre. Figure 22 illustrates this case of changing the second foot (syllables 5, 6 and 7) of the metre:

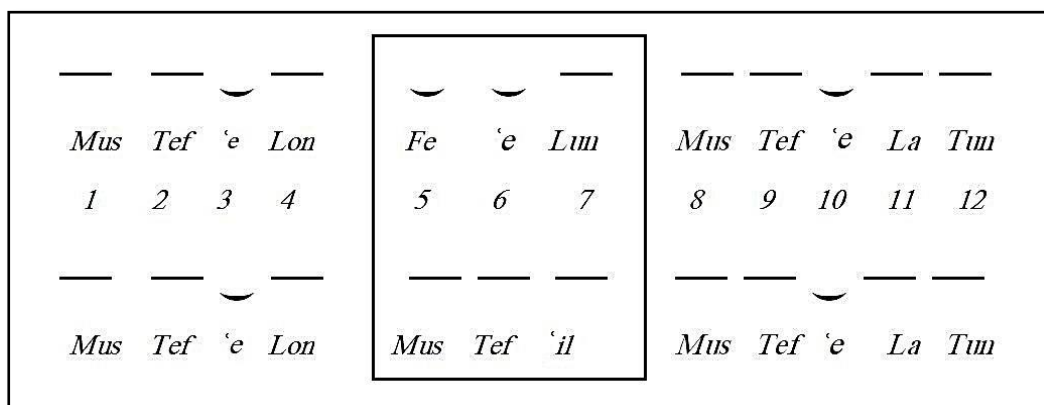


Figure 22: Metric change.

Figure 22 shows the 12 syllables of the three feet of one hemistich in *darmi* metre as an example of changing the second foot. This issue has been

discussed with a number of poets from different villages in Al-Naṣiriyyeh province such as Mr Adhab Abdullah Jebur and Mr Habib Tubaineh, who assured me that this alteration has not been recognised by them and it has no influence on the general accent of the *darmi*.

## 2. Rhyme:

Different parts of speech are rhymed in the text, which gives the rhymes different functions. In addition, the *rewi* letters in rhymes appear at two levels and in two types of pronunciation. Table 46 illustrates the features of the rhyme.

V	RH	FR	RWL	LL	PT
A	<i>Ekhedhni</i>	Verb	<i>Ha'</i>	2 <sup>nd</sup>	Front high vowel
B	<i>Aneh</i>	Pronoun	<i>Ha'</i>	3 <sup>rd</sup>	Glottal
C	<i>Wareh</i>	Preposition	<i>Ha'</i>	3 <sup>rd</sup>	Glottal

**Table 46: Features of the rhymes of 'Yābu Twēra'.**

Table 46 illustrates the dominance of the third level of Khallosi's division (1962) and the dominance of the glottal phoneme.

## ***B. The Form of the Text as Sung***

### **i. Structural overview:**

In songs where the verses have the same melody, such as in this one ‘*Yābu Twēra*’, only the first verse is analysed as being representative of the song. But in this one, the first and the second verses will be analysed, for several reasons. The first is that the melody of the second verse is longer than that of the first, in that it has two additional melodic phrases. The second is to analyse how the singer compensates for the diminished first hemistich of the second verse by lengthening the syllables during singing. The third is to illustrate how the singer starts with an improvised passage before singing rhythmically in all verses. The fourth is to be able to gain a full idea of the form.

Only two verses of this song will be analysed: the first, which consists of three melodic phrases and the second, which consists of five. The first three melodic phrases of both verses have an almost identical melody. All melodic phrases are divided into two sub-phrases. Table 47 shows this partition:

Verse	Phrases	Sub-phrases	Length of sub-phrases in bars	
			voice	instrumental interlude
<b>A</b>	<b>I</b>	1	2	
		2	2	
	<b>II</b>	1	2	
		2	2	
	<b>III</b>	1	2	
		2	1 $\frac{3}{4}$	$\frac{1}{4}$
<b>B</b>	<b>I</b>	1	2	
		2	1 $\frac{5}{8}$	$\frac{3}{8}$
	<b>II</b>	1	2	
		2	1 $\frac{5}{8}$	$\frac{3}{8}$
	<b>III</b>	1	2	
		2	1 $\frac{5}{8}$	$\frac{3}{8}$
	<b>IV</b>	1	2	
		2	1 $\frac{5}{8}$	$\frac{3}{8}$
	<b>V</b>	1	2	
		2	1 $\frac{5}{8}$	$\frac{3}{8}$

**Table 47: Analysis of the phrase structure of verses A and B of ‘Yābu Twēra’.**

Table 47 shows that the average length of the phrases is more than six bars. Each phrase represents one semi-hemistich of the text. Besides the original text of the verse A and B, an additional text was added during singing to all melodic phrases of the song. The next paragraph shows clearly the original text of verses A and B with the additional text divided according to the division in the table above.

ii. A complete written form of the chosen verses:

The following shows the text of verses A and B during singing and the added words ‘additional text’ (underlined), which combined together to create the melodic phrases of verse A and B. To give fuller meaning of the text, the English translation will be for each entire phrase rather than translating the sub-phrases separately.

A

- I. 1 Boyeh būtwēra arīd wyāk 2 *anā wyāk ekhēdhnī*  
Oh my father, take me with you, oh small boat owner
- II. 1 *Būtwēra arīd wyāk* 2 *anā wyāk ekhēdhnī*  
Take me with you, oh small boat owner
- III. 1 *wāmāneh ala fargak* 2 *gum fīzz bīya we khedhni*  
I beg you to let me jump now [into the boat] and take me on a journey

B

- I. 1 Boyeh Ab ‘d ḥabibi belchi 2 *alhag mechaneh*  
Oh my father I hope to find my love who went away
- II. 1 *Au wab ‘d ḥabibi shu* 2 denher mechaneh  
I hope to find my love who went away
- III. 1 *washraf ‘leyeh dar* 2 Au Boyeh aldim eiāneh  
pain came instead to me, oh my father only me
- IV. 1 Yabūtwēra arīd wyāk 2 *anā wyāk ekhēdhnī*  
Oh take me with you, oh small boat owner

- V. 1 Boya wāmāneh ala fargak                      2 Ana fizz bīya we khedhni
- VI. Oh my father, I beg you to let me jump now [into the boat] and take  
me on a journey

The number of the added words in the additional text (shown underlined) is only eight words out of a total of 55. This number of added words does not have a major impact on the melody or the meaning of the text of this song.

The added words are common in the colloquial language. The word ‘*Boyeh*’ means ‘my father’ in Arabic, and it is used between a son and his father. Both father and son may use this word but it has different meanings depending on the speaker. If used by the father it means ‘my son’, while it means ‘my father’ if used by a son (or daughter). Elders use the word ‘*Boyeh*’ outside the family context with younger people in the society. Therefore, this word gives an impression that the boat owner is younger than the poet. This explains why the poet uses a word such as ‘*fizz*’ which is also used only by elders in the context of this song.



**iii. Adding and dividing syllables:**

This occurs in different places in this song. As an example of adding and dividing syllables, Table 48 below illustrates this as it occurs in phrase B.III:

NS	<u>1</u>	2	3	4	<u>5</u>	6	7	<u>8</u>	9	10	11	12				
SBS	wesh *	ref *	'	ley	yew	dar	bu *	yeh	dī	mi	ya *	neh				
MBS	—	—	—	—	—	—	—	—	—	—	—	—				
SAS	au	wesh	re	yef	a	ley	yew	dar	a	bu	yal+	de	mi	e	ya	neh
MAS	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

**Table 48: Addition and deletion of syllables.**

Table 48 shows that the number of syllables is increased during singing by four syllables. This occurs because of the division of the syllables number 1, 2, 7 and 11 in SBS. Also, the singer changes the syllable number 8 by adding the letter L to the syllable. The changes to syllables occur in different places such as in B.II.2. All these changes affect the metre of the song during singing, which reflects the lack of interest of the folk singer in the metre during singing. This might be because of the dominance of improvisational performance as a major style of singing in the community.

### 4.3.2 Melodic Analysis

#### A. *Tonality*

##### i. **Structural overview:**

The recording that I used for this transcription is performed by Mas'ud Al-Imaretly and this, as for most of the songs of this study, is the oldest and the first recording for this song. The song had never been recorded by anyone else during Al-Imaretly's lifetime.

*Yābu Twēra* begins with a short descending improvisation performed by the singer which contains four pitches from  $a^{b1}$  to  $e^1$ , and which lasts for 3.9 seconds. This improvisation seems to be essential to the singer as a preparation for singing, since he does this before singing any verse in the song. After this improvisation, the singer sings the three phrases of the first verse one by one at a tempo of 111 (MM). Then an instrumental interlude of three and a half bars is played at a tempo of 118 (MM). A second improvisation of two bars is performed by the singer before singing the five phrases of the second verse one by one at a tempo of 111 (MM). The singer uses the improvisation as a means to slow down the tempo of the instrumental interlude from 118 (MM) to 111 (MM). This indicates that the singer can only sing the song at one tempo. The length of the recording time is in the range of 2'31"–3'00".

##### ii. **Tonal centre:**

The tonal centre is  $e^1$  for all melodic phrases.

**iii. Tonal structure:**

The melodic phrases hinge upon two structural notes,  $e^1$  and  $a^{b1}$ .

**iv. Tonal style:**

(4).

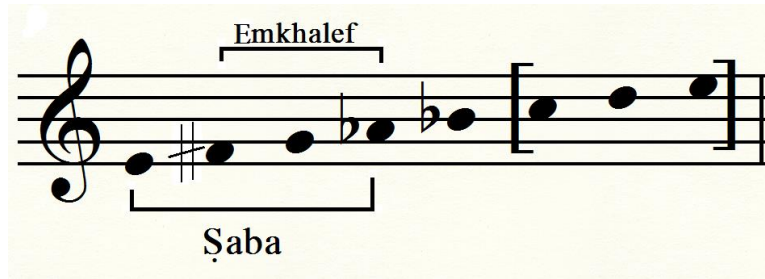
**v. Tetrachord and 'qid:**

Tetrachord	Melodic phrase
<i>Emkhalef</i> on $f^{\#1}$	In all first sub-phrases except A.II.1
<i>Şaba</i> on $e^1$	In A.II.1, and in all second sub-phrases

**Table 49:** The tetrachords of '*Yābu Twēra*'.

The main mode for the song is *Şaba*, which appears as a tetrachord at the ends of all the melodic phrases. Starting or ending the *Şaba* mode on the second note will create the '*qid Emkhalef*  $f^{\#1}$ ' as a result. This is the reason for the appearance of the '*qid Emkhalef*' as a second mode in most of the first sub-phrases, which end on  $f^{\#1}$ .

Iraq is the only Arab country that uses the intervals of the '*qid Emkhalef*'. It is found in all Iraqi regions but is sung in different ways according to the culture of the performers. The name *Emkhalef* is an Iraqi dialect name which means 'odd' in Arabic. The following example shows both the *Şaba* tetrachord and the '*qid Emkhalef*'. The three notes in brackets are the rest of the *Şaba* mode, but these are not used in this particular song.



**Example 16:** The *Şaba* mode and the first three notes of the '*qid Emkhalef*'.

In southern Iraq, the note  $b^{b1}$ , which appears in the melody of this song, is used instead of  $b^1$ , which is, theoretically, the correct note of the *Şaba* mode. Because there is no official name for this mode, musicians in Iraq adopt the name of the closest mode, which is the *Şaba*.<sup>150</sup> This is similar to the case of the *Şaba Zemzem* in '*Boyeh Welie*'.<sup>151</sup>

**vi. Pitch content:**

The melody of the song employs five pitches and its range extends from  $e^1$  to  $b^{b1}$  a range of a diminished fifth.

**vii. Melodic line:**

The melodic line consists of five notes  $e^1$ ,  $f^{\#1}$ ,  $g$ ,  $a^{b1}$ , and  $b^{b1}$ . All five of them are found in phrases A.II and B.I.

<sup>150</sup> The folk musicians have no academic training, but they know the names of the modes by their sounds.

<sup>151</sup> Iraqi folk musicians are familiar with the local and Arabic *maqāmāt* (singular *maqām*).

## B. Melody

### i. Beginning note and the initial interval:

The beginning note is ( $g^1$ ) for all melodic phrases. The initial interval is perfect unison.

### ii. Ending note:

The ending note is ( $f^{\#1}$ ) for all first sub-phrases except A.II.1, BII.1, and ( $e^1$ ) for all second sub-phrases and in A.II.1, BII.1.

There is no matching between the beginning and ending pitch, since all the phrases of the song begin with  $g^1$  and mostly end with  $e^1$ . The interval between the beginning note and the ending note is a minor third. This shows that the melody is composed within the tetrachord boundaries.

### iii. Function and status of notes:

The following table shows the status and function of the notes of the pitch content of this song:


PC	$e^1$	$f^{\#1}$	$g^1$	$a^{b1}$	$b^{b1}$
ST	○	●	●	⊙	●
FN	▼	◀	◀	▶	▲

**Table 50: Status and function of the Notes of ‘Yābu Twēra’.**

Table 50 shows that the tonal centre ( $e^1$ ) has more than two functions in the melody, the lowest note and the ending note. Despite the fact that the minor second is one of the most common intervals in the melody (see II.8 below), which is located between  $g^1$  and  $a^{b1}$  in the melodic lines, the structural note ( $a^{b1}$ ) appears in one function only. In addition, all the

notes have one function at least. This is expected since the melody focuses on the three intervals that occur between the first four notes  $e^1$ ,  $f^\sharp$ ,  $g^1$  and  $a^{b1}$ .

**iv. Melodic contour:**

Up and down in all the phrases of the song . This structure is repeated in all the phrases because of the repetition of the melody.

**v. Position of the melody according to the tonal centre:**

Positive (+).

**vi. Technique of structuring the melody:**

Flowing (Flow).

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

Syllabic type.

The total number of syllables that is sung over one note is greater than the total sung over more than one note. The number of syllables is 120, distributed as follows:

Total of syllables	Number of notes per syllable
85	1
31	2
2	3
1	4
1	5

**Table 51: The number of syllables and the frequency of notes per syllable in ‘Yābu Twēra’.**

**viii. Interval statistics:**

By examining the melodic phrases and sub-phrases, one can find various distributions of intervals. The percentage of the conjunct is higher than the disjunct, and the percentage of ascending intervals is lower than that of descending intervals. Table 52 illustrates the occurrences of interval classes and their directions.

IC	Conjunct				Disjunct		Total
	0	2	3	4	5	6	
67	ASC	19	11	2	2	11	45 (27%)
	DEC	16	27	1	2	3	49 (30%)
Total	143 (89%)				18 (11%)		161

**Table 52: Interval statistics of ‘Yābu Twēra’.**<sup>152</sup>

The most common intervals in the melody are seconds; the highest is the *Beyat* second. Minor second intervals come in the second level as the most common intervals in the melody.

There are no consecutive disjuncts in this melody. Two types of disjuncts appear in the melody, the most common is the minor third and next the *Rast* third.

### **C. Form and Rhythm**

#### **i. Form:**

The form of this song is repetitive. This can be seen through the building process of the eight melodic phrases of the two verses A and B. Table 53 below shows the form of the song in detail:

<sup>152</sup> The numbers of IC in the table refers to quarter tones not semitones.

<b>Verse</b>	<b>A</b>						<b>B</b>									
<b>Phrase</b>	I		II		III		I		II		III		IV		V	
<b>Form</b>	A		A1		A2		A3		A4		A5		A6		A7	
<b>Sub-phrase</b>	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
<b>form</b>	a	b	a <sup>1</sup>	b	a <sup>2</sup>	b <sup>1</sup>	a <sup>3</sup>	b <sup>2</sup>	a <sup>4</sup>	b <sup>3</sup>	a <sup>5</sup>	b <sup>4</sup>	a <sup>6</sup>	b <sup>5</sup>	a <sup>7</sup>	b <sup>5</sup>
<b>General form</b>	Repetitive															

**Table 53: Form of the ‘Yābu Twēra’.**

Table 53 illustrates that the form of phrase I is repeated in all the phrases of the melody.

This repetition is the dominant form in the melody.

**ii. Tempo:**

The singer follows the same tempo when singing verses A and B. Before commencing singing each of the two verses of the song, the singer performs an improvisational ad lib as a preparation for singing. This can be clearly observed in verse B. Although the tempo of the musical interlude before verse B, is 118 (MM), the singer performs an improvisational ad lib to regain the tempo that he used to sing with, which is 111 (MM).

The absolute tempo of the melody is as follows:

$$\frac{TN \times MM}{MU} = AT, \quad \frac{162 \times 111}{128} = 140$$



**iii. The relationship between the SRF and MRF:**


The relationship between the SRF and the MRF is collected together in Table 54:

SRF		MRF		Alignment
Sub-phrase	Form	Sub-phrase	Form	
A I.1	a	A I.1	a	✓
I.2	b	I.2	b	X
II.1	c	II.1	c	✓
II.2	b	II.2	b	✓
III.1	d	III.1	d	✓
III.2	c <sup>1</sup>	III.2	e	X
B I.1	d	B I.1	f	X
I.2	c <sup>2</sup>	I.2	e <sup>2</sup>	X
II.1	c <sup>1</sup>	II.1	e <sup>1</sup>	X
II.2	c <sup>3</sup>	II.2	e <sup>3</sup>	X
III.1	c <sup>1</sup>	III.1	e <sup>2</sup>	X
III.2	c <sup>4</sup>	III.2	e <sup>4</sup>	X
IV.1	c <sup>1</sup>	IV.1	e <sup>2</sup>	X
IV.2	b <sup>1</sup>	IV.2	b <sup>1</sup>	✓
V.1	d <sup>1</sup>	V.1	f <sup>1</sup>	X
V.2	c <sup>4</sup>	V.2	b <sup>2</sup>	X

**Table 54: Syllabic and melodic rhythmic forms.**

As can be seen in Table 54, the SRF does not align with the MRF.

**iv. Rhythmic accompaniment:**

, this rhythm is called *Maqsūm* and, as mentioned previously, it is very popular in folk and popular songs in Iraq and other Arab countries such as Syria, Egypt, and Lebanon.

**v. The main rhythmic value of the melody:**



**vi. Dominant rhythmic patterns:**



#### 4.4 Analysis of Song Number (II.9) ‘Ya De ‘nil Shalen’ (Oh, who took their herd)

Ya de ‘nil Shalen

♩=164

Unclear Instrumental

Vocal ♩=138

5 A. I.1  
ya de' nish sha len sha

9 I.2 I.3  
len we' le mu mu di len we' le mu mu di

13 ♩=142 II.1 II.2  
ad ri bi chai e' lik mu she' le khu khu ti

17 II.3 Instrumental ♩=152  
mu she' le khu khu ti

21

Vocal

25 B. I.1 I.2  
bil li le fiz mer 'ub min ghi re wa wa li

29 I.3 II.1 II.2  
min ghi re wa wa li min yo mur ta rih way yekh res li sa

34 II.3  
sa ni yekh res li sa sa ni

Example 17: Transcription of ‘Ya De ‘nil Shalen’.

#### 4.4.1 Textual Analysis

##### A. *The Form of the Text in the Poem:*

###### i. **Structural overview:**

The text of '*Ya De'nil Shalen*' (Oh, who took their herd) consists of four verses. Each verse consists of two hemistiches, both of which end with the same *rewi* letter. Below are the four verses (A, B, C and D) of the text and an English translation.

A- *Ya de'nil shalen shalen e'leh modi*

Oh, who took their herd and left the village

*Adrib chay i'lik mosh i'leh khoti*

I am crying because of parting [my beloved], not crying for anything else

B- *Bellil afiz mar'ub min gir wali*

I wake up from sleep terrified [and find myself] alone

*Min yomor tari ehwai yekhres lisani*

If the name of my beloved is mentioned, I remain tongue tied

C- *La sebri seber Ayob la leheg nesseh*

Even Ayob does not have half of my patience<sup>153</sup>

*Welfi al galub bejfak shebe'teh ghasseh*

Because of parting, my heart is filled with pain

---

<sup>153</sup> Ayoub is a prophet who is mentioned in the Qur'ān four times. Despite the significant hardships that he faced during his life, he showed great patience.

D- *Ma dhel fikir belras minnich fahimeh*

I have lost my mind because of Fahimeh

*Min fareget begfach ruhi saqimeh*

Since parting, my soul is sick

**ii. Theme:**

The theme of the text is sadness and parting from the beloved in the first and second verse. Patience with parting and sickness because of parting are the themes in the third and fourth verses respectively. The main theme of the text is parting.

**iii. Imagery:**

In the first verse the poet uses the phrase '*Ya de'nil shalen*' (Oh, who took their herd) to depict that his beloved will never return to this village in the future. If people from the villages of southern Iraq travel with their herd, this means that they will never come back to the village because one of the young men of the village is known to be in love with their daughter.

**iv. Emotion:**

The central emotion of the text is sadness and anguish. The poet is anguished because of the departure of his beloved from the village forever.

**v. Vocabulary:**

The vocabulary is unambiguous and does not use any alien or non-standard words in the Arabic dialect of the southern Iraqi community. The text is written in masculine language. But in verse C the poet changes the language

into feminine discourse.<sup>154</sup> Moreover, he mentions the name of his beloved ‘Fahimeh’, which is extremely rare in the culture of the villagers of southern Iraq. In interviews with poets from the Al-Naṣiriyeh province, such as Mr Naseem Audeh, Mr Falih Hassan and Mr Faraj Wahhab, all assert the same reasons for mentioning the name of the beloved and using the feminine language by the poet. For instance, in an interview with Mr Wahhab (interview, 29 September 2007), he explains that:

Because of [the poet’s] certainty that there is no chance of meeting his beloved anymore and because everyone in the village knew their love story, there is no point in hiding his beloved’s name. As a result of using her name, [the poet] should use the feminine language.

## vi. Metre and rhyme:

### 1. Metre:

*Darmi* is the dominant metre of the four verses. In terms of the number of syllables, all verses consist of 22 syllables rather than the 24 syllables as required in the *darmi* metre.

In terms of the length of the syllables in each foot, the poet breaks the convention of the *darmi* metre. He adopts three long syllables, in the second foot of all the hemistiches of the four verses rather than two short and one long syllable. This phenomenon also occurs in other songs such as ‘*Shagrehl Qisibeh*’ and ‘*Ared Aktib Iktaab*’, which signifies that *darmi* might exist in more than one metrical form. The third foot consist of four syllables rather

---

<sup>154</sup> Feminine language means using feminine pronouns.

than five as it should be according to the *darmi* metre. Figure 23 illustrates this scenario of changing the second foot (syllables 5, 6 and 7) and the absence of the last syllable (number 12) of the third foot in the metre:

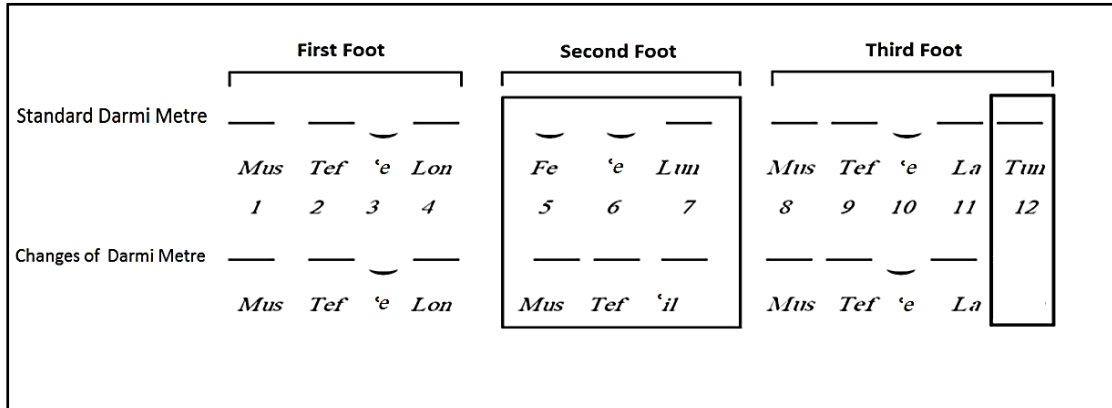


Figure 23: Standard *darmi* metre and the changes of *darmi* metre of ‘*Ya De’nil Shalen*’.

Figure 23 shows the 12 syllables of the three feet of one hemistich of the *darmi* metre as an example of changing the second foot and the absence of the last syllable in the third foot. This issue has been discussed with a number of poets from different villages in Al-Naṣīriyeh province, such as Mr Falih Hassan and Mr Faraj Wahhab, who listened to the recording of this song and assured me that this change is not recognised by them and it does not have an effect on the accent of the *darmi*, since the narrator controls the vowels to prolong and shorten syllables to achieve the required accent of the *darmi*.

## 2. Rhyme:

Different parts of speech are rhymed in the text, which gives the rhymes different functions. In addition, the *rewi* letters of the rhyme appear at two levels and in two types of pronunciation. Table 55 illustrates the features of the rhyme.

<b>V</b>	<b>RH</b>	<b>FR</b>	<b>RWL</b>	<b>LL</b>	<b>PT</b>
<b>A</b>	<i>Khoti</i>	Noun	<i>Ya</i> ´	2 <sup>nd</sup>	Front high vowel
<b>B</b>	<i>Lisani</i>	Noun	<i>Ya</i> ´	2 <sup>nd</sup>	Front high vowel
<b>C</b>	<i>Ghasseh</i>	Noun	<i>Ha</i> ´	3 <sup>rd</sup>	Glottal
<b>D</b>	<i>Saqimeh</i>	Adverb	<i>Ha</i> ´	3 <sup>rd</sup>	Glottal

**Table 55: Features of the rhymes in ‘*Ya De‘nil Shalen*’.**

The table illustrates that the second and third levels of Khallosi’s division (1962) appear equally, and that the front high vowel and glottal phoneme are the main pronunciation types.

### ***B. The Form of the Text as Sung:***

#### **i. Structural overview:**

In songs where each verse has the same melody, such as this one, only the first verse is analysed as being representative of the song. But in this one, the first and the second verses will be analysed, for two reasons. The first is to find out how the singer compensates for the diminished syllable in the third foot of each hemistich of the text. The second is to be able to gain a full idea of the form.

Only two verses of this song will be analysed, A and B, which both consist of two melodic phrases. All melodic phrases are divided into three sub-phrases.

Table 56 below shows this partition:

Verse	Phrases	Sub-phrase	Length of sub-phrases in bars
A	I	1	2
		2	2
		3	2
	II	1	2
		2	2
		3	2
B	I	1	2
		2	2
		3	2
	II	1	2
		2	2
		3	2

**Table 56: Analysis of the phrase structure of verse A and B of ‘Ya De ‘nil Shalen’.**

The table above shows that the length of each phrase is six bars. Each phrase represents one semi-hemistich of the text. In this song, unlike ‘*Boya welie*’, there is no additional text.

**ii. A complete written form of the chosen verses**

The following shows the text of verses A and B and the repeated syllables and words during singing (underlined). For a fuller meaning of the text, the English translation for each entire phrase is provided instead of translating the sub-phrases separately.



A

I. 1 *Ya de 'ni shalen sha*      2 *len we 'leh mu mudi*      3 *len we 'leh mu mudi*

Oh, who took their herd and left the [my] village

II. 1 *Adribi chay e 'lik*      2 *moshe ' leh khu khuti*      3 *moshe ' leh khu khuti*

I am crying because of parting [my beloved], not crying for something else

B

I. 1 *Billile fiz mer 'ub*      2 *min ghire wa wali*      3 *min ghire wa wali*

I wake up from sleep terrified [and find myself] alone

II. 1 *Min yomur tarih wai*      2 *yekhres lisa sani*      3 *yekhres lisa sani*

If my beloved's name is mentioned, my tongue cannot speak

The second sub-phrase in all phrases is repeated in the third one. In the second sub-phrase of all phrases, there is one syllable which is repeated once (underlined), which increases the number of syllables to 24 for each verse. In this way, the singer compensates for the diminished absent in the third foot of each hemistich before singing.

**iii. Adding and deleting syllables:**

The addition of syllables occurs in all phases of the song. As an example of this, Table 57 below illustrates its occurrence in sub-phrases A.I.1 and A.I.2.

NS	<u>1</u>	2	3	4	<u>5</u>	6	7	<u>8</u>	9	10	11	12
SBS	<i>ya</i>	<i>de</i> <sup>ˈ</sup>	<i>nish</i>	<i>sha</i>	<i>len</i>	<i>sha</i>	<i>len</i>	<i>we</i> <sup>ˈ</sup>	<i>leh</i>	<i>mo</i>	<i>di</i>	
MBS	–	–	–	–	–	–	–	–	–	–	–	–
SAS	<i>ya</i>	<i>de</i> <sup>ˈ</sup>	<i>nish</i>	<i>sha</i>	<i>len</i>	<i>sha</i>	<i>len</i>	<i>we</i> <sup>ˈ</sup>	<i>leh</i>	<i>mu</i>	<i>mu</i> <sup>+</sup>	<i>di</i>
MAS	–	–	–	–	–	–	–	–	–	–	–	–

**Table 57: Additional syllables in ‘Ya De‘nil Shalen’.**

The number of syllables is increased during singing by one syllable. This occurs because of the repetition of syllable number 10.

#### 4.4.2 Melodic Analysis

##### A. Tonality:

##### i. Structural overview:

The recording I used for this transcription is performed by Eshkhaier Sultan and is the first and only recording for the song known to me. Even though this song is cited by current members of the society as one of their favourite songs, it has never been recorded by any one of the famous singers in southern Iraq such as Mas‘ud Al-Imaretly, Ihdheeri Abu Aziz, Dakhil Hassan or Nasir Hakim.

The musicians employed by the recording companies provided a musical introduction to the songs. They used the shape and the character of the melody to improvise a short introduction that would prepare the character of the song effectively.

'*Ya De 'nil Shalen*' begins with an instrumental introduction consisting of a short melodic phrase derived from the first melodic phrase of the song at a tempo of quaver = 164. The first bar of the introduction is unclear in the recording, so it is left empty. After the last bar of the instrumental introduction, the singer does not start singing, but takes one more bar and starts at a different tempo of quaver = 138, which suggests that musicians and singer have not had adequate rehearsal time or the singer cannot adhere to the guidance of the instrumentalists and rather he follows his natural behaviour.

After singing the first phrase of verse A, the singer changes the tempo to 142 (MM) in the second phrase. An instrumental interlude of six bars is played in a different tempo of 152 (MM). After this interlude, the singer sings the two phrases of verse B one by one without changing the tempo. The length of the recording time is in the range of 2'31"-3'00".

**ii. Tonal centre:**

The tonal centre is  $d^1$  for all melodic phrases.

**iii. Tonal structure:**

The melodic phrases hinge upon one structural note  $d^1$  owing to the absence of the second note which should be  $g^1$  the fourth note in the '*ajem* tetrachord.

**iv. Tonal style:**

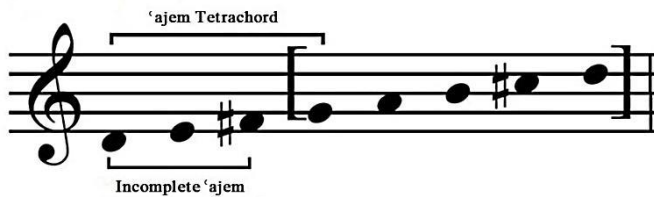
(4).

**v. Tetrachord:**

Tetrachord	Melodic phrase
Incomplete 'ajem on d <sup>1</sup>	In all phrases

**Table 58: The tetrachord of 'Ya De 'nil Shalen'.**

The main tetrachord for the song is 'ajem, which appears incompletely in the melody of this song. Example 18 shows the complete and incomplete forms of the 'ajem tetrachord. The five notes in brackets are the rest of the 'ajem mode, but these are not used in this particular song.



**Example 18: Complete and incomplete forms of the 'ajem tetrachord.**

**vi. Pitch content:**

The melody of the song employs five pitches and its range extends from b to f<sup>#1</sup>; a range of a perfect fifth.

**vii. Melodic line:**

The melodic line consists of five notes b, c<sup>#1</sup>, d<sup>1</sup>, e<sup>1</sup> and f<sup>#1</sup>. All five of them are found in phrases A.II and B.II.

**B. Melody:**

**i. Beginning note and the initial interval:**

The beginning note is  $e^1$  for phrases A.I and A.II,  $f^{\sharp 1}$  for B.I and  $d^1$  for B.II. The initial interval is perfect unison.

**ii. Ending note:**

The ending note is  $d^1$  for all phrases.

There is no equivalence between the beginning and ending pitch except in the last melodic phrase, B.II.

**iii. Function and status of notes:**


The following table shows the status and function of the notes of the pitch content of this song:

PC	b	$c^{\sharp 1}$	$d^1$		$e^1$	$f^{\sharp 1}$	
SN	●	●	○		●	●	
FN	▼		▶	◀	▶	▶	▲

**Table 59: Status and function of the notes in ‘Ya De ‘nil Shalen’.**

The above table shows that the tonal centre ( $d^1$ ) has several functions in the melody; it is the beginning note of some phrases and the ending note of the melody. The structural note of this tetrachord should be  $g^1$  but is not used in this particular melody. All the notes have one function at least except  $c^{\sharp 1}$ .

**iv. Melodic contour:**

Curved in all the phrases of the song . This structure is repeated in all the phrases because of the repetition of the melody.

**v. Position of the melody according to the tonal centre:**

Equal (=).

**vi. Technique of structuring the melody:**

Flowing.

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

Syllabic type.

The total number of syllables that are sung over one note is greater than the total number of syllables that are sung over more than one note. The number of syllables is 72, distributed as follows:

Total of syllables	Number of notes per syllable
58	1
8	2
6	3

**Table 60: The number of syllables and frequency of notes per syllable in ‘Ya De’nil Shalen’.**

**viii. Interval statistics:**

The percentage of conjunct intervals is greater than that of disjuncts, and the percentage of ascending intervals is smaller than that of descending intervals. Table 61 illustrates the occurrences of interval classes and their directions.<sup>155</sup>

---

<sup>155</sup> The numbers of IC in the table refers to quarter tones not semitones.

IC	Conjunct			Disjunct			Total
	0	4		6	8	10	
27	ASC	18		2	2	6	28 (31%)
	DES	27		8	1	0	36 (40%)
Total	72 (79%)			19 (21%)			91

**Table 61: Interval statistics of 'Ya De'nil Shalen'.**

The most common interval in the melody is the major second. Despite there being a semitone in the series of the successive tones of the melody between  $c^{\sharp 1}$  and  $d^1$ , no minor seconds appear among the conjunct intervals of the melody.

There are no consecutive disjuncts in this melody. Three types of disjuncts appear in the melody, the most common being the minor third and next being the perfect fourth.

### ***C. Form and Rhythm***

#### **i. Form:**

The form of this song is repetitive. This can be seen through the building process of the four melodic phrases of the two verses A and B. Table 62 shows the form of the song in detail:

<b>Verse</b>	<b>A</b>						<b>B</b>					
<b>Phrase</b>	I			II			I			II		
<b>Form</b>	A			A			A <sup>-</sup>			A <sup>-</sup>		
<b>Sub-phrase</b>	1	2	3	1	2	3	1	2	3	1	2	3
<b>form</b>	a	b	b	a	b	b	a <sup>1</sup>	b <sup>1</sup>	b <sup>1</sup>	a <sup>1</sup>	b <sup>1</sup>	b <sup>1</sup>
<b>General form</b>	Repetitive											

**Table 62: Form of ‘Ya De ‘nil Shalen’.**

This illustrates that the form of phrase I is repeated in all the phrases of the melody, but with minor changes such as in B.I and B.II. These changes are not major, therefore the form of those phrases is given an additional symbol such as A<sup>-</sup>.

**ii. Tempo:**

The absolute tempo of the melody is as follows:

$$\frac{TN \times MM}{MU} = AT, \quad \frac{92 \times 164}{60} = 251$$



iii. The relationship between the SRF and the MRF:

SRF		MRF		Alignment
Sub-phrase	Form	Sub-phrase	Form	
A I.1	a	A I.1	a	✓
I.2	a	I.2	b	X
I.3	a	II.1	a	✓
II.1	a	II.2	a	✓
II.2	b	III.1	c	X
II.3	b	III.2	c	X
B I.1	a	B I.1	c <sup>1</sup>	X
I.2	b	I.2	c <sup>2</sup>	X
I.3	b	II.1	c <sup>2</sup>	X
II.1	a	II.2	a	✓
II.2	b	III.1	c <sup>2</sup>	X
II.3	b	III.2	c <sup>2</sup>	X

Table 63: Syllabic and melodic rhythmic forms of ‘Ya De ‘nil Shalen’.

As can be seen in Table 63, the SRF does not align with the MRF.

iv. Rhythmic accompaniment:

$\frac{2}{4}$  ♩ ♪ ♪ ♩ ♩, this rhythm is called *Jenobi*, which means ‘southern’ in English. It is very popular in the folk songs of southern Iraq but is unknown in neighbouring countries.

(See, Al-Basri, 1976, p. 43).

v. The main rhythmic value of the melody:



vi. Dominant rhythmic patterns:



## 4.5 Analysis of Song Number (I.10) ‘Ya Habibi Gharamek’ (Oh my beloved, your love)

**Ya Habibi Gharamek**

The musical score is written in 18/8 time with a key signature of one flat (B-flat). It is divided into two main sections, A and B, each with a tempo marking of 86. Section A (measures 1-24) includes a vocal line (measures 1-10) and an instrumental line (measures 11-24). Section B (measures 25-50) includes a vocal line (measures 25-30) and an instrumental line (measures 31-50). The score features various structural markers such as I.1, I.2, I.3, II.1, II.2, II.3, III.1, III.2, III.3, IV.1, IV.2, and IV.3. The lyrics are written below the notes in Indonesian.

**A**

1.1 Vocal (Singer)  $\text{♩} = 86$  Tebleh

ya he bi bi gha ra mek ki ser bi yew we la ni ki

5 ser bi yew we la ni ma ti gil li shme ra mek hej re kib sim

10 si ga ni hej re kib sim si ga ni ya he bi bi gha ra mek ki

15 ser bi yew we la ni ki ser bi yew we la ni ma ti gil li

20 shma ra mek hej re kib sim si ga ni hej re kib sim si ga ni

25 Instrumental

**B**

30 1.1 Vocal (Singer)  $\text{♩} = 86$

ku ni wer deh wa shim mek wel u mur yeg di yem mek wel

35 u mur yeg di yem mek ha chil na si ye him mek low ti sel ni

40 ta ra ni low ti sel ni ta ra ni ya he bi bi gha ra mek ki

45 ser bi yew wi la ni ki ser bi yew we la ni ma ti gil li

50 shma ra mek hej re kib sim si ga ni hej re kib sim si ga ni

Example 19: Transcription of ‘Ya Habibi Gharamek’.

#### 4.5.1 Textual Analysis

##### A. *The Form of the Text in the Poem:*

###### i. **Structural overview:**

The text of ‘*Ya Habibi Gharamek*’ (Oh my beloved, your love) consists of four verses. The first verse, A, is called *mustehell* (introduction), and consists of two hemistiches, both of which end with the same *rewi* letter. The second, third and fourth verses, B, C and D, each consist of four hemistiches. The first, second and third hemistiches of verses B, C and D end with the same *rewi* letter, while the fourth hemistich ends with a different *rewi* letter which according to the poet of the region should be similar to the *rewi* letter of the *mustehel* (verse A). This form of structuring the text is called *murebe*‘ (based on four), which is one of the common metrical forms in southern Iraq. Below are shown the four verses (A, B, C and D) of the text and an English translation.

A

1. *Ya habibi gharamek keser beya ew welani*

Oh my beloved, your love makes me weak

2. *Ma tegelli shmaramek hejrek ebsim segani*

What is your intention? Your parting is poison to me

## B

1. *Kon werda weshemmek*

I wish if you were a flower

2. *Wel omur yegdi yemmek*

I would spend my life smelling it

3. *Hechi alnas layehemmek*

Do not care about people talking

4. *Lo teselni ew terani*

If you want to come and see me

## C

1. *Kif asber yawelfi*

How can I be patient?

2. *Lo redet ani tejfi*

If you left me

3. *Tesheb nari ew lateteffi*

A fire ignites [inside my body] and never ceases

4. *Yom hejrek tewali*

If you left me

D

1. *Ya habibi sedodek*

Stop ignoring me

2. *Yekfi ofi ebwe 'odek*

[And] fulfil your promises

3. *Helefet leyeh eb 'ehodek*

We have an agreement

4. *Ma tekhalef walani*

To fulfil our promises

**ii. Theme:**

The theme of this song is the parting of the beloved. Parting is expressed in different ways in the four verses of the text.

**iii. Imagery:**

In verse A, the poet uses the word *ebsim* (poison) to reflect his feelings toward parting from his beloved. In verse C the poet uses the phrase *tesheb nari* (fire ignites) to depict what might happen to him if his beloved leaves the village.

**iv. Emotion:**

The central emotion of the text is anguish because of parting and the hope to see the beloved.

**v. Vocabulary:**

The vocabulary is unambiguous and does not use any unfamiliar or non-standard words in the Arabic dialect of the southern Iraqi community. The text is written in masculine language.

**vi. Metre and rhyme:**

**1. Metre:**

There are two metres in this text. According to an interview with Mr Hashim Al-Rejeb (interview, 3 March 1997) and Mr Rabi' Al-Shemmary (interview, 3 April 1998), the metre of verse A is called *Majzo' Al-Ubūdhiyyeh*, and the metre of verses B, C and D is called *Hazj*.

In terms of the number of syllables, the four verses are different. Verse A consists of 28 syllables. Each hemistich has 14 syllables, as is required in the *Majzo' Al-Ubūdhiyyeh* metre. Verses B, C and D are identical in their number of syllables, which is 28: seven per hemistich.

The *Majzo' Al-Ubūdhiyyeh* metre consists of two feet, which occur twice in each hemistich of verse A. The *Hazj* metre consists of two feet, which occur once in each hemistich of verses B, C and D. The following figures 24 and 25 illustrate one hemistich of *Majzo' Al-Ubūdhiyyeh* and one hemistich of *Hazj* metres respectively:

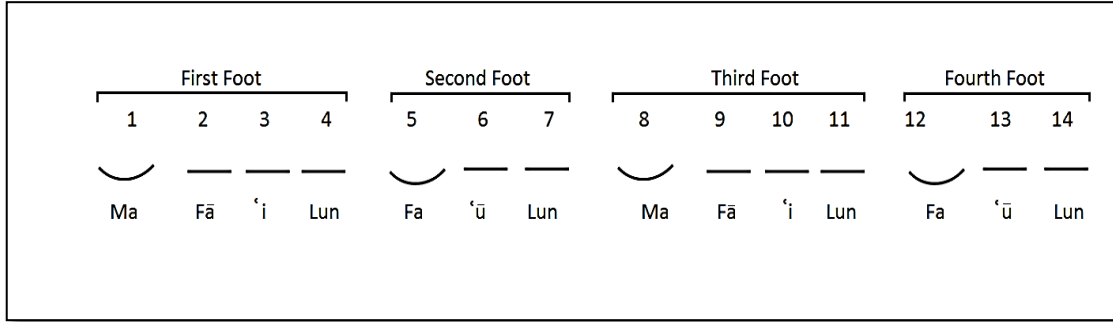


Figure 24: *Majzo' al-ubūdiyyeh* metre.

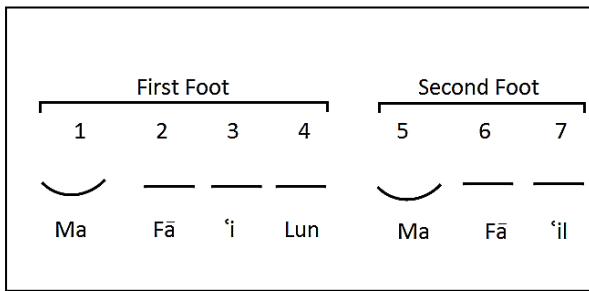


Figure 25: *Hazj* metre.

## 2. Rhyme:

Different parts of speech are rhymed in the text, which gives the rhymes different functions. In addition, the *rewi* letters of the rhymes appear at two different levels and in two types of pronunciation. Table 64 illustrates the features of the rhyme.

V	RH	FR	RWL	LL	PT
A	<i>Segani</i>	Verb	<i>Ya'</i>	2 <sup>nd</sup>	Front high vowel
B	<i>Yemmek</i>	Preposition	<i>Kaf</i>	2 <sup>nd</sup>	Lingua-velar
C	<i>Tejfi</i>	Verb	<i>Ya'</i>	2 <sup>nd</sup>	Front high vowel
D	<i>Ebwe'odek</i>	Noun	<i>Kaf</i>	2 <sup>nd</sup>	Lingua-velar

Table 64: Features of the rhymes in '*Ya habibi Gharamek*'.

Table 64 illustrates the dominance of the second level of Khallosi's division (1962).

***B. The Form of the Text As Sung:***

**i. Structural overview:**

In songs where all verses have the same melody, such as this one, only the first verse is analysed as being representative of the song. In this song verses A and B will be analysed because they have different metres. The melody consists of two melodic phrases which are repeated identically by the chorus, so the total of the melodic phrases in verse A is four. The same four are repeated in verse B so the total of the analysed melodic phrases is eight. All melodic phrases are divided into three sub-phrases. Table 64 demonstrates this partition:



Verse	Phrases	Sub-phrases	Length of sub-phrases in bars
A	I	1	2
		2	2
		3	2
	II	1	2
		2	2
		3	2
	III	1	2
		2	2
		3	2
	IV	1	2
		2	2
		3	2
B	I	1	2
		2	2
		3	2
	II	1	2
		2	2
		3	2
	III	1	2
		2	2
		3	2
	IV	1	2
		2	2
		3	2

**Table 65: Analysis of the phrase structure of verses A and B of ‘Ya habibi Gharamek’.**

Table 65 shows that the length of the phrases is six bars. Each phrase represents one semi-hemistich of the text.

**ii. A complete written form of the chosen verses**

The following shows the text of verses A and B during singing. Because the singer separates some words and repeats others, for a comprehensive interpretation of the text, the English translation is for each entire phrase rather than translating the sub-phrases separately. If the text was translated literally, it would be difficult to have a good understanding of the text.

A

I.1. *Ya habibi gharamek*      2. *keser beya ew welani*      3. *keser beya ew welani*

Oh my beloved, your love makes me weak

II.1. *Ma tegelli shmaramek*      2. *hejrek ebsim segani*      3. *hejrek ebsim segani*

What is your intention? Your parting is poison to me

III.1. *Ya habibi gharamek*      2. *keser beya ew welani*      3. *keser beya ew welani*

Oh my beloved, your love makes me weak

IV.1. *Ma tegelli shmaramek*      2. *hejrek ebsim segani*      3. *hejrek ebsim segani*

What is your intention, your parting is poison to me

B

I.1. *Kon werda weshemme*    2. *Wel omur yegdi yemmek*    3. *Wel omur yegdi yemmek*

I wish if you were a flower, [so] I would spend my life smelling it

II.1. *Hechi alnas yehemmek*    2. *Lo teselni ew terani*            3. *Lo teselni ew terani*

Do not care about people talking, if you want to come and see me

III.1 *Ya habibi gharamek*    2. *keser beya ew welani*            3. *keser beya ew welani*

Oh my beloved, your love makes me weak

IV.1. *Ma tegelli shmaramek*    2. *hejrek ebsim segani*            3. *hejrek ebsim segani*

What is your intention, your parting is poison to me

All the third sub-phrases are repetitions of the second sub-phrases in all melodic phrases.

There are no added words or syllables in this song.

**iii. Adding and deleting syllables:**

The adding or the deleting of syllables does not occur in this melody, except the deletion of one syllable only in B.II.1. Table 66 below illustrates this deletion:

NS	1	2	3	4	5	6	7
SBS	<i>ha</i>	<i>chil</i>	<i>nas</i>	<i>la</i>	<i>ye</i>	<i>him</i>	<i>mek</i>
MBS	–	–	–	–	–	–	–
SAS	<i>ha</i>	<i>chil</i>	<i>nas</i>	<sup>x</sup>	<i>ye</i>	<i>him</i>	<i>mek</i>
MAS	–	–	–	X	–	–	–

**Table 66: Deleting syllables in ‘*Ya habibi Gharamek*’.**

Table 66 shows that the number of syllables in the poem is reduced during singing by one syllable in this sub-phrase. This occurs only once and it could be due to the singer breathing at this point.

#### 4.5.2 Melodic Analysis

##### A. *Tonality:*

##### i. Structural overview:

The recording that I used for this transcription is performed by Dakhil Hassan and, as with most of the songs in this study, this is the earliest known recording for this song, which has never been recorded by anyone else during Hassan’s lifetime.

‘*Ya Habibi Gharamek*’ begins with the singer singing phrases I and II of verse A at a tempo of a quaver and a quarter = 86. Then the chorus repeats the same melodic phrases in III and IV at a tempo of quaver and quarter = 84. Then an instrumental interlude of six bars plays the same melody of phrase I. After this, verse B is sung in the same way as verse A, wherein the singer sings phrases I and II, then the chorus sings phrases III and IV. The length of the recording time is in the range of 3’01”–3’30”.

**ii. Tonal centre:**

The tonal centre is  $a^1$  for the melody.

**iii. Tonal structure:**

The melodic phrases hinge upon two structural notes,  $a^1$  and  $d^2$ .

**iv. Tonal style:**

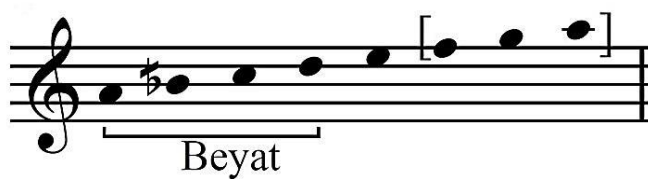
(4).

**v. Tetrachord:**

Tetrachord	Melodic phrase
<i>Beyat</i> on $a^1$	All melodic phrases

Table 67: The tetrachord of ‘*Ya habibi Gharamek*’.

The main tetrachord for the song is *Beyat*. The following example shows the *Beyat* tetrachord. The three notes in brackets are the rest of the *Beyat* mode (the upper three notes of the second tetrachord), but these are not used in this particular song.



Example 20: The *Beyat* tetrachords.

**vi. Pitch content:**

The melody of the song employs six pitches and its range extends from  $g^1$  to  $e^2$ , a range of a major sixth.

**vii. Melodic line:**

The melodic line consists of six notes  $g^1$ ,  $a^1$ ,  $b^{\sharp 1}$ ,  $c^2$ ,  $d^2$  and  $e^2$ . All six of them are found in all phrases.

**B. Melody:**

**i. Beginning note and the initial interval:**

The beginning note is  $b^{\sharp 1}$  for all melodic phrases. The initial interval is  $a$  second.

**ii. Ending note:**

The ending note is  $a^1$  for all phrases.

**iii. Function and status of notes:**

The following table shows the status and function of the notes of the pitch content of this song:

PC	$g^1$	$a^1$	$b^{\sharp 1}$	$c^2$	$d^2$	$e^2$
SN	●	○	●	●	⊙	●
FN	▼	◀	▶			▲

**Table 68: Status and function of the notes of ‘Ya habibi Ghamek’.**

Table 68 shows that the tonal centre  $a^1$  and the ordinaty note  $b^{\sharp 1}$  have the main function as beginning note and ending note respectively.

**iv. Melodic contour:**

Up and down in all the phrases of the song .

**v. Position of the melody according to the tonal centre:**

Positive (+).

**vi. Technique of structuring the melody:**

Flowing.

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

Syllabic type.

The total number of syllables that are sung over one note is greater than the total number of syllables that are sung over more than one note. The number of syllables is 170, distributed as follows:

Total of syllables	Number of notes per syllable
125	1
45	2

**Table 69: The number of Syllables and frequency of notes per syllable in ‘Ya habibi Gharamek’.**

**viii. Interval statistics:**

The percentage of conjunct intervals is higher than that of disjunct intervals, and the percentage of ascending intervals is lower than that of descending intervals. Table 70 illustrates the occurrences of interval classes and their directions.<sup>156</sup>

IC	Conjunct			Disjunct		Total
	0	3	4	6	7	
75	ASC	44	21	4	0	69 (32%)
	DES	49	18	0	3	70 (33%)
Total	207 (97%)			7 (3%)		214

**Table 70: Interval statistics of ‘Ya habibi Gharamek’.**

<sup>156</sup> The IC numbers in the table refer to quarter tones not semitones.

The most common intervals in the melody are seconds: that the interval with the highest frequency is the *Beyat* second followed by the major second.

There are no consecutive disjuncts in this melody. Two types of disjuncts appear in the melody, the minor third and the *Rast* third.

### C. Form and Rhythm

#### i. Form:

The form of this song is repetitive. This can be seen through the building process of the eight melodic phrases of verses A and B. Table 71 shows the form of the song in detail:

Verse	A												B														
Phrase	I			II			III			IV			I			II			III			IV					
Form	A			A			A <sup>1</sup>			A <sup>1</sup>			A <sup>2</sup>			A <sup>3</sup>			A <sup>4</sup>			A <sup>5</sup>					
Sub-phrase	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
form	a	b	c	a	b	c	a	b <sup>1</sup>	c <sup>1</sup>	a	b <sup>1</sup>	c <sup>1</sup>	a <sup>1</sup>	b	c <sup>1</sup>	a	b <sup>2</sup>	c <sup>2</sup>	a	b <sup>3</sup>	c <sup>1</sup>	a	b <sup>4</sup>	c <sup>3</sup>			
General form	Repetitive																										

Table 71: Form of ‘*Ya habibi Gharamek*’.

#### ii. Tempo:

The absolute tempo of the melody is as follows:

$$\frac{TN \times MM}{MU} = AT, \quad \frac{215 \times 86}{96} = 192$$




iii. The relationship between the SRF and the MRF:

SRF		MRF		Alignment
Sub-phrase	Form	Sub-phrase	Form	
A I.1	a	A I.1	a	✓
I.2	b	I.2	b	✓
I.3	b	I.3	c	X
II.1	b	II.1	a	X
II.2	b	II.2	b	✓
II.3	b	II.3	c	X
III.1	b	III.1	a	X
III.2	c	III.2	b <sup>1</sup>	X
III.3	c	III.3	c <sup>1</sup>	✓
IV.1	b	IV.1	a	X
IV.2	c	IV.2	b <sup>1</sup>	X
IV.3	c	IV.3	c <sup>1</sup>	✓
B I.1	b	B I.1	a <sup>1</sup>	X
I.2	d	I.2	b	X
I.3	b	I.3	c <sup>1</sup>	X
II.1	a	II.1	a	✓
II.2	a	II.2	b <sup>2</sup>	X
II.3	b <sup>1</sup>	II.3	c <sup>2</sup>	X
III.1	b <sup>1</sup>	III.1	a	X
III.2	c <sup>1</sup>	III.2	b <sup>3</sup>	X
III.3	c <sup>1</sup>	III.3	c <sup>1</sup>	✓
IV.1	b <sup>1</sup>	IV.1	a	X
IV.2	c <sup>1</sup>	IV.2	b <sup>4</sup>	X
IV.3	c <sup>1</sup>	IV.3	c <sup>3</sup>	✓

Table 72: Syllabic and melodic rhythmic forms of 'Ya habibi Gharamek'.

As can be seen in Table 72, the SRF does not align with the MRF.

**iv. Rhythmic accompaniment:**

 , This rhythm is called *Jorgina* and it is very popular in folk and popular songs in all regions of Iraq. It does not exist in neighbouring Arabic countries. The name *Jorgina* has no known meaning since it is not an Arabic word. See Marcus (2007, p. 68).

**v. The main rhythmic value of the melody:**



**vi. Dominant rhythmic patterns:**



## 4.6 Analysis of Song Number (II.16) ‘*Dhellet Lama Moot*’

(Remained Until Death)

**Dhellet Lama Moot**

♩ = 132

The musical score is written in 4/4 time with a tempo of 132 beats per minute. It consists of eight staves of music. The first staff is an instrumental introduction. The second staff begins the vocal line with the lyrics 'dhel let la ma mot ya we li dhel let la ma'. The third staff continues the vocal line with 'mu you yout hes reh lek bid de yel lal cha neh shlo won'. The fourth staff continues with 'ya bu yeh eis wa bi bis kut yem aew wed es wa bi bis'. The fifth staff continues with 'ku ou yout ma ted ri heg hen nas cha neh shlo won'. The sixth staff is the chorus, starting with 'ya bu yeh ta ni ei ni ta ni ei ni shway'. The seventh staff continues the chorus with 'rey ye ye dho khel ne aat ben neck ta ni ei ni ta'. The eighth staff concludes the chorus with 'ni ei ni shway rey ye dho khel ne aat ben neck' and ends with an instrumental flourish.

Instrumental

I.1 I.2

vocal

2. 1.

5

dhel let la ma mot ya we li dhel let la ma

9

II.1 II.2

Instrumental

mu you yout hes reh lek bid de yel lal cha neh shlo won

13

III.1 III.2

Instrumental

ya bu yeh eis wa bi bis kut yem aew wed es wa bi bis

17

IV.1 IV.2

Instrumental Instrumental

ku ou yout ma ted ri heg hen nas cha neh shlo won

21

V.1 V.2

chorus

ya bu yeh ta ni ei ni ta ni ei ni shway

24

Instrumental VI.1

rey ye ye dho khel ne aat ben neck ta ni ei ni ta

28

VI.2

Instrumental

ni ei ni shway rey ye dho khel ne aat ben neck

Example 21: Transcription of ‘*Dhellet Lama Moot*’.

#### 4.6.1 Textual Analysis

##### A. *The Form of the Text in the Poem:*

###### i. **Structural overview:**

The poetic text of '*Dhellet Lama Moot*' (Remained Until Death), consists of three verses. Each verse consists of two hemistiches, each of which ends with the same letter (the *rewi* letter). The following shows the three verses (A, B, and C) of the text and an English translation.

*A- Hesrehlek beddellal dhellet lama moot*

Grief of my Heart remained until death

*Ma tedri hegha alnas eswabi beskoot*

People do not know about me, since I am suffering silently

*B- Hem te 'eb hem frag hem tehchi bejfay*

I am tired of your leaving and of local gossip

*Hesretek yebnil nas atheret weyay*

My pain [because of parting] starts to affect me [my health]

*C-Ish 'attelek sheher taf 'en lejjetal 'id*

I was waiting for you on the festival day

*Tedri alkhatер yehway yo derbek eb 'id*

Have you been away? [outside the village] or do you [already] know it is dangerous to meet [me]?

**ii. Theme:**

The verses of this poem are different *darmi* verses, but they have the same theme, namely suffering as a result of parting.

**iii. Imagery:**

The poet is clear and direct in expressing his feelings, and he does not use any metaphors or images in the text.

**iv. Emotion:**

The emotion of the text is suffering, parting and anguish. These emotions can be easily detected in the three verses.

**v. Vocabulary:**

The vocabulary is unambiguous and does not use any unfamiliar or non-standard words in the Arabic dialect of the southern Iraqi community. The text is written in masculine language. But using the phrase *Tedri alkhatir yehway yo derbek eb'id* 'you [already] knew it is not safe to meet [me]' in the second hemistich of the third verse, shows clearly that the beloved is a woman because only women should be afraid of meeting her beloved in public on a 'festival day'.

vi. **Metre and rhyme:**

1. **Metre:**

The poet employs *darmi* (the folk poetic metre) as the metre for the three verses of the text. As in the previous song, the text of this song follows the structure of the *darmi* metre except in the second *taf'ileh* (fifth, sixth and seventh syllables of all verses), where the fifth and sixth syllables are changed from short to long, and the seventh is changed from long to short.<sup>157</sup>

The poet breaks the poetic convention of the *darmi* structure in the first foot of the first and second hemistiches of the second verse, where the second is changed from long to short and the third syllable is changed from short to long. Figure 26 shows the typical order of the long and short syllables of the first foot, while Figure 27 shows the different order:



Figure 26: Typical order of the first foot.

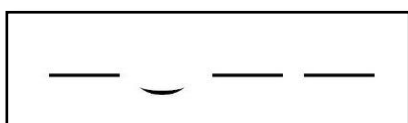


Figure 27: Different order of the first foot.

---

<sup>157</sup> For more details, refer to 'Yābu Twēra'.

In Table 73, the second hemistich of the second verse is illustrated as an example of the changes of the first (1 to 4) and second (5 to 7) feet of the *darmi* metre:

NS	<u>1</u>	2	3	4	<u>5</u>	6	7	<u>8</u>	9	10	11	12
S	<i>hes</i>	<i>ri</i>	<i>tek</i>	<i>yeb</i>	<i>nen</i>	<i>nas</i>	<i>aeth</i>	<i>the</i>	<i>ret</i>	<i>wey</i>	<i>ya</i>	<i>ay</i>
M	—	⇒ ⌒	⇐ —	—	—	⇒ —	⇐ ⌒	—	—	⌒	—	—

**Table 73: Changing the second foot of the *darmi* metre in ‘*Dhellet Lama Moot*’.**

Table 73 shows the transposition of the second and third syllables, and the transposition of the sixth and seventh syllables. Also the fifth syllable has a longer vowel whereas the standard *darmi* requires short vowel. Despite these changes to the structure, poets from different villages of Naşiriye city regard the general structure as that of the *darmi* metre.

## 2. Rhyme:

Different parts of speech appear in the rhymes of the three verses. Also, the *rewi* letters of the rhymes appear at two levels and in two types of pronunciation. Table 74 illustrates the features of the rhyme.

V	RH	FR	RWL	LL	PT
A	<i>Beskoot</i>	Adverb	<i>Ta'</i>	2nd	Alveolar
B	<i>Weyay</i>	Pronoun	<i>Ya'</i>	2nd	Front high vowel
C	<i>Eb'id</i>	Adjective	<i>Dal</i>	1st	Alveolar

**Table 74: Features of the rhymes in ‘*Dhellet Lama Moot*’.**

Table 74 illustrates the dominance of the second level of Khallosi’s (1962) division and the dominance of the alveolar consonant phoneme.

**B. The Form of the Text as Sung:**

**i. Structural overview:**

Given that the same melody is repeated in each verse throughout the song, the first verse will be analysed as being representative of this song. The verse consists of six melodic phrases, each divided into two sub-phrases. Table 75 shows this partition:

Verse	Phrases	Sub-phrase	Length of sub-phrases in bars	
			voice	instrumental interlude
A	I	1	2	
		2	2	
	II	1	1¾	¼
		2	1¾	¼
	III	1	1¾	¼
		2	1¾	¼
	IV	1	1¾	¼
		2	1¾	
	V	1	2	
		2	2 ½	½
	VI	1	2	
		2	2 ⅝	⅝

**Table 75: Analysis of the phrase structure of verses A and B of ‘Dhellet Lama Moot’.**

Table 75 shows that most of the phrases consist of four bars. Each phrase of I, II, III and IV represents one semi-hemistich of text of the verse A, which consists of two hemistiches. The phrases V and VI represent additional text. Besides the original poetic text of verse A, additional text was added by the singer during the singing to phrases I, II, III and IV. The



next section shows clearly the original text of verse A and the additional text arranged according to the division in the above table.

**ii. A complete written form of the chosen verses:**

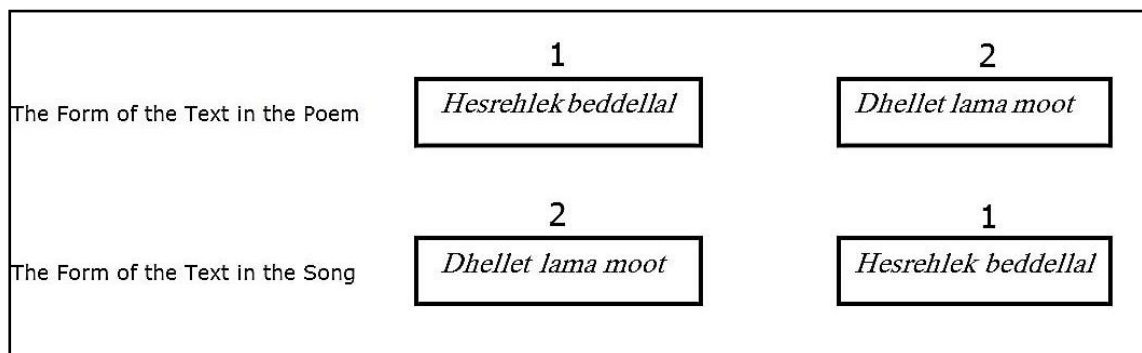
The following shows the original text of verse A and the additional text added during singing (underlined), which are combined to create the text of verse A.

A

- |      |  |  |
|------|--|--|
| I.   | 1 <i>Dhellet lama moot <u>ya weli</u></i>    | 2 <i>dhellet lama moot</i>                     |
|      | Remained until death <u>oh my fate</u>       | remained until death                           |
| II.  | 1 <i>Hesrehlek beddellal</i>                 | 2 <i><u>chaneh shlon ya boyeh</u></i>          |
|      | Grief of my Heart                            | oh my father, what should I do?                |
| III. | 1 <i>Eswabi beskoot <u>yem 'ewwed</u></i>    | 2 <i>eswabi beskoot</i>                        |
|      | I am suffering silently, <u>oh my friend</u> | I am suffering silently                        |
| IV.  | 1 <i>Ma tedri hegha alnas</i>                | 2 <i><u>chaneh shlon ya boyeh</u></i>          |
|      | People do not know about me                  | <u>oh my father, what should I do?</u>         |
| V.   | 1 <i><u>Tanini tanini</u></i>                | 2 <i><u>shway reyedo khann a 'atbennek</u></i> |
|      | <u>Wait for me, wait for me</u>              | <u>I need to blame you</u>                     |
| VI.  | 1 <i><u>Tanini tanini</u></i>                | 2 <i><u>shway reyedo khann a 'atbennek</u></i> |
|      | <u>Wait for me, wait for me</u>              | <u>I need to blame you</u>                     |

The number of added words in the additional text (shown underlined) is 23, while the original text consists of only 16 words. The text of melodic phrases I, II, III and IV is a mixture of original and additional text, while the melodic phrase V, which is repeated in VI, consists of additional text only. The structure of this song is similar to ‘*Boyeh Welie*’, where the additional text is essential to the melody of the song.

A strange and interesting aspect of this song is, as Figure 28 shows, the hemistich is divided into two semi-hemistiches, and the order (1) followed by (2) is reversed in singing and so the second semi hemistich comes before the first. Figure 28 illustrates the way of singing the first hemistich of verse A as an example of the technique of singing the text from end to beginning.



**Figure 28: The form of the text in the poem and in the song.**

In a discussion with the community about this reversal of hemistich order in singing, many people mention that this technique makes the song more attractive for listeners. For instance, in an interview with Mr Haider Muhsin (interview, 13 November 2007), he asserts that:

Listening to the end part of the text [hemistich] before its beginning will make listeners pay more attention to the singer because they have to wait for the beginning part to understand its meaning. I think this way of singing keeps the song away from monotony.

**iii. Adding and deleting syllables:**

The dividing and adding of syllables occurs in three places in this song: in I.2 and in II.1 and in III.2. Table 76 illustrates this example in phrase II.1:

NS	1	2	3	4	5	6	7	8	9	10	11	12	13	14
<b>SBS</b>	<i>hes</i>	<i>reh</i>	<i>lek</i>	<i>bid</i>	<i>de l</i> <sup>*</sup>	<i>lal</i>	<i>cha</i>	<i>neh</i>	<i>shlon</i> <sup>*</sup>	<i>ya</i>	<i>bu</i>	<i>yeh</i>		
<b>MBS</b>	—	—	—	—	—	—	—	—	—	—	—	—		
<b>SAS</b>	<i>hes</i>	<i>reh</i>	<i>lek</i>	<i>bid</i>	<i>de</i>	<i>ye</i> <sup>+</sup>	<i>lal</i>	<i>cha</i>	<i>neh</i>	<i>shlo</i>	<i>won</i> <sup>+</sup>	<i>ya</i>	<i>bu</i>	<i>yeh</i>
<b>MAS</b>	—	—	—	—	—	—	—	—	—	—	—	—	—	—

**Table 76: Added and divided syllables in ‘Dhellet Lama Moot’.**

This shows that the number of syllables is increased in two long syllables during singing. This occurs as a result of dividing the fifth and ninth syllables, in SBS, into two long syllables (number 6 and 11) in SAS.

## 4.6.2 Melodic Analysis

### A. *Tonality:*

#### i. **Structural overview:**

The recording I used for the transcription is performed by Dakhil Hassan and like most of the other songs in this study, it is the earliest recording of this song, and it has never been recorded by anyone else during Hassan's lifetime.

'*Dhellet Lama Moot*' begins with an instrumental introduction which has been provided by musicians employed by the recording company. The instrumental introduction consists of a short melodic phrase derived from the first melodic phrase of the song.

After the instrumental introduction, the singer begins the first and second sub-phrases of the first phrase and continues by singing the two sub-phrases of the second, third and fourth phrases. The fifth and the sixth phrases are sung by the chorus. The length of the recording time is in the range of 3'01"–3'30".

#### ii. **Tonal centre:**

The tonal centre is  $a^1$  for all melodic phrases.

#### iii. **Tonal structure:**

The melodic phrases hinge upon two structural notes,  $a^1$  and  $d^2$ .

#### iv. **Tonal style:**

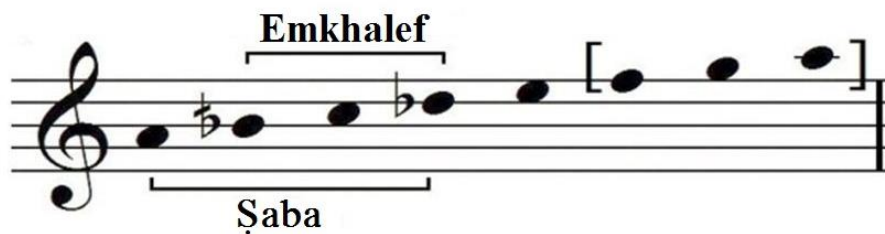
(4).

v. **Tetrachord:**

Tetrachord and <i>'iqd</i>	Melodic phrase
<i>Şaba</i> tetrachord on $a^1$	II, IV, V and VI
<i>Emkhalef 'iqd</i> on $b^{\flat 1}$	I and III

**Table 77:** The tetrachords of '*Dhellet Lama Moot*'.

The *Şaba* is the main tetrachord of the song, but in the first and third melodic phrases the *Emkhalef 'iqd* is employed for two reasons: firstly, the absence of the tonal centre  $a^1$ , and secondly the melody has ended on the second note ( $b^{\flat 1}$ ) of the melodic line of the *Emkhalef 'iqd*, which are employed in the song. The three notes between the brackets are the rest of the second tetrachord of the *Şaba* mode, but these are not used in this song.



**Example 22:** *Şaba* tetrachord and *Emkhalef 'iqd*.

vi. **Pitch content:**

The melody of the song uses five pitches and its range extends between  $a^1$  and  $e^2$ , a range of a perfect 5th.

**vii. Melodic line:**

The first phrase is based on three pitches and this constitutes preparation for using the melodic line in complete (five-note) form in phrase II. The third and fourth phrases are similar in the melody to the first and second phrases respectively. The fifth and sixth phrases are similar to each other as they both draw upon the four notes of the *Şaba* tetrachord. Figure 29 shows the melodic lines of the five verses.

Phrases:	Notes: a <sup>1</sup>	b <sup>♯1</sup>	c <sup>2</sup>	d <sup>♭2</sup>	e <sup>2</sup>
I		■	■	■	
II	■	■	■	■	■
III		■	■	■	
IV	■	■	■	■	■
V	■	■	■	■	
VI	■	■	■	■	

**Figure 29: Melodic line of ‘Dhellet Lama Moot’.**

Figure 29 illustrates that the lowest and highest notes are absent in phrases I and III which produce the *Emkhalef ‘iqd*. The highest note is absent in phrases V and VI.

**B. Melody:**

**i. Beginning note and the initial interval:**

The beginning note is c<sup>2</sup> for I, II, III and IV melodic phrases, and a<sup>1</sup> for the melodic phrases V and VI. The initial interval is perfect unison.

**ii. Ending note:**

The ending note is  $a^1$  for II, IV, V and VI, and  $b^{\sharp 1}$  for I and III melodic phrases. The beginning note and the ending note are different in all phrases except in the melodic phrases V and VI.

**iii. Function and status of notes:**

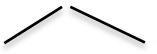
Table 78 shows the status and function of the notes of the pitch content of this song:

<b>PC</b>	$a^1$			$b^{\sharp 1}$	$c^2$	$d^{\flat 2}$	$e^2$
<b>SN</b>	○			●	●	⊙	●
<b>FN</b>	▼	▶	◀	◀	▶		▲

**Table 78: Status and function of the notes in ‘Dhellet Lama Moot’.**

Table 78 shows that the tonal centre ( $a^1$ ) has three functions in the melody, being also the lowest note, an ending note and the beginning note of some melodic phrases. The table also shows that three ordinary notes have one function each; the beginning note of four phrases as in  $c^2$ , the highest note as in  $e^{\sharp 2}$ , and the ending note of the phrase I and III as in  $b^{\sharp 1}$ . The structural note specified has no function.

**iv. Melodic contour:**

Up and down in all the phrases of the song .

**v. Position of the melody according to the tonal centre:**

Positive (+).

**vi. Technique of structuring the melody:**

Flowing.

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

Melismatic type.

The total number of syllables sung over more than one note is slightly greater than the total number of syllables sung over one note. The number of syllables is 93, distributed as follows:

Total of syllables	Number of notes per syllable
46	1
44	2
3	3

**Table 79: The number of syllables and the frequency of notes per syllable in ‘Dhellet Lama Moot’.**

**viii. Interval statistics:**

The percentage of conjunct intervals is higher than that of disjunct intervals, and the percentage of ascending intervals is similar to that of descending intervals. Table 80 illustrates the occurrences of interval classes and directions.<sup>158</sup>

IC	Conjunct			Disjunct		Total
	0	2	3	5	6	
46	ASC	15	30	0	3	48 (43%)
	DES	12	30	4	2	48 (43%)
Total	133 (94%)			9 (6%)		142

**Table 80: Interval statistics of ‘Dhellet Lama Moot’.**

<sup>158</sup> The IC numbers in the table refer to quartertones and not semitones.



The IC of the *Şaba* mode consists of two  $\frac{3}{4}$  tones between  $a^1$  and  $b^{\sharp 1}$ , and  $b^{\sharp 1}$  and  $c^2$ , and one semitone between  $c^2$  and  $d^{\flat 2}$ . Therefore, the most common intervals in the melody are seconds; the most common is the *Beyat* second (B2), followed by the minor second (m2).

There are no consecutive disjunct intervals in this song. Two types of disjunct intervals appear in the melody. The most common is the minor third. The *Emkhalef* third (I3) appears in the fifth and sixth phrases four times.

### C. Form and Rhythm:

#### i. Form:

The form of this song is repetitive and additive. Table 81 illustrates the form of the phrases of the melody:

Melodic phrases	I		II		III		IV		V		VI	
Form	A		B		A		B		C		C	
Sub-phrases	1	2	1	2	1	2	1	2	1	2	1	2
Form	a	$a^1$	$a^2$	b	$a^3$	$a^4$	$a^2$	b	c	d	c	d
General form	Repetitive and additive											

Table 81: Form of '*Dhellet Lama Moot*'.

The form of phrases I and II is repeated in III and IV respectively. The additional text in phrases V and VI is sung to new melodic material, which makes the form repetitive and additive.

**ii. Tempo:**

The absolute tempo of the melody is as follows:

$$\frac{TN \times MM}{MU} = AT, \quad \frac{143 \times 132}{104} = 181$$


**iii. The relationship between the SRF and the MRF:**

SRF		MRF		Alignment
Sub-phrase	Form	Sub-phrase	Form	
A I.1	a	A I.1	a	✓
I.2	b	I.2	b	✓
II.1	a <sup>2</sup>	II.1	b <sup>1</sup>	X
II.2	b <sup>1</sup>	II.2	c	X
III.1	a <sup>3</sup>	III.1	a	✓
III.2	b <sup>2</sup>	III.2	b	✓
IV.1	a <sup>4</sup>	IV.1	b <sup>2</sup>	✓
IV.2	b	IV.2	c <sup>2</sup>	X
V.1	c	V.1	d	X
V.2	d	V.2	e	X
VI.1	c	VI.1	d	X
VI.2	d	VI.2	e	X

Table 82: Syllabic and melodic rhythmic forms of ‘*Dhellet Lama Moot*’.

As can be seen in Table 82, the SRF does not align with the MRF.

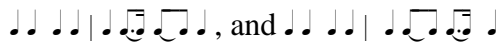
**iv. Rhythmic accompaniment:**

, This rhythm is called *Maqsūm*.

**v. The main rhythmic value of the melody:**



**vi. Dominant rhythmic patterns:**



4.7 Analysis of Song Number (I.7) '*Boyeh En 'aymeh*' (Oh, [my beloved] En 'aymeh)

**Boyeh En 'aymeh**

♩ = 63

shu din yeh ligh ru o op bu yen 'ey ma yen 'ey meh

bed de 'en wi nit rid a bu yen 'ey meh zad deh mi

bes sa neh men hu b bu yen 'ey meh ya in 'ey meh

as be hit bi nin nas a bu yeh in 'ey meh ye in 'ey meh

Example 23: Transcription of '*Boyeh En 'aymeh*'.

#### 4.7.1 Textual Analysis

##### A. *The Form of the Text in the Poem:*

###### i. **Structural overview:**

The text of '*Boyeh En 'aymeh*' (Oh, [my beloved] En 'aymeh) consists of one verse, which comprises two hemistiches, both of which end with the same *rewi* letter. Below are shown the verse and an English translation.

A

###### 1. *Belda 'an wein trid shu aldenyeh ghroub*

Where are you taking the herd? It is sunset now

###### 2. *Asbehet bin alnas bes aneh manhoup*

I have become the only one who was robbed

###### ii. **Theme:**

The theme of the text is the parting of the beloved.

###### iii. **Imagery:**

In the first hemistich, the poet depicts, by implication, the departure of his beloved and her family. They have left forever, since they took their herd with them. They left their village as soon as they knew about the relationship between him and their daughter. It is commonly known that it is not safe to travel at sunset time, especially with a herd, which might be lost in the dark or which might be attacked by predators. This implies that the family could not wait until morning to travel because of shame.

In the second hemistich the poet uses the word *manhoup* (robbed) to explain that his beloved is part of himself and she has been taken from him. Therefore, he has become the only one in the village who has suffered the loss of an important part of himself.

**iv. Emotion:**

The central emotion of the text is anguish because of parting.

**v. Vocabulary:**

To make the content of the song and the poet's feelings clear, the poet uses words that are easily accessible by the community of southern Iraq. As in the previous songs, the text is written in masculine language.

**vi. Metre and rhyme:**

**1. Metre:**

The *darmi* is the metre of the text. In terms of the number of syllables, the verse consists of 24 syllables as is required in the *darmi* metre. In terms of the length of the syllables in each foot, the poet breaks the convention of the *darmi* metre in the second foot. He adopts one short and two long syllables, as shown in (b:) Figure 30 , rather than adopting two short and one long syllable, as is required in the *darmi* metre, as shown in (a:) in the same figure. This case occurs in different songs, which indicates that *darmi* might have more than one metre.

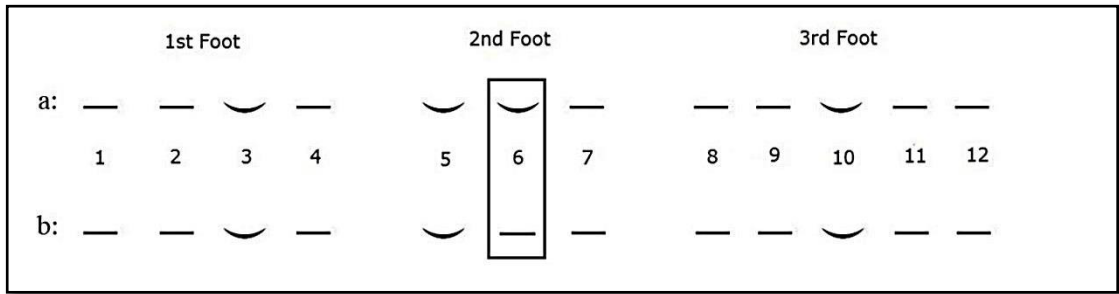


Figure 30: Changing the second foot ‘*Boyeh En ‘aymeh*’.

## 2. Rhyme:

There is only one rhyme in the text, therefore only one function; one level of the *rewi* letters and one type of pronunciation appears in the text. Table 83 illustrates the features of the rhyme.

V	RH	FR	RWL	LL	PT
A	<i>Manhoub</i>	adjective	<i>Ba'</i>	1 <sup>st</sup>	Bilabial

Table 83: Features of the rhymes in of ‘*Boyeh En ‘aymeh*’.

## B. The Form of the Text as Sung:

### i. Structural overview:

The melody consists of four melodic phrases, each of them divided into two sub-phrases. Table 84 shows this partition:

Verse	Phrases	Sub-phrases	Length of sub-phrases in bars
A	I	1	2
		2	3
	II	1	2
		2	3
	III	1	2
		2	3
	IV	1	1 ½
		2	2 ½

**Table 84: Analysis of the phrase structure of verse A of ‘*Boyeh En ‘aymeh*’.**

Each phrase is five bars long, except phrase IV, which is four bars long. Each phrase represents one semi-hemistich of the text. Along with the original text, additional text is added during singing to all melodic phrases of the song.

**ii. A complete written form of the chosen verses:**

The following shows the text during singing, with the additional text underlined, which together create the melodic phrases as sung.

I.1. *Shu aldenyeh ghroub*

2. *Boyeh En ‘aymeh ya En ‘aymeh*

It is sunset now

Oh, [my beloved] En ‘aymeh

II.1. *Belda ‘an wein trid*

2. *Boyeh En ‘aymeh ya En ‘aymeh*

Where are you taking the herd?

Oh, [my beloved] En ‘aymeh

III.1. *Bes aneh manhoup*

2. *Boyeh En ‘aymeh zad demi*

The only one who was robbed?

Oh, En ‘aymeh, my pain is increasing

IV.1. *Asbehet bin alnas*

2. *Boyeh En 'aymeh ya En 'aymeh*

I have became

*Oh, [my beloved] En 'aymeh*

The number of added words in the additional text (shown underlined) is 16, while the original text consists of 12 words. The second sub-phrases of all melodic phrases are identical.

**iii. Adding and deleting syllables:**

The addition and the deletion of syllables occurs in the second sub-phrases. Table 85 illustrates this as it occurs in IV.2

NS	1		2	3		4	5		6	7
SBS	<i>bu</i> *		<i>yen</i>	<i>'ay</i> *		<i>meh</i>	<i>yan</i>		<i>'ay</i>	<i>meh</i>
MBS	—		—	—		—	—		—	—
SAS	<i>a</i>	<i>bu</i>	<i>yeh</i>	<i>in</i>	<i>'ey</i>	<i>meh</i>	<i>ya</i>	<i>in</i>	<i>'ay</i>	<i>meh</i>
MAS	—	—	—	—	—	—	—	—	—	—

**Table 85: Divided syllables in 'Boyeh En 'aymeh'.**

The number of syllables is increased during singing by two short syllables. This occurs because of the division of the two long syllables number 1 and 3 in SBS into two syllables each as in SAS.



## 4.7.2 Melodic Analysis

### A. *Tonality:*

#### i. **Structural overview:**

The source of this transcription is a live performance by Mr Naseem Audeh (who was 67 years old at the time of the performance), who learned this song from Mr Krairy.<sup>159</sup> Mr Audeh (interview, 19 June 1996) refused to record his voice, but he agreed to sing for me, so I transcribed the song during his rendition. Mr Haider Muhsin (43 years old at the time of recording), one of the singers from the Al-Musawi tribe, provided the recording of this song. He agreed to record the song and consented to me using the recording in this study. This song has never been commercially recorded, but the text is used in other songs. The length of the recording time is in the range of 1'31"–2'00".

#### ii. **Tonal centre:**

The tonal centre is  $f^{\sharp 1}$ .

#### iii. **Tonal structure:**

The melodic phrases are hinge upon two structural notes,  $f^{\sharp 1}$  and  $b^2$ .

#### iv. **Tonal style:**

(4).

#### v. **Tetrachord:**

Tetrachord and <i>'iqd</i>	Melodic phrase
<i>Lami</i> on $f^{\sharp 1}$	All melodic phrases

**Table 86:** The tetrachord of '*Boyeh En 'aymeh*'.

<sup>159</sup> Mr Krairy was one of the most famous singers in the villages of southern Iraq and lived until 1940. This song is one of his most popular, in the estimation of the community.

The main tetrachord for the song is *Lami*. The following example shows the *Lami* and its tetrachord. The four notes in brackets are the rest of the *Lami* mode (the second tetrachord), but these are not used in this particular song. See (Al-Abbas, 1986, p. 61).



Example 24: The *Lami* tetrachord.

**vi. Pitch content:**

The melody of the song employs four pitches and its range extends from  $f^{\#1}$  to  $b^1$  a range of a perfect fourth.

**vii. Melodic line:**

The melodic line consists of four notes  $f^{\#1}$ ,  $g^1$ ,  $a^1$  and  $b^1$ . All of these notes appear in each melodic phrase.

**B. Melody:**

**i. Beginning note and the initial interval:**

The beginning note is  $g^1$  for all melodic phrases. The initial interval is perfect unison.

**ii. Ending note:**

The ending note is  $f^{\#1}$  for all melodic phrases.

**iii. Function and status of notes:**


The following table shows the status and function of the notes of the pitch content of this song:

PC	f <sup>#1</sup>		g <sup>1</sup>	a <sup>1</sup>	b <sup>1</sup>
SN	○		●	●	⊙
FN	◀	▼	▶		▲

**Table 87: Status and function of the notes of ‘Boyeh En ‘aymeh’.**

This shows that the tonal centre, f<sup>#1</sup>, has the most functions in the melody while the structural note, b<sup>1</sup>, has only one function.

**iv. Melodic contour:**

Up and down in all the phrases of the song .

**v. Position of the melody according to the tonal centre:**

Positive (+).

**vi. Technique of structuring the melody:**

Flowing.

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

Syllabic type.

The total number of syllables sung over one note is greater than the number sung over more than one note. The number of syllables is 57, distributed as follows:

Total of syllables	Number of notes per syllable
39	1
13	2
3	3
1	4
1	5

**Table 88:** The number of syllables and the frequency of notes per syllable in ‘*Boyeh En ‘aymeh*’.

**viii. Interval statistics:**

The percentage of conjunct intervals is higher than that of disjunct, and the percentage of ascending intervals is lower than that of descending intervals. Table 89 illustrates the occurrences of interval classes and their directions.<sup>160</sup>

IC	Conjunct			Disjunct	Total
	0	2	4		
37	ASC	3	19		22 (26.5%)
	DES	4	19		23 (27.7%)
Total	83 (100%)				82

**Table 89 :** Interval statistics of ‘*Boyeh En ‘aymeh*’.

The most common intervals in the melody are seconds, with major seconds being more common than minor seconds.

<sup>160</sup> The IC numbers in the table refers to quarter tones not semitones.

### C. Form and Rhythm

#### i. Form:

The form of this song is repetitive. This can be seen through the building process of the four melodic phrases. Table 90 shows the form of the song in detail:

<b>Verse</b>	A							
<b>Phrase</b>	I		II		III		IV	
<b>Form</b>	A		A <sup>1</sup>		A <sup>2</sup>		A <sup>3</sup>	
<b>Sub-phrase</b>	1	2	1	2	1	2	1	2
<b>form</b>	a	b	a <sup>1</sup>	b <sup>1</sup>	a <sup>2</sup>	b <sup>2</sup>	a <sup>3</sup>	b <sup>3</sup>
<b>General form</b>	Repetitive							

Table 90: Form of 'Boyeh En 'aymeh'.

#### ii. Tempo:

The absolute tempo of the melody is as follows:

$$\frac{TN \times MM}{MU} = AT, \quad \frac{83 \times 63}{38} = 137$$

#### iii. The relationship between the SRF and the MRF:

<b>SRF</b>		<b>MRF</b>		<b>Alignment</b>
<b>Sub-phrase</b>	<b>Form</b>	<b>Sub-phrase</b>	<b>Form</b>	
A I.1	a	A I.1	a	✓
I.2	b	I.2	b	✓
II.1	a <sup>1</sup>	II.1	a <sup>1</sup>	✓
II.2	c	II.2	c	✓
III.1	a <sup>2</sup>	III.1	a <sup>2</sup>	✓
III.2	d	III.2	d	✓
IV.1	e	IV.1	e	✓
IV.2	f	IV.2	f	✓

Table 91: Syllabic and melodic rhythmic forms of 'Boyeh En 'aymeh'.

As can be seen, the SRF aligns completely with the MRF.

**iv. Rhythmic accompaniment:**

$\frac{2}{4}$  ♪ ♪ ♪ ♪ ♪ ♪, This rhythm is called *Maqsūm*.

**v. The main rhythmic value of the melody:**



**vi. Dominant rhythmic patterns:**



## 4.8 Analysis of Song Number (I.17) 'Hed Weyh Lemtoon' (To Shoulder Length)

**Had Weyh Lemtoon**

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked as quarter note = 120. The score is divided into sections labeled I.1 through IX, with 'Singer' and 'Instrumental' parts indicated. The lyrics are in Dutch and are written below the vocal lines.

**Singer**  
 I.1 hed wa a ych lim—tun bu— ych' he de wa— a ych— lim— tun  
 I.2

**Instrumental**

5 **II.1** ra si aec dch kis—sch 'li— yek' he de wa— a ych— lim— tun  
 II.2

**Instrumental**

9 **III.1** li la a 'la mej—non bu— ych' li a la— a 'la— mej—non  
 III.2

**Instrumental**

13 **IV.1** ma bi e chet mith— lib cha— ai li e la— a 'la— mej— non—  
 IV.2

**Instrumental**

17 **Chorus**  
 V.1 nu neh a yem nu— neh ha— a weh a di— c sha— sew— we  
 V.2

**Instrumental**

21 **VI.1** nu neh a yem nu— neh ha— a weh a di— c ma— add— ri  
 VI.2

**Instrumental**

25 **VII** a a— ey— a a so dch 'a ley ych—  
 Instrumental **VIII** a ych— li— la a a—

29 **Instrumental** **IX** so dch 'a ley ych i a la— la— es ghch yec gas gi dhil

33 **Instrumental**  
 tch

Example 25: Transcription of 'Hed Weyh Lemtoon'.

#### 4.8.1 Textual Analysis

##### A. *The Form of the Text in the Poem:*

###### i. **Structural overview:**

The poetic text of '*Hed Weyeh Lemtoon*' (to shoulder length) consists of two verses. Each verse consists of two hemistiches, each of which ends with the same letter (the *rewi* letter). The following shows both verses of the text and an English translation.

*A- Rasi ared agesseh elik hed weyeh lemtoon*

I want to cut my hair to shoulder length<sup>161</sup>

*Ma bechet methl ebchay lila ala Mejnoon*

Layla never cried after her beloved as much as I do<sup>162</sup>

*B- Sadooni wenhallit mabedawalef*

I have been hunted, but I fled, I will never love again

*Ya esherty ew yehwai telet sewalif*

I have discovered that my love affair is merely stories<sup>163</sup>

###### ii. **Theme:**

The main theme is sadness, which is dominant in the first verse. In the second verse the theme is regret for the false love affair.

---

<sup>161</sup> In the villages of southern Iraq, women never cut their hair and grow it to be as long as possible by the time they marry because long hair is considered to be one of the important features of the beauty of women. However, a woman would cut her long hair to shoulder length as an expression of grief on parting from her lover or on the death of one of her close relatives, such as her father or brother.

<sup>162</sup> Layla was one of the most famous of all Arabic women, known for her great love for Qais, who was her cousin (645–688 AD). He was a poet and because he mentioned her by name in his poems, her family refused him as a husband for Layla. Her family forced her to marry a different person, therefore she cried bitterly for her beloved for many years (Nizam & Rudolf, 1979). Later, Arabs said that Qais *Mejnoon Layla* (infatuated with Layla) because of the poems that he composed describing her beauty and their love.

<sup>163</sup> This poem is basically about a story of a deceptive love where the lady felt that she was loved by the gentleman, but in fact it was a sham. In southern Iraq, the people describe such a relationship as a 'mere story'.



**iii. Imagery:**

In the second verse the poet uses the phrase *Sadooni wenhallit*, (I have been hunted, but I fled), to depict that she fell in love but she recognises that this relationship is not the one that he is looking for therefore she rectifies this mistake by ending it.

**iv. Emotion:**

The emotions of the text are sadness (in verse A) and regret (in verse B).

**v. Vocabulary:**

The vocabulary is unambiguous and does not use any unfamiliar or non-standard words in the Arabic dialect of the southern Iraqi community. The text is written in feminine language.

**vi. Metre and rhyme:**

**1. Metre:**

The text of this song follows the structure of the *darmi* metre except in the second foot (fifth, sixth and seventh syllables), where the fifth and sixth are changed from short to long, and the seventh is changed from long to short. This change also occurs in previous songs, such as '*Boyeh Welie*'.

Table 92 illustrates the alteration of the second foot of the *darmi* metre (syllables 5, 6 and 7) in the second hemistich of verse A:

NS	<u>1</u>	2	3	4	<u>5</u>	6	7	<u>8</u>	9	10	11	12
S	<i>ma</i>	<i>be</i>	<i>chet</i>	<i>mith</i>	<i>lib</i>	<i>chay</i>	<i>le</i>	<i>la'</i>	<i>la</i>	<i>mej</i>	<i>no</i>	<i>on</i>
M	—	—	⌒	—	—	⇒	⇐	—	—	⌒	—	—

**Table 92: Changing the second foot of the *darmi* metre in ‘*Hed Weyeh Lemtoon*’.**

This shows the transposition of the sixth and seventh syllables. Also the fifth syllable becomes long rather than short according to the standard structure of the *darmi* metre.

## 2. Rhyme:

Different parts of speech appear in the rhymes of the two verses. Also, the *rewi* letters of the rhymes appear at two levels and in two types of pronunciation. Table 93 illustrates the features of the rhyme.

V	RH	FR	RWL	LL	PT
A	<i>Mejnoon</i>	Adjective	<i>Noon</i>	1st	Lingua-alveolar
B	<i>Sewalif</i>	noun	<i>Fa'</i>	2nd	Labio-dental

**Table 93: Features of the rhymes in ‘*Hed Weyeh Lemtoon*’.**

## B. The Form of the Text as Sung:

### i. Structural overview:

Given that the same melody is repeated in each verse, the first verse will be analysed as representative of this song. The verse consists of nine melodic phrases, each of which is divided into two sub-phrases except for the seventh, eighth and ninth phrases, which are not divided because of their short length. Table 94 shows this partition:

Verse	Phrases	Sub-phrase	Length of sub-phrases in bars	
			voice	instrumental interlude
A	I	1	2 ¼	
		2	1 ½	½
	II	1	2	
		2	1 ½	½
	III	1	2	
		2	1 ½	½
	IV	1	2	
		2	1 ½	½
	V	1	2	
		2	1 ½	½
	VI	1	2	
		2	1 ¾	
	VII		2 ¼	½
	VIII		2 ½	½
IX		2 ½	¾	

**Table 94: Analysis of the phrase structure of verse A of ‘Hed Weyeh Lemtoon’.**

Table 94 shows that most of the phrases consist of between three and four bars. Besides the original text of verse A, additional text was added by the singer during singing.

**ii. A complete written form of the chosen verses:**

The following shows the original text of verse A during singing and the additional text (underlined), which are combined to create the sung melodic phrases of verse A.

A

I.1. *Hed weyeh limtun buyeh*

To shoulder length

II.1 *Rasi arda gisseh elik*

I want to cut my hair

III.1. *Lila ala Mejnon buyeh*

Layla after her beloved father

IV.1. *Ma bichet methl ebchay*

Layla never cried after her beloved as much as I do

V.1. *Nuneh yem nuneh ha*

Oh the mole holder<sup>164</sup>

VI.1. *Nuneh yem nuneh ha*

Oh you, who has beauty spot

VII. *Aya sodeh 'aleyeh*

Oh, [I see] everything black

VIII. *A yeh Lila sodeh 'aleyeh*

Oh, Layla every thing is black

IX. *A li li esgheyer ges hidhiltah*

Oh my night, too young to cut her hair

2. *hed weyeh limtun*

to shoulder length

2. *hed weyeh lmtun*

to shoulder length

2. *lila ala Mejnon*

Layla after her beloved

2. *lila ala Mejnon*

2. *wehdiw shasewi*

I am alone and confused

2. *Wehdi ma adri*

I am alone and confused

---

<sup>164</sup>A *nuneh* is a small mole located in the middle of a woman's chin. It is considered to add to the beauty of women in the villages of southern Iraq.

The number of words in the additional text is 29, while the original text consists of 26 words. The text of phrases I and III are a mixture of the original and added text; phrases II and IV consist of original text only; while phrases V, VI, VII, VIII and IX consist of additional text only.

This song is similar to ‘*Boyeh Welie*’, which consists of a large number of added words that are essential to the structure of the melody. The additional text in this song appears mainly at the end of the verse, while in ‘*Boyeh Welie*’ it appears at the beginning, middle and end. The additional text supports the general theme (sadness) of the original text. Moreover, the additional text provides more adjectives relating to the beauty of the beloved lady, such as her attractive mole and her youth.

**iii. Adding and deleting syllables:**

Division of syllables occurs in several places in this song. Table 95 illustrates this phenomenon as it occurs in phrase II.

NS	1	2	3	4	5	6	7	8	9	10	11		
SBS	<i>ra</i>	<i>ser</i> *	<i>da</i>	<i>gis</i>	<i>se'</i>	<i>lik</i> *	<i>hed</i>	<i>wey</i>	<i>ya</i>	<i>lem</i>	<i>tun</i>		
MBS	—	—	—	—	—	—	—	—	—	—	—		
SAS	<i>ra</i>	<i>si</i>	<i>ar</i>	<i>da</i>	<i>gis</i>	<i>she</i>	<i>'li</i>	<i>yek</i>	<i>hed</i>	<i>wey</i>	<i>ya</i>	<i>lem</i>	<i>tun</i>
MAS	—	—	—	—	—	—	—	—	—	—	—	—	

**Table 95: Division of syllables in ‘*Hed Weyeh Lemtoon*’.**

The number of syllables is increased by two during singing. This occurs because of the division of the long syllables number 2 and 6 in SBS into two syllables each in SAS.

## 4.8.2 Melodic Analysis

### A. *Tonality:*

#### i. **Structural overview:**

The recording I used for the transcription is performed by Mas‘ud Al-Imaretly and is the earliest recording of this song, which was never recorded by anyone else during Al-Imaretly’s lifetime.

‘*Hed Weyeh Lemtoon*’ begins with the first five melodic phrases presented by the singer. Phrases V, VI, VII, VIII and IX are sung by the chorus. All melodic phrases end with a short instrumental interlude. The length of the recording time is in the range of 0’01”–1’30”.

#### ii. **Tonal centre:**

The tonal centre is  $e^1$  for all melodic phrases.

#### iii. **Tonal structure:**

The melodic phrases hinge upon two structural notes,  $e^1$  and  $a^1$ .

#### iv. **Tonal style:**

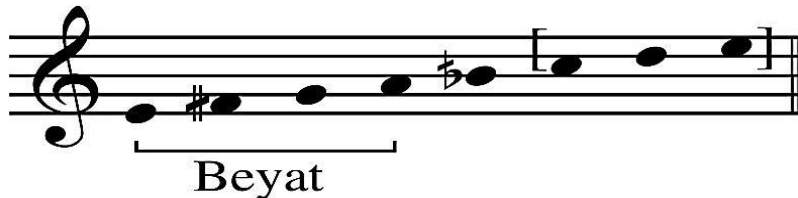
(4).

#### v. **Tetrachord:**

Tetrachord	Melodic phrase
<i>Beyat</i> on $e^1$	In all phrases

Table 96: The tetrachord of ‘*Hed Weyeh Lemtoon*’.

*Beyat* is the main tetrachord of the song. As shown in the following example, the three notes between the brackets are the rest of the *Beyat* mode, but these are not used in this song.



Example 26: *Beyat* tetrachord.

Example 26 shows that the fifth note in the version of the *Beyat* mode used in this song is  $b^{\flat 1}$ , whereas it should be  $b^1$ . This note is extremely rare in such a series of notes. I have asked more than one Iraqi musical expert – such as Mr Hassan Al-Shakarchi, Mr Saad Al-Ani and the famous player of folk songs Mr Falih Hassan – if they have encountered or played intervals that involve a quarter tone in the fifth degree of the *Beyat* mode. They assured me that this note is used in this song only.

**vi. Pitch content:**

The melody of the song employs five pitches and its range extends between  $e_1$  and  $b^{\flat 1}$ , the range of an *awshar* fifth.

**vii. Melodic line:**

The melodic line appears in complete form (that is, containing all five of the utilised notes) in the first six melodic phrases. The last three phrases employ four notes only.

**B. Melody:**

**i. Beginning note and the initial interval:**

The beginning note is  $g^1$  for all melodic phrases except VIII and IX, which both end on  $a^1$ . The initial interval is a major second.

**ii. Ending note:**

The ending note is  $e^1$  for all melodic phrases.

**iii. Function and status of notes:**

Table 97 shows the status and function of the notes of the pitch content of this song:

PC	$e^1$		$F^{\#1}$	$g^1$	$a^1$	$b^{\flat 1}$
SN	○		●	●	⊙	●
FN	▼	◀		▶	▶	▲

**Table 97: Status and function of the notes of ‘Hed Weyeh Lemtoon’.**

This shows that the tonal centre ( $e^1$ ) has two functions in the melody, being also the lowest note and the ending note. In addition, beside the status of the note  $a^1$  as a structural note, it has the function of a beginning note in some melodic phrases. Two ordinary notes have two different functions: the beginning note of the melody ( $g^1$ ) and the highest note ( $b^{\flat 1}$ ).

**iv. Melodic contour:**

Up and down in phrases I, II, III, IV, V and VI: .

Curved in phrases VII, VIII and IX: .



**v. Position of the melody according to the tonal centre:**

Positive (+).

**vi. Technique of structuring the melody:**

Flowing.

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

Syllabic type.

The total number of syllables that are sung over one note is greater than the total number of syllables that are sung over more than one note. The number of syllables is 121, distributed as follows:

Total of Syllables	Number of notes per syllable
84	1
37	2

**Table 98: The number of syllables and the frequency of notes per syllable in ‘Hed Weyeh Lemtoon’.**

**viii. Interval statistics:**

The percentage of conjunct intervals is higher than that of disjunct intervals, and the percentage of ascending intervals is lower than that of descending intervals. Table 99 illustrates the occurrences of interval classes and directions.<sup>165</sup>

---

<sup>165</sup> The IC numbers refer to quarter tones and not semitones.

IC	Conjunct			Disjunct			Total
	0	3	4	6	7	10	
39	ASC	26	8	10	5	2	51 (32%)
	DES	47	14	4	0	2	67 (43%)
Total	134 (85%)			23 (15%)			157

**Table 99: Interval statistics of ‘Hed Weyeh Lemtoon’.**

The most common intervals in the melody are seconds; the highest is the *Beyat* second, followed by the major second. There are no consecutive disjuncts in this melody. Three types of disjunct interval appear in the melody: the minor third, the *Rast* third and the perfect fourth.

### ***C. Form and Rhythm***

#### **i. Form:**

The form of this song is repetitive and additive. Table 100 illustrates the form of phrases in the melody:

Melodic phrases	I		II		III		IV		V		VI		VII	VIII		IX
Form	A		A		A		A		A <sup>1</sup>		A <sup>1</sup>		B	B <sup>1</sup>		B <sup>2</sup>
Sub-phrases	1	2	1	2	1	2	1	2	1	2	1	2				
Form	a	b	a	b	a	b	a	b	a <sup>1</sup>	b	a <sup>1</sup>	b				
General form	Repetitive and additive															

**Table 100: Form of ‘Hed Weyeh Lemtoon’.**

**ii. Tempo:**

The absolute tempo of the melody is as follows:

$$\frac{TN \times MM}{MU} = AT, \quad \frac{158 \times 120}{66} = 287$$


**iii. The relationship between the SRF and the MRF:**

SRF		MRF		Alignment
Sub-phrase	Form	Sub-phrase	Form	
A I.1	a	A I.1	a	✓
I.2	b	I.2	b	✓
II.1	a	II.1	a	✓
II.2	b	II.2	b	✓
III.1	a	III.1	a	✓
III.2	b	III.2	b	✓
IV.1	a	IV.1	a	✓
IV.2	b	IV.2	b	✓
V.1	a	V.1	a <sup>1</sup>	✓
V.2	b	V.2	b	✓
VI.1	a	VI.1	a <sup>1</sup>	✓
VI.2	b	VI.2	b	✓
VII	c	VII	c	✓
VIII	c <sup>1</sup>	VIII	c <sup>1</sup>	✓
IX	c <sup>2</sup>	IX	c <sup>2</sup>	✓

**Table 101: Syllabic and melodic rhythmic forms of ‘Hed Weyeh Lemtoon’.**

As can be seen, the SRF aligns with the MRF.

**iv. Rhythmic accompaniment:**

 , this rhythm is called *Maqsūm* and, as mentioned previously, it is very popular in folk and popular songs in Iraq and other Arab countries.

**v. The main rhythmic value of the melody:**



**vi. Dominant rhythmic patterns:**



4.9 Analysis of Song Number (II.12) ‘Aini Yalesmer Malek’ (Oh Dark Skinned [one], What Happened to You?)

**Aini Yalesmer Malek**

The musical score is written in 4/4 time with a tempo of 110. It features a vocal line and an instrumental line. The lyrics are in Indonesian. The score is divided into sections marked with Roman numerals and letters (I-VI). The instrumental part is labeled 'Tebelah' and 'Instrumental'. The vocal part is labeled 'Vocal (singer)' and 'Vocal (Chorus)'. The instrumental part is labeled 'Instrumental'.

♩ = 110      *Tebelah*      Instrumental

6      Vocal (singer)      Instrumental I.1      Instrumental I.2      Instrumental

ie'yo ni ye les mer\_\_ma lek      ru hew gel bi he\_\_la lek

11      II.1      Instrumental II.2      Instrumental III.1

\_\_'ed we ye les mer\_\_ma lek      ru hew gel bi he\_\_ la lek      'gel bi lef ra

16      III.2      III.3

gek \_\_dha ye \_\_yeb \_\_sed deg \_\_ al leh bi da lek \_\_hel leh hel \_\_ leh \_\_ fi \_\_yeh da lek

21      Instrumental IV.1      Vocal (Chorus) Singer IV.2      Singer V.1

'i ni ye les mer\_\_ma lek \_\_ma lek \_\_ru hew gel bi he\_\_la lek \_\_'yo ni \_\_'ei ni ye les

26      Singer V.2      Singer VI.1      Instrumental

mer\_\_ma lek \_\_ma \_\_lek ru hew gel bi he \_\_gh lek \_\_bu \_\_yeh 'gel bi lef ra gek dha yeb \_\_

31      VI.2      VI.3

se \_\_deh \_\_ al \_\_ leh be da lek \_\_ ha dhe al \_\_ leh \_\_ fi e \_\_ da lek

Example 27: Transcription of ‘Aini Yalesmer Malek’.

#### 4.9.1 Textual Analysis

##### A. *The Form of the Text in the Poem:*

###### i. **Structural overview:**

The text of ‘*Aini Yalesmer Malek*’ (Oh Dark Skinned [one], What Happened to You?) consists of three verses. Verse A is called the *mustehell* (introduction), and consists of two hemistiches, both of which end with the same *rewi* letter. The second and third verses, B and C, both consist of four hemistiches. The first, second and third of these end with the same *rewi* letter while the fourth ends with a different *rewi* letter similar to the *rewi* letter of the *mustehell* (verse A). This method of structuring the text is called *Murebe*’ (based on four). Below are the three verses (A, B, and C) of the text and an English translation.

A

1. *Aini yalesmer malek rohi ogalabi halalek*

O dark skinned [one], what happened to you? My soul and heart are  
yours

2. *Gelbi lifragek dhayeb, saddeg Allah fidalek*

My heart is melted because of your parting; I swear that I sacrifice  
myself for yours

B

1. *Edellel wotlub Ya`yoni*

Oh my eyes, ask whatever you want

1. *Yelbik alkhaleg lamoni*

People blame me for loving you

2. *Atmenneh koni khalloni*

I wish I can

3. *Bes inteh wane igbalek*

Sit alone in front of you

C

1. *Chatilni bre msh i`yonek*

I am very fond of your eyelashes

2. *Yel heb eltella` isnonek*

Your teeth are like palm-pollens<sup>166</sup>

3. *Khaf alnas yehesdonek*

I am afraid that if people see you, they will envy [your beauty]

4. *Yelle izher` elkon ihlalek*

But [I need to see you, so] please come out and show people your crescent  
[face]

---

<sup>166</sup> The pollen of palm trees is a beautiful white colour.

**ii. Theme:**

The theme in verses A and B is parting from the beloved and the hope of meeting or seeing her. In verse C the theme is love and beauty.

**iii. Imagery:**

In verse A, the poet uses the word *dhayeb* (melted) as an image to imply the suffering of his heart because of the parting of his beloved. In verse C the poet uses the phrase *heb eltella* ' (pollens [of the palm]) in the second hemistich to depict the small size and white colour of the beloved's teeth and to imply that she has smiled for him. In the third hemistich of verse C, the poet hints that the beloved is very beautiful, to the extent that she will be envied if seen by people. In the fourth hemistich of verse C, the poet uses the word *ihlalek* (crescent) to imply that when people see his beloved they will be happy as on 'id (festival day).<sup>167</sup>

**iv. Emotion:**

The central emotions of the text are anguish and hope. In verses A and B, the poet is anguished because of his inability to see his beloved, who lives in the same village. In verse C, the emotion converts to happiness and love.

**v. Vocabulary:**

The vocabulary is unambiguous and does not use any unfamiliar or non-standard words in the Arabic dialect of the southern Iraqi community. The text is written in masculine language, but through the context of the text, one can

---

<sup>167</sup> Muslims fast during *Ramaḍan* for one month. At the end of the *Ramaḍan*, they wait for the crescent ('*ehlal*) of the 'id (festival) where all Muslims break their fast and have the happiest three days of the year.



realise that the beloved is a woman, since only women can be described as *asmer* because of their beauty.<sup>168</sup>

**vi. Metre and rhyme:**

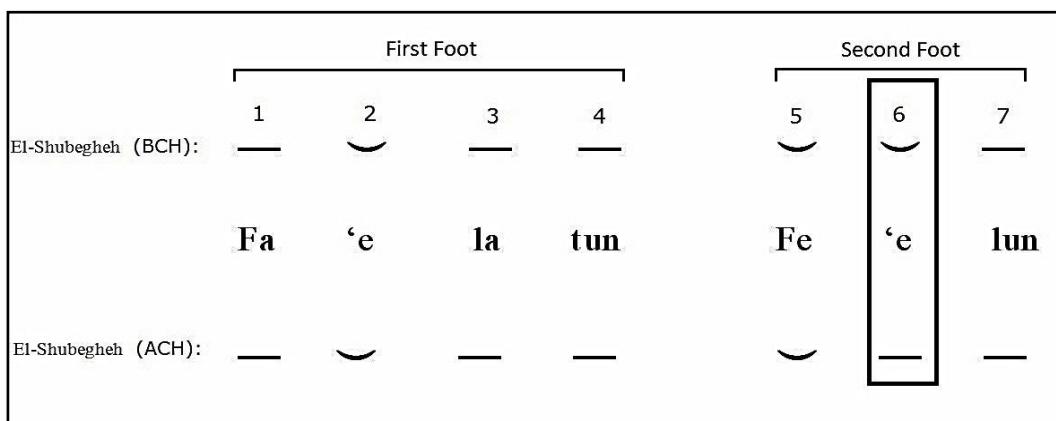
**1. Metre:**

The metre of the text is called *el-shubegheh*, according to Iraqi folk poetry. In terms of the number of syllables, the three verses are different. Verse A consists of 28 syllables, 14 syllables for each hemistich as is required in the *el-shubegheh* metre. Verses B and C are similar and each consists of 28 syllables, 7 for each hemistich.

The *el-shubegheh* metre consists of two feet which are presented twice in each hemistich of verse A, and presented once for each hemistich of verses B and C. In terms of the length of the syllables in each foot, the poet breaks the convention of the *el-shubegheh* metre. He adopts one short and two long syllables in the second foot of all the hemistiches of the three verses rather than adopting the normal two short and one long syllable. This foot is similar to the second foot in the *darmi* metre, which also has been changed frequently in other songs such as ‘*Boyeh Welie*’ and ‘*YābuTwēra*’. Figure 31 illustrates one hemistich of the *el-shubegheh* metre before BCH and after changing ACH the second foot (syllable 6):

---

<sup>168</sup> *Asmer* (dark-skinned) is the skin colour of people in Iraq and some Arabic countries such as Jordan, Kuwait and Egypt. In Iraq, it is of aesthetic value for women (feminine: *samreh*). However, men are also described as *asmer* (especially young people), but in different contexts, such as describing their skin colour or their strength.



**Figure 31: Metric change.**

## 2. Rhyme:

Different parts of speech are rhymed in the text, which gives the rhymes different functions.

In addition, the *rewi* letters of the rhymes appear at one level and in two types of pronunciation. Table 102 illustrates the features of the rhyme.

V	RH	FR	RWL	LL	PT
A	<i>Fidalek</i>	Adjective	<i>Kaf</i>	2 <sup>nd</sup>	Lingua-velar
B	<i>Khalloni</i>	Preposition	<i>Ya’</i>	2 <sup>nd</sup>	Front high vowel
C	<i>Yehesdonek</i>	Verb	<i>Kaf</i>	2 <sup>nd</sup>	Lingua-velar

**Table 102: Features of the rhymes in ‘Aini Yalesmer Malek’.**

Table 102 illustrates the dominance of the second level of Khallosi’s division (1962) and the dominance of the Lingua-velar.

**B. The Form of the Text as Sung:**

**i. Structural overview:**

In songs where the verses have the same melody, such as this one, only the first verse is analysed as being representative of the song. The melody consists of three melodic phrases which are repeated identically by the chorus, so the total of the melodic phrases is six in the analysed melody. All melodic phrases are divided into two sub-phrases except verses III and VI, which are divided into three sub-phrases. Table 103 shows this partition:

Verse	Phrases	Sub-phrases	Length of sub-phrases in bars	
			voice	instrumental interlude
A	I	1	1 ½	½
		2	1 ½	½
	II	1	1 ½	½
		2	1 ½	½
	III	1	1 ¾	¼
		2	2 ¼	
		3	1 ¾	¼
	IV	1	1 ½	½
		2	1 ½	½
	V	1	1 ½	½
		2	1 ½	½
	VI	1	1 ½	¼
		2	2 ¼	
		3	1 ¾	

**Table 103: Analysis of the phrase structure of verse A of ‘Aini Yalesmer Malek’.**

Table 103 shows that the average length of the phrases is three bars, except the phrases III and VI, which are both longer than five bars. Each phrase represents one semi-hemistich of the text. Beside the original text of the verse A, additional text was added during the singing to the first and third melodic phrases of the song.

**ii. A complete written form of the chosen verses:**

The following shows the original text of verse A during singing and the additional text (underlined), which together create the melodic phrases of verse A.

A

I. 1 *E'yonî yalesmer malek*

2 *Rohî ogalabî halalek*

Oh dark skinned [one], what happened to you?

My soul and heart are yours

II. 1 *Fedweh yalesmer malek*

2 *Rohî ogalabî halalek*

Oh dark skinned [one], what happened to you?

My soul and heart are yours

III. 1 *Gelbî lifragek dhayeb*

2 *Saddeg Allah fidalek*

My heart is melted because of your parting

I swear that I sacrifice myself for

yours

3 *Hella hallah fidalek*

I swear that I sacrifice myself for yours

IV.	1 <i>Aini yalesmer malek <u>malek</u></i>	2 <i>Rohi ogalabi halalek <u>e'yoni</u></i>
	Oh dark skinned [one], what happened to you?	My soul and heart are yours
V.	1 <i>Aini yalesmer malek <u>malek</u></i>	2 <i>Rohi ogalabi halalek <u>boyeh</u></i>
	Oh dark skinned [one], what happened to you?	My soul and heart are yours
VI.	1 <i>Gelbi lifragek dhayeb</i>	2 <i>Saddeg Allah fidalek</i>
	My heart is melted because of your parting	I swear that I sacrifice myself for yours
	3 <i>Hagheh Ahallah fidalek</i>	
	I swear that I sacrifice myself for yours	

The number of words in the additional text is only four, these appearing (underlined) in the phrases IV and V. This number of added words does not have a major impact on the melody or the meaning of text. The singer has replaced some words (in bold) by others which have the same meaning in the first three phrases, such as *E'yoni* and *Fedweh* at the beginning of Phrases I and II respectively. This is considered a variation in singing, which attracts the attention of audience.

### iii. Adding and deleting syllables:

Deleting and adding syllables occurs in different places in this song. As an example of this phenomenon, Table 104 illustrates its occurrence in phrase III.1:

NS	1	2	3	4	5	6	7	
SBS	<i>gel</i>	<i>bi</i>	<i>lef</i>	<i>ra</i>	<i>gek</i>	<i>dha</i> <sup>*</sup>	<i>yeb</i>	
MBS	–	–	–	–	–	–	–	
SAS	<i>gel</i>	<i>bi</i>	<i>lef</i>	<i>ra</i>	<i>gek</i>	<i>dha</i>	<i>ye</i> <sup>+</sup>	<i>yeb</i>
MAS	–	–	–	–	–	–	–	–

**Table 104: Division of syllables in ‘Aini Yalesmer Malek’.**

This shows that the number of syllables is increased during singing by one in this sub-phrase. This occurs because of the division of syllable number 6 in SBS. This division of syllables occurs in other places, such as in II.1 and III.3.

## 4.9.2 Melodic Analysis

### A. *Tonality:*

#### i. **Structural overview:**

The recording I used for this transcription is performed by Ihdheeri Abu Aziz and this, as with most of the songs of this study, is the oldest recording of this song, and was not recorded by any one else during Ihdheeri Abu Aziz's lifetime.

'*Aini Yalesmer Malek*' begins with a short instrumental introduction consisting of a melodic phrase derived from the first phrase of the song. The instrumental introduction consists of six bars; the first two bars are a solo for *tablah* and the remainder are played by *nāy* and violin. The length of the recording time is in the range of 2'31"–3'00".

#### ii. **Tonal centre:**

The tonal centre is  $a^1$  for III and VI, and  $b^{\sharp 1}$  for I, II, IV and V melodic phrases.

#### iii. **Tonal structure:**

The melodic phrases hinge upon two structural notes,  $a^1$  and  $d^2$ .

#### iv. **Tonal style:**

(4).

#### v. **Tetrachord:**

Tetrachord	Melodic phrase
<i>Beyat</i> on $a^1$	III and VI.
<i>Sikah</i> on $b^{\sharp 1}$	I, II, IV and V.

Table 105: Tetrachords of '*Aini Yalesmer Malek*'.

The main tetrachord is *Beyat*, which appears at phrases III and VI. Starting or ending the *Beyat* mode on the second note will create *Sikah* as a result. This is the reason for the appearance of the *Sikah* as a second mode in I, II, IV and V, which all end on  $b^{\flat 1}$ .

The following example shows both the *Beyat* and *Sikah* tetrachords. The four notes in brackets are the rest of the *Beyat* mode (the second Tetrachord), but these are not used in this particular song.



Example 28: The *Beyat* and *Sikah* tetrachords.

**vi. Pitch content:**

The melody of the song employs four pitches and its range extends from  $a^1$  to  $d^2$  a range of a perfect fourth.

**vii. Melodic line:**

The melodic line is based upon four notes  $a^1$ ,  $b^{\flat 1}$ ,  $c^2$  and  $d^2$ . All four of them are found in phrases III and VI.

**B. Melody:**

**i. Beginning note and the initial interval:**

The beginning note is  $b^{\flat 1}$  for all melodic phrases. The initial interval is the *Beyat* second.



**ii. Ending note:**

The ending note is  $a^1$  for III and VI, and  $b^{\sharp 1}$  for I, II, IV and V melodic phrases.

The correspondence between the beginning and ending pitch in phrases I, II, IV and V, immerses the listener in the *Sikah* mode until the melody ends on  $a^1$  in the III and VI melodic phrases, when the listener returns to the main mode of the *Beyat* tetrachord.

**iii. Function and status of notes:**

The following table shows the status and function of the notes of the pitch content of this song:

PC	$a^1$		$b^{\sharp 1}$		$c^2$	$d^2$	
SN	○		●		●	◎	
FN	▼	◀	◀	▶	▶	▶	▲

**Table 106: Status and function of the notes of ‘Aini Yalesmer Malek’.**

The tonal centre ( $a^1$ ) has two functions in the melody, the lowest note and the ending one. The structural note has two functions as well as the highest and the ending note of some phrases. The only two ordinary notes have three different functions: the beginning note of the melody and the ending note in some phrases ( $b^{\sharp 1}$ ) and the ending note in some phrases ( $c^2$ ).

**iv. Melodic contour:**

Up and down in all the phrases of the song: .

**v. Position of the melody according to the tonal centre:**

Positive (+).

**vi. Technique of structuring the melody:**

Flowing.

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

Syllabic type.

The total number of syllables that are sung over one note is greater than the total number of syllables that are sung over more than one note. The number of syllables is 106, distributed as follows:

Total of syllables	Number of notes per syllable
71	1
29	2
5	3
4	4

**Table 107: The number of syllables and the number of notes per syllable in ‘Aini Yalesmer Malek’.**

**viii. Interval statistics:**

The percentage of conjunct intervals is higher than that of disjunct, and the percentage of ascending intervals is lower than that of descending intervals. Table 108 illustrates the occurrences of interval classes and their directions.<sup>169</sup>

IC	Conjunct			Disjunct		Total
	0	3	4	6	7	
54	ASC	35	14	1	1	51 (33%)
	DES	39	15	0	0	54 (34%)
Total	157 (98.7%)			2 (1.3%)		159

**Table 108: Interval statistics of ‘Aini Yalesmer Malek’.**

<sup>169</sup> The IC numbers in the table refers to quarter tones not semitones.

The most common intervals in the melody are seconds; the interval with the highest frequency is the *Beyat* second. The major second is the second most common interval.

There are no consecutive disjuncts in this melody. Two types of disjuncts appear in the melody, the minor third and the *Rast* third.

### C. Form and Rhythm

#### i. Form:

The form of this song is repetitive. This can be seen through the building process of the six melodic phrases of verse A. Table 109 shows the form of the song in detail:

Melodic phrases	I		II		III			IV		V		VI		
Form	A		A		B			A		A		B		
Sub-phrases	1	2	1	2	1	2	3	1	2	1	2	1	2	3
Form	a	a	a	a	a <sup>1</sup>	b	c	a	a	a	a	a <sup>1</sup>	b	c
General form	Repetitive													

Table 109: Form of ‘*Aini Yalesmer Malek*’.

This illustrates that the form of phrases I, II and III is repeated in phrases IV, V and VI of the melody respectively.

**ii. Tempo:**

The absolute tempo of the melody is as follows:

$$\frac{TN \times MM}{MU} = AT, \quad \frac{160 \times 110}{112} = 157$$


**iii. The relationship between the SRF and the MRF:**

SRF		MRF		Alignment
Sub-phrase	Form	Sub-phrase	Form	
A I.1	a	A I.1	a	✓
I.2	a	I.2	a	✓
II.1	a	II.1	a	✓
II.2	a	II.2	a	✓
III.1	a <sup>1</sup>	III.1	a <sup>1</sup>	✓
III.2	b	III.2	b	✓
III.3	c	III.3	c	✓
IV.1	a	IV.1	a	✓
IV.2	a	IV.2	a	✓
V.1	a	V.1	a	✓
V.2	a	V.2	a	✓
VI.1	a <sup>1</sup>	VI.1	a <sup>1</sup>	✓
VI.2	b	VI.2	b	✓
VI.3	c	VI.3	c	✓

**Table 110: Syllabic and melodic rhythmic forms of ‘Aini Yalesmer Malek’.**

This shows that the SRF aligns exactly with the MRF.

**iv. Rhythmic accompaniment:**

 This rhythm is called *Maqsūm*.

**v. The main rhythmic value of the melody:**



**vi. Dominant rhythmic patterns:**



## 4.10 Concise Song Analyses

### 4.10.1 Analysis of song number (I.2) ‘Ya Makhdhin El Welef’ (Oh, Who Took My Beloved)

**Ya Makhdhin El Welef**

♩ = 126

The musical score is written in 4/4 time with a tempo of 126 beats per minute. It features a vocal line and an instrumental accompaniment. The score is divided into eight systems, each with a Roman numeral label (A I, II, III, IV, V, VI, VII, VIII) and a measure number (1, 2). The lyrics are written below the vocal line, with some words underlined to indicate syllable boundaries. The instrumental parts are marked with 'Instrumental' and measure numbers.

Example 29: Transcription of ‘Yamakhetheen El Welef’.

**A. Text of 'Ya Makhdhin El Welef'**

*A. Yamakhdhin elwelef welfi wareed ewyah*

Oh, who took my beloved? I want to be with him

*La nam lil al sheta lekder ala fergah*

I cannot sleep on winter nights, nor bear parting

*B. Lil al wesel shahit yem sherbet al may*

You have been mean, [you] never met me near the well

*Bidi ew keletlek hak tedhkar elek hay*

[Where] I brought you a memento [but you refused to come]

*C. Ya tereif rohi e'lik yom ardeh min yom*

Oh tender, my soul becomes worse day by day

*Aini emnehed ferkak ma shafet alnom*

Since you have left, my eyes have never seen sleep

*D. Yahbabi gomo al yom inhenni eidineh*

Oh my friends, let us henna our hands

*La washi la nammal yokhtuf hands*

No prattler, no tell-tale will pass by us

## B. Textual Analysis Table of 'Ya Makhdhin El Welef'

1.FTP		
NV	4 (A, B, C and D)	
Theme	In A and B parting, in C suffering, in D happiness. The general is parting and anguish	
Imagery	No imagery	
Emotions	Anguish, sadness and happiness.	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Baṣeet</i>
	CM	Yes, the second foot is long rather short in all verses
Rhyme	TR	Different
	FR	Noun and pronoun
	LL	1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup>
	PT	Glottal, Front high vowel and bilabial
2.FTAS		
AV	<p>A.I.1 <i>Ya makhdhin alwilif</i> <span style="float: right;">2. <i>welfi werido yah</i></span>  Oh, who took my beloved, I want to be with him</p> <p>II.1 <i>Lanam lil alsheteh</i> <span style="float: right;">2. <i>o legder 'la fergah</i> (twice II and III)</span>  I cannot sleep on winter nights, nor bear parting</p> <p>B.I.1 <i>lilel wesil sehjit</i> <span style="float: right;">2. <i>yem sherbetil may</i> (twice I and II)</span>  You have been mean, never met me near the well</p> <p>III.1 <i>Bidi o gelitlek hak</i> <span style="float: right;">2. <i>tidhkar elek hay</i> (twice III and IV)</span>  (Where) I brought you a memento [but you refused to come]</p> <p>V. <i>Ya makhdhin alwilif</i> <span style="float: right;">2. <i>welfi werido yah</i> (twice V and VI)</span>  Oh, who took my beloved, I want to be with him</p> <p>VII. <i>sheb 'aneh dimu qaher waaleh te 'ebtew yah</i>  my soul is suffering and I am so tired now</p> <p>VIII. <i>Lanam lil alsheteh</i> <span style="float: right;">2. <i>o legder 'la fergah</i></span>  I cannot sleep on winter nights, nor bear parting</p>	
O:A	88% to 12%.	
MS	Normal Order	
CDS	No	

**Table 111: Textual analysis table of 'Ya Makhdhin El Welef'.**

### C. Melodic Analysis Table of 'Ya Makhdhin El Welef'


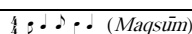

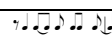
Tonality		Melody		Form and Rhythm								
SO	(I.A) category	BN	d <sup>2</sup>	FM	Repetitive							
LRT	3'31"-4'00"	II	M2									
TC	a <sup>1</sup>	EN	a <sup>1</sup>	AT	$\frac{225 \times 126}{160} = 177$							
TS	a <sup>1</sup> and d <sup>2</sup>	MC		SRF&M RF	Align							
TST	(4)	PM	(+)	RA	 (Maqsūm)							
T&S	Beyat (tetrachord)	TSM	Flowing	MRV								
R	(P5)	CCM	Syllabic	DRP								
ML	Complete in all phrases.	IS	IC	Conjunct		Disjunct			Total			
				0	3	4	6	7	10	14	7	
				ASC		5	31	0	13	10	1	60 (26.7%)
				DES		64	40	59	1	0	0	0
Total		199 (88.8%)		25 (11.1%)			224					
PC	a <sup>1</sup>	b ♭ <sup>1</sup>	c <sup>2</sup>	d <sup>2</sup>	e <sup>2</sup>							
SN	○	●	●	⊙	●							
FN	◀	▼			▶	▲						

Table 112: Melodic analysis table of 'Ya Makhdhin El Welef'.



4.10.2 Analysis of Song Number (I.3) 'Ami Yebu 'yon Alsood' (Oh You Who Has Black Eyes)

Ami Yebu 'yon Alsood

♩ = 83

Vocal

The musical score is written on a single treble clef staff in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo is marked as quarter note = 83. The score consists of seven lines of music, each with a measure number at the beginning. Fingerings are indicated by Roman numerals (I, II, III, IV, V, VI) and numbers (1, 2) above the notes. The lyrics are written below the notes, with some words having a dash after them to indicate a long note.

am mi ye bu' youn nes sud\_ kha li ye bu 'yon  
 nes sud\_ ah yel li ja ma lek maw jod\_  
 ah yel li ja ma lek maw jud\_ lil 'ei neh\_  
 shch leh\_ lil 'ei neh\_ shch leh\_ at men neh do mi  
 wey yay\_ lil 'ei neh\_ shch leh\_ reb bi ay ni  
 muh leh\_ reb bi ti ni muh leh\_ at sa mer\_ wey\_  
 yeh\_ way\_ reb bi at neh muh\_ leh\_ am

Example 30: Transcription of 'Ami Yebu 'yon Alsood'.

**A. Text of song 'Ami Yebu'yon Alsood'**

A. *'mi yebu 'yon alsood*

Oh you, who has black eyes

*Yel jamalek mawjod*

Your beauty is so rare

B. *Atmenneh domewyah allil lel 'ineh shehle*

Oh he, who has brown eyes... I wish to spend my life with him [her]

*Atsamer wey ehway rebbi eṭni muhle*

Oh God, let me spend one night with my beloved

C. *La tekhelli iṭroosh bini la bink*


Do not use messengers between us

*Aneh aftehim shetreed min tisiḍ 'inek*

I will read your eyes and understand what you mean



**C. Melodic Analysis Table of 'Ami Yebu'yon Alsood'**

Tonality		Melody		Form and Rhythm				
SO	(I.A) category	BN	c <sup>1</sup> : I, III and V. d <sup>2</sup> : II, IV and VI	FM	Repetitive			
LRT	2'01"-2'30"	II	R3					
TC	a 5 <sup>1</sup>	EN	a 5 <sup>1</sup>	AT	$\frac{105 \times 83}{52} = 167$			
TS	a 5 <sup>1</sup>	MC		SRF&MRF	Align			
TST	(4)	PM	(+)	RA	$\frac{2}{4}$ ♩ ♪ ♪ (Heche')			
T&S	<i>Sikah</i> (tetrachord)	TSM	Flowing	MRV	♪			
R	(P5)	CCM	Syllabic	DRP	♪   ♪ ♪ ♪			
ML	Complete in 5 phrases out of 6.	IS	IC	Conjunct		Disjunct	Total	
				0	2	3	7	4
			ASC	27	12	13	12	37 (35.5%)
			DES		15	16	9	40 (38.4%)
Total	83(79.8%)		21(20.1%)		104			
PC	f <sup>1</sup>	a 5 <sup>1</sup>	b <sup>1</sup>	C <sup>2</sup>		Absent		
SN	●	○	●	●	◎			
FN	▶	▼	◀		▶	▲		

**Table 114: Melodic analysis table of 'Ami Yebu'yon Alsood'.**

#### 4.10.3 Analysis of Song Number (I.4) 'Alli Yani' (Who Went)

**Alli Yani**

♩ = 83

Vocal I 1

al ya ni\_\_ ya\_\_ ni\_\_ ya ni 'el li rah ho ma\_\_ ya ni

5 II 1 al ya ni\_\_ ya\_\_ ni\_\_ ya ni 'el li rah ho ma\_\_ ya ni

9 III 1 les he ri li li\_\_ tu leh wel le' gel\_\_ bi\_\_ ri ma ni

13 IV 1 ye we li wa we li yel leh we\_\_ li\_\_ wey wey bu yeh

Example 31: Transcription of 'Alli Yani'.

**A. Text of 'Alli Yani'**

A. *Allyani yani yani 'elli rah ma ijani*

Who went and never returned to me

*Leshar allil ibtooleh welle 'gelbi o remani*

[I] will be awake all night because my heart cannot sleep

B. *Ish 'ettelek ishbettak matumer bineh*

Why are you not visiting us? Who stops you? [from doing so]

*Seffiget chem hif weyyak eidineh*

Sadly, our hands clap for you

C. *Ish 'ettelek yehwai 'en lejjat al 'id*

I was waiting for you on the festival day

*Tedri alkhatir lo derbek eb 'id*

Have you been away? [outside the village] or do you [already] know it is dangerous to meet?

[me]



### C. Melodic Analysis Table of 'Alli Yani'


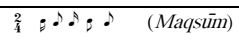

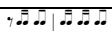
Tonality		Melody		Form and Rhythm					
SO	(I.A) category	BN	a $\frac{5}{4}$	FM	Repetitive and additive				
LRT	3'01"-3'30"	II	B2						
TC	g <sup>1</sup>	EN	a $\frac{5}{4}$ : I, II, and III g <sup>1</sup> : IV	AT	$\frac{76 \times 118}{32} = 280$				
TS	g <sup>1</sup> and c <sup>2</sup>	MC		SRF&MRF	Align				
TST	(4)	PM	(+)	RA	 (Maqsūm)				
T&S	<i>Sikah and Beyat</i> (tetrachord)	TSM	Flowing	MRV					
R	(P5)	CCM	Syllabic	DRP					
ML	Complete in 2 phrases out of 4.	IS	IC	Conjunct		Disjunct		Total	
				0	3	4	6	7	5
			ASC	31	12	5	1	2	20 (26.6%)
			DES		17	7	0	0	24(32%)
Total	72 (96%)			3 (4%)		75			
PC	g <sup>1</sup>	a $\frac{5}{4}$	b <sup>1</sup>	c <sup>2</sup>					
SN	○	●	●	⊙					
FN	◀	▼	▶	◀	▲				

Table 116: Melodic analysis table of 'Alli Yani'.



4.10.4 Analysis of Song Number (I.5) ‘Hay Wien Chanetli ’ (What Lies in Store for Me?)

**Hay Wien Chanetli**

♩ = 112  
Vocal

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff (measures 1-6) is labeled 'Vocal' and includes performance markings 'I 1' and '2'. The second staff (measures 7-12) includes 'III 1' and '2' markings, and is labeled 'Instrumental'. The third staff (measures 13-18) is labeled 'Vocal' and includes 'I 1' and '2' markings. The fourth staff (measures 19-24) includes 'II 1', '2', and 'III 1' markings. The fifth staff (measures 25-30) includes a '2' marking. The lyrics are written below the notes, with some words underlined to indicate phrasing.

hay\_w in cha\_\_ net li wil fi ye de wer\_\_ chet li na sesh ki\_ thir\_\_ min aew wel

be tel men neh ga\_\_ let li hay\_w in\_\_ ya leh win\_\_ cha net li\_\_

ga li he lew ha\_\_ bi teh ghed reh e li

med ri teh shma yen ge rih\_\_ da\_ wi teh shma yen ge reh\_\_ da\_ wi teh ru heh fe la

\_ hen net li hay\_\_ win\_\_ ya leh win\_\_ cha\_\_ net\_\_ li

Example 32: Transcription of ‘Hay Wien Chanetli’.

**A. Text of 'Hay Wien Chanetli'**

*A. Hay wīn chānet li... Welfi wi dawer chātly*

What lies in store for me? My love is seeking to kill me

*Alnās shkether min awwal, baṭṭel meneh galetli*

Lots of people advise me to leave him

*B. Jani āneh u ḥabbēteh... Ghaddar eli madrīteh*

He came to me and I loved him... never thought that he would be so perfidious

*Eshma yenjereḥ dāwēteh... Rōḥa elī felā ḥennet li*

I was treating all his wounds... his soul never yearned for mine

*C. Esh sewā beyā eswāyeh... U lennās ṣert eḥchayeh*

If only you had known what he had done to me. Every tongue would start retelling my story

*U ḥubbeh mallēteh emlāyeh ebgelby... Rōḥa elī fela hennet li*

I am worn out by my love... his soul never yearned for mine

*D. Weyāy a'len ḥarbeh... U 'ethreh ṣefali 'bderbeh*

He declared a war on me... He put a barrier across of his (her) path

*Aṣḥabi u hali min ḥubbeh, ṣaddet welā ṣāḥet li*

Because of this love affair, my family and friends stay away and never talk to me.

## B. Textual Analysis Table of ‘Hay Wien Chanetli’

1.FTP		
NV	3 (A, B, C and D)	
Theme	Regret	
Imagery	No imagery	
Emotion	Anguish and sadness	
Vocabulary	Standard dialect and in masculine language.	
Metre	DM	<i>Shubegheh</i>
	FM	<i>Hazj</i>
	CM	Yes, transposition in the first and second feet of all verses
Rhyme	TR	Similar
	FR	Verb
	LL	2 <sup>nd</sup>
	PT	Front high vowel
2.FTAS		
AV	<p>A.I.1 <i>Hay wîn chānet li</i>  What lies in store for me?  2. <i>Welfî wi dawer chātly</i>  My love seeking to kill me</p> <p>II.1 <i>Alnās shkether min awwal,</i>  Lots of people advise me <i>baṭṭel meneh galeṭli</i>  to leave him[her]</p> <p>2. <i>Hay wîn chānet li</i>  What lies in store for me?</p> <p>B.I.1 <i>Jani āneh u ḥabbēteh</i>  He came to me and I loved him</p> <p>2. <i>Ghaddar eli madrūteh</i>  Never thought that he would be so perfidious</p> <p>II.1 <i>Eshma yenjereḥ dāwēteh</i>  I was treating all his wounds</p> <p>1. <i>Eshma yenjereḥ dāwēteh</i>  I was treating all his wounds</p> <p>III.1 <i>Rōha el felā ḥennet li</i>  His soul never yearned for mine</p> <p>2. <i>Hay wîn, yallah wîn, wîn chānet li</i>  Where, oh God, What lies in store for me?</p>	
O:A	95% to 5%	
MS	Normal Order	
CDS	Yes (*)	

Table 117: Textual analysis table of ‘Hay Wien Chanetli’.

### C. Melodic Analysis Table of 'Hay Wien Chanetli'





Tonality		Melody			Form and Rhythm					
SO	(I.A) category	BN	b <sup>1</sup> : A. I, II, III and B. I, III. c <sup>2</sup> : B. II.	FM	Repetitive and additive					
LRT	3'31"-4'00"	II	m3							
TC	a <sup>1</sup>	EN	b <sup>1</sup> : A. I, II and B. I, II. a <sup>1</sup> : A. III and B. III.	AT	$\frac{120 \times 112}{96} = 140$					
TS	a <sup>1</sup> and d <sup>2</sup>	MC		SRF& MRF	align					
TST	(4)	PM	(+)	RA	 (Maqsūm)					
T&S	Hijaz (tetrachord)	TSM	Flowing	MRV						
R	(P5)	CCM	Syllabic	DRP						
ML	Complete in 2 phrases out of 5	IS	IC	Conjunct			Disjunct			Total
				0	2	4	6	8	12	6
			ASC	35	7	10	13	4	2	36 (30.2%)
			DES		17	15	15	1	0	48 (40.3%)
			Total	84 (70.5%)			35 (29.4%)			119
PC	a <sup>1</sup>	b <sup>1</sup>	c <sup>22</sup>	d <sup>2</sup>	e <sup>2</sup>					
	○	●	●		●					
FN	◀	▼	▶	◀	▶	⊙	▲			

Table 118: Melodic analysis table of 'Hay Wien Chanetli'.

#### 4.10.5 Analysis of Song Number (I.6) ‘Ghazi Al-Malek’ (King Ghazi)

Ghazi Al-Malek

$\text{♩} = 128$

**A I1** Vocal      Instrumental **2**      **II1**

ru hi al we ten ru hi ru hi al we ten ru hi ya be kinch

5      Instrumental **2**

fi dak ya meh bu ou ru hi

9      Adlib  $\text{♩} = 122$

aa aa aa a

13      **B I1**

aa aa a aa yed nel we ten neh feh nel 'e du ya nas yed nel we

17      Instrumental **2**      Instrumental **II1**  $\text{♩} = 116$

ten neh yed nel we a ten neh fe neh al 'e

21      Instrumental **III1**

du ya nas ah bi la di nif dih be ae hel neh

25      Instrumental **2**      Instrumental **IV1**

nif dih ah be hel neh bel mu hej wil a

29      Instrumental **V1**      Instrumental

mal ah bi la di ru hil we ten ru hi

33      Instrumental **VI1**      **2**

gha zil me lik gha zi ah ti fi dak ya meh bub ru hi

Example 33: Transcription of ‘Ghazi Al-Malek’.

**A. Text of 'Ghazi Al-Malek'**

*A. Ruhi al weten ruhi tefdak ya mehbub ruhi*

My country is my soul and beloved<sup>170</sup>

*B. Fenneh al 'ado ya nas yedneh elwetenneh*

The enemy does not dare to get closer to our country

*Belmuhej weamal nefdih behelneh*

I offer my soul and my family as a sacrifice to my country

*C. Metrebi 'fog al shebbach wali 'ehedneh*

The Crown Prince sits on the throne

*Dam al Iraq ew 'ash Ghazi malekneh*

Long live Iraq and long live King Ghazi

---

<sup>170</sup> This song is a nationalistic song, but it has been selected because 52% of the informants gave assurance that this song used to be sung in their ceremonies by Mr Ihdheeri Abu Aziz.

## B. Textual Analysis Table of 'Ghazi Al-Malek'

1.FTP		
NV	3 (A, B and C)	
Theme	Love of the homeland	
Imagery	No imagery	
Emotion	Patriotism	
Vocabulary	Standard dialect and in masculine language.	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Baṣeet</i>
	CM	Yes, reduction in the third foot of all verses.
Rhyme	TR	Different
	FR	Noun and adjective.
	LL	2 <sup>nd</sup> and 3 <sup>rd</sup> .
	PT	Glottal and Front high vowel
2.FTAS		
AV	<p>A.I.1 <i>ruhi al weten ruhi</i> My country is my soul</p> <p>II.1 <i>Yabeh kina tefdak</i> All of us sacrifice for you</p> <p>B.I.1 <i>yedneh elwetenneh</i> Get closer to our country</p> <p>II.1 <i>fenneh al 'ado ya nas</i> Enemy does not dare to</p> <p>III.1 <i>nefdih behelne</i> As a sacrifice to my country</p> <p>IV.1 <i>belmuhej weamal</i> I offer my soul and my family</p> <p>V.1 <i>ruhi al weten ruhi</i> My country is my soul</p> <p>VI.1 <i>tefdak ya mehbub ruhi</i> my soul sacrifice for you</p>	<p>2. <i>ruhi al weten ruhi</i> My country is my soul</p> <p>2. <i>ya mehbub ruhi</i> My country is my beloved</p> <p>2. <i>yedneh elwetenneh</i> Get closer to our country</p> <p>2. <i>Ah biladi</i> Oh my country</p> <p>2. <i>nefdih behelne</i> As a sacrifice to my country</p> <p>2. <i>biladi</i> my country</p> <p>2. <i>Ghazi almalek Ghazi</i> the king is Ghazi</p>
O:A	76% to 24%.	
MS	Reverse Order	
CDS	Yes( + )	

**Table 119: Textual analysis table of 'Ghazi Al-Malek'.**

### C. Melodic Analysis Table of 'Ghazi Al-Malek'


Tonality		Melody		Form and Rhythm									
SO	(I.A) category	BN	g <sup>1</sup> : A.I and B.I, II, IV,VI f <sup>1</sup> : A.II a <sup>1</sup> : B.III,V	FM	Repetitive								
LRT	2'31"-3'00"	II	P1										
TC	d <sup>1</sup>	EN	d <sup>1</sup>	AT	$\frac{141 \times 128}{108} = 167$								
TS	d <sup>1</sup> and g <sup>1</sup>	MC		SRF&MRF	Align								
TST	(4)	PM	(+)	RA	$\frac{1}{4}$ ♩ ♪ ♫ ♬ (Maqsūm)								
T&S	Beyat (Tetrachord)	TSM	Flowing	MRV	♩								
R	(P5)	CCM	Syllabic	DRP	♪ ♪ ♫ ♬								
ML	Complete in all the phrases	IS	IC	Conjunct		Disjunct				Total			
				0	3	4	6	7	8	10	14	8	
				ASC		8	8	2	2	0	6	3	29 (20.7%)
				DES		59	30	17	0	4	1	0	0
Total		122 (78.1%)		18 (12.8%)				140					
PC	d <sup>1</sup>	e <sup>5</sup>	f <sup>1</sup>	g <sup>1</sup>		a <sup>1</sup>							
SN	○	●	●	●		●		●					
FN	◀	▼		▶	▶		▶	▲					

Table 120: Melodic analysis table of 'Ghazi Al-Malek'



4.10.6 Analysis of Song Number (I.8) ‘*Latelzem Eidi*’ (Do not Touch My Hand)

**Latelzem Eidi**

♩ = 126

Vocal I 1 2

lish tel ze mi di bu yeh en 'ey

meh ya en 'ey meh rid ya he kim

ir je a' bu yeh en 'ey meh ya en 'ey

meh meh shu fu shlu en hel

we' yu neh shu fu shlu en deg

gen nu neh 'e ni yebul ma tor wek gif khidh ne Fine

Example 34: Transcription of ‘*Latelzem Eidi*’.

**A. Text of 'Latelzem Eidi'**

*A. Rid ya hakim irge ' lish tilzem eidi*

Oh doctor, do not touch my hand [measure my pulse]

*Latigeti ' weblak rohi ebweridi*

If I die, you will be responsible [since] my soul is in my vein

*B. Etmededit lelmot omessedt eidyeh*

I am ready for death and I surrender

*Min tihit yem ehway rigfen rigleyeh*

When I saw my beloved, my legs started shaking

## B. Textual Analysis Table of 'Latelzem Eidi'.

1.FTP	
NV	2 (A and B)
Theme	Hopelessness
Imagery	In A 'my soul is in my vein'
Emotion	Suffering
Vocabulary	Standard dialect and in masculine language.
Metre	DM <i>darmi</i>
	FM <i>Majzo' Al-Baṣeet</i>
	CM Yes, changing the order of syllables in the second feet of all verses.
Rhyme	TR Similar
	FR Noun
	LL 2 <sup>st</sup> and 3 <sup>rd</sup> .
	PT Front high vowel and glottal
2.FTAS	
AV	<p>A.I.1 <i>lish tilzem eidi</i> do not measure my pulse</p> <p>II.1 <i>Rid ya hakim irge'</i> Oh doctor do not measure my pulse</p> <p>III.1 <i>shufo shlon helweh 'eyoneh</i> What beautiful eyes he has</p> <p>IV.1 <i>'eni yebul mator wek</i> Oh, boat owner</p> <p>2. <i>Buyeh En'eymeh ya En'eymeh</i><sup>171</sup> Oh En'eymeh, my beloved</p> <p>2. <i>Buyeh En'eymeh ya En'eymeh</i> Oh En'eymeh, my beloved</p> <p>2. <i>shufu shlon degennoneh</i> What a beautiful face he has</p> <p>2. <i>wegif khidhneh</i> Take us with you</p>
O:A	25% to 75%
MS	Reverse Order
CDS	Yes (*)

**Table 121: Textual analysis table of 'Latelzem Eidi'.**

<sup>171</sup> In the performance, the singer adds this particular phrase, which does not belong to the original text but it is an essential part of the melody.

### C. Melodic Analysis Table of 'Latelzem Eidi'


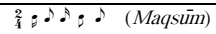


Tonality		Melody		Form and Rhythm							
SO	(I.A) category	BN	g <sup>1</sup> : I, II and IV. f <sup>1</sup> : III	FM	Repetitive						
LRT	2'01"-2'30"	II	P1								
TC	d <sup>1</sup>	EN	d <sup>1</sup>	AT	$\frac{76 \times 126}{64} = 149$						
TS	d <sup>1</sup> and g <sup>1</sup>	MC		SRF&MRF	do not align						
TST	(4)	PM	(+)	RA	 (Maqsum)						
T&S	Hijaz	TSM	Flowing	MRV							
R	(P5)	CCM	Syllabic	DRP							
ML	Complete in 3 phrases out of 4	IS	IC	Conjunct			Discunct		Total		
				0	2	4	6	8	10	6	
			ASC			5	4	10	1	3	23 (30.6%)
			DES	21	12	5	11	3	0	31 (41.3%)	
Total		47 (62.6%)			28 (37.3%)		75				
PC	d <sup>1</sup>	e <sup>1</sup>	f <sup>1</sup>	g <sup>1</sup>	a <sup>1</sup>						
SN	○	●	●	⊙	●						
FN	▼	◀		▶	▶▶		▲				

Table 122: Melodic analysis table of 'Latelzem Eidi'.

#### 4.10.7 Analysis of Song Number (I.9) 'Nadito Sehet' (I have Called and Shouted)

**Nadito Sehet**

$\text{♩} = 134$   
Singer

na di tu se hit yes mer bel le' li yek ja ni ni  
 'en ni meb te 'id la win la tru hu ti  
 khel li ni na di tu se hit yes mer  
 bel le' li yek ta ni ni 'en ni meb ti 'id la win  
 la tru hu te khel li ni  
 tid ri 'e ley  
 min mer rit jem reh bel ga lub khe li yet li shesh shu fe  
 ni sed di yet tin sel bi na ku bi ni  
 tin sel bi na ku bi ni na di tu se hit yes mer  
 bel le' le yek ta ni ni 'en ni meb ti 'id la win  
 la tru hu te khel li ni

Example 35: Transcription of 'Nadito Sehet'.

**A. Text of 'Nadito Sehet'**

*A. Naditew sehet yasmer, belleh e'lik tanini*

I have called and shouted, o dark skinned one, wait for me please

*Ani mebte'ed la win, la trooh ew tekhellini*

Where do you move away to, do not go and leave me

*B. Tedri ali min marrit, jamreh belgalub khallit*

Do you know when we met, you put an ember in my heart

*Lish etshofeni saddit, tenseh albinek ew bini*

Why do you turn away when you see me, did you forget our affair?

*C. Halleftek ebmai al'in, la teb'ed aley ya zin*

I asked you in your eyes, not to part from me o beautiful one

*Rayeh mategelli win, saket ma tehachini*

Where are you moving to? Speak! Why are you are silent?

*D. Bidek la tekhebt al may, wetkhon al'ehed weyay*

Do not spoil our relationship, do not betray our covenant

*Chennek me'temed yahway, enteh trid tadhini*

It seems you do it deliberately, you want to hurt me

## B. Textual Analysis Table of 'Nadito Sehet'

1.FTP		
NV	4 (A, B, C and D)	
Theme	Parting	
Imagery	In A 'ember in my heart'	
Emotion	Suffering	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i> in A and <i>Al-Bahr Al-Taweel</i> in B, C and D
	FM	<i>Majzo' Al-Baseet</i>
	CM	Yes, added syllable in the first foot of verse A
Rhyme	TR	Different
	FR	Verb and pronoun
	LL	2 <sup>nd</sup>
	PT	Front high vowel
2.FTAS		
AV	<p>A.I.1 <i>Naditew sehet yasmer</i> I have called and shouted, oh dark skinned</p> <p>II. 1 <i>Ani mehte'ed la win</i> Where do you move away to</p> <p>III.1 <i>la trooh ew tekhellini</i> do not go and leave me</p> <p>IV.1 <i>Naditew sehet yasmer</i> I have called and shouted, oh dark skinned</p> <p>V.1 <i>Ani mehte'ed la win</i> Where do you move away to</p> <p>VI.1 <i>la trooh ew tekhellini</i> do not go and leave me</p> <p>B.I.1 <i>Tedri ali min marrit</i> Do you know? when we met</p> <p>II.1 <i>Lish etshofeni saddit</i> Why do you turn away when you see me</p> <p>III.1 <i>tenseh albinek ew bini</i> Did you forget our affair</p> <p>IV.1 <i>Naditew sehet yasmer</i> I have called and shouted, oh dark skinned</p> <p>V. 1 <i>Ani mehte'ed la win</i> Where do you move away to</p> <p>VI.1 <i>la trooh ew tekhellini</i> Do not go and leave me</p>	<p>2. <i>belleh e'lik tanini</i> wait for me please</p> <p>2. <i>Ani mehte'ed la win</i> Where do you move away to</p> <p>2. <i>la trooh ew tekhellini</i> do not go and leave me</p> <p>2. <i>belleh e'lik tanini</i> wait for me please</p> <p>2. <i>Ani mehte'ed la win</i> Where do you move away to</p> <p>2. <i>la trooh ew tekhellini</i> do not go and leave me</p> <p>2. <i>jamreh belgalub khallit</i> you have put an ember in my heart</p> <p>2. <i>Lish etshofeni saddit</i> Why do you turn away when you see me</p> <p>2. <i>tenseh albinek ew bini</i> did you forget our affair</p> <p>2. <i>belleh e'lik tanini</i> wait for me please</p> <p>2. <i>Ani mehte'ed la win</i> Where do you move away to</p> <p>2. <i>la trooh ew tekhellini</i> do not go and leave me</p>
O:A	100% to 0%	
MS	Normal Order	
CDS	Yes (*)	

Table 123: Textual analysis table of 'Nadito Sehet'.

### C. Melodic Analysis Table of 'Nadito Sehet'


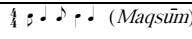


Tonality		Melody			Form and Rhythm					
SO	(I.B) category	BN	b <sup>1</sup> : AI, III, IV and BI, III, IV, VI a <sup>5</sup> : AII,V and BII,V	FM	Repetitive					
LRT	4'01"-4'30"	II	B2							
TC	g <sup>1</sup>	EN	g <sup>1</sup> : AI, III, IV and BI, III, IV, VI a <sup>5</sup> : AII,V and BII,V	AT	$\frac{224 \times 134}{192} = 156$					
TS	g <sup>1</sup> and c <sup>2</sup>	MC		SRF&MRF	Align					
TST	(4)	PM	(+)	RA	 ( <i>Maqsum</i> )					
T&S	<i>Beyat</i> (tetrachord)	TSM	Flowing	MRV						
R	(P4)	CCM	syllabic	DRP						
ML	Incomplete in all phrases	IS	IC	Conjunct		Disjunct		Total		
				0	3	4	6	7	5	
				ASC		25	0	10	11	46 (20.6%)
				DES		55	8	0	0	63 (28.2%)
Total		201 (90.1%)		21 (9.4%)		223				
PC	g <sup>1</sup>	a <sup>5</sup>		b <sup>1</sup>	c <sup>2</sup>					
SN	○	●		●	⊙					
FN	▼	◀	▶	◀	▶	▲				

Table 124: Melodic analysis table of 'Nadito Sehet'.





**A. Text of 'Gamreh u Rebi'a'**

*A. Denyaneh yabni alyom, qamra u rabi'eh*

Our life now, my son, moonlight and spring<sup>172</sup>

*Ga'ek tezil ehmūm, khadreh u badi'eh*

Your land makes us happy, [because] it is green and wonderful

*B. Yawlidi hay alga', maghṣūbeh chanet*

This land, son, was occupied

*Erejāl webtūn esbā', elheh tefanet*

Men like sons of lions fought for it

*C. Saheb alheg eyfuz welheg te'elheh*

Justice is victorious, and right ascended

*Red ebfejer tammūz, Alwaṭen lehleh*

At the dawn of July, the country belongs to its citizens

---


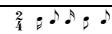

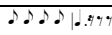
<sup>172</sup> This song is a nationalistic song, but it has been selected because 56% of the informants gave assurance that this song used to be sung in their ceremonies by Mr Dakhil Hassan.

## B. Textual Analysis Table of 'Gamreh u Rebi'a'

1.FTP									
NV	3 (A, B and C)								
Theme	Love of the homeland								
Imagery	In B 'sons of lions'								
Emotion	Patriotism								
Vocabulary	Standard dialect and in masculine language.								
Metre	DM	<i>darmi</i>							
	FM	<i>Majzo` Al-Bašeet</i>							
	CM	Yes, transposition in the second foot and reduction in the third one of all the verses.							
Rhyme	TR	Different							
	FR	Adjective, verb and noun							
	LL	2 <sup>nd</sup> and 3 <sup>rd</sup>							
	PT	Glottal and lingua-alveolar							
2.FTAS									
AV	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%; vertical-align: top;"> <i>I.1 Qamra u rabi`eh</i> Moonlight and spring </td> <td style="width: 50%; vertical-align: top;"> <i>2 Qamra u rabi`eh</i> moonlight and spring </td> </tr> <tr> <td style="vertical-align: top;"> <i>II.1 Dnyaneh yabni alyom,</i> Our life now, my son, </td> <td style="vertical-align: top;"> <i>2 qamra u rabi`eh</i> moonlight and spring </td> </tr> <tr> <td style="vertical-align: top;"> <i>III.1 Khadreh u badi`eh</i> Green and wonderful </td> <td style="vertical-align: top;"> <i>2 Khadreh u badi`eh</i> green and wonderful </td> </tr> <tr> <td style="vertical-align: top;"> <i>IV.1 ga`ek tezil ehmūm,</i> Your land make us happy, [because] it is green and wonderful </td> <td style="vertical-align: top;"> <i>2 khadreh u badi`eh</i> </td> </tr> </table>	<i>I.1 Qamra u rabi`eh</i> Moonlight and spring	<i>2 Qamra u rabi`eh</i> moonlight and spring	<i>II.1 Dnyaneh yabni alyom,</i> Our life now, my son,	<i>2 qamra u rabi`eh</i> moonlight and spring	<i>III.1 Khadreh u badi`eh</i> Green and wonderful	<i>2 Khadreh u badi`eh</i> green and wonderful	<i>IV.1 ga`ek tezil ehmūm,</i> Your land make us happy, [because] it is green and wonderful	<i>2 khadreh u badi`eh</i>
<i>I.1 Qamra u rabi`eh</i> Moonlight and spring	<i>2 Qamra u rabi`eh</i> moonlight and spring								
<i>II.1 Dnyaneh yabni alyom,</i> Our life now, my son,	<i>2 qamra u rabi`eh</i> moonlight and spring								
<i>III.1 Khadreh u badi`eh</i> Green and wonderful	<i>2 Khadreh u badi`eh</i> green and wonderful								
<i>IV.1 ga`ek tezil ehmūm,</i> Your land make us happy, [because] it is green and wonderful	<i>2 khadreh u badi`eh</i>								
O:A	100% to 0%.								
MS	Reverse Order								
CDS	Yes (*)								

**Table 125: Textual analysis table of 'Gamreh u Rebi'a'.**

### C. Melodic Analysis Table of *Gamreh u Rebi'a*

Tonality		Melody		Form and Rhythm					
SO	(I.B) category	BN	d <sup>1</sup> : I, III g <sup>1</sup> : II and IV	FM	Repetitive				
LRT	2'31"-3'00"	II	P1						
TC	a <sup>1</sup>	EN	a <sup>1</sup>	AT	$\frac{60 \times 72}{32} = 135$				
TS	a <sup>1</sup> and d <sup>2</sup>	MC		SRF&MRF	Align				
TST	(4)	PM	(+)	RA	 (Maqsūm)				
T&S	<i>Beyat</i> (tetrachord)	TSM	Flowing	MRV					
R	(P5)	CCM	Syllabic	DRP					
ML	Complete in 2 phrases out of 4.	IS	IC	Conjunct		Disjunct		Total	
				0	3	4	7	10	5
			ASC	14	12	6	0	3	21 (35.5%)
			DES		14	4	6	0	24 (40.6%)
Total	50 (84.7%)			9 (15.2%)		59			
PC	g <sup>1</sup>	a <sup>1</sup>	b <sup>♯1</sup>	c <sup>2</sup>	d <sup>2</sup>				
SN	●	○	●	●	◎				
FN	▶	▼	◀			▶▶	▲		

**Table 126:** Melodic analysis table of '*Gamreh u Rebi'a*'.

As is clear from the analysis of songs, the data obtained are extensive and diverse. In order to get to grips with such a large amount of information, the *Statistical Package for the Social Sciences (SPSS)* software will be used in the next chapter to present the results in a streamlined manner, and to analyse patterns and trends in the data, in order to discern the higher-order similarities and differences between the songs.

## **5 Chapter 5: Discussion and Interpretation of the Analytical Results of the Songs**

This chapter will focus on the results of the analyses. The results will be presented according to the sequence of the textual and melodic parameters in the analytical system. If there is any correlation between the results of any parameters, it will be examined. Otherwise, each parameter's result will be discussed individually.

The diversity of the parameters and the number of the songs analysed made the outcome of the analysis of the texts and melodies of the 38 songs variable and complex. Therefore, all the results were inserted in an SPSS file, which assisted me in presenting the results and with any possible correlations.

### **5.1 The Results of the Analyses**

#### **5.1.1 Textual Analysis**

##### ***A. The Form of the Text in the Poem***

###### **i. Structural overview:**

The number of the verses in the songs of *besta*, according to interviewees who attend several parties in the village communities in southern Iraq, is between 10 and 15 for each.<sup>173</sup> However, the analysis, as is apparent from the Table 127 below, shows that the average number of verses in the recorded songs is between three and four.

---

<sup>173</sup> Interview with Mr. Rashid Ethwini, (interview, 2 March 2007).

Number of verses	Frequency	Per cent
Three verses	18	47.4
Four verses	13	34.2
Two verses	5	13.2
One verse	1	2.6
Six verses	1	2.6
Total	38	100.0

**Table 127: Frequency and percentage of verses.**

The recording companies used to ask singers to record an *ubūdhiyyeh*, which is an improvisational performance, before recording a song and this is also the case when singing in the community. The improvisational *ubūdhiyyeh* and *besta* songs are recorded together on the same disc most of the time. This is presumably the reason behind the limited number of verses in the recorded songs, since the *ubūdhiyyeh* occupies at least the first half of the recording time, which is only five minutes for 78-rpm discs (Millard, 1995).<sup>174</sup>

It can be seen from the data in Table 126 that the duration of 39.4% of the songs falls between 3'01'' and 3'30'' minutes and the duration of 23.6% of the songs falls between 2'30'' and 3'00'' minutes. The remaining time of the five minutes' duration is usually devoted to the *ubūdhiyyeh* performance. Table 127 shows, for instance, that Hakim focuses on short songs while Hassan tends to sing longer songs.<sup>175</sup> This suggests that Hakim, contrary to Hassan, tends to give more attention to the improvisational performance.

<sup>174</sup> 78-rpm discs were used for recording Iraqi folk songs between 1925 and 1940 in Iraq and the Arab world (Racy, 2003, p. 69).

<sup>175</sup> Many of these tables show the correlation between the musical phenomena and the singers, who had a choice of which song they recorded and therefore correlating a singer with musical feature allows us to talk about the singer's style or preferences.

Length of Recording Time	Singer					Total
	Mas'ud Al-Imaretly	Dakhil Hassan	Ihdheeri Abu Aziz	Nasir Hakim	Anonymous	
0'01"-1'30"	1	0	0	0	0	1 (2.6%)
1'31"-2'00"	0	0	0	0	1	1 (2.6%)
2'01"-2'30"	0	1	0	0	1	2 (5.2%)
2'31"-3'00"	1	2	4	1	1	9 (23.6%)
3'01"-3'30"	4	4	2	4	1	15 (39.4%)
3'31"-4'00"	0	1	2	0	0	3 (7.8%)
4'01"-4'30"	2	2	0	0	0	4 (10.5%)
4'31"-5'00"	0	1	0	0	0	1 (2.6%)
More Than 5 Minutes	0	0	2	0	0	2 (5.2%)
Total	8	11	10	5	4	38

**Table 128: Relationship between length of recording time and the singer.**

The method of adding additional texts to the original poetic verses during singing is another reason for this variety in the number of verses as shown in Table 128.

Figure 32 indicates that there is an inverse ratio between the number of verses and the percentage of additional text. The data offers information about the singers who prefer those songs which consist of only original text and those, such as Ihdheeri Abu Aziz, who also prefers to add texts as well as a method of their singing style. The same figure shows that the highest percentage of additional text appears in the songs of Mas'ud Al-Imaretly and Nasir Hakim, both of whom have only one song with a very low percentage of additional text. However, Ihdeeri Abu Aziz and Dakhil Hassan focus on songs that include a higher ratio of original text. This data shows that the additional text is essential to this musical culture.

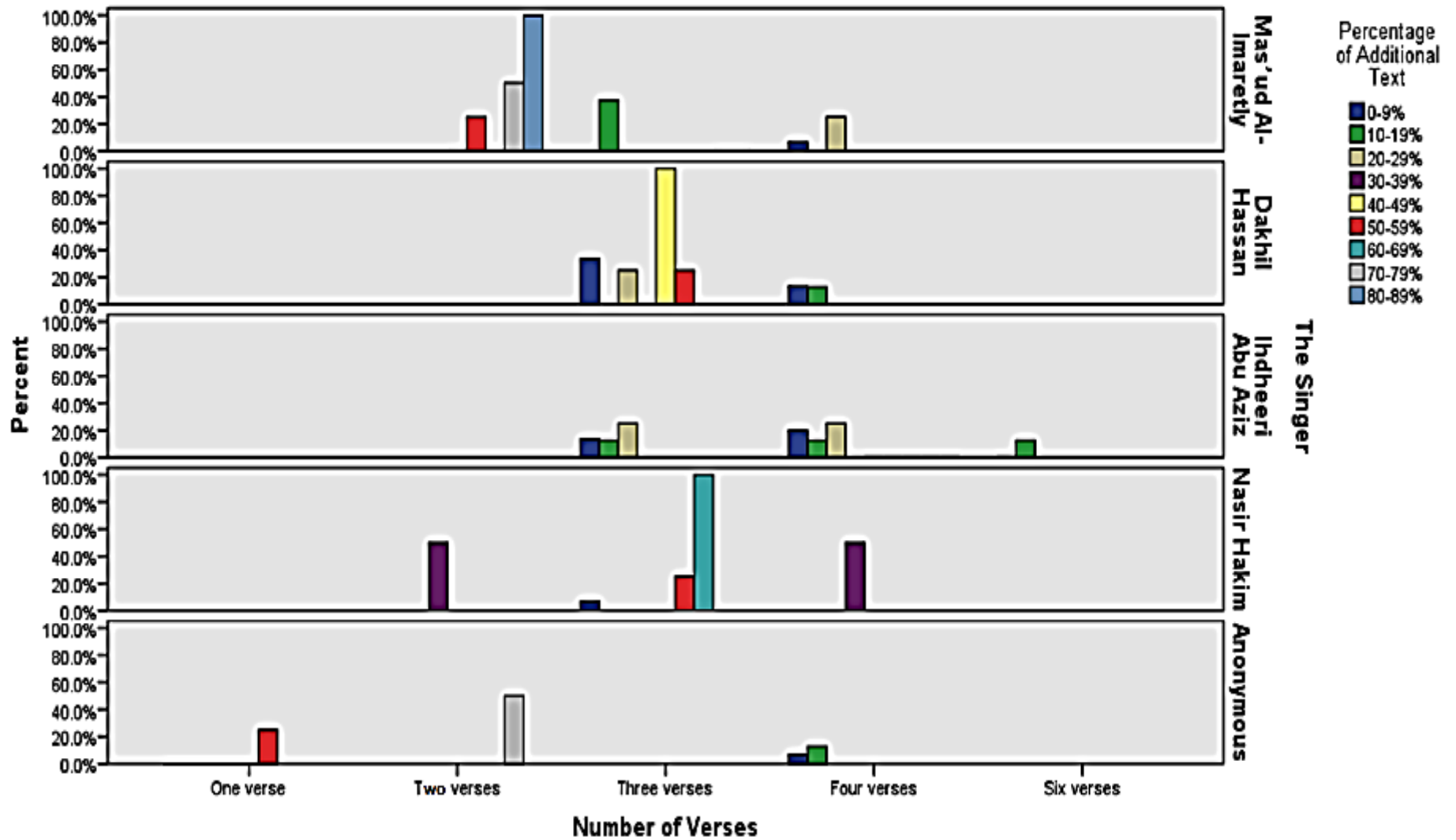


Figure 32: The Correlation between the number of verses, percentage of additional text and the singer.



The main point of Figure 32 is to show the relationship between the number of verses, percentage of the additional text and the singer. The figure demonstrates that all singers, except Ihdeeri Abu Aziz, have at least one song which consists of 50% of additional text.

All the songs that consist of one or two verses are written in the *darmi* metre, and complementing the texts of these songs is usually achieved via the additional texts. This fact, as can be seen in Figure 33, demonstrates that *darmi* is a flexible metre, which gives the composer and singer greater freedom than other metres for adding additional text.

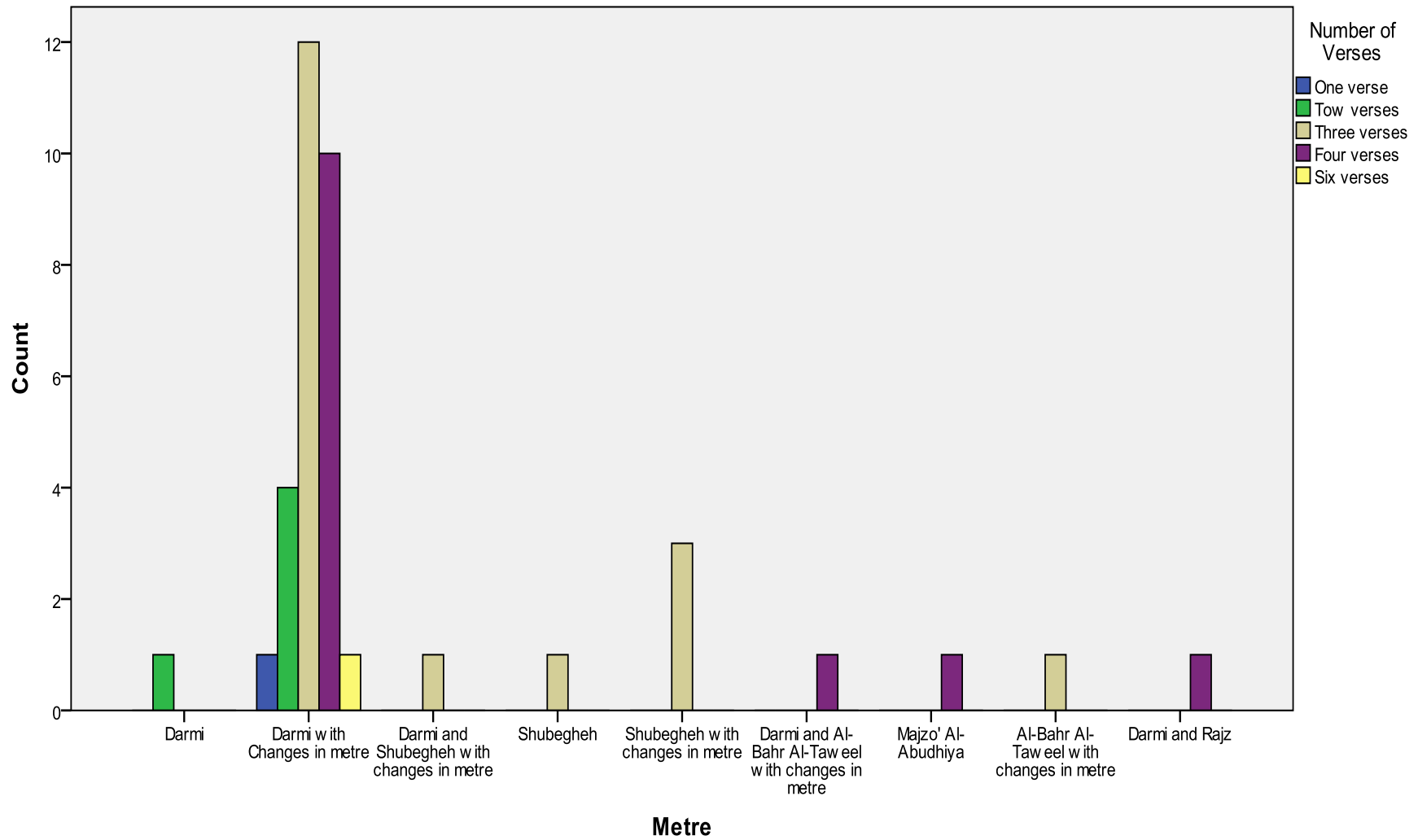


Figure 33: The relationship between metre and the number of verses.

## ii. Theme:

Despite the variety of themes in the songs, parting is the main theme of this musical culture, as can be seen from Table 129.<sup>176</sup> The next most common theme of the songs is love and beauty. The dominance of these two themes in the *besta* songs, more than other themes, naturally reflects the importance of this theme for the people who live in the rural villages. Traditions, as stated before, prevent unsanctioned marriage, so the fate of many love affairs is parting. Despite these traditions, the community expresses its covert disapproval of this rule by adopting parting as a dominant main theme of poetry and the texts of the *besta* songs, which is the most common musical genre in the area of southern Iraq studied.

Theme	Frequency of occurrence in the sample	Per cent
Parting <sup>177</sup>	14	36.8
Love and beauty	4	10.5
Parting and anguish	3	7.9
Regret	2	5.3
Love of the homeland	2	5.3
Love and beauty, suffering and parting	2	5.3
Hopelessness	1	2.6
Disappointment	1	2.6
Flirtations	1	2.6
Sadness	1	2.6
Love and advice	1	2.6
Regret, flirts, parting and love	1	2.6
Love and parting	1	2.6
Patience and parting	1	2.6
Love and reminiscence	1	2.6
Welcoming the beloved	1	2.6
Anguish	1	2.6
Total	38	100.0

Table 129: Results of the theme.

## iii. Imagery:

More than half of the songs contain images in their texts. As indicated in Table 130, the songs that have only one image in their texts are the most numerous. Those which include two images are the next most frequent.

---

<sup>176</sup> The thematic content of the lyrics of *besta* genre is remarkably similar to mystical genres in other traditions. For example, the themes of separation and anguish (amongst others) inform the narrative substance of Sufi poetry. See (Stepaniants, 1994) and (Ansari, 1999).

<sup>177</sup> Parting as a theme occurs by itself, but it also occurs in association with other themes.

Imagery in texts	Number of songs	Per cent
No	16	42.1
One	14	36.8
Two	7	18.4
Three	1	2.6
Total	38	100.0

**Table 130: Results of Imagery.**

From Figure 34, one can see that the tendency of the singers is to adopt texts with no image as a first choice for their songs. The second most common choice is to adopt those texts which include only one image. This consideration of selecting texts that contain less imagery may signify that the community prefers songs consisting of such texts rather than songs with many images.

In a discussion, poets from the Al-Naṣiriyyeh province, such as Mr Naseem Audeh (interview, 18 July 2007) and Mr Faraj Wahhab (interview, 29 July 2007), assert that the singers tend to choose those popular poetic verses which are more readily memorised by the community than other, more complex, verses. This makes the folk singer rely on the most common verses that are narrated and preserved in the social memory of the community. However, Mr Wahhab believes that the poems which are narrated in the *mudhīf* of the *shīkh* tend to have numerous images, and he emphasises that the society appreciates those poets who can write a poem with several images.

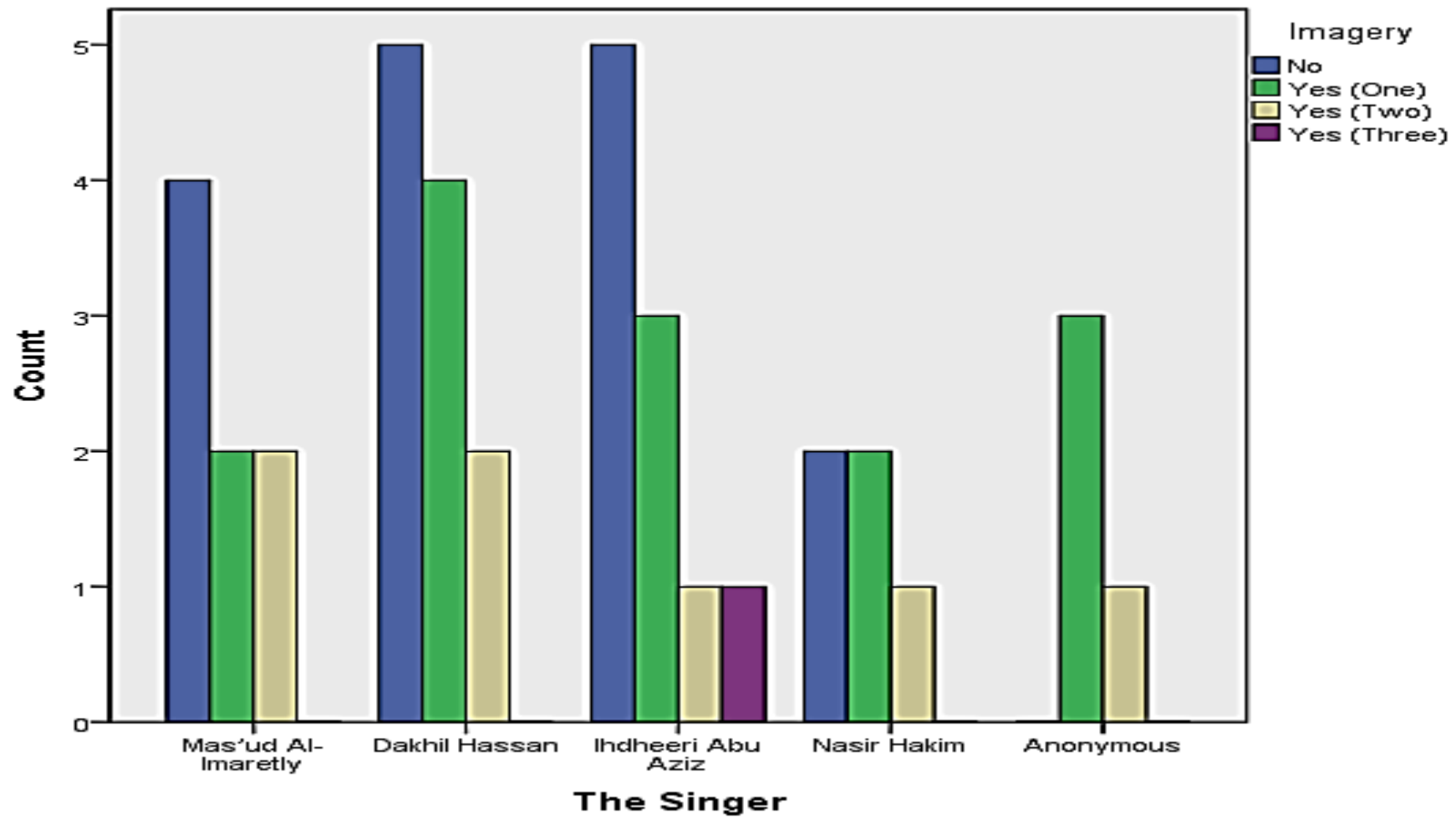


Figure 34: The relationship between imagery and the singers.

**iv. Emotion:**

Because of the variety of the themes in each single song, the outcome of the emotion analysis is similarly variable. The main emotions in the texts, as can be seen in Table 131, are anguish and sadness, which appear together in one song nine times. The second level of emotion is sadness and anguish as separate emotions, each of which appears in five songs. These three emotions represent 50.1% of the total number of emotional categories in the texts. This significant percentage is an inevitable result of using parting as a main theme of the texts.

Type of the emotion	Frequency	Per cent
Anguish and sadness <sup>178</sup>	9	23.7
Anguish	5	13.2
Sadness	5	13.2
Anguish, sadness and happiness	4	10.5
Suffering	4	10.5
Love	4	10.5
Anguish, love and sadness	3	7.9
Patriotism	2	5.3
Love and happiness	1	2.6
Anguish and concerns	1	2.6
Total	38	100.0

**Table 131: Results for emotions in the texts.**

By examining the relation between the emotions and themes of the texts, one can see, as shown in Figure 35 below, that the main theme of parting has produced five single or combinations of types of emotions: anguish, sadness, anguish and sadness, suffering, and anguish, sadness and happiness.

---

<sup>178</sup> Anguish as a theme occurs by itself, but it also occurs in association with other emotions.

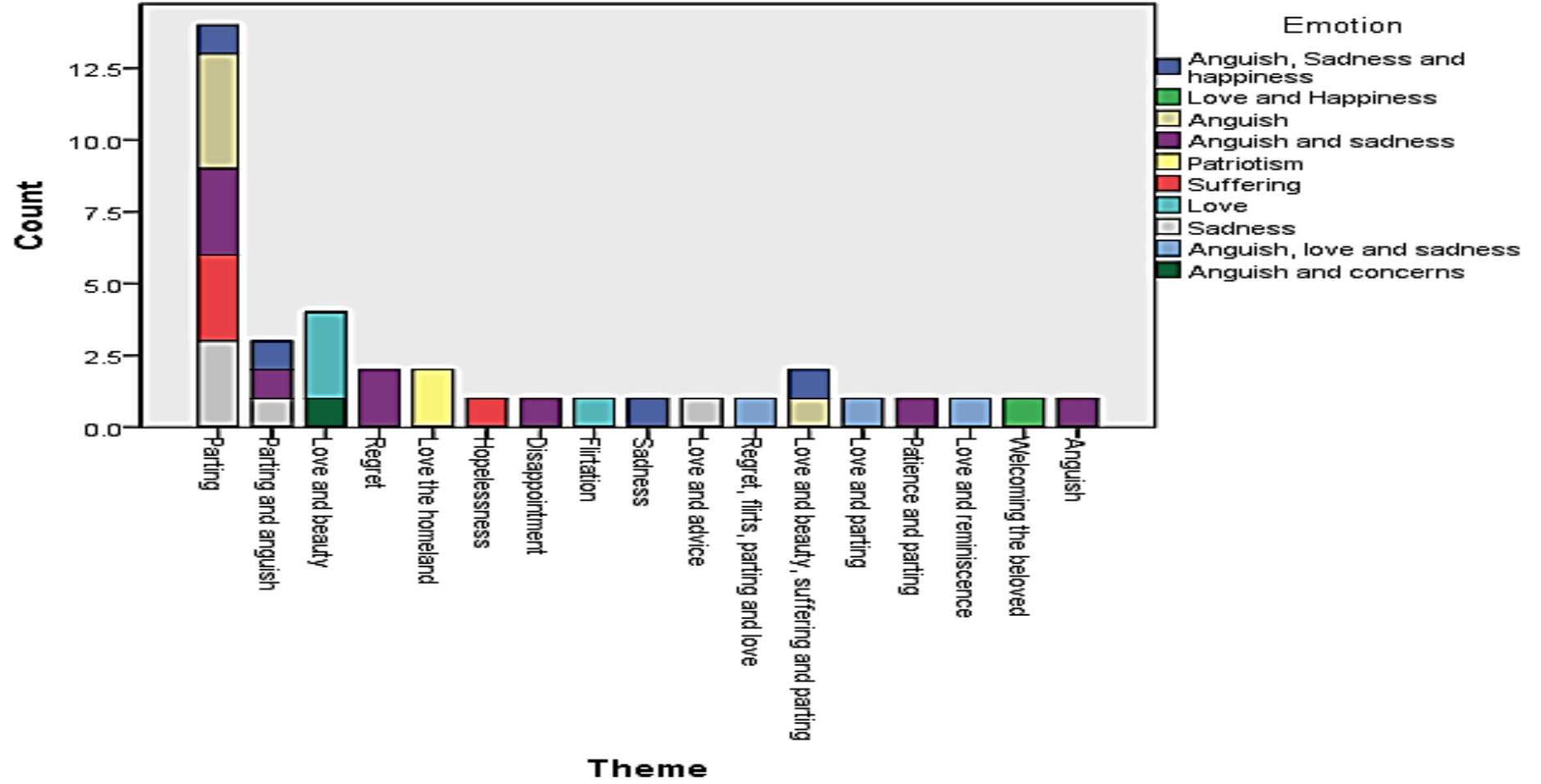


Figure 35: The relationship between emotion and theme.

In terms of the relationship between emotion and other parameters, there is a significant correlation between emotion and the tetrachords of the songs. The *awshar* and *Sikah* tetrachords are only used in those songs that reflect love and happiness. As shown in Figure 36, the *Iraq* tetrachord is used in 50% of the songs which have love as an emotion.<sup>179</sup> The common feature of these three tetrachords is that they all start with a quarter-tone interval, all belong to the same family of mode and have the same first trichord, *Sikah*.<sup>180</sup> Example 37 shows the three modes associated with love and happiness.

The diagram illustrates three musical modes in treble clef, numbered 1 to 3. Mode 1 (Sikah Mode) has notes G4, A4, B4, C5. Mode 2 (Awshar Mode) has notes G4, A4, B4, C5. Mode 3 (Iraq Mode) has notes G4, A4, B4, C5. A bracket labeled 'The 1st Trichord Seygah' spans the first three notes (G, A, B) of all three modes. A bracket labeled 'The 2nd Tetrachord Hijaz' spans the last three notes (A, B, C) of mode 1. A bracket labeled 'The 2nd Tetrachord Nahawand' spans the last three notes (A, B, C) of mode 2. A bracket labeled 'The 2nd Tetrachord Beyat' spans the last three notes (A, B, C) of mode 3.

**Example 37: The three modes *Sikah*, *Awshar* and *Iraq* are those associated with love and happiness emotions.**

<sup>179</sup> From my own personal experience, Iraq (as a country) employs the *Awshar* and *Iraq* modes more than any other Arabic country. However, these two modes are common in Turkey and Iran.

<sup>180</sup> See page 178, list of the Iraqi modes distributed according to their families.



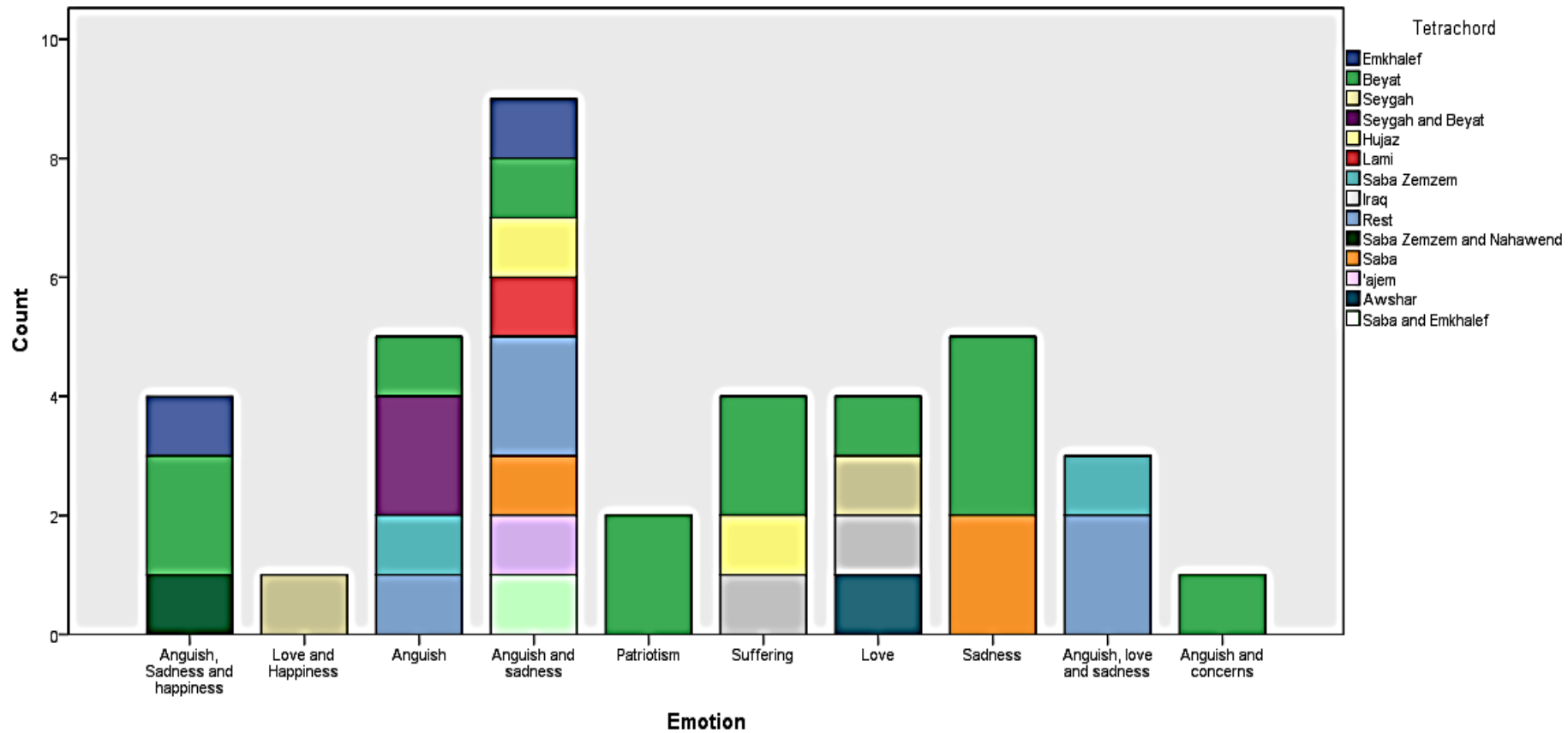


Figure 36: Relationship between emotion and tetrachords.

## v. Vocabulary:

One of the remarkable features of the songs analysed is the simplicity of their vocabulary, which is the standard local dialect of the inhabitants of the villages of southern Iraq. The texts include vocabularies that are traded daily and which reflect the local tradition, religion, behaviours, social relationships and names of the two cities of the area.

Despite the masculine language dominating the texts of the *besta* songs, a woman is the most frequently mentioned person in the songs, albeit in an indirect way. There are 14 different terms which are used in the vocabulary of these songs to refer to women. These 14 terms collectively occur 29 times, but sometimes more than once in a song. The following Table 132 lists these words and their meaning in English.

Ranking	Vocabulary	Frequency	Meaning	Notes
1	<i>Al-Welif</i>	9	My other half	very common word
2	<i>Yesmer</i>	5	Dark skinned	an aesthetic attribute of women
3	<i>'yon Al-Ssood</i>	2	She who has black eyes	an aesthetic attribute of women
4	<i>Wesi' Al'in</i>	2	She who has wide eyes	an aesthetic attribute of women
5	<i>Ḥabibi</i>	2	My beloved	heard only in songs
6	<i>Terif</i>	1	Nice and tender	common word
7	<i>Yehwāy</i>	1	My heart's desire	common word
8	<i>E'yonī<sup>181</sup></i>	1	My eyes	common word
9	<i>Ashqer</i>	1	The blonde	uncommon word
10	<i>Ghendeh</i>	1	Sweet	old word not used any more
11	<i>Al-Bid</i>	1	Beautiful girls	common word
12	<i>Al-Ḥelu</i>	1	Sweet honey	common word
13	<i>Al-'eksheh</i>	1	She who has curly hair	uncommon word
14	<i>Refi'eh</i>	1	Svelte	common word

**Table 132: Terms relating to women.**

As can be seen from Table 132, *Al-Welif* (my other half) is the most common word in use. By using this word the poet is focusing on the authenticity of the relationship. He considers the

<sup>181</sup> This word is commonly used in improvisational performance in Arabic singing in general, and particularly in the *ubūdhiyyeh* genre that precedes the singing of the *besta* genre in southern Iraq.

other party as an integral part of him, without which life cannot continue. The second most common category of vocabulary that poets frequently use in the texts are terms relating to women's aesthetic attributes in the community. Despite the fact that there are no white or black-skinned people living in this society, having dark skin is one of the most prized markers of the beauty of women in the community. This vocabulary describes the face of women only, and never describes any other part of the woman's body. Again, most Iraqi women have black eyes, but the community considers this colour as a marker of the women's beauty, as well as the wideness of their eyes. The poet focuses on describing the eyes and face of the women because these are the only visible features of women in the villages. The word '*ḥabibi*' is prohibited in public because it is an extremely intimate and personal expression between a man and a woman. The only use of this word publicly is in songs and poetry.

From the vocabulary one can observe that the community highly values social relationships and the spiritual and religious aspects. Vocabulary such as *būyeh* (my father), *ammi* (paternal uncle), *khāli* (maternal uncle) appear in 57.8% of the songs. This illustrates the importance of these three figures in the family and the community, and reflects the patriarchal nature of the society. Despite the songs being for entertainment, and one of the secular forms of the society, the religious values of the community are evident through the use of a number of sacred words in the texts of the songs. Words such as Allah (the name of the God in Islam), *rebbi* (my god), Ayoub (the name of a prophet) and Yebu Al-Hessnien (Imam Ali) appear in 28.9% of the songs. This shows the strength of the relationship between the villagers and their God. In addition, the mention of God makes the audience feel comfortable about listening to songs and validates the use of music in their ceremonies. Significantly, the official opinion of the clergy is the prohibition of music rather than disapproval of inserting the name of God in the songs.

The names of women are rarely mentioned in the songs, since no one in the community would accept such songs. This is because the name might be that of the singer's wife, sister or daughter. The names of women appear only three times in the songs recorded and analysed: Thani, En'aymeh and Fahimeh. These names are not common names in the community any more, and this might be because of the popularity of these songs. In addition, these names have other connotations, since Thani (second) and Fahimeh (clever) are adjectives, and therefore, according to Mr. Hasson Al-Badr (interview, 4 March 2007) the people accepted them based on this understanding. En'aymeh is a very old name and very commonly used in *ubūdhiyyeh* improvisation and *besta* songs. It is important to note that not one of the named singers uses women's names in their songs. En'aymeh and Fahimeh as names appear in the anonymous songs group. The name Thani is used once by Mas'ud Al-Imaretly, who is a female singer, and she is the only singer who uses both feminine and masculine language but sung from a feminine perspective in her songs, such as in '*Sodeh Eshlehani*' and '*Wetmer Aleyeh*' respectively. This confirms the social boundaries that prevent mentioning a woman's name publicly.<sup>182</sup>

There are other vocabularies that are used in the texts which represent the traditional face of the rural areas of southern Iraq.<sup>183</sup> The following folk aspects are an example of this tradition evident in the texts:

- Local people bring water from wells and rivers.
- The villages are located near the rivers Tigris and Euphrates.

---

<sup>182</sup> Interestingly, there are two songs which were recorded in the 1970s. The first one is called '*We'yonech Ya Sebheh ma Nesineh*' (I swear by your eyes Oh Sabheh) and is performed by the Iraq singer Abdul Jabbar Al-Darraji; and the second song is called '*Ya Sebheh*' (Oh Sabheh) and is performed by the Syrian singer Muwefeq Bahjet. These two songs were banned in all Iraqi media from 1979 to 2003 because the name of the mother of Saddam Hussain was Sabheh.

<sup>183</sup> See Appendix 18: List of common words in the rural areas, which have been used in the lyrics.

- The community use two types of small boat as means of travel. The first is a rowing boat and the second works by the power of an engine.
- Herds (of sheep and cows), and pigeons are the main animals.
- There is an essential festival day which is called 'id. On this day, all people collect together in the *shīkh*'s *mudhīf* (guest house) and celebrate.
- The *mudhīf* is a symbolic place in the tribe and the village.
- Tea is the favourite drink in the community.
- The women wear the *abaya* as traditional uniform and have the anklet as a golden ornament.
- Al-Naṣiriyyeh and Al-Semaweh are the only two cities mentioned in the texts. The Al-Semaweh area is in Al- Muthanna province and it is the closest area to Al-Naṣiriyyeh province in Iraq.
- Hand clapping is used as an expression of regret and/or dissatisfaction.

There are other features that can be observed in the texts, such as the absence of any sexual content or references to smoking, the latter perhaps indicating that this thing did not reach the area at that time. By examining songs of the 1960s and 1970s, one can find sexual content in the texts of some, such as '*Shlon Dadeh*' (Oh sister, what should I do?) performed by Waḥeed Al-Aswed. Also, smoking is mentioned in a few folk songs, such as '*Dekhan Al-Jegayer*' (The smoke of cigarettes) performed by I'badi Al-Imari.

## vi. Metre and rhyme:

### 1. Metre:

The folk poets adopt more than one metre in writing their poems. Some of the songs adopt one metre and others adopt two metres in a single song. The metres of the songs rarely follow the exact conventional order of the feet and most of the metres appear with changes. The most

common metre in the songs, as can be seen from the Table 133, is the modified *darmi*<sup>184</sup> as in Figure 37:

Metre	Frequency	Per cent
Modified <i>darmi</i> (with changes in metre)	28	73.7
<i>Shubegheh</i> with changes in metre	3	7.9
<i>Darmi</i>	1	2.6
<i>Darmi</i> and <i>shubegheh</i> with changes in metre	1	2.6
<i>Shubegheh</i>	1	2.6
<i>Darmi</i> and <i>al-bahr al-taweel</i> with changes in metre	1	2.6
<i>Majzo' al-ubūdhyyeh</i>	1	2.6
<i>Al-bahr al-taweel</i> with changes in metre	1	2.6
<i>Darmi</i> and <i>rajz</i>	1	2.6
Total	38	100.0

**Table 133: Metres of the songs.**

---

<sup>184</sup> What I have been calling the modified *darmi* has now become standard because of its popularity and now it is much more frequently used than the original *darmi*.

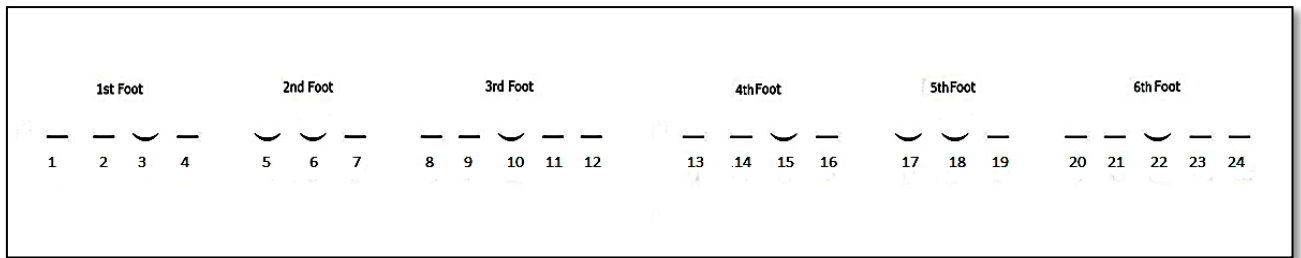


Figure 37: Standard *darimi* metre.

The structure of this folk metre is similar to that of the formal Arabic metre known as *majzōʿ al-baṣeet*, which is, according to Abu-Haidar, the most common metre in the Iraqi *maqām* (1988, p. 134).

The main changes that occur in the *darimi* metre relate to the length of the syllables within individual feet, particularly in the second and fifth foot, where syllables number 6 and 18 are long rather than short as in Figure 38. The second common change in the *darimi* metre is a reduction in the number of syllables, particularly in the third and sixth foot, as in Figure 39, where both of them employ four syllables rather than five as required in the standard *darimi* metre.

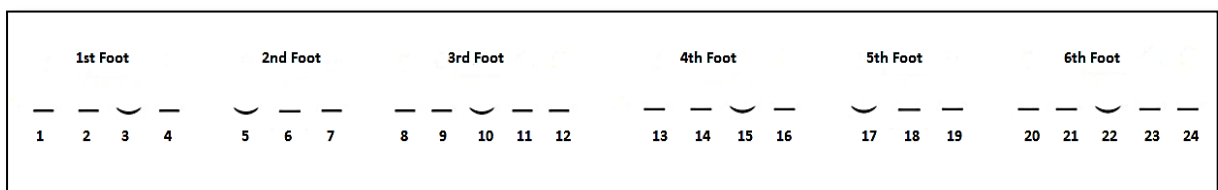


Figure 38: The first very common structure of the *darimi* metre.

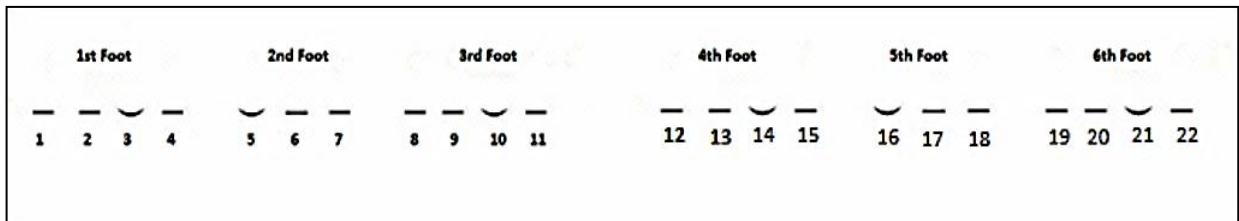


Figure 39: The second very common structure of the *darmi* metre.

Owing to the high percentage of the *darmi* metre that employs a different order of its syllables, the results suggest that the *darmi* metre in the 1920s had a different structure of feet to the modern *darmi* (the modified *darmi*).

## 2. Rhyme

Under the rhyme category, I have examined three parameters: function of the rhyme, level of the *rewi* letter in the rhyming word and the pronunciation type of the *rewi* letter.

### *Function of the rhyme*

The function of the rhyme in the texts appears in various patterns, as Table 134 shows. The noun is always important in the rhyme; in many songs it is the only rhyming function. Even in songs of more than one rhyming function, such as in ‘verb and noun’, ‘noun and adjective’, ‘noun and preposition’ and ‘verb, noun and adjective’, the noun is there as shown (bold) in Table 134:



Function of rhyme	Frequency	Per cent
Noun and pronoun	1	2.6
Verb, adverb and noun	2	5.3
<b>Verb, noun and adjective</b>	<b>3</b>	<b>7.9</b>
Verb	1	2.6
<b>Noun and adjective</b>	<b>4</b>	<b>10.5</b>
<b>Noun</b>	<b>7</b>	<b>18.4</b>
<b>Verb and noun</b>	<b>4</b>	<b>10.5</b>
Adverb and noun	2	5.3
Verb and adjective	1	2.6
Verb, noun and pronoun	1	2.6
<b>Noun and preposition</b>	<b>3</b>	<b>7.9</b>
Noun, adverb and preposition	1	2.6
Pronoun	1	2.6
Verb, pronoun and preposition	1	2.6
Adjective	1	2.6
Verb and pronoun	1	2.6
Noun, verb and preposition	1	2.6
Verb, adjective and adverb	1	2.6
Verb, adjective and preposition	1	2.6
Verb, adjective and pronoun	1	2.6
Total	38	100.0

**Table 134: Function of rhyme in the texts of the songs.**

It is apparent from Table 134 that there is a clear trend for using nouns as the rhyme word.

#### *The level of the rewi letter*

The usage of the *rewi* letters is confined to the first three levels of the *rewi* letters in the Arabic poetic system. In the texts that adopt one level of *rewi* letters, the first and second levels are the most used. The highest frequency of use of the *rewi* letter occurs in those songs which mix multiple levels, such as when the three levels are used in one text of the song (1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup>) as Table 135 shows. However, the fourth level is rarely used in the texts of song, as is also the case in Arabic poetry more generally.

<b>Level of <i>rewi</i> letter</b>	<b>Frequency</b>	<b>Per cent</b>
1st	4	10.5
2nd	4	10.5
3rd	2	5.3
1st & 2nd	4	10.5
1st, 2nd & 3rd	9	23.7
1st & 3rd	5	13.2
2nd & 3rd	8	21.1
3rd and uncategoryed	1	2.6
3rd & 4 <sup>th</sup>	1	2.6
Total	38	100.0

**Table 135: Level of *rewi* letter in the texts of the *besta* songs.**

Despite the fact that the texts of the songs are in the local Arabic dialect, the poets of the society follow the system of classical Arabic poetry in using the rhyming letter (*rewi*). This reflects the impact of the formal Arabic language and Arab poetic heritage on the folk poet in the society.

#### *Pronunciation type*

Because of the diversity of the *rewi* letters, their sounds are similarly diverse. Table 136 shows the frequency and the percentage of the occurrences of the different pronunciation types in the texts of the song.

<b>Pronunciation Type</b>	<b>Frequency</b>	<b>Per cent</b>
Glottal	3	7.9
Front high vowel	2	5.3
Bilabial	2	5.3
Glottal and front high vowel	5	13.2
Front high vowel and bilabial	1	2.6
Glottal and bilabial	1	2.6
Glottal, front high vowel and bilabial	3	7.9
Lingua-velar and glottal	5	13.2
Lingua-alveolar, Front high vowel and glottal	4	10.5
Front high vowel and glottal	1	2.6
Lingua-alveolar and Front high vowel	4	10.5
Lingua-alveolar	1	2.6
Lingua-palatal	1	2.6
Lingua-alveolar and labio-dental	1	2.6
Lingua-alveolar, Front high vowel, bilabial and glottal	1	2.6
Lingua-alveolar, bilabial and glottal	1	2.6
Lingua-palatal and glottal	1	2.6
Front high vowel and labio-dental	1	2.6
Total	38	100.0

**Table 136: Pronunciation type of the *rewi* letters.**

Most of the time the texts consist of ‘mixed’ pronunciation types, which is the case in 29 songs; less often they consist of only one type, as is the case in nine songs. In both types, the three dominant sounds are the glottal, front high level and bilabial. Table 137 shows their occurrences in both types: the ‘pure’ and the ‘mixed type’:

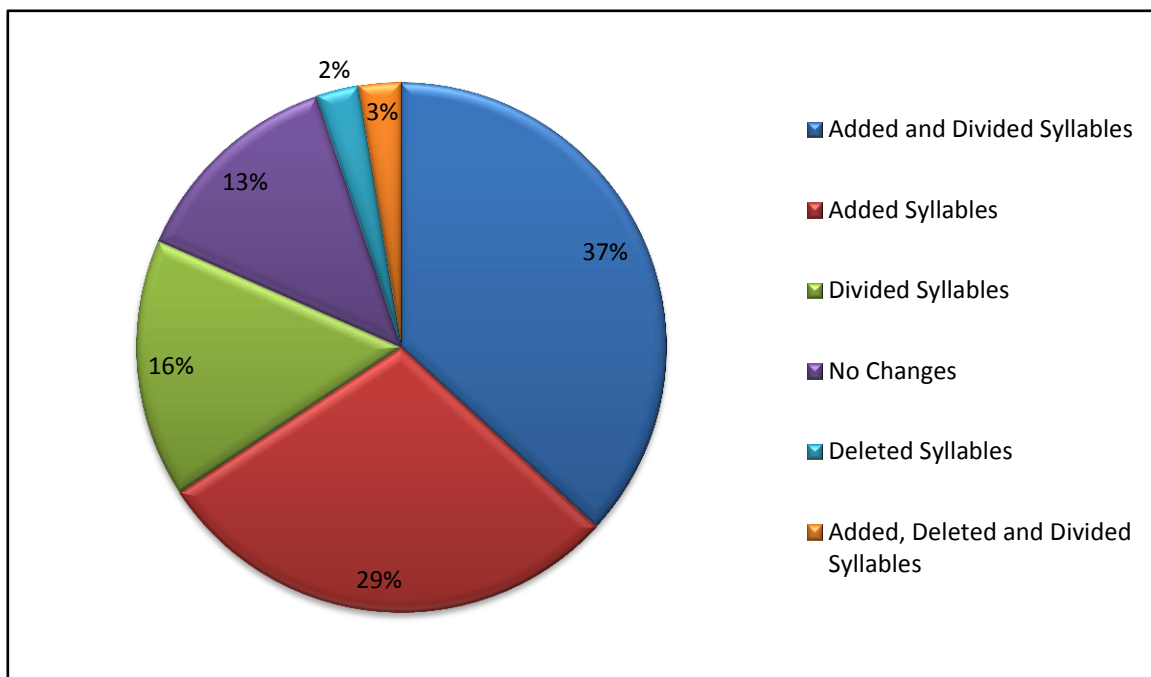
Pronunciation Type	Frequency		Sound
	Pure type	Mixed type	
Glottal	3	9	H
Front high vowel	2	8	I
Bilabial	2	5	B, M and W

**Table 137: The main three dominant sounds.**

The typical rhyming word of the texts is a noun which ends with a glottal, front high vowel and /or bilabial sound and which follows Khallosi's division (1962).

***B. The Form of the Text as Sung***

The results of the analysis reveal that addition and division are the main method of dealing with the text during singing a single song. Adding and deleting syllables are also very common. As shown in Figure 40, most of the texts are changed during singing. This way of dealing with the texts shows the presence of the singer's personality in the song by his manner with the text of the song. This may also illustrate one of the singer's attempts to reach out to the audience. However, sometimes this occurs because of melodic necessity, for example, to complete a melodic phrase, and/or due to a lack of the necessary number of syllables of poetic verse.



**Figure 40: Percentages of songs with a specific change in the texts during singing.**

In terms of the percentage of the original and additional text, the proportion of the original texts is larger than the proportion of the additional texts. As is apparent from Table 138, most of the songs contain at least 50% of the original poetic text, and 63% of the songs retain between 80 and 100% of the original poetic texts during singing.

O:A	Frequency	Per cent
20-29% : 70-89%	3	7.9
30-39% : 60-69%	1	2.6
40-49% : 50-59%	3	7.9
50-59% : 40-59%	2	5.3
60-69% : 30-39%	2	5.3
70-79% : 20-29%	3	7.9
80-89% : 10-29%	9	23.7
90-100% : 0-9%	15	39.5
Total	38	100.0

**Table 138: Percentage of original (O) and additional (A) text in the songs.**

Most of the songs are dominated by their original text. However, the added text is still very important to all of them. Finally, the texts of 60% of the songs were sung in the normal order, while 40% of them were sung in the reverse order (singing the second hemistich of the verse before the first one). Table 139 shows the correlation between the singers and the order of singing, which illustrates that Mas‘ud Al-Imaretly and the anonymous group of singers prefer to sing in the reverse order, while the rest of the singers prefer the normal order.

The Singer	Order of Singing the Text		Total
	Normal Order	Reverse Order	
Mas‘ud Al-Imaretly	2	6	8
Dakhil Hassan	8	3	11
Ihdheeri Abu Aziz	8	2	10
Nasir Hakim	4	1	5
Anonymous	1	3	4
Total	23	15	38

**Table 139: Correlation between the singers and the order of singing.**

## 5.1.2 Melodic Analysis

### A. *Tonality*

#### i. **Structural overview:**

The largest number of the songs fall into the A types of the three groups I, II, and III (see 4.1). Type A is where the song is performed by the singer without chorus, but the difference between the groups is that in group I.A the songs have no instrumental introduction, in II.A the songs include an instrumental introduction presenting the same melody of the song, and in III.A the songs include an instrumental introduction presenting a different melody from the melody of the song. The latter group was not significantly represented as Table 140 demonstrates.

Focusing on songs, which are performed by the singer without chorus, seems to be a reflection of the social reality of the performance of the songs, which were mostly performed individually in the villages.

Table 140 is quite revealing in that all the songs of the third group are performed by Mas'ud Al-Imaretly. I think she was trying to modernise the recording method of the *besta* songs by including an instrumental introduction presenting a different melody from the melody of the song. I assume that it was she who requested this from her accompanists or she agreed with their suggestion to do this, if indeed they did, since no other singer has such an instrumental introduction in his songs.

Song Group	The Singers					Total
	Mas'ud Al-Imaretly	Dakhil Hassan	Ihdheeri Abu Aziz	Nasir Hakim	Anonymous	
I.A	1	3	2	0	2	8
I.B	0	4	3	0	1	8
I.C	1	0	0	0	0	1
II.A	2	2	0	4	1	9
II.B	0	0	5	1	0	6
II.C	0	2	0	0	0	2
III.A	2	0	0	0	0	2
III.B	1	0	0	0	0	1
III.C	1	0	0	0	0	1
Total	8	11	10	5	4	38

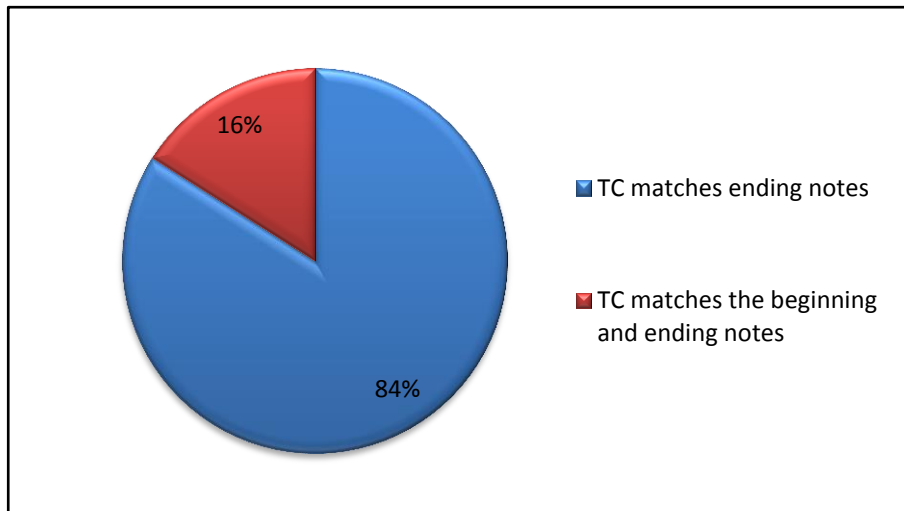
**Table 140: The relationship between the song group and singers.**

The data in Table 140 illustrates the preferred format for the four singers. All prefer to perform the songs without the participation of the chorus. In addition, and except Mas'ud Al-Imaretly, when there is choral participation in the song, singers prefer those songs in which the chorus contains similar text and melody to the singer. However, Al-Imaretly is the only singer for whom some of her songs fit in group III.C, where the chorus sings a different text with a different melody.

**ii. Tonal centre:**

From the data in Figure 41, it is apparent that the tonal centre is matched with the ending note in 100%. It is also clear that the beginning note is, mostly, different from the tonal centre and, of course, the ending note. This result reveals one of the essential melodic features of the songs: that they mostly begin on a note that is different from the tonal centre.

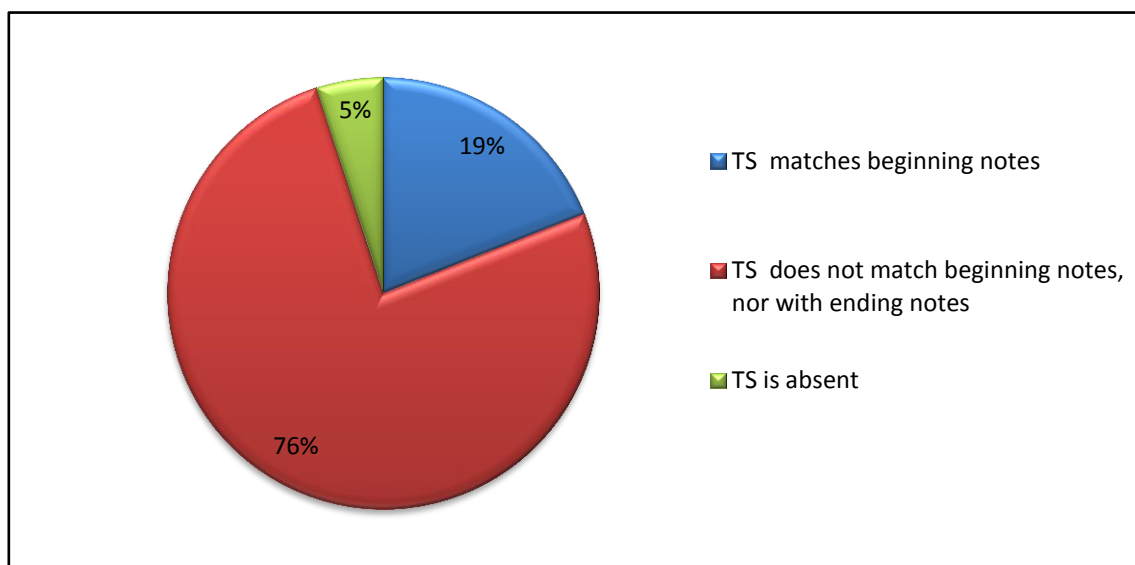




**Figure 41: The relationship between the tonal centre, beginning note and ending note.**

### iii. Tonal structure:

Studying the relationship between the tonal structure and the beginning and ending notes, reveals that the structure of most of the songs uses an ordinary note to begin the melody, and ends it with the tonal centre as Figure 41 shows. However, the tonal structure appears as a beginning note in 19% of the total of the songs as shown in Figure 42:



**Figure 42: The relationship between the tonal structure, beginning note and ending note.**

This result is interesting, since one would have thought that the songs start with an important note, but they actually do not. This shows the difference between the theory and the practice. In Arab music theory the tonal structure is essential in the structure of the tetrachord, but in the structure of the songs of this culture, it is not important.<sup>185</sup>

**iv. Tonal style:**

The tonal style is defined by number 4 for all the songs as a category for this musical culture. This means that the fourth note is the second important note aside from the first one in the tetrachord.

**v. Tetrachord:**

There are 12 tetrachords which are used in the songs' melodies. Four songs utilise two tetrachords, but the majority employ only one, as shown in Table 141:

---

<sup>185</sup> The local culture does not have a large vocabulary of ideas to describe the music. I have to find out the best way to understand and describe this folk music. Therefore, I am invoking an external music theory, which is the *maqām* theory, the closest theory to the analysed songs

Tetrachord	Frequency	Per cent
<i>Beyat</i>	13	34.2
<i>Rast</i> <sup>186</sup>	5	13.2
<i>Şaba</i>	3	7.9
<i>Iraq</i>	2	5.3
<i>Şaba Zemzem</i>	2	5.3
<i>Hijaz</i>	2	5.3
<i>Emkhalef</i>	2	5.3
<i>Sikah</i>	2	5.3
<i>Sikah and Beyat</i>	2	5.3
<i>Şaba and Emkhalef</i>	1	2.6
<i>Awshar</i>	1	2.6
<i>‘ajem</i>	1	2.6
<i>Şaba Zemzem and Nahawand</i>	1	2.6
<i>Lami</i>	1	2.6
<b>Total</b>	<b>38</b>	<b>100.0</b>

**Table 141: Frequency of occurrence of tetrachords in the songs.**

As a result of examining the tetrachords, the songs can be divided into four groups, as follows:

- I. Songs with tetrachords which consist of diatonic intervals only.<sup>187</sup>
- II. Songs with tetrachords of which the first interval is a quarter tone.
- III. Songs with tetrachords which include two quarter-tone intervals.

<sup>186</sup> Al Al-Ameer (1986) and Al-Abbs (1986), assert that in performance, *Rast* is represented as a tetrachord.

<sup>187</sup> ‘Diatonic’ means the same thing in Arabic music as it does in Western music.

IV. Songs which include more than one tetrachord.

The following Table 142 shows these four groups (I, II, III and IV), their frequency (F), and percentage (P):

I	F	P	II	F	P	III	F	P	IV	F	P
<i>Şaba Zemzem</i>	2	5.3%	<i>Iraq</i>	2	5.3%	<i>Beyat</i>	13	34.2%	<i>Sikah and Beyat</i>	2	5.3%
<i>Hijaz</i>	2	5.3%	<i>Sikah</i>	2	5.3%	<i>Rast</i>	5	13.2%	<i>Şaba and Emkhalef</i>	1	2.6%
<i>'ajem</i>	1	2.6%	<i>Emkhalef</i>	2	5.3%	<i>Şaba</i>	3	7.9%	<i>Şaba Zemzem and Nahawand</i>	1	2.6%
<i>Lami</i>	1	2.6%	<i>Awshar</i>	1	2.6%						
Total	6	15.8%		7	18.5%		21	55.3%		4	10.5%

**Table 142: The tetrachords according to the four groups of songs.**

As Table 142 shows, most of the tetrachords used in the songs are those which include quarter-tone intervals (groups II and III). Additionally, it is clear from the table that there is a tendency for the songs to utilise one tetrachord only. This might be due to the difficulty of involving two tetrachords in the same song, such as in group IV, because of the limitation of the melodic range. As Table 143 shows, there is a tendency when using two tetrachords slightly to expand the available melodic range. For example, in the songs that use the *Sikah* and *Beyat* and the songs that use *Şaba* and *Emkhalef*, the main range is P5, and in the songs that use *Şaba Zemzem* and *Nahawand* the range is m6. In addition, there is a tendency to expand the range in the songs that use *Beyat* and *Rast* modes, which are the most popular modes in Arabic

music. This could signify that the folk singer feel more comfortable to sing using the intervallic structure of these two modes.

Tetrachord	Range <sup>188</sup>										Total
	D5	P5	P4	M6	I7	m6	AW4	S6	S7	AW5	
<i>Emkhalef</i>	1	0	0	0	0	1	0	0	0	0	2
<i>Beyat</i>	0	5	4	3	0	0	0	0	0	1	13
<i>Sikah</i>	0	1	0	0	0	1	0	0	0	0	2
<i>Sikah and Beyat</i>	0	1	1	0	0	0	0	0	0	0	2
<i>Hijaz</i>	0	2	0	0	0	0	0	0	0	0	2
<i>Lami</i>	0	0	1	0	0	0	0	0	0	0	1
<i>Şaba Zemzem</i>	0	1	0	0	0	1	0	0	0	0	2
<i>Iraq</i>	0	0	0	0	1	0	1	0	0	0	2
<i>Rast</i>	0	3	0	0	0	0	0	1	1	0	5
<i>Şaba Zemzem and Nahawand</i>	0	0	0	0	0	1	0	0	0	0	1
<i>Şaba</i>	0	1	1	1	0	0	0	0	0	0	3
<i>'ajem</i>	0	1	0	0	0	0	0	0	0	0	1
<i>Awshar</i>	0	0	0	0	0	0	1	0	0	0	1
<i>Şaba and Emkhalef</i>	0	1	0	0	0	0	0	0	0	0	1
Total	1	16	7	4	1	4	2	1	1	1	38

**Table 143: Tetrachord range cross-tabulation.**

Table 144 shows the correlation between the singers and the tetrachords of the songs that they chose to record. The data in the table indicates that Dakhil Hassan has 50% (two songs) of the songs, which utilise two tetrachords, and Ihdheeri Abu Aziz and Nasir Hakim have one such song each. In contrast, Mas'ud Al-Imaretly and the songs of the 'anonymous' group tend to have one tetrachord in their songs:

<sup>188</sup> The abbreviations of the type of intervals relate to the categories discussed on page 184.

Tetrachord	The Singer					Total	Per Cent
	Mas'ud Al-Imaretly	Dakhil Hassan	Ihdheeri Abu Aziz	Nasir Hakim	Anonymous		
<i>Emkhalef</i>	2	0	0	0	0	2	5.2%
<i>Beyat</i>	2	6	3	2	0	13	34.2%
<i>Sikah</i>	0	1	1	0	0	2	5.2%
<i>Sikah and Beyat</i>	0	1	1	0	0	2	5.2%
<i>Hijaz</i>	0	0	1	0	1	2	5.2%
<i>Lami</i>	0	0	0	0	1	1	2.6%
<i>Şaba Zemzem</i>	0	0	1	1	0	2	5.2%
<i>Iraq</i>	0	0	1	1	0	2	5.2%
<i>Rast</i>	2	1	1	0	1	5	13.1%
<i>Şaba Zemzem and Nahawand</i>	0	0	0	1	0	1	2.6%
<i>Şaba</i>	2	1	0	0	0	3	7.8%
<i>'ajem</i>	0	0	0	0	1	1	2.6%
<i>Awshar</i>	0	0	1	0	0	1	2.6%
<i>Şaba and Emkhalef</i>	0	1	0	0	0	1	2.6%
Total	8	11	10	5	4	38	100%

**Table 144: The correlation between the singers and the tetrachords of the songs that they chose to record.**

Table 144 shows that each of the *Lami* and *'ajem* tetrachords appear only once in the anonymous group. This may indicate a general unwillingness of an audience from the society to listen to songs which use these tetrachords, which could lead to the disappearance of such tetrachords from the genre in the future.<sup>189</sup>

As shown in Table 142, group III includes the most common tetrachords used in the genre. More than one third of the songs are composed in the *Beyat* tetrachord. The *Rast* and *Şaba* are used in 21% of the songs. Each of these three tetrachords includes two quarter-tone intervals in their intervallic structures, but in different locations. In the *Rast*, the second and third intervals are quarter-tone intervals. In the *Beyat* and *Şaba*, the first and second intervals are quarter tones, which makes these intervals the most commonly used intervals in the intervallic structures of the melodies of the songs.

<sup>189</sup>Further research is needed to explore this hypothesis.

Figure 43 illustrates the location of the intervals of the *Rast*, *Şaba* and *Beyat* tetrachords.

Each box in Figure 43 represents a quarter tone. Therefore, for example, the interval between the first and the second note of the *Beyat* is a semitone and a quarter tone (three-quarters of the tone).

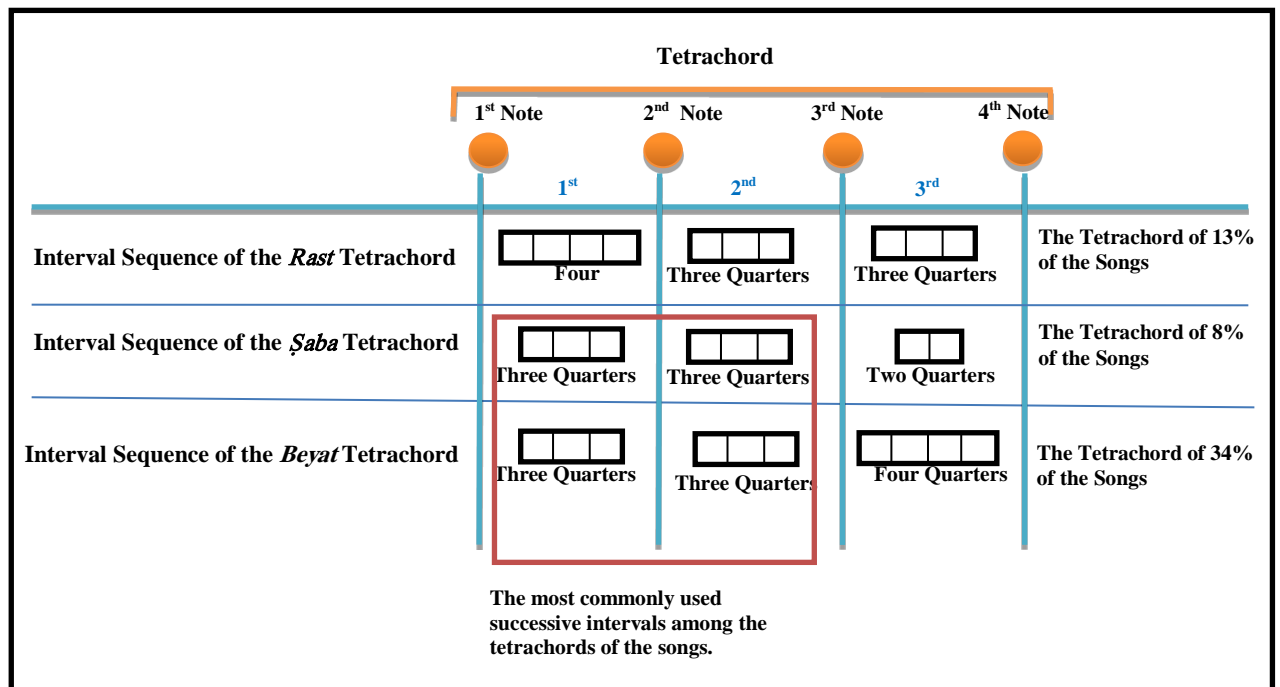


Figure 43: Widely used intervals in the melodies of the *besta* genre.

I undertook a preliminary study, where I played modes to listeners, who cannot recognise the modes, and asked them to suggest words that describe the modes played. Most of the people describe the *Beyat* mode as a happy mode. I would hypothesise that the reason for the popularity of the *Beyat* mode is its association with joy and happiness, since the *besta* genre is employed for happy ceremonies in the community.<sup>190</sup>

Despite the dominance of the *Beyat*, *Rast* and *Şaba* tetrachords in these songs, singers are trying to diversify their choices by choosing songs that utilise different tetrachords, which comprised about 45% of the total of the tetrachords. This can be seen clearly if we present

<sup>190</sup> Manuel asserts that the *Bayat* is very popular in Arab music (2003, p. 96).

the results of the tetrachords in a different way, for example as in Figure 44 which illustrates the relatively equal distribution of tetrachords other than the *Beyat*, *Rast* and *Saba* tetrachords.

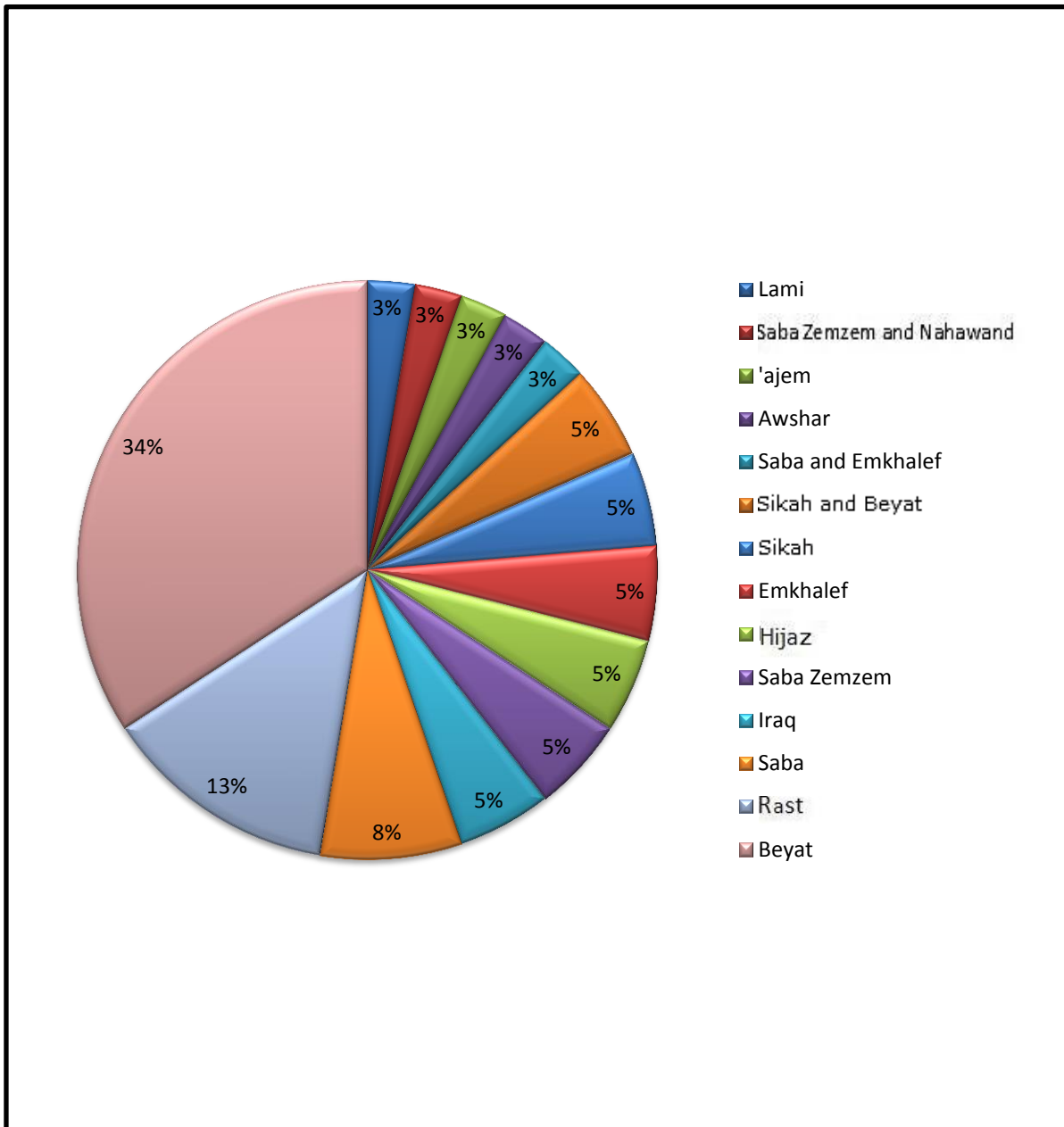


Figure 44: Distribution of the use of tetrachords in the songs.



vi. **Pitch content:**

The vocal ranges of these songs move from the perfect fourth at their narrowest to the *Sikah* seventh (which consists of 10.5 semitones or 21 quarter tones) at their widest, as

Figure 45 shows:

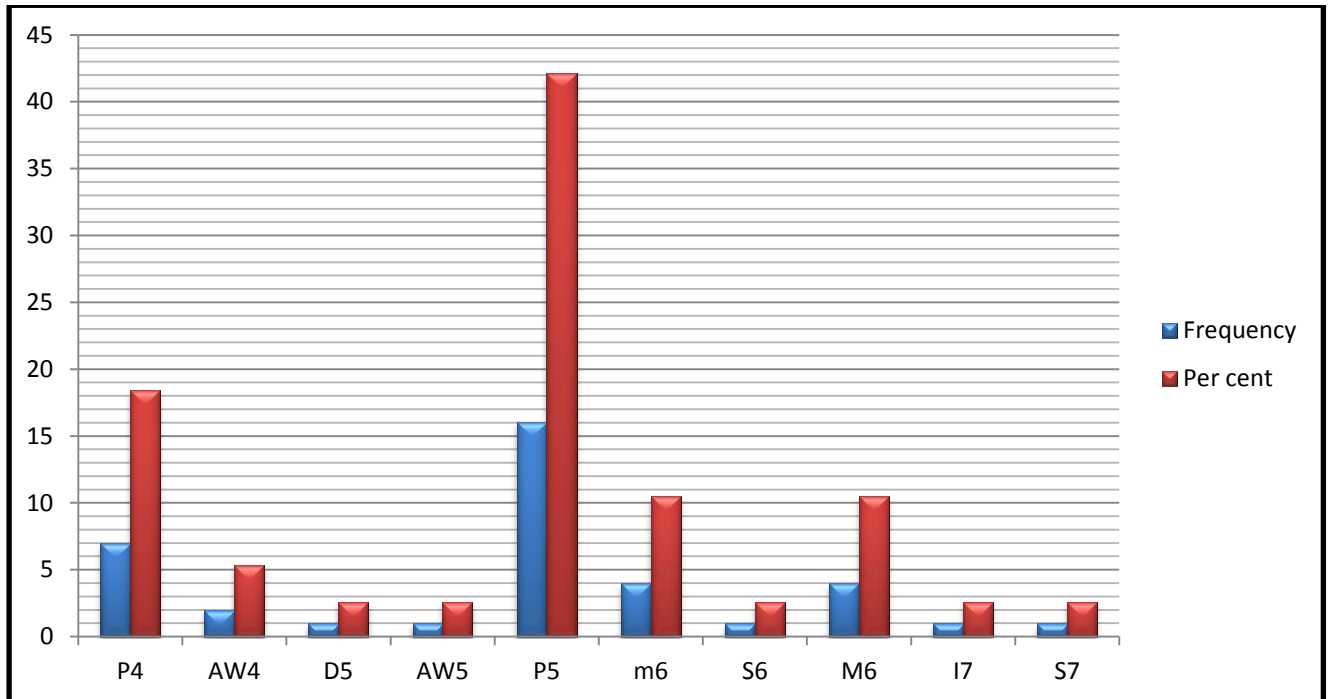


Figure 45: Sets of ranges of the *besta* songs.

Because of the frequent use of modes which consist of quarter tones in their intervallic structure, 50% of the ranges of the songs conform to the Arabic interval class which was discussed in Chapter 3 (see page 184), such as the *Awshar* fourth (AW4) and fifth (AW5), the *Sikah* sixth (S6) and seventh (S7), and the *Iraq* seventh (I7) .

From the data in Figure 45, it is apparent that the perfect fifth is the most commonly used range, and the perfect fourth is the second most commonly used.

These two particular ranges occurred mostly in the *Beyat*, *Rast*, *Hijaz* and *Lami* tetrachords. This demonstrates the impact of the tetrachord on the size of the range.

This can be seen in the following Table 145, which shows the correlation between the range, singers and tetrachords of the songs.

Range			Singer					Total
			Mas'ud Al-Imaretly	Dakhil Hassan	Ihdheeri Abu Aziz	Nasir Hakim	Anonymous	
D5	Tetrachord	<i>Emkhalef</i>	1					1
	<b>Total</b>		<b>1</b>					<b>1</b>
P5	Tetrachord	<i>Beyat</i>	0	3	1	1	0	5
		<i>Sikah</i>	0	1	0	0	0	1
		<i>Sikah and Beyat</i>	0	1	0	0	0	1
		<i>Hijaz</i>	0	0	1	0	1	2
		<i>Şaba Zemzem</i>	0	0	1	0	0	1
		<i>Rast</i>	1	1	0	0	1	3
		<i>Şaba</i>	1	0	0	0	0	1
		<i>'ajem</i>	0	0	0	0	1	1
	<i>Şaba and Emkhalef</i>	0	1	0	0	0	1	
<b>Total</b>		<b>2</b>	<b>7</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>16</b>	
P4	Tetrachord	<i>Beyat</i>		2	1	1	0	4
		<i>Sikah and Beyat</i>		0	1	0	0	1
		<i>Lami</i>		0	0	0	1	1
		<i>Şaba</i>		1	0	0	0	1
	<b>Total</b>			<b>3</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>7</b>
M6	Tetrachord	<i>Beyat</i>	1	1	1		3	
		<i>Şaba</i>	1	0	0		1	
	<b>Total</b>		<b>2</b>	<b>1</b>	<b>1</b>		<b>4</b>	
I7	Tetrachord	<i>Iraq</i>			1		1	
	<b>Total</b>				<b>1</b>		<b>1</b>	
m6	Tetrachord	<i>Emkhalef</i>	1		0	0	1	
		<i>Sikah</i>	0		1	0	1	
		<i>Şaba Zemzem</i>	0		0	1	1	
		<i>Şaba Zemzem and Nahawand</i>	0		0	1	1	
	<b>Total</b>		<b>1</b>		<b>1</b>	<b>2</b>	<b>4</b>	
AW4	Tetrachord	<i>Iraq</i>			0	1	1	
		<i>Awshar</i>			1	0	1	
	<b>Total</b>				<b>1</b>	<b>1</b>	<b>2</b>	
S6	Tetrachord	<i>Rast</i>			1		1	
	<b>Total</b>				<b>1</b>		<b>1</b>	
S7	Tetrachord	<i>Rast</i>	1				1	
	<b>Total</b>		<b>1</b>				<b>1</b>	
AW5	Tetrachord	<i>Beyat</i>	1				1	
	<b>Total</b>		<b>1</b>				<b>1</b>	

Table 145: Correlation between the range, singers and tetrachords of the songs.

The correlation between the ranges and singers is interesting because it shows the preferred melodic range of each singer. For example, the range of most of the songs of Hassan is P5, which is found across five different tetrachords. This could indicate that the P5 range is the most suitable for his voice. Additionally, his songs employ three ranges: P5, P4 and M6, representing 30% of the total of the ranges used by him. In using P4, AW4, P5, m6, M6, S6, and I7 Ihdheeri Abu Aziz covers 70% of the available ranges, Mas‘ud Al-Imaretly 60% and Nasir Hakim 40%.

**vii. Melodic line:**

Most of the songs use the majority of the notes of their melodic line in their phrases.

Table 146 shows the percentage of phrases which use all the available melodic notes of the song:

Percentage of phrases which use all the available melodic notes of the song	Frequency	Per cent
20-29%	2	5.3
30-39%	5	13.2
40-49%	3	7.9
50-59%	6	15.8
60-69%	3	7.9
70-79%	2	5.3
80-89%	3	7.9
90-100%	14	36.8
Total	38	100.0

**Table 146: The percentage of phrases which use all the available melodic notes of the song.**

Table 147 below indicates that there is a correlation between singers and melodic lines. Apart from Al-Imaretly, most of the singers and the anonymous songs tend to use the largest number of the available notes of their melodic lines in the phrases of their songs.

Percentage of phrases which use all the melodic notes of the song	Singer					Total
	Mas'ud Al-Imaretly	Dakhil Hassan	Ihdheeri Abu Aziz	Nasir Hakim	Anonymous	
20-29%	1	1	0	0	0	2
30-39%	2	1	2	0	0	5
40-49%	0	0	1	1	1	3
50-59%	2	3	1	0	0	6
60-69%	2	0	0	1	0	3
70-79%	0	0	0	1	1	2
80-89%	1	1	1	0	0	3
90-100%	0	5	5	2	2	14
<b>Total</b>	<b>8</b>	<b>11</b>	<b>10</b>	<b>5</b>	<b>4</b>	<b>38</b>

**Table 147: Correlation between singers and the percentage of phrases which use all the melodic notes of the song.**

The Table 147 shows that Mas'ud Al-Imaretly, contrary to other singers, tends to use songs that do not include all the notes of the melodic line in their phrases. This might be because she is originally from a different area.

In this culture, the relationship between the song and the singer is very close. The singer is associated with his/her song, which is rarely sung by other singers. As a result, if a song is mentioned, the first thing that comes to mind is the name of its singer. This means that the singer has chosen the song for whatever reason based on personal subjective preferences. Therefore, the song represents the character of the singer and any features in the results of the analysis reflect one of the character and personal choices of the singer.

There is another correlation which can be found between the melodic line and the tetrachords of the songs. Table 148 below reveals that five tetrachords are found in those songs which present all melodic notes in all the phrases of the song. This result shows that there is a tendency to use all the possible notes of the melody in all the phrases of the song, particularly in those five tetrachords. Further research might

investigate why this correlation exists, perhaps by looking at the *maqām* characteristics of the tetrachords.

Tetrachord	Percentage of phrases which use all the melodic notes of the song								Total
	20-29%	30-39%	40-49%	50-59%	60-69%	70-79%	80-89%	90-100%	
<i>Emkhalef</i>	1	1	0	0	0	0	0	0	2
<i>Beyat</i>	0	0	1	2	2	0	0	8	13
<i>Sikah</i>	0	0	0	0	0	0	1	1	2
<i>Sikah and Beyat</i>	0	1	0	1	0	0	0	0	2
<i>Hijaz</i>	0	0	1	0	0	1	0	0	2
<i>Lami</i>	0	0	0	0	0	0	0	1	1
<i>Şaba Zemzem</i>	0	0	0	0	0	0	0	2	2
<i>Iraq</i>	0	0	0	1	0	1	0	0	2
<i>Rest</i>	0	1	0	1	0	0	1	2	5
<i>Şaba Zemzem and Nahawand</i>	0	0	0	0	1	0	0	0	1
<i>Şaba</i>	1	1	0	1	0	0	0	0	3
<i>'ajem</i>	0	0	1	0	0	0	0	0	1
<i>Awshar</i>	0	0	0	0	0	0	1	0	1
<i>Şaba and Emkhalef</i>	0	1	0	0	0	0	0	0	1
<b>Total</b>	<b>2</b>	<b>5</b>	<b>3</b>	<b>6</b>	<b>3</b>	<b>2</b>	<b>3</b>	<b>14</b>	<b>38</b>

**Table 148: Correlation between the percentage of phrases which use all the melodic notes of the song lines and the tetrachords.**

## B. Melody

### i. Beginning note and ending note:

Figure 46 shows that in the vast majority of the songs the beginning note is not identical to the ending note.

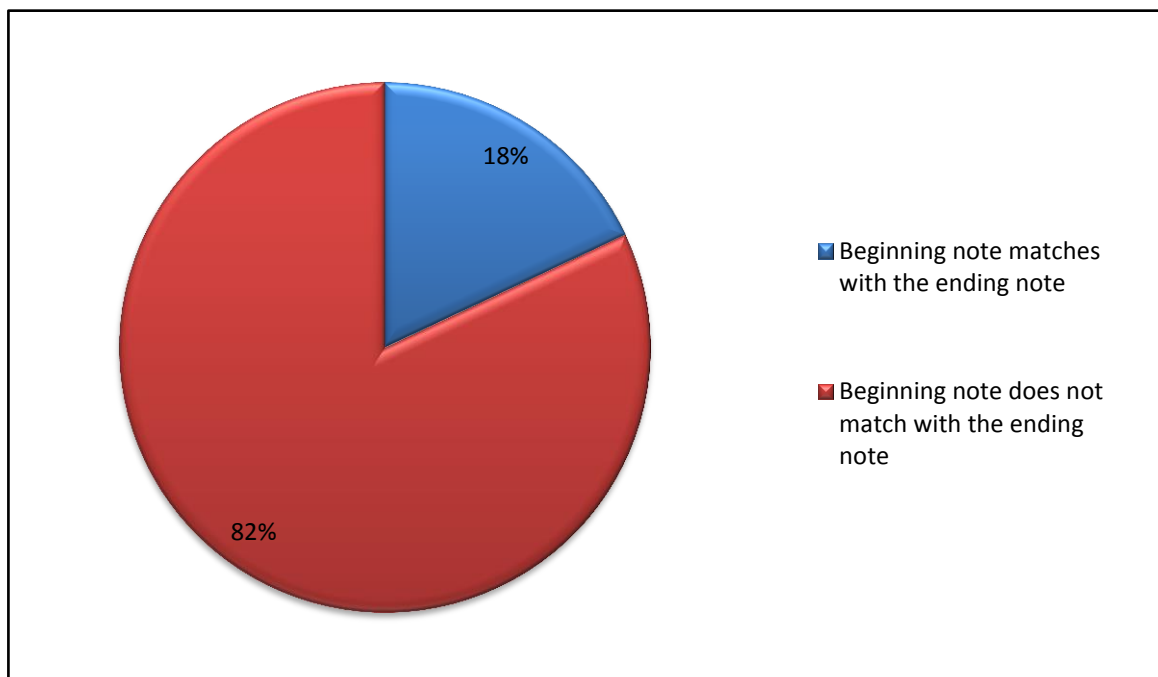


Figure 46: The relationship between the beginning and ending note.

Some of the results, such as this one, are not especially revealing. However, it could be useful for examining the correlation between this parameter and other parameters which would provide more information about the results of the analysis.

Table 149 below shows that there is no significant relationship between the tetrachords and the matching between the beginning and ending note:

Tetrachord	Beginning Note		Total
	Matches with Ending Note	Does not Match with Ending Note	
<i>Emkhalef</i>	0	2	2
<i>Beyat</i>	2	11	13
<i>Sikah</i>	0	2	2
<i>Sikah and Beyat</i>	1	1	2
<i>Hijaz</i>	0	2	2
<i>Lami</i>	0	1	1
<i>Şaba Zemzem</i>	1	1	2
<i>Iraq</i>	1	1	2
<i>Rest</i>	0	5	5
<i>Şaba Zemzem and Nahawand</i>	0	1	1
<i>Şaba</i>	1	2	3
<i>'ajem</i>	0	1	1
<i>Awshar</i>	1	0	1
<i>Şaba and Emkhalef</i>	0	1	1
Total	7	31	38

**Table 149: Correlation between the tetrachords and matching between the beginning and ending notes.**

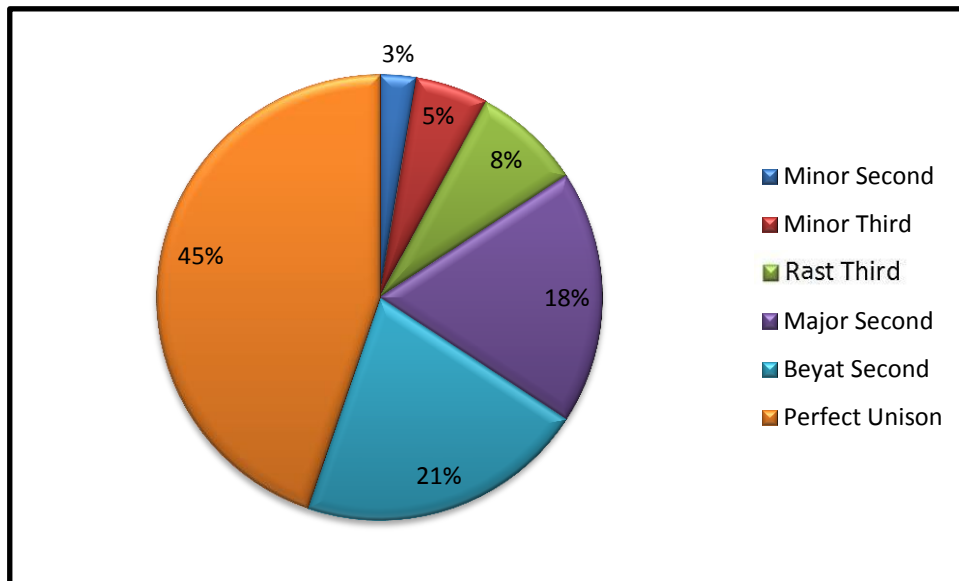
In terms of the correlation between the singer and the relationship between the beginning and ending note, Table 150 demonstrates that Hakim is the only singer for whom the majority of his songs have symmetry between the beginning and ending note:

Singer	Beginning Note		Total
	Matches with Ending Note	Does not Match with Ending Note	
Mas'ud Al-Imaretly	1	7	8
Dakhil Hassan	1	10	11
Ihdheeri Abu Aziz	2	8	10
Nasir Hakim	3	2	5
Anonymous	0	4	4
Total	7	31	38

**Table 150: Correlation between singers and matching between the beginning and ending note.**

**ii. Initial interval:**

The results shown in Figure 47 indicate that the initial intervals of the songs are, typically, the perfect unison and the *Beyat* and major seconds. The perfect unison is the initial interval of 45% of the songs and *Beyat* and major seconds are the initial intervals for 39% of the songs.



**Figure 47: The initial intervals of the *besta* songs.**

Despite perfect unison being the initial interval in a large number of the songs, Nasir Hakim never initiates any of his songs by this interval. This is contrary to Mas'ud Al-Imartly who only initiates her songs by perfect unison or major and minor seconds, as Table 151 shows.



Initial interval	singer					total
	Mas'ud Al-Imaretly	Dakhil Hassan	Ihdheeri Abu Aziz	Nasir Hakim	Anonymous	
Perfect Unison	5	5	4	0	3	17
Major Second	2	1	3	1	0	7
<i>Rast</i> Third	0	1	0	2	0	3
<i>Beyat</i> Second	0	4	2	1	1	8
Minor Third	0	0	1	1	0	2
Minor Second	1	0	0	0	0	1
Total	8	11	10	5	4	38

**Table 151: The correlation between the initial intervals of the songs and the singers.**

### iii. Function and status of notes:

I asserted in Chapter 3 that there are three statuses of notes: the tonal centre, the structural note and ordinary notes. These three types of notes have different functions in the melody of the song, which reflect the nature of the relationship between the notes in the melody. Exploring the function of the notes in the melody of the *besta* songs may provide a clear image of the use of tonality in the collection of the 38 songs that I have analysed.

From the data in Table 152, the tonal centre has three functions. The first is the ending note, the second is the lowest note, and the third is the beginning note, the latter appearing infrequently. The two striking results here are that the tonal centre never occurs as a highest note and it always appears in the ending-note function. This could reveal the tendency of the contour to go down in the end of most of the songs.

Status	Function							
	▶		▲		▼		◀	
	Frequency	Per cent	Frequency	Per cent	Frequency	Per cent	Frequency	Per cent
○	6	15.8	0	0	25	65.7	38	100
◉	8	21.0	15	39.5	0	0	0	0
●	24	63.2	23	60.5	13	34.3	0	0

**Table 152: Status and function of the notes.**<sup>191</sup>

The structural note has two functions only. The first is the highest note and the second is the beginning note, which occurs infrequently, in 21% of the songs. The surprising result here is that the tonal structure never occurs as the ending or the lowest note.

The ordinary notes have three functions, serving as the beginning note, the highest note, and the lowest note. However, they never appear as an ending note.

Table 152 above shows the relationship between the status and the function of the melody notes of the songs analysed. It is clear from the data in this table that the tonal centre is the only note that functions as the ending note. In addition, the tonal centre is the preferred lowest note yet it is not the preferred highest note.

The structural note has only two functions: the beginning and the highest notes. But giving these functions to the ordinary note is preferable to giving them to the structural note. On the other hand, the structural note cannot be the lowest or ending note.

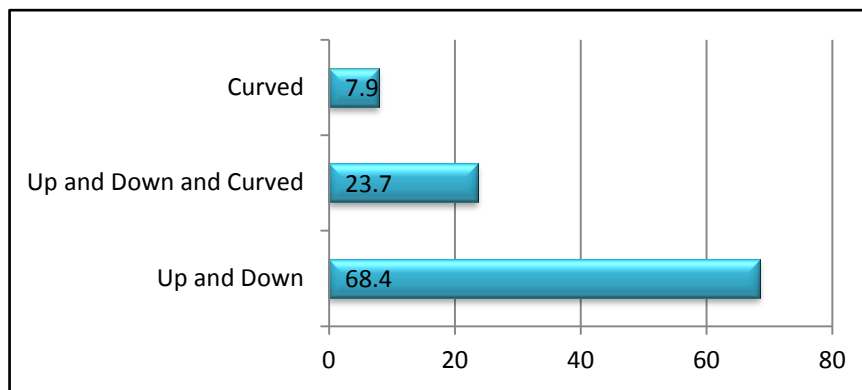
The ordinary note has an important role. It is more likely to be the beginning note and the highest note. Additionally, it is the second most common preference to be the

<sup>191</sup> See page 164 for the explanation of the symbols.

lowest note. Nevertheless, like the structural note, it cannot be the ending note, which is the exclusive function of the tonal centre.

**iv. Melodic contour:**

Up and down is the direction of most of the melodic phrases in the melodies of the analysed songs. The results show, as can be seen in Figure 48, that more than 20% of the songs include two directions in their melodic contour: up and down and curved direction.



**Figure 48: Direction of the melodic contour.**

**v. Position of the melody according to the tonal centre:**

The movement of all the melodies of the songs is above the tonal centre, which occurs in 65.7% of the songs as the lowest note.

**vi. Technique of structuring the melody:**

The ‘flowing’ method is the only technique that is followed in structuring the melodies of the samples. The technique depends on using conjunct more than disjunct intervals.

**vii. Evaluation of melodic phrases in terms of consistency and coherence:**

The syllabic type is the most used type in the analysed samples. It appears in 84.2% of the songs. The remaining percentage is for the melismatic type. This

might be due to the singers' aim to make the text as accessible as possible for the audience.

**viii. Interval statistics:**

There are 14 different intervals used in the melodies of the songs, as Table 153 shows. Perfect unison is the most common interval. Conjunct motion is significantly more common than disjunct motion as shown in Figure 49. Despite this, descending intervals have the highest percentage of use in the songs, but it is clear that there is nearly equilibrium between the unison, ascending and descending intervals as Figure 50 shows. The B2 (*Beyat* second) interval, which consists of three quarter-tone intervals, is most often used in the songs and this is because a high percentage of Iraqi and Arabic modes include quarter-tone intervals.

The high percentage of unison and conjunct intervals occurs because of the fact that the flowing method is the only technique of structuring the melody used in the sample.

IC	Conjunct						Disjunct										Total		
	0 (P1)	2 (m2)	3 (B2)	4 (M2)	Total	5 (E3)	6 (m3)	7 (R3)	8 (M3)	10 (P4)	11 (AW4)	12 (A4)	12 (D5)	14 (P5)	17 (S6)	Total			
					4											10	<b>14</b>		
Direction	1429	ASC	155	537	383	1075 (22.6%)	27	129	131	48	52	6	2	4	4	2	405 (8.5%)	<b>1480 (31.2%)</b>	
		DE C	214	854	525	1593 (33.5%)	17	122	96	12	2	0	0	0	0	0	249 (5.2%)	<b>1842 (38.7%)</b>	
<b>Total</b>	<b>1429 (30.1%)</b>		<b>2668 (56.2%)</b>						<b>654 (13.7%)</b>										<b>4751</b>

Table 153: Interval statistics.

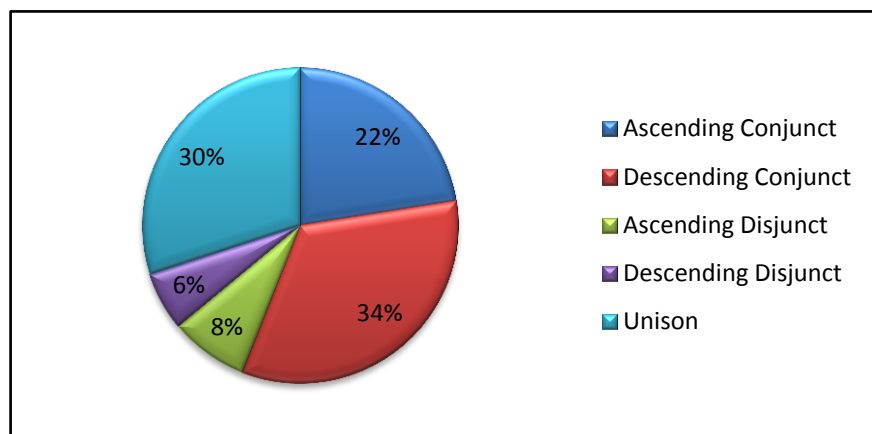


Figure 49: Unison, ascending and descending intervals.

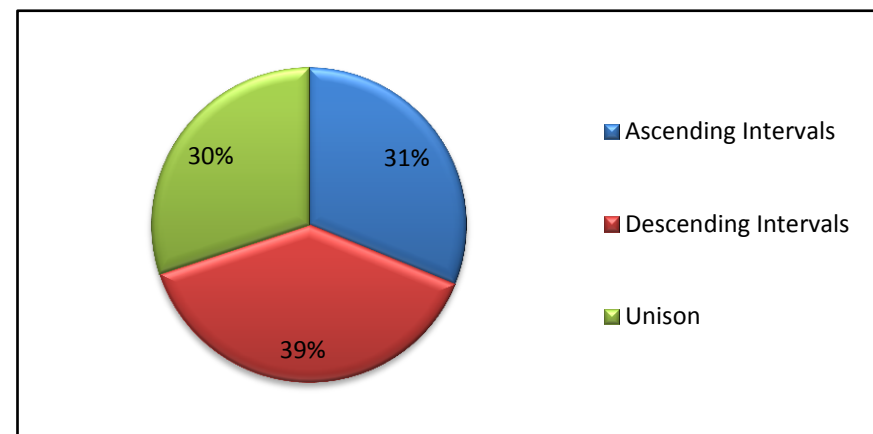


Figure 50: Unison, ascending and descending conjuncts, and disjunct intervals.

### **C. Form and Rhythm**

#### **i. Form:**

Two forms occur in the melodies analysed: the repetitive form appears in 81.6% of the songs and the mixture of additive and repetitive form appears in 18.4%.

#### **ii. Tempo:**

The absolute tempo appeared in 16 categories of different values, as shown in Table 154 below. Fifty per cent of the tempos occur between the tempo of 130 to 139 and 160 to 169.

Absolute tempo	Frequency	Per cent
60 to 69	1	2.6
90 to 99	1	2.6
110 to 119	1	2.6
120 to 129	3	7.9
130 to 139	5	13.2
140 to 149	3	7.9
150 to 159	5	13.2
160 to 169	6	15.8
170 to 179	3	7.9
180 to 189	2	5.3
190 to 199	2	5.3
210 to 219	1	2.6
250 to 259	1	2.6
280 to 289	2	5.3
350 to 359	1	2.6
390 to 400	1	2.6
<b>Total</b>	<b>38</b>	<b>100.0</b>

**Table 154: The absolute tempo of the songs.**

According to the data in Table 154, the mean number of notes per minute is 130 to 169 in the analysed songs.

### iii. The relation between the syllabic and melodic rhythmic form:

The results show that 92.1% of the songs have alignment between the syllabic and melodic rhythmic form. This result seems to reflect the dominance of the poetic structure on the melodic structure. It is therefore not surprising that there is a great deal of alignment.

### iv. Rhythmic accompaniment:

The songs of the area studied are usually performed without a definite rhythmic accompaniment. When singers choose to record a song, the instrumentalists are the ones who decide the proper type of the rhythmic accompaniment according to the implication of the rhythmic values in the melody.

The *Maqsūm* pattern is most commonly used as a rhythmic accompaniment in the songs. It has two forms, a 2/4 version and a 4/4 version, the latter being the more common. These two forms of the pattern are very common in Egypt, Syria, Lebanon and Jordan. The other rhythmic pattern that is widely used, after the *Maqsūm*, is the *Jorgina*, which is found in more than a quarter of the songs. This rhythm is very common in central and southern Iraq and it does not exist in any other Arab country.<sup>192</sup>

In addition to the *Maqsūm* and *Jorgina* rhythms, there are three other patterns which have very limited use. The *Heche* is the rhythm of the Iraqi Roma, who settled outside of the villages in southern Iraq. This rhythm is used only once, in 'Ami *Yebu'yon Alsood*'. The *Jenobi* is the rhythm of the Basra area in southern Iraq, and the *Sangin Sama'i* is the rhythm of the Iraqi *maqām* in Baghdad, and which is used in the

---

<sup>192</sup> *Jorgina* is widely used in Turkey.

Turkish music as well. Each of these is used only once. The following table shows the frequency and percentage of the rhythmic patterns.<sup>193</sup>

Name of the rhythm	Accompaniment rhythmic pattern	Frequency		Per cent	
<i>Maqsūm</i>	$\frac{4}{4}$ ♩ ♪ ♪ ♩ ♩	14	24	36.8%	63.1%
	$\frac{2}{4}$ ♩ ♪ ♪ ♩ ♩	10		26.3%	
<i>Jorgina</i>	$\frac{10}{16}$ ♩ ♪ ♪ ♩ ♩ ♩ ♩	10		26.3%	
<i>Heche</i>	$\frac{2}{4}$ ♩ ♪ ♪	1		2.6%	
<i>Jenobi</i>	$\frac{2}{4}$ ♩ ♪ ♪ ♩ ♩	1		2.6%	
<i>Sangin Sama'i</i>	$\frac{6}{4}$ ♩ ♪ ♪ ♩ ♩ ♩ ♩	1		2.6%	

**Table 155: Frequency and percentage of the rhythmic pattern of the songs.**

**v. The main rhythmic value of the melody:**

I have notated this music using the western notational system, and found that the crotchet and quaver are the main rhythmic values in the melodies of the analysed songs. When they were originally recorded, the songs were perhaps faster or slower than the recorded versions because of the old mechanical way of recording, which might not be a true reflection of the actual tempo used by the singer. Therefore, the decision about appropriate rhythmic value was made according to the tempo of the songs in the recordings.

<sup>193</sup> Al-Abbas (1986) and Al-Basri (1986) assert that there are 26 metric cycles in Iraq. A list of these metric cycles is to be found at Appendix 19.





The data show that a number of different rhythmic patterns are common in the melodies of the songs. Twenty eight per cent of them begin with a semi-quaver, quaver, dotted quaver, or a crochet rest, whereas 15.7% of them begin with a dotted note.

By examining the correlation between the rhythmic pattern and the singers, the results shows that, except Dakhil Hassan and Mas'ud Al-Imaretly, there is tendency to use the local rhythmic accompaniment, such as the *Maqsūm*  $\frac{4}{4}$ , as demonstrated in Table 157 . Dakhil Hassan and Mas'ud Al-Imaretly are the only singers whose songs are accompanied by the use of 'foreign rhythms'. Dakhil Hassan's song '*Ami Yebu 'yon Alsood*' and Mas'ud Al-Imaretly's two songs '*Shagrehl Qisibeh and Asennek*' have certain rhythmic values, which indicate these three accompaniment rhythms. The two songs of Mas'ud Al-Imaretly are very old and popular in the society, and because these two particular accompaniment rhythms do not belong to this culture, I think the instrumentalists suggested these rhythms to Mas'ud Al-Imaretly. The reason for this suggestion could be because that Mas'ud Al-Imaretly tends to sing in an improvisational style which makes it difficult to follow rhythmically, so trying different accompaniment rhythmic patterns could be one of the solutions offered by the instrumentalists, who are from a different background and had perhaps never heard these songs before. Table 157 also shows that Ihdheeri Abu Aziz had in his repertoire lots of songs whose rhythmic values in the melody encourage the instrumentalist to choose the *jorgina* as a rhythmic pattern in most of his songs.

Accompaniment Rhythmic Pattern	Singer					Total
	Mas'ud Al- Imaretly	Dakhil Hassan	Ihdheeri Abu Aziz	Nasir Hakim	Anonymous	
<i>Maqsūm</i> $\frac{2}{4}$	3	4	1	0	3	11
<i>Heche'</i> $\frac{2}{4}$	0	1	0	0	0	1
<i>Jnobi</i> $\frac{2}{4}$	1	0	0	0	0	1
<i>Maqsūm</i> $\frac{4}{4}$	2	4	4	4	0	14
<i>Sangin Sama'i</i> $\frac{6}{4}$	1	0	0	0	0	1
<i>Jorgina</i> $\frac{10}{16}$	1	2	5	1	1	10
<b>Total</b>	<b>8</b>	<b>11</b>	<b>10</b>	<b>5</b>	<b>4</b>	<b>38</b>

**Table 157: Correlation between the rhythmic pattern and the singers.**

## 5.2 Conclusion

This chapter has presented the results of the analysis of 38 *besta* songs. The results of the textual analysis show that the *darmi* is the dominant metre, which follows Khallosi's division in its rhyming system. One of the main findings is that the singers add syllables, words or phrases to the original poetic text of the song during singing. The results show that the main theme of the songs is parting and the emotions in the text are those of anguish and sadness.

The results of the melodic analysis show strong evidence that the *Beyat* tetrachord is the most commonly used among the songs. Additionally, most of the tetrachords of the songs include quarter tones in their intervallic structure. The results indicate that the *Maqsūm*  $\frac{4}{4}$  rhythmic pattern is the one most frequently used in the songs.

In the vast majority of cases, melodies are moving above the tonal centre, which is always the ending note and frequently the lowest note in the songs. There is no remarkable relationship/correlation between the beginning and ending note, because most of the melodies begin on an ordinary note, which is mostly the highest note. The role of the structural note is not essential in this musical culture, in contrast to the ordinary notes which have a vital role in the songs.

Elscheková (in Fareed, 1999, p. 39) implies that the structural note is always going to be an important note, while in fact the results shows that this is not the case in this culture. Therefore, further research is needed to re-examine this feature in order to have a better idea of the structure of the tonality of Iraqi and Arabic music.

There are other interesting results that reflect some of the aspects of the singing styles of the singers. The following Tables 158, 159, 160 and 161 illustrate these features:

Singer	His Features
<b>Ihdheeri Abu Aziz</b>	Adds less additional text than other singers
	Prefers to perform songs without chorus participation
	Favours the songs in which the chorus sings similar text and melody to the singer
	Tends to use the largest number of notes in the melodic phrases of his songs
	Focuses on perfect unison or major second as an initial intervals
	<i>Jorgina</i> is the pattern of most of his songs.

**Table 158: Features of Ihdheeri Abu Aziz’s singing style.**

Singer	His Features
<b>Mas’ud Al-Imaretly</b>	Highest percentages of additional text appear in her songs
	The songs of third group (III.A, III.B and III.C) are only performed by her
	Prefers to perform the songs without the chorus participation
	Favours to sing in reverse order
	Prefers the songs in which the chorus sing different text with different melody to the singer
	Use only one tetrachord in her songs
	Tends to use 50 –70% of the notes of in the melodic phrases of his songs
	Initiates her songs by the perfect unison or major and minor seconds only
	Uses foreign rhythmic pattern

**Table 159: Features of Mas’ud Al-Imaretly’s singing style.**

Singer	His Features
<b>Dakhil Hassan</b>	Focuses on songs that include a higher ratio of original text
	Prefers to perform songs without chorus participation
	Prefers songs in which the chorus sing similar text and melody to the singer
	Tends to use two tetrachords in his songs
	Tends to use the largest number of notes in the melodic phrases of his songs
	Focuses on perfect unison and the <i>Beyat</i> second as initial intervals

**Table 160: Features of Dakhil Hassan’s singing style.**





Singer	His Features
<b>Nasir Hakim</b>	Tends to have symmetry between the beginning and ending note in his songs
	Adds high percentage of additional text to his songs
	Prefers to perform the songs without chorus participation
	Prefers songs in which the chorus sing similar text and melody to the singer
	Tends to use the largest possible notes in the melodic lines of his songs
	Most of his songs have the same beginning and ending note
	Never initiates any of his songs with a perfect unison interval

**Table 161: Features of Nasir Hakim’s singing style.**

Finally, the following two Tables 162 and 163 are populated by the most common values for their respective terms and therefore represent the prototypical *besta* song:

1. FTP		
NV	3 (A, B and C)	
Theme	Parting	
Imagery	No	
Emotion	Anguish and sadness	
Vocabulary	Standard dialect and in masculine language.	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo ' Al-Baṣeet</i>
	CM	Yes, transposition in the second foot
Rhyme	TR	Different
	FR	Noun
	LL	1 <sup>st</sup> , and 2 <sup>nd</sup>
	PT	glottal, front high level and Bilabial
2. FTAS		
O:A	83% to 17%.	
MS	Normal Order	
CDS	Yes (+)	

**Table 162: The most common textual values.**

Tonality		Melody		Form and Rhythm					
SO	AI	BN	c <sup>2</sup>	FM	Repetitive				
LRT	3'01"-3'30"	II	P1						
TC	a <sup>1</sup>	EN	a <sup>1</sup>	AT	170				
TS	a <sup>1</sup> and d <sup>2</sup>	MC		SRF&MRF	Align				
TST	(4)	PM	(+)	RA	 (Maqsūm)				
T&S	Beyat Tetrachord	TSM	Flowing	MRV					
R	P5	CCM	Syllabic	DRP					
ML	Complete in all the phrases	IS	IC	Conjunct		Disjunct		Total	
				0	3	4	7	8	5
			ASC	15	10	10	4	4	28 (35.5%)
			DES		15	15	3	3	36 (45%)
			Total	65 (82.3%)			14 (17.7%)		79
PC	a <sup>1</sup>	b $\frac{1}{2}$ <sup>1</sup>	c <sup>2</sup>	d <sup>2</sup>		e <sup>2</sup>			
SN	○	●	●	●		●			
FN	◀	▼		▶	▶		▲		

**Table 163: The most common melodic values.**

## 6 Chapter 6: Conclusion

This final section of the thesis restates the research problem, its aims, and reviews the methodology used in the study. In addition, it summarises the main issues and outcomes of the chapters of this study, and it presents suggestions for future research.

The study set out to explore the musical characteristics of the *besta* genre in the community of the villages in Dhi-Qār province in southern Iraq. *Besta* are entertainment songs in southern Iraq. I chose this topic for two main reasons: the first is that the literature and sources on this subject are scarce. In addition, the extant analytical methods which deal with Iraqi and Arabic music are of limited use for discovering the textual and melodic characteristics. The second reason is that, since the early 1980s, the community has stopped singing *besta* songs because of the continual loss of life, hardship and persistent sadness in all villages. I have selected Dhi-Qār province as the main field of the study because the singers who first recorded the *besta* songs hail from this region.

In this investigation, the aims were: to place the songs in their cultural context, classify the repertoire into different categories, develop an analytical methodology, analyse recorded examples of the *besta* song and archive the songs as rare examples of a somewhat endangered Iraqi genre.

Two approaches were conducted to achieve these aims: ethnographic and analytical. Two stages were undertaken to conduct the ethnographic study: in the first stage I collected the required recordings from four provinces in Iraq, Dhi-Qār and Misan provinces, where the singers whose recordings I analyse in this study used to sing their songs; and Baghdad and Basra provinces, where the singers travelled to record their songs. In the second stage, I investigated the role of music in the area and where, when and how *besta* songs used to be performed. The historical and contextual background was needed in this stage to give a sufficient understanding of the context



of the *besta* as entertainment songs in the community of the villages. Therefore, the field for this stage was mostly the villages and tribes who hosted one or more of the recorded singers in the course of their celebratory ceremonies.

To undertake the analytical investigations I needed to find the optimal method to analyse the songs in order to extract as much information on their poetic and musical characteristics as possible. I decided to adapt the melodic analytical system developed by the Czech scholar Elscheková for European musical culture (Fareed, 1999). And understandably, I needed to make some modifications to this system in order to apply it to my chosen repertoire. Therefore, I added a few parameters to her system in order to meet the requirements of this study. Additionally, I designed an analytical system to analyse and to explore some of the poetic, phonetic, linguistic and formal aspects of the text, in order to provide a fuller understanding than would be achieved by analysing the melodic element alone.

Chapter Two covered the historical background and social structure of Iraq, the tribal system in Dhi-Qār province, the local Arabic dialect, and the role and function of individuals in this predominantly Shiite community. In addition, this chapter discussed the following topics: the main musical genres in the community in question (*besta*, *ubūdhiyyeh* and *hoseh*), the formal and local poetic system, the relationship between the singers whose recordings form the basis of this study and the wider society, the biographies of the singers, and the recording industry in the 1920s in Iraq. This chapter outlined the social and cultural background of the people who created and sang the *besta* songs. In addition, it showed that the tribal system is still prominent and dictates the lives of all villagers. It also demonstrated that the society speaks its own local Arabic dialect, one which uses non-Arabic letters, and changes some Arabic sounds during conversation. Additionally, it argued that social relationships are strong between family members and the society. Furthermore, it asserted that traditions are stronger than religious values in a masculine society, where a woman's role is confined essentially to acting as a servant for her

husband, his parents and his children. These findings enhance our understanding of the social system of the society, and define the role of individuals in a community firmly under the control of traditional norms.

Chapter Two also considered the social context of the performance and reception of the *besta* genre in order to comprehend the position of the singer in the village communities. I argued that singing is an undesirable job in the community, and it is not a recognised profession. Singers are usually villagers who volunteer to sing for free. My research suggested that most of the singers used to travel to Baghdad and Basra to record their songs, where a number of the recording companies established their industry in Iraq at the start of the 1920s. The findings of this chapter add substantially to our understanding of the social context of singers and singing in the local area.

The Thesis outlined the analytical system in Chapter Three. A few parameters were added to the melodic-analytical system of the Elscheková. In addition, I invented all the textual parameters, which are integrated into Elscheková's method to form the two-part (text-analytical and melody-analytical) analytical system of this study.

The analytical system was applied to 38 songs in Chapter Four. The results of the analysis were presented in two ways. The first demonstrated the application of the analytical system to eight songs in detail and illustrated how to interpret the results. The second method of presenting the results was in a compressed form, which employed a tabular format for the remaining 30 songs.

The results of the textual/melodic analyses were presented and interpreted in Chapter Five. Textually, the main theme of the texts was discovered to be parting, and the main emotions in the texts are anguish and sadness. One of the features of the songs analysed is the simplicity of their vocabulary. In addition, there is a tendency to choose texts with no poetic images. Additionally, from the vocabulary employed one can observe that the community highly esteems social

relationships and spiritual and religious ideas. The results of this study indicated that the *darmi* metre is the dominant metre in the texts. The evidence from this study has suggested that the *darmi* is a flexible metre, and which gives the composer and singer greater freedom than other metres for inserting additional text during singing. The results have shown also that the typical rhyming word of the texts is a noun which ends with a glottal, front high vowel or bilabial sound and which follows Khallosi's division (1962). Despite most of the songs being dominated by their original text, the added text is still very important to all of them. Finally, I observed a tendency for songs to be recorded without a chorus. This part of the study has deepened my understanding of the textual characteristics of the analysed songs. In addition, it reinforces the importance of analysing the texts of the songs as well as their melodies.

Melodically, there is a tendency for the songs to utilise only one tetrachord. The results show that the *Beyat* is the most commonly used tetrachord in the genre. My findings demonstrate that that perfect fifth is the most commonly used range in the songs. The results also reveal that the beginning and ending notes are different in more than 80% of the songs. Additionally, I discovered that the initial intervals of the songs were typically perfect unison and the *Beyat* and major seconds.

The analysis shows that the tonal centre has three functions: as the ending note, as the lowest note, and as the beginning note, the latter appearing in low frequency. The two most striking results here are the fact that the tonal centre never occurs as the highest note, and it always appears in the ending note function. The findings also revealed that the structural note has two functions only: it occurs as the highest and as the beginning note. However, the ordinary notes have three functions: they occur as beginning, highest, and lowest notes. The results show that ordinary notes never occur as an ending note.

The evidence from this study suggests that the syllabic arrangement is the most commonly used type in the sample studied. The results also indicate that the direction of most of the melodic

phrases is up and down, and that all melodies move above the tonal centre. Additionally, the study has found that the ‘flowing’ method is the only technique that is followed in structuring the melodies. Therefore, the unison and the conjunct intervals are the most often used in the sample.

There are 14 different intervals that are used in the sample’s melodies. The perfect unison and *Beyat* second are the most commonly used intervals. The conjunct intervals are the most common type used in these melodies. The results have shown that the *Maqsūm* rhythmic pattern is the most commonly used accompaniment pattern in the samples.

The textual and musical characteristics that I have identified in this study deepen our understanding of the *besta* genre. Additionally, it is hoped the present findings will lay the foundation for further literature on the *besta* genre in the future and, hopefully, makes several contributions to the field of Arabic music studies. Indeed, the methods used for analysing the *besta* genre may have wider applicability to other genres in Arabic music.

It seems that further research may fruitfully be undertaken in the following areas:

1. Studying the *besta* songs during different periods of the political and social history of Iraq such as:
  - Between 1945 and 1958 (the monarchy)
  - Between 1958 and 1968 (the fall of the monarchy and the establishment of the Republic)
  - Between 1968 and 1979 (the so called ‘golden period’)
  - Between 1980 and 2000 (more recent period of war and conflict).

Carrying out a comparative study between this study and the position of the *besta* during the above periods would help to assess the evolutionary development of the *besta* genre in southern Iraq.

2. Researching the *besta* genre in areas neighbouring Dhi-Qār for comparative purposes.
3. Applying the analytical method of this study to other genres, in order to refine and extend the analytical system.
4. Investigating the reasons for the predominance of the *Beyat* mode in the *besta* genre.

Having completed this study, several courses of action appear necessary to ensure the survival of the *besta* genre in the future:

- The establishment of a centre for the collection and archiving of all Iraqi genres.
- The establishment of local radio stations in each province in Iraq to broadcast the local musical genres.
- The foundation of musical institutes concerned with traditional Iraqi musical heritage.
- The encouragement of young singers to (re-)record *besta* songs.

It is hoped that this study will inspire further research and contribute to the development of Iraqi musical research.

## 7 Appendices

### 7.1 Appendix 1: List of the sources of the songs

1. Ahmed Al-Badr's personal library
2. Ali Naser hakim's personal library
3. Helmi, 1984. *Angham Min Al-Turath Al-Iraqi (Tunes of the Iraqi Heritage)*.
4. Iraqi Television and Radio Institution Archive
5. Jaber Al-Rubai'ee's personal library
6. Kadhom Shnina's personal library
7. Live recording by Hider Mohsen
8. Nasim Oda's personal library
9. Nedham Al-A'araji's personal library
10. Sameer Al-Khaldi's personal library
11. Studio of Al-Juneyneh
12. Studio of Angham Al-Turath

## **7.2 Appendix 2: List of the elder (50 years old or above) informants**

1. Mr Hashim Al-Rejeb
2. Mr Abdul Amir Hassan
3. Mr Abdul Hussain Al-Lami
4. Mr Abdul Jabbar Aldarraji
5. Mr Abdul Jabbar Imnati
6. Mr Adhab Abdullah Jebur
7. Mr Asad Al-Ibrahimi
8. Mr Audeh Abbar Al-Ghezzi
9. Mr Dawwai Ghaji
10. Mr Falih Hassan
11. Mr Falih Khalaf Hassoon Al-Badr
12. Mr Faisal Al-Abbar
13. Mr Habib Ibadeh
14. Mr Haider Muhsin
15. Mr Hammodi Al-Kinani
16. Mr Hassan Imnati
17. Mr Hassoon Al-Badr
18. Mr Ibrahim Hassan
19. Mr Imkhilf Al-Friji
20. Mr Kadhum Falih
21. Mr Kadhum Ishneineh
22. Mr Karim Al-Imari
23. Mr Naseem Audeh
24. Mr Rashid Ethwini
25. Mr Yonis Al-Abbodi

### 7.3 Appendix 3: Pictures of informants



**Figure 51:** Al-Badr, A., 2008. *Dhi-Qār 2008: Mr Faisal Al-Abbar wearing the local uniform, worn when villagers visit neighbours.* [photograph] (Ahmed Al-Badr's own private collection).

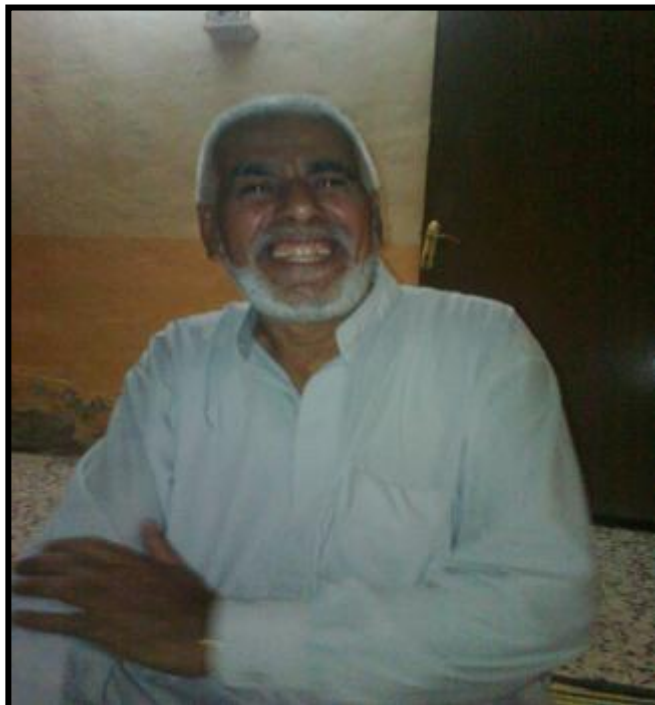


**Figure 52:** Al-Badr, A., 2008. *Dhi-Qār 2008: Mr Abed Jebur, drinking a cup of tea and sitting on a local handmade carpet and pillows.* [photograph] (Ahmed Al-Badr's own private collection).





**Figure 53:** Al-Badr, A., 2008. *Dhi-Qār 2008: Mr Khalil Al-Yerad, wearing the local uniform (Dishdashah).* [photograph] (Ahmed Al-Badr's own private collection).



**Figure 54:** Al-Badr, A., 2007. *Dhi-Qār 2007: Mr Habib Ibadeh, in his house.* [photograph] (Ahmed Al-Badr's own private collection).



**Figure 55:** Al-Badr, A., 2007. *Dhi-Qār 2007: Mr Hatim Al-Abbar, on the roof of his house wearing working uniform and handling a handmade rake.* [photograph] (Ahmed Al-Badr's own private collection).



**Figure 56:** Al-Badr, A., 2007. *Dhi-Qār 2007: Mrs Wafa' Falih using a hand grinder, which is made of two rocks. She is the only woman who agreed to have her picture taken and be interviewed.* [photograph] (Ahmed Al-Badr's own private collection).

## 7.4 Appendix 4: List of the musicians and experts in the music field consulted for this research

1. Dr Tariq Hassoon Head of the Department of Music, University of Baghdad
2. Mr Hassan Al-Shakerchi Head of the musical arts in the Media Ministry
3. Mr Saad Al-Ani Head of the Music Department, Arts Institution
4. Mr Thamir Abdulhassan Tutor in the Institute of Musical Studies
5. Mr Karim Radhi Head of the Folk Programs in the Television of Iraq
6. Mr Abdulrazzaq Al-Azzawi Head of the Iraqi Musicians' Union
7. Mr Abbas Jamil Professional musician
8. Mr Muhammad Noshi Musical Director in the Radio of Iraq
9. Mr Naseem Audeh Retired professional singer
10. Mr Faraj Wehhab Professional singer
11. Mr Falih Hassan Violin player
12. Mr Hassan Harbood Violin player
13. Mr Kheder Elias *Nāy* player
14. Mr Ghazi Yousuf *Nāy* player
15. Mr Ali Al-Imam *'ūd* player
16. Me Yasin Al-Rawi Accordion player
17. Mr Hider Naji *Tablah* player
18. Mr Ali Sabbah *Qanūn* player

## 7.5 Appendix 5: Record of the field visit

### Record of the field visit

Visit no:

Date: 04/11/2007

Address: *Qada* 'Al-Naṣiriyyeh / Al-Baḍḥa/ Al-Ghezzi

Participant/s: Mr Adhab Abdullah Jabur

Age: 58

Occupation: Tractor Driver

Qualification: Primary School

Recording: Audio/Video/Image: Audio Only

Summary: This visit was arranged by Mr Hasson Falih, who is a close relative of Mr Jabur. This visit lasted for two hours in Mr Jabur's house in the village of Al-Ghezzi. His house is made of mud and has a wooden door. We sat in the Al-Diwaneyeh (reception room) where he receives his guests. Mr Jabur, one of his sons and I attended this meeting and we were sitting on the floor with some pillows behind us. He insisted we drink the tea before beginning. He was interested to know why I am conducting this research. He could not understand the reason for collecting such information, but he agreed to answer as much as he could because I was his guest. He spoke about his memories of the parties in his village and in other villages that he attended. He described the venue of the parties, which was usually the *mudhīf*. He described how the

ceremony started with the recitation of some poems by one or two of the famous poets who were in attendance. Then, the singer was asked by the *shikh* to begin. He mentioned the position in the venue of everyone attending the party, such as the poets, the singer and other members of the village, shown in Figure 51, which was completed with the assistance of Mr Jabur.

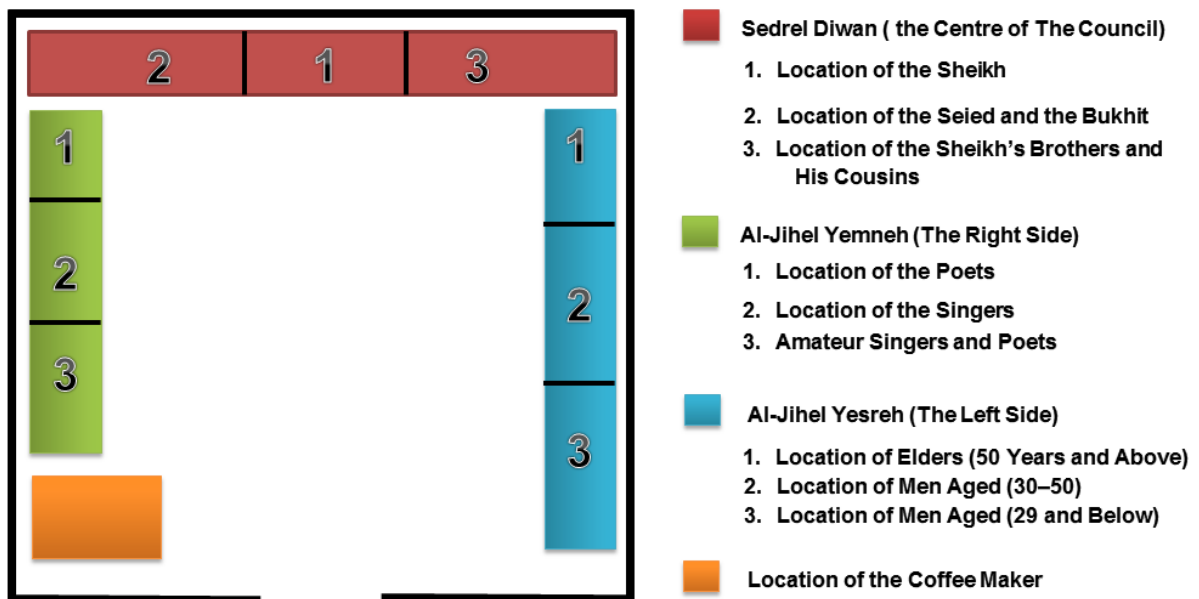
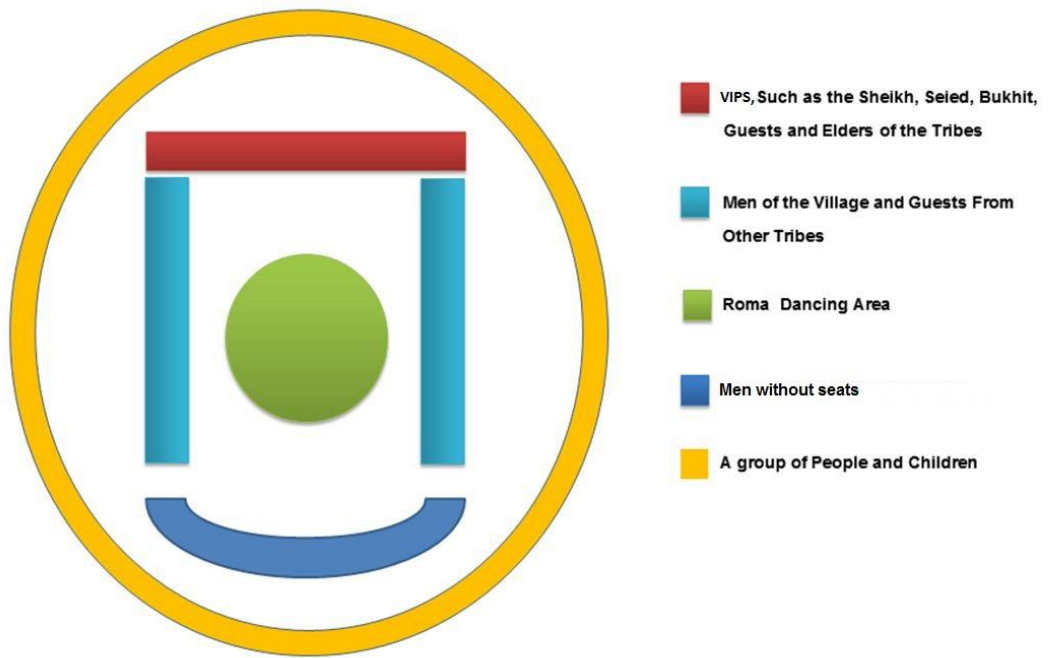


Figure 57: The venue and the location of the participants in a ceremony in the *muḏhīf* of the tribe.

Mr Jabur used to attend several parties and ceremonies inside and outside his village. One type of party he attended was the *kawliyyāh* (Roma) one. He describe a party that he attended in his village once where one of the women dancers gave him her scarf as an expression of admiration. The *kawliyyāh* party is an outdoor event, which any of the village males can attend. Mr Jabur described the site of the Roma party for me, shown in Figure 52. Roma parties are not common events in the society, so when they take place, many visitors try to attend in order to see the female dancers. Therefore, the party takes place in one of the wide fields of the village.



**Figure 58: The venue and location of the attendees of the Roma party in the village.**

## 7.6 Appendix 6: Pictures of *shīkh*, *sayed* and VIPs villagers



Figure 59: Al-Badr, A., 2007. *Misan 2007: Shīkh and Sayed inside the mudhif*. [photograph] (Ahmed Al-Badr's own private collection).



Figure 60: Al-Badr, A., 2007. *Misan 2007: VIP villagers outside the mudhif*. [photograph] (Ahmed Al-Badr's own private collection).

## 7.7 Appendix 7: Pictures of the *mudhif*



Figure 61: Al-Badr, A., 2007. *Misan 2007: Mr Haider Al-Badr Inside of the mudhif.* [photograph] (Ahmed Al-Badr's own private collection).



Figure 62: Al-Badr, A., 2007. *Misan 2007: Outside the mudhif.* [photograph] (Ahmed Al-Badr's own private collection).



## 7.8 Appendix 8: Pictures of a mud house in a village



Figure 63: Al-Badr, A., 2007. *Dhi-Qār 2007: Inside a mud house in a village, I.* [photograph] (Ahmed Al-Badr's own private collection).



Figure 64: Al-Badr, A., 2007. *Dhi-Qār 2007: Inside a mud house in a village, II.* [photograph] (Ahmed Al-Badr's own private collection).

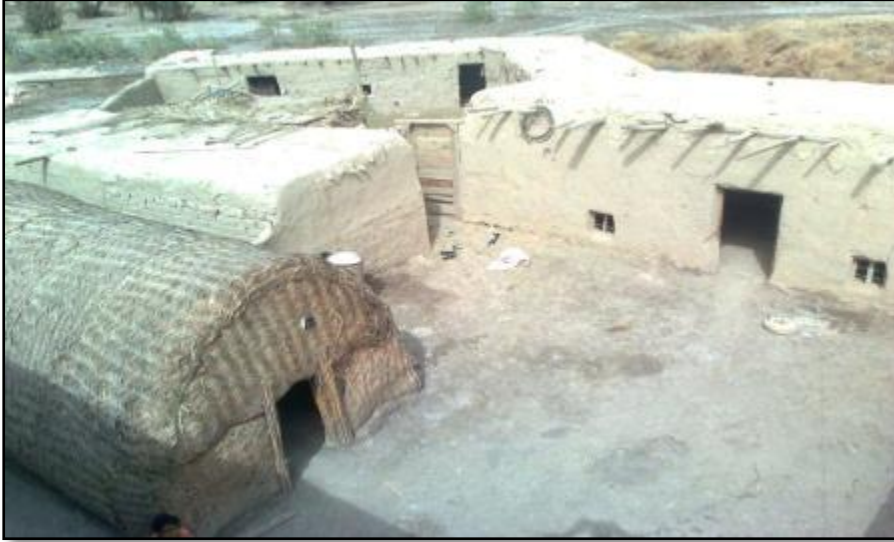


Figure 65: Al-Badr, A., 2007. *Dhi-Qār 2007: The guest room is made of reeds.* [photograph] (Ahmed Al-Badr's own private collection).



Figure 66: Al-Badr, A., 2007. *Dhi-Qār 2007: A road in the Al-Ghezzi village.* [photograph] (Ahmed Al-Badr's own private collection).

## 7.9 Appendix 9: List of the *ubūdhīyyeh* styles which are sung in Dhi-Qār province

1. Ṭor Al-Ḥeyawi
2. Ṭor Al-Shetrawi
3. Ṭor Al-Mijerrawi
4. Ṭor Al-Şendagi
5. Ṭor Al-Bahrani
6. Ṭor Al-Muḥemmedawi
7. Ṭor Al-Qizwini
8. Ṭor Al-Ṭerḥi
9. Ṭor Al-Ghafely
10. Ṭor Al-Sewity
11. Ṭor Al-Ḥliwi
12. Ṭor Al-Amiri
13. Ṭor Al-Iraqi
14. Ṭor Al-Chaderi
15. Ṭor Al-Zayri
16. Ṭor Al-Ṭewirjawi
17. Ṭor Al-Meshmūm
18. Ṭor Al-‘eyash
19. Ṭor Al-Ḥumaidi
20. Ṭor Al-Mahbūb
21. Ṭor Al-Jibhani
22. Ṭor Al-‘enīsī
23. Ṭor Al-Nūri
24. Ṭor Al-Şubby
25. Ṭor Al-Lami
26. Ṭor Al-Manşūri
27. Ṭor Al-Dasht
28. Ṭor Al-‘iḥwizi
29. Ṭor Al-Sharqi
30. Ṭor Al-Mallaḥi
31. Ṭor Al-Saffani
32. Ṭor Al-Mulla’i
33. Ṭor Al-Niwa’i
34. Ṭor Al-‘elwaniyeh
35. Ṭor Al-Shijji
36. Ṭor Al-Munajat
37. Ṭor Al-Shetṭit
38. Ṭor Al-Nadīm
39. Ṭor Al-Şewilḥi
40. Ṭor Al-Waşıṭi
41. Ṭor Al-Murani

## 7.10 Appendix 10: List of the poets and the experts in the folk poetry of southern Iraq

1. Mr Rebi' Saleem Maḥmoud	poet and expert
2. Mr Kareem Raḍhi	poet and expert
3. Mrs Faṭīma Allithy	poet and expert
4. Mr Majeed Amer Al-Sa'dy	expert
5. Mr Hashim Al-Rijeb	expert
6. Mr Ali Naṣir Ḥakim	expert
7. Mr Thamir Al-Amiri	expert
8. Mr Nidham Al-A'raji	poet
9. Mr Hammudi Al-Kinani	poet
10. Mr Basim Fraijy	poet
11. Mr Ḥassan Abed	poet
12. Mr Khalil Yarad	poet
13. Mr Kadum Fraijy	poet
14. Mr Khalil Abbar	poet
15. Mr Hassan Al-Badr	poet
16. Mr Haider Al-Nasiri	poet
17. Mr Ali Al-Kinani	poet
18. Mr Abbas Al-Zayyadi	poet

7.11 Appendix 11: Pictures of the coffee maker and his location in the *mudhīf*



Figure 67: Al-Badr, A., 2007. *Dhī-Qār 2007: Coffee maker making the coffee for the guests.* [photograph] (Ahmed Al-Badr's own private collection).



Figure 68: Al-Badr, A., 2007. *Dhī-Qār 2007: Preparing the coffee and waiting for the guests attending.* [photograph] (Ahmed Al-Badr's own private collection).

7.12 Appendix 12: Pictures of the villagers sitting on both sides of the *mudhīf*



Figure 69: Al-Badr, A., 2007. *Dhi-Qār 2007: The right side of the mudhīf*. [photograph] (Ahmed Al-Badr's own private collection).



Figure 70: Al-Badr, A., 2007. *Dhi-Qār 2007: The left side of the mudhīf*. [photograph] (Ahmed Al-Badr's own private collection).

### 7.13 Appendix 13: Pictures of the four singers



**Figure 71: [Dakhil Hassan]. n.d. [image online]**  
Available at: <  
[http://www.6rb.com/photos/view\\_32683.html](http://www.6rb.com/photos/view_32683.html)>  
[Accessed 04 June 2012].



**Figure 72: [Ihdeeri Abu Aziz] n.d. [image online]**  
Available at: <  
<http://www.aliabdulameer.com/inp/view.asp?ID=263>  
> [Accessed 03 June 2012].



**Figure 74: [Mas'ud Al-Imaretly] n.d. [image online]**  
Available at: <  
<http://www.iraqitorath.com/%D9%85%D8%B7%D8%B1%D8%A8%D9%88%20%D8%A7%D9%84%D8%B1%D9%8A%D9%81.htm>> [Accessed 01 June 2012].



**Figure 73: [Nasir Hakim] n.d. [image online]**  
Available at: <  
<http://hewa1234567.blogspot.co.uk/2012/01/mp3-mp3.html>> [Accessed 03 June 2012].



7.14 Appendix 14: Pictures of discs produced by the recording companies  
in Iraq<sup>194</sup>



Figure 75: Ihdheeri Abu Aziz, 195?, Besta, ‘Yom Yom Gelbi’ (It is my Heart’s Day) [vinyl record, number GIA-123]. Baghdad: Columbia Records.



Figure 76: Ihdheeri Abu Aziz, 195?, Besta, ‘Yehbab’ (Oh My Beloved) [vinyl record, number 2830]. Baghdad: Sodwa Records.

<sup>194</sup> I was permitted to photograph the private collection of Mr Uday Al-Wa'ily.

## 7.15 Appendix 15: List of phrases, words or names of people involved in the recording

This is a list of phrases, words or names of people involved in the recording (often members of the chorus), which are mentioned by the singer or someone else involved in the recording during the recording.

Song Number	Song	Singer	The Phrase	Translation	Time Index
I.8	Latelzem Eidi	Badreyeh	Ya rūhi ya In'eymeh	O, In'eymeh, you are my soul	0.54
II.2	Besian Ahet Al-Rooh	Nasir Hakim	Wili ya Nasir Hakim	Well done Nasir Hakim	1.48
II.5	Khadril Chay	Mas'ud Al-Imaretly	Helleh helleh ya Mas'ud	Give us your best [singing], Mas'ud	0.09
II.5	Khadril Chay	Mas'ud Al-Imaretly	Oh Waheed ya rūhi	O, Waheed, you are my soul	3.01
II.6	Shagrehl Qisibeh	Mas'ud Al-Imaretly	Helleh helleh ya Mas'ud	Give us your best [singing], Mas'ud	0.13
II.6	Shagrehl Qisibeh	Mas'ud Al-Imaretly	Ya Ihdheeri Abu Aziz ya rūhi	O, Ihdheeri Abu Aziz you are my soul	3:00
III.1	Sodeh Eshlehani	Mas'ud Al-Imaretly	Teslem	Thank you	2.24
III.3	Asennek	Mas'ud Al-Imaretly	Eṣṭiwanat Polyphon Mas'ud Al-Imaretly	Polyphon discs, Mas'ud Al-Imaretly	0.00 (Opening)
III.4	Wetmer Aleyeh	Mas'ud Al-Imaretly	Ah, Ya rūhi ya Mas'ud	O, you are my soul, Mas'ud	0.9

## 7.16 Appendix 16: List of the members of the musical ensembles in Iraq between 1920 and 1945

\* A member of the musical ensemble of the Iraqi Radio in 1936. They were paid on a monthly basis.

\*\* A member of the Independent Musical Ensemble of the Iraqi Radio in 1943. They were paid on an ad-hoc basis.

Name	Date of Birth And Death If Available	Instrument
Nassim Basson	1840 –1921	Def (Riq)
Fraim Sha`ul	1898 –?	Def (Riq)
Lutfi Erzayej		Def (Riq)
Ibrahim Salih		Def (Riq)
Mushi Shemmas**		Def (Riq)
Ḥasqil Sha`ul		Ṭebleh
Yahuda Mushi	1889 –?	Ṭebleh
Ḥasqil Şeyun	1895 –?	Ṭebleh
Ḥasqil Shuteh		Ṭebleh
Hussein Abdullah*		Ṭebleh and Def (Riq)
Salih Al-Kuwaity*	1908 – 1986	Violin
Dawood Akram**		Violin
Elyaho Juri**		Violin
Salim Şeyun**		Violin
Ibrahim Ṭeffu*		Cello
Youssef Rabi`***		Cello
Youssef Za`rur*	1879 – 1943	Qanūn
Azzuri Abu Sha`ul		Qanūn
Azar Aharun	1900 – 1975	ūd
Dawood Al-Kuwaity*	1910 – 1976	ūd
Azzori Al-Aewwad		ūd
Mu`ayed Naqqar**		ūd
Yaqub Murad*		Nāy
Albert Elias <sup>195</sup>	1927–	Nāy

<sup>195</sup> Albert Elias is a well-known Iraqi Jewish *nāy* player, who left Iraq after 1948, and is now living in Sweden.

## 7.17 Appendix 17: Pictures of Iraqi musicians



Figure 77: Anon, 2007. *Baghdad 1933: Iraqi musicians*. [photograph] (Uday Al-Wa'ily own private collection).



Figure 78: Anon, 2007. *Baghdad 1952: Iraqi musicians*. [photograph] (Uday Al-Wa'ily own private collection).

**7.18 Appendix 18: List of common words in the rural areas, which have been used in the lyrics**

Arabic	English
<i>'bchay</i>	crying
<i>Bedr</i>	full moon
<i>Chlay</i>	kidneys
<i>Dam'i</i>	tears
<i>Dele'</i>	rib
<i>Dellal</i>	heart
<i>De'nil</i>	herd
<i>Dhaheb</i>	gold
<i>Dhayeb</i>	melted
<i>Ehway</i>	beloved
<i>Eswabi</i>	suffering
<i>Fikir</i>	mind
<i>Frag</i>	parting
<i>Galb</i>	heart
<i>Gharam</i>	love

<i>Ghroub</i>	sunset
<i>Ḥabib</i>	beloved
<i>Hebreh</i>	ink
<i>Hejr</i>	parting
<i>Hesed</i>	envy
<i>Hessad</i>	jealous
<i>Ihlal</i>	crescent
<i>Ijrūh</i>	wounds
<i>Isnon</i>	teeth
<i>Iṭroosh</i>	messengers
<i>Khaddi</i>	cheek
<i>Lamoni</i>	blame me
<i>Lil al sheta</i>	winter nights
<i>Lisan</i>	tongue
<i>Mar`ub</i>	terrified
<i>Mator</i>	boat
<i>Mejnoon</i>	crazy
<i>Mot</i>	death
<i>Namm</i>	tell-tale

<i>Nasīm</i>	wind
<i>Omur</i>	life
<i>Remsh i 'yon</i>	eyelashes
<i>Rigleyeh</i>	my legs
<i>Rooh</i>	soul
<i>Seber</i>	patience
<i>Sedodek</i>	ignorance
<i>Sewalif</i>	stories
<i>Sim</i>	poison
<i>Twin</i>	wail
<i>Washi</i>	prattler
<i>Wejeh</i>	face
<i>We 'od</i>	promises
<i>'yon</i>	eyes

## 7.19 Appendix 19: List of Iraqi metric cycles

Name	Time signature
<i>Choobi</i>	$\frac{8}{8}$
<i>Door Hindi</i>	$\frac{7}{8}$
<i>Heche</i> ´	$\frac{2}{4}$
<i>Ḥescheh</i>	$\frac{6}{8}$
<i>Hēwa</i>	$\frac{6}{8}$
<i>Iqeṣāq</i>	$\frac{9}{8}$
<i>Jenobi</i>	$\frac{2}{4}$
<i>Jorgina</i>	$\frac{10}{16}$
<i>Maqsūm</i>	$\frac{2}{4}$ and $\frac{4}{4}$
<i>Masmūdi Al-Kabīr</i>	$\frac{8}{4}$
<i>Masmūdi Al-Ṣaghīr</i>	$\frac{4}{4}$
<i>Mudawer</i>	$\frac{12}{4}$
<i>Muḥejjer</i>	$\frac{14}{4}$
<i>Murebe</i> ´	$\frac{13}{4}$
<i>Newasi</i>	$\frac{18}{8}$



<i>Nokhet</i>	$\frac{7}{4}$
<i>Refa 'iyeh</i>	$\frac{2}{4}$
<i>Samah</i>	$\frac{36}{4}$
<i>Sama 'i Darij</i>	$\frac{3}{4}$
<i>Sama 'i Saraband</i>	$\frac{3}{8}$
<i>Sama 'i Thaqīl</i>	$\frac{10}{8}$
<i>Sangin Sama 'i</i>	$\frac{6}{4}$
<i>She 'banyah</i>	$\frac{5}{8}$
<i>Wehda</i>	$\frac{2}{4}$
<i>York Sama 'i</i>	$\frac{6}{8}$
<i>Yugrug</i>	$\frac{12}{4}$

## 7.20 Appendix 20: Concise Song Analyses

### 7.20.1 Analysis of Song Number (I.12) 'Yaghezali' (Oh my deer)

**Yaghezali**

$\text{♩} = 79$

Singer I 1 2

yeh ghe za li win sha rid ye ghe zal wa neh li yew ya ak hu du ye min

7 II 1 2

yek fi te' dhi bi yek fi ke de lal ted ri bi yeh wak du nil aa le min

13 Chorus III 1 2

yeh ghe za li win sha rid ye ghe zal wa neh li yew ya ak hu du ye min

19 IV 1 2

yek fi te' dhi bi yek fi ke de lal ted ri bi yeh wak du nil aa le min

Example 38: Transcription of 'Yaghezali'.

**A. Text of 'Yaghezali'**

A. *Ya ghazali win shared ya ghzal*

Oh my dear, where did you escape to

*Waneh li weyak e 'hud u yamin*

You swore and gave me a promise (to stay close)

*Yekfi ta 'thibi u yekfi aldalal*

Stop torturing me, and stop your teasing

*Tedri beyeh ahwak dun al'alemin*

You know, I like no one except you

B. *Lish tehjerni tejfi ya habib*

Why have you left me?

*Lish ya bedr alkimel 'enni teghib*

You like the full moon, but there is no way to see you

*Gumt anadi hna ya wefi la tijib*

I am calling you but get no answer

*Lu sedodek sar min wild alhalal*

Is it because of gossip by someone?

C. *Ya ghazali lish tegfiw tesid*

Oh my deer, why do you refuse to meet me?

*Wenta rabi bin thighat alwered*

Did you forget our relationship?

*Ane agennen beek lel'ishreh tejed*

I thought that you would answer my calls

*Ma deritek tisa kil dhak aldalal*

I never thought that you would forget all our memories

## B. Textual Analysis Table of 'Yaghezali'

1. FTP		
NV	3 (A, B and C)	
Theme	Parting	
Imagery	In B 'You like a full moon'	
Emotion	Suffering	
Vocabulary	Standard dialect and in masculine language.	
Metre	DM	Al-Bahr Al-Taweel
	FM	Al-Bahr Al-Taweel
	CM	Yes, transposition in the second foot.
Rhyme	TR	Different
	FR	Noun and adjective.
	LL	1 <sup>st</sup>
	PT	Lingua-alveolar
2. FTAS		
AV	<p>I.1 <i>Ya ghazali win shared ya ghzal</i> Oh my deer, where did you escape to</p> <p>2 <i>waneh li weyak e 'hud u yamin</i> you swore and gave me a promise (to stay close)</p> <p>II.1 <i>Yekfi ta 'thibi u yekfi aldadal</i> Stop torturing me, and stop your teasing</p> <p>2 <i>tedri beyeh ahwak du&gt;n al 'alemin</i> you know, I like no one except you</p> <p>III.1 <i>Ya ghazali win shared ya ghzal</i> Oh my deer, where did you escape to</p> <p>2 <i>waneh li weyak e 'hud u yamin</i> you swore and gave me a promise (to stay close)</p> <p>VI.1 <i>Yekfi ta 'thibi u yekfi aldadal</i> Stop torturing me, and stop your teasing</p> <p>2 <i>tedri beyeh ahwak dun al 'alemin</i> you know, I like no one except you</p>	
O:A	100% to 0%.	
MS	Normal Order	
CDS	No	

**Table 164: Textual analysis table of 'Yaghezali'.**

### C. Melodic Analysis Table of 'Yaghezali'


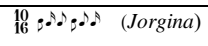


Tonality		Melody		Form and Rhythm						
SO	(I.B) category	BN	f <sup>1</sup>	FM	Repetitive					
LRT	4'31"-5'00"	II	P1							
TC	g <sup>1</sup>	EN	g <sup>1</sup>	AT	$\frac{104 \times 79}{48} = 171$					
TS	g <sup>1</sup> and c <sup>2</sup>	MC		SRF&MRF	Align					
TST	(4)	PM	(+)	RA	$\frac{10}{16}$  (Jorgina)					
T&S	<i>Beyat</i> (Tetrachord)	TSM	Flowing	MRV						
R	(P5)	CCM	Syllabic	DRP	à. 					
ML	Complete in all the phrases	IS	IC	Conjunct		Disjunct		Total		
				0	3	4	6	7	10	6
			ASC		14	8	6	4	4	36 (34.9%)
			DES	16	34	15	0	2	0	51 (49.5%)
Total			87 (84.4%)			16 (15.5%)		103		
PC	f <sup>1</sup>		g <sup>1</sup>	a <sup>1</sup>	b <sup>1</sup>	c <sup>2</sup>				
	●		○	●	●	◎				
FN	▶	▼		◀		▲				

Table 165: Melodic analysis table of 'Yaghezali'.

7.20.2 Analysis of Song Number (I.13) 'Sallem Alihum' (Greet Them for Me)

**Sallem Alihum**

♩ = 104

**A I 1 Singer** 2

sa lim de sel lim se lim sa lim 'e li

**Instrumental II 1** 2

hum sa lim de sel lim 'i ni sa lim 'e li

**Instrumental III 1** 2

hum a ye he wa el heb bit se lim 'e li

**Instrumental IV 1 Chorus** 2

hum sa lim de sel lim 'e ni se lim 'e li

**Instrumental V 1** 2

hum sa lim de se lim ya beh sa lim 'e li

**Instrumental VI 1 Singer** 2

hum hua ai ha wa el heb be yet sa lim 'e li

**Instrumental**

hum

**B I 1 Singer**

wa—

**II 1** 2

si il se la mi 'yo ni we sel se la mi ei we—

**Instrumental III 1** 2

si il se la mi yebu yeh wa se il se la mi wa—

# Sallem Alihum

2

41 Instrumental IV 1  
yeh hu au er den kha ak we sil se la mi yu ha

45 Instrumental V 1  
ata ema na mi bu yeh he teh em ma na mi yu wel

49 VI 1 Chorus  
han bi si eim hum dom ha teh eima na mi o sel lem sel

53 Instrumental VII 1  
lim de sel lim 'e ni se lim 'e li hum sel

57 Instrumental VIII 1  
lim de sel lim 'e ni se lim 'e li hum hua

61  
ay he wa el he be ye yet sa lim 'e li hum

Example 39: Transcription of 'Sallem Alihum'.

**A. Text of 'Sallem Alihum'**

*A. Ah yel haweh alhabbit sallem alihum*

Oh wind, greet them for me

*Yo hummeh alneh yjoon lo gulhom nijihum*

Tell them if they do not come to us, we will follow them

*B. Ah yel heweh ard ankhak wessel salamy*

Oh wind, please deliver my greetings to them

*Welhan besemhum dom hetteh ebmenami*

I am fascinated by their names even in sleep

*C. Lersel salam ehwai weyeh alhaweh alhab*

I will send numerous greetings with winds

*Wehwai ya mhebin bih alkum e'tab*

(That) includes several admonitions for my beloved

*D. Alkhet al ketebteh ew jak min dam'i hebreh*

My tears were the ink of my message [that I have sent] you

*Adhen galbek nesani ewnam galbi shisebreh*

I think your heart forgot me and slept. Who will give patience for my heart?



## B. Textual Analysis Table of 'Sallem Alihum'

1. FTP		
NV	4 (A, B, C and D)	
Theme	parting	
Imagery	In D 'My tears was the ink of my message'	
Emotion	Anguish	
Vocabulary	Standard dialect and in masculine language.	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Başeet</i>
	CM	Yes, transposition in the second foot and reduction in the number of syllables.
Rhyme	TR	Different
	FR	Verb and noun
	LL	1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup>
	PT	Glottal and bilabial. Front high vowel
2. FTAS		
AV	A.I.1 <i>Sallim desellim</i> greet	<i>2sellim sellim alihum</i> greet them for me
	II.1 <i>Sallim desellim</i> greet	<i>2sellim 'ini alihum</i> greet them for me
	III.1 <i>Ah yehewael hebit</i> Oh wind	<i>2sellim 'elihum</i> greet them for me
	IV.1 <i>Sallim desellim</i> Greet	<i>2sellim 'ini alihum</i> greet them for me
	V.1 <i>Sallim desellim</i> Greet	<i>2sellim yabeh alihum</i> greet them for me
	VI.1 <i>Huai hewael hebyet</i> Oh wind	<i>2sellim 'elihum</i> greet them for me
	I.1 <i>Wasil selami 'yoni</i> deliver my greetings	<i>2wesel selami</i> deliver my greetings
	B.I.1 <i>Wasil selami yebuyeh</i> deliver my greetings	<i>2wesel selami</i> deliver my greetings
	II.1 <i>Wasil selami 'youni</i>	<i>2wesel selami</i>

	<p>deliver my greetings</p> <p>III.1 <i>Wayeh huweh arden khak</i></p> <p>Oh wind, please deliver my greetings to them</p> <p>VI.1 <i>Oh hetteh emnami buyeh</i></p> <p>even in sleep</p> <p>V.1 <i>Ye welhan bisemhum dom</i></p> <p>I am fascinated by their names even in sleep</p> <p>VI.1 <i>sellim 'ini alihum</i></p> <p>Greet</p> <p>VII.1 <i>sellim 'ini alihum</i></p> <p>Greet</p> <p>VIII.1 <i>Ah yehewael hebit</i></p> <p>Oh wind</p>	<p>deliver my greetings</p> <p><i>2wesel selami</i></p> <p></p> <p><i>2 hetteh emnami</i></p> <p>even in sleep</p> <p><i>2hetteh emnami</i></p> <p></p> <p><i>2selim 'elihum</i></p> <p>greet them for me</p> <p><i>2selim 'elihum</i></p> <p>greet them for me</p> <p><i>2selim 'elihum</i></p> <p>greet them for me</p>
O:A	92% to 8%.	
MS	Reverse Order	
CDS	Yes (+ and *)	

**Table 166: Textual analysis table of ‘Sallem Alihum’.**

### C. Melodic Analysis Table of 'Sallem Alihum'




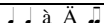
Tonality		Melody		Form and Rhythm						
SO	(I.B) category	BN	f <sup>1</sup>	FM	Repetitive					
LRT	2'31"-3'00"	II	M2							
TC	f <sup>1</sup>	EN	f <sup>1</sup>	AT	$\frac{203 \times 104}{220} = 96$					
TS	f <sup>1</sup> and b <sup>1</sup>	MC		SRF&M RF	Align					
TST	(4)	PM	(+)	RA	 ( <i>Maqsūm</i> )					
T&S	<i>Şaba Zemzem</i>	TSM	Flowing	MRV						
R	(P5)	CCM	Syllabic	DRP						
ML	Complete in all the phrases.	IS	IC	Conjunct		Disjunct	Total			
				0	2	4	6	8	5	
				ASC		44	24	2	15	85 (42%)
				DES		43	36	12	25	1
Total		159 (78.7%)		43 (21.2%)		202				
PC	f <sup>1</sup>		g <sup>1</sup>	a <sup>1</sup>	b <sup>1</sup>	c <sup>2</sup>				
SN	○		●	●	⊙	●				
FN	▶	◀	▼			▲				

Table 167: Melodic analysis table of 'Sallem Alihum'.

### 7.20.3 Analysis of Song Number (I.14) 'Heli' (My Family)

**Heli**

♩ = 56

The musical score is written in 18/8 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of vocal notation, each with a measure number and a Roman numeral indicating the start of a phrase. The lyrics are in Indonesian and are written below the notes.

**Vocal I 1** (Measures 1-4):  
 la ya he li — dhi — la — am — hin no 'e ley — yeh —

**II 1** (Measures 5-8):  
 he li ei — he li — ye dil lam — he li —

**III 1** (Measures 9-12):  
 he li ei — he li — ye dil lam — he li —

**IV 1** (Measures 13-16):  
 ma ja bew wi — elfi — ei li khay bin ye dil lam te reh

**V 1** (Measures 17-20):  
 fur geh — che wet gel bi — che — wi

**Example 40: Transcription of 'Heli'.**

**A. Text of 'Heli'**

*A. Heli yedellam majabew wlfî eli*

My family did not bring my beloved to me

*Tera alfurqeh chewet galbi chawi*

Parting is like branding my heart so much

*B. Layehely aldillam marehem 'idkum*

Oh my family, you do not have a mercy

*Hinnu aley 'ad moosh aneh ebinkum*

Be merciful to me, I am your son

*C. Jito ligit addar wehsheh min alahbab*

I came to see my beloved but [her] house is empty and gloomy

*Sebben idmo' al'in yem itbet albab*

My tears came out unwillingly

## B. Textual Analysis Table of 'Heli'

1.FTP		
NV	3 (A, B and C)	
Theme	Disappointment	
Imagery	In A' Parting is ironing my heart'	
Emotion	Anguish and sadness	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Bašeet</i>
	CM	Yes, transposition in the second foot and reduction in the number of syllables
Rhyme	TR	Different
	FR	Adverb and noun
	LL	1 <sup>st</sup> , and 2 <sup>nd</sup>
	PT	Bilabial and Front high vowel
2.FTAS		
AV	<p>I.1 <i>La yaheli dillam</i> Oh my family</p> <p>II.1 <i>Heli heli</i> Family</p> <p>III.1 <i>Heli heli</i> Family</p> <p>IV.1 <i>Majabew welfi eili</i> My family did not bring my beloved to me</p> <p>V.1 <i>Terehl fuergeh chewet</i> Parting is like ironing my heart so much</p>	<p>2. <i>hinu 'eleyeh</i> Be merciful to me</p> <p>2. <i>yadillam heli</i> Oh my family</p> <p>2. <i>yadillam heli</i> Oh my family</p> <p>2. <i>Khaybin ya dilam</i></p> <p>2. <i>Gelbi chewi</i></p>
O:A	83% to 17%.	
MS	Normal Order	
CDS	Yes (+)	

Table 168: Textual analysis table of 'Heli'.

### C. Melodic Analysis Table of 'Heli'


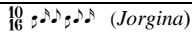


Tonality		Melody			Form and Rhythm							
SO	(I.B) category	BN	b <sup>1</sup> : I, II,III a <sup>♯</sup> 1: IV c <sup>2</sup> : V	FM	Repetitive							
LRT	3'31"-4'00"	II	P1									
TC	g <sup>1</sup>	EN	g <sup>1</sup> : I, II,III and V a <sup>♯</sup> 1: IV	AT	$\frac{87 \times 56}{36} = 135$							
TS	g <sup>1</sup> and c <sup>2</sup>	MC		SRF&M RF	Align							
TST	(4)	PM	(+)	RA	$\frac{10}{16}$  (Jorgina)							
T&S	Beyat (Tetrachord)	TSM	Flowing	MRV								
R	(P4)	CCM	Syllabic	DRP								
ML	Complete in all the phrases	IS	IC	Conjunct			Disjunct			Total		
				0	3	4	6	7	10	6		
				ASC			12	4	2	4	1	23 (26.7%)
				DES			21	8	1	1	0	31 (36%)
				Total			77 (89.5%)			9 (10.4%)		
PC	g <sup>1</sup>	a <sup>♯</sup> 1	b <sup>1</sup>	c <sup>2</sup>								
SN	○	●	●	●								
FN	◀	▼	▶	◀	▶	▶			▲			

Table 169: Melodic analysis table of 'Heli'.

7.20.4 Analysis of Song Number (I.15) ‘Hadheh Shlon Ashger’ (What a Beautiful Blonde)

Hadheh Shlon Ashger

♩ = 75

The musical score is written in 18/8 time with a tempo of 75. It consists of a single melodic line for the singer. The lyrics are: ha dhe shlu ash ger khed deh wa red ah mer ha dhe shlun ash ger khed deh wa red ah mer bi bel web ti lei neh 'in deh e' yon tes her bi bel web ti lei neh 'in deh e' yon tes her ha dhe shlu ash ger khed deh wa red ah mer ha dhe shlun ash ger khed deh wa red ah mer bi bel web ti lei neh 'in deh e' yon tes her bi bel web ti lei neh 'in deh e' yon tes her. The score is divided into sections: A I 1 (measures 1-3), II 1 (measures 4-6), III 1 (measures 7-9), IV 1 (measures 10-12), Chorus B I 1 (measures 13-15), II 1 (measures 16-18), III 1 (measures 19-21), IV 1 (measures 22-24), and a final measure (measure 25) with the lyric 'her'. Rehearsal marks with first and second endings are indicated throughout the score.

Example 41: Transcription of ‘Hadheh Shlon Ashger’.



**A. Text of 'Hadheh Shlon Ashger'**

*A. Hadheh shlon ashger kheddeh wered ahmer*

What a beautiful blonde, his [her] cheeks are like red roses

*Bih belweh ebtelineh 'indeh 'yon teshar*

One cannot but notice him [her]; his [her] eyes fascinate us

*B. Be 'yonk alhelweh belit alnas belweh*

Every one talks about your beautiful eyes

*Emni aldarub le mer lel'ishag selweh*

If lovers see you, they will remember their beloveds

*C. Kil alhisin 'indeh nar noor kheddeh*

He holds all the beauty, his [her] cheeks are glowing

*Sehit Allah akber mubidi aweddeh*

For the sake of Allah, I cannot resist loving him [her]

*D. Ehlal yeshe' deyh min yugbul aleyeh*

When he came, [he has] a light like a crescent's light

*Chan algalub yesker shtayeh bideyeh*

My heart became drunk, I could not resist [her beauty]

## B. Textual Analysis Table of 'Hadheh Shlon Ashger'

1.FTP		
NV	4 (A, B,C and D)	
Theme	Flirts	
Imagery	In A 'his [her] cheeks like a red roses' and in D 'like a crescent's light'	
Emotion	Love	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Başeet</i>
	CM	Yes, reduction in the number of syllables.
Rhyme	TR	Different
	FR	Verb and adjective.
	LL	1 <sup>st</sup>
	PT	Lingua-palatal
2.FTAS		
AV	<p>A.I.1. <i>Hadheh shlon ashger</i> What a beautiful blonde,</p> <p>II.1. <i>Hadheh shlon ashger</i> What a beautiful blonde,</p> <p>III.1. <i>Bih belweh ebtelineh</i> we cannot ignore him</p> <p>VI.1. <i>Bih belweh ebtelineh</i> One cannot but notice him</p> <p>B.I.1. <i>Hadheh shlon ashger</i> What a beautiful blonde,</p> <p>II.1. <i>Hadheh shlon ashger</i> What a beautiful blonde,</p> <p>III.1. <i>Bih belweh ebtelineh</i> One cannot but notice him</p> <p>VI.1. <i>Bih belweh ebtelineh</i> One cannot but notice him</p>	
	<p>2. <i>kheddeh wered ahmer</i> his [her] cheeks are like a red roses</p> <p>2. <i>kheddeh wered ahmer</i> his [her] cheeks are like red roses</p> <p>2. <i>'indeh 'yon teshher</i> his [her] eyes fascinate us</p> <p>2. <i>'indeh 'yon teshher</i> his [her] eyes fascinate us</p> <p>2. <i>kheddeh wered ahmer</i> his [her] cheeks are like red roses</p> <p>2. <i>kheddeh wered ahmer</i> his [her] cheeks are like red roses</p> <p>2. <i>'indeh 'yon teshher</i> his [her] eyes fascinate us</p> <p>2. <i>'indeh 'yon teshher</i> his [her] eyes fascinate us</p>	
O:A	100% to 0%.	
MS	Normal Order	
CDS	No	

Table 170: Textual analysis table of 'Hadheh Shlon Ashger'.

### C. Melodic Analysis Table of 'Hadheh Shlon Ashger'

Tonality		Melody				Form and Rhythm						
SO	(I.B) category	BN	g <sup>1</sup> : A.I, II and B.I, II c <sup>2</sup> : A.III, VI and B.III, VI			FM	Repetitive					
LR T	More Than 5 Minutes	II	M2									
TC	e $\frac{5}{4}$	EN	e <sup>1</sup> : A.III, VI and B.III, VI g <sup>1</sup> : A.I, II and B.I, II			AT	$\frac{164 \times 75}{64} = 192$					
TS	e $\frac{5}{4}$ and a $\frac{5}{4}$	MC				SRF&MRF	Align					
TS T	(4)	PM	(+)			RA	$\frac{10}{16}$ (Jorgina)					
T& S	<i>Iraq</i> (mode)	TS M	Flowing			MRV						
R	(17)	CC M	Melismatic			DRP						
ML	Complete in 4 phrases out of 8.	IS	IC	Conjunct				Disjunct				Total
				0	2	3	4	6	7	10	17	8
			ASC	4	28	28	0	1	2	2	64 (27.2%)	
			DES	26	4	28	32	4	4	0	0	72 (30.6%)
			total	222 (94.4%)				13 (5.5%)				235
PC	e $\frac{5}{4}$	f <sup>1</sup>	g <sup>1</sup>		a $\frac{5}{4}$	b <sup>1</sup>	c <sup>2</sup>		d <sup>2</sup>			
SN	○	●	●		⊙	●	●	●				
FN	◀	▼	◀	▶			▶	▲				

Table 171: Melodic analysis table of 'Hadheh Shlon Ashger'.

7.20.5 Analysis of Song Number (I.16) ‘Lennaşiriyeh’ (To Naşiriyeh [city])

**Lennaşiriyeh**

♩ = 64  
Vocal I 1

lin na \_\_\_\_\_ si ri yeh \_\_\_\_\_ lin na \_\_\_\_\_

4 II 1  
si ri yeh buj nag ru hu yak

7 2  
lin na \_\_\_\_\_ si ri yeh

9 III 1 2  
bich fu \_\_\_\_\_ fi dey yeh \_\_\_\_\_ bith ni \_\_\_\_\_

12 IV 1  
ni dey yeh te' tesh wa sher bek mai

15 2  
bich fu \_\_\_\_\_ fi dey yeh

Example 42: Transcription of ‘Lennaşiriyeh’.

**A. Text of 'Lennaşiriyeh'**

*A. Bujnagh aroh aoyak Lennaşiriyeh*

Oh Jnagh<sup>196</sup> wearer, I will go with you to Naşiriyeh [city]

*Te'tesh wesherbek may bethnin eideyeh*

If you get thirsty, I will bring water for you in my both hands

*B. La la ala bekhtek yabu lemrewwa*

You are a gentleman so help me

*Labed yesadef yom tedhkir alkhewweh*

One day you will remember my kindness with you

*C. Khelly alhijil yenshaf qesry zebonech*

Lift up your dress, show me the anklet

*Guli jilil alkham lo yeneshdonech*

Say that your dress is too short, if someone asks

*D. Let'enneh lebu e'bid wabchi abmudifeh*

I will go crying to Abu E'baid in his *mudhif*

*Yerje'li sod al'in yehsebha difeh*

And I will ask him to bring back the black eyes<sup>197</sup> [my beloved] to me

---

<sup>196</sup> Piece of crescent-shaped gold attached to the head scarf of a woman.

<sup>197</sup> Black eyes are one of the aesthetic values in women.

## B. Textual Analysis Table of 'Lennaşiriyeh'

1. FTP		
NV	4 (A, B ,C and D)	
Theme	parting	
Imagery	In D 'bring back the black eyes [my beloved] to me'	
Emotion	Anguish	
Vocabulary	Standard dialect and in masculine and feminine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo` Al-Başeet</i>
	CM	Yes, transposition in the second foot and reduction in the number of the syllables
Rhyme	TR	Different
	FR	Verb and noun
	LL	3 <sup>rd</sup> , the sound ch is not formal Arabic so it is not included in Khallosi's category
	PT	Glottal
2. FTAS		
AV	<p><i>I.1 Lennaşiriyeh</i> Nasiriyah [city]</p> <p><i>II.1 Bujnagh aroh aoyak</i> Oh Jnagh wearer, I will go with you to Nasiriyah [city]</p> <p><i>III.1 Bichfuf eideyeh</i> In my both hands</p> <p><i>IV.1 Te'tesh wesherbek may bethnin eideyeh</i> If you get thirsty, I will bring water for you in my both hands</p>	
O:A	93% to 7%	
MS	Reverse Order	
CDS	Yes (+)	

Table 172: Textual analysis table of 'Lennaşiriyeh'.

### C. Melodic Analysis Table of 'Lennaşiriyeh'


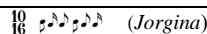


Tonality		Melody		Form and Rhythm							
SO	(I.B) category	BN	b <sup>1</sup>	FM	Repetitive						
LRT	3'01"-3'30"	II	B2								
TC	f <sup>1</sup>	EN	f <sup>1</sup>	AT	$\frac{92 \times 64}{96} = 61$						
TS	f <sup>1</sup> and b <sup>1</sup>	MC		SRF&MRF	Align						
TST	(4)	PM	(+)	RA	$\frac{10}{16}$  (Jorgina)						
T&S	Rest (Tetrachord)	TSM	Flowing	MRV							
R	(P5)	CCM	Melismatic	DRP							
ML	Complete in all the phrases	IS	IC	Conjunct		Disjunct		Total			
				0	3	4	6	7	10	6	
				ASC		28	8	0	2	3	41 (45%)
				DES		8	22	10	6	4	0
Total		76 (83.5%)		15 (16.4%)		91					
PC	f <sup>1</sup>	g <sup>1</sup>		a <sup>1</sup>	b <sup>1</sup>		c <sup>2</sup>				
SN	○	●		●	⊙		●				
FN	◀	▼			▶		▲				

Table 173: Melodic analysis table of 'Lennaşiriyeh'.

7.20.6 Analysis of Song Number (II.1) 'Belrad Emesh' (Walk Slowly)

Belrad Emesh

♩ = 86  
Instrumental

The musical score is written on a single staff in G major (one sharp) and 4/4 time. It begins with an instrumental section. At measure 5, the tempo changes to 3/4. The vocal line starts at measure 5 with the lyrics 'bel ra di e mish'. The score is divided into five sections labeled I through V. Section I (measures 5-8) contains the first line of lyrics. Section II (measures 9-12) contains the second line. Section III (measures 13-16) contains the third line. Section IV (measures 17-20) contains the fourth line. Section V (measures 21-24) contains the fifth line and ends with the word 'bi'. The instrumental accompaniment consists of eighth and sixteenth notes, often beamed together.

5 I Vocal  
bel ra di e mish

9 II III  
bel ra hi ya bel ra di e mish bel ra ya git lek da

13 IV  
da ra ye lez 'el wa shey led da are me ne di yem gel

17 V  
bi ya gel bi lez 'el wa shey led da are me ne di yem gel

21 Instrumental  
bi

Example 43: Transcription of 'Belrad Emesh'.



**A. Text of 'Belrad Emesh'**

*A. Belrad emesh getlek de reyyed*

Walk slowly, I am asking you to walk slowly [the poet is talking to his friend while walking]

*Lez'el washil al dar min welem galbi*

If you do not [walk slowly], I might get angry and will move [my] house [closer to my beloved's house]

*B. Roh Allah la weyak ya em'ded alewjooh*

Go, never to return, oh who has multi-faces

*Khafen temer wetgool badelneh ya meshrooh*

Never comeback and ask for forgiveness

*C. La troh yem al shemmat werd ahell almay*

Do not go near the water [the well] there are some gossipers around

*Theret ew tereh bejfak yeshger de reyyed*

You are away from me and I am so sad, oh blond, walk slowly

## B. Textual Analysis Table of 'Belrad Emesh'

1. FTP		
NV	3 (A, B and C)	
Theme	In A Love and in C advice.	
Imagery	No imagery	
Emotion	In A love, in B angry, in C anguish. The general is sadness	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Bašeet</i>
	CM	Yes, transposition in the different foot and reduction in the syllables number
Rhyme	TR	Different
	FR	Verb and noun
	LL	1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> .
	PT	Glottal lingua-alveolar front high vowel
2. FTAS		
AV	<p><i>I. Belrad emesh belrad                      II. Belrad emesh belrad                      III. getlek de reyyed</i></p> <p>Walk slowly, I am asking you to walk slowly</p> <p><i>IV. Lez'el washil al dar min welem galbi</i></p> <p>If you do not, I might get angry and will move [my] house [closer to beloved's house]</p> <p><i>V. Yagelbi lez'el washil al dar min welem galbi</i></p> <p>If you do not, I might get angry and will move [my] house [closer to beloved's house]</p>	
O:A	95% to 5%	
MS	Normal Order	
CDS	Yes (+ and *)	

**Table 174: Textual analysis table of 'Belrad Emesh'**

### C. Melodic Analysis Table of 'Belrad Emesh'

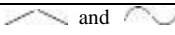



Tonality		Melody		Form and Rhythm									
SO	(II.A) category	BN	a <sup>1</sup> : I, II and IV. e <sup>1</sup> : III d <sup>2</sup> : V	FM	Repetitive								
LRT	3'01"-3'30"	II	B2										
TC	a <sup>1</sup>	EN	b <sup>♯1</sup> : I, II, and III a <sup>1</sup> : IV and V	AT	$\frac{78 \times 86}{52} = 129$								
TS	a <sup>1</sup> and d <sup>2</sup>	MC		SRF&MRF	Align								
TST	(4)	PM	(+)	RA	 (Maqsūm)								
T&S	Beyat (tetrachord)	TSM	Flowing	MRV									
R	(P5)	CCM	Syllabic	DRP									
ML	Complete in 2 phrases out of 5	IS	IC	Conjunct			Disjunct				Total		
				0	3	4	6	7	8	10	11	8	
			ASC	11		8	10	4	3	2	1	1	29 (37.6%)
			DES	11		17	15	0	5	0	0	0	37 (48%)
			Total	61 (79.2%)			16 (20.7%)				77		
PC	a <sup>1</sup>	b <sup>♯1</sup>	c <sup>2</sup>	d <sup>2</sup>	e <sup>2</sup>								
SN	○	●	●	⊙	●								
FN	▶	◀	▼	◀		▶	▶	▲					

Table 175: Melodic analysis table of 'Belrad Emesh'.

7.20.7 Analysis of Song Number (II.2) ‘Besian Ahet Al-Rooh’ (Will Put My Soul in Mud)

Besian Ahet Al-Rooh

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 10/8. The tempo is marked as 68. The score is divided into sections labeled I through VII. The lyrics are written below the notes, with some words underlined to indicate phrasing.

**Instrumental**

**I Vocal**  
bisyan a hit

**II** hel ruh bis yan a hit ir rooh wes heg 'a li heh ya we led

**III**

**IV** wei li ma hi det bit tey been ma hi det bit tey been

**V**

**VI** cha shil li bi heh ya we led wei li wei li wei li ye ghen

**VII**  
deh ya wa led wei li

Example 44: Transcription of ‘Besian Ahet Al-Rooh’.

**A. Text of 'Besian Ahet Al-Rooh'**

*A. Besian ahetha alruh washeg aliheh*

I will put my soul in mud and stamp [my feet] on it

*Ma hedet bel taybin cha shelly biheh*

[Since] it does not have its beloved, then I do not need it [any more]

*B. Nasir Hakim eygol helweh al semaweh*

Nasir Hakim says<sup>198</sup>: Al-Semaweh [city] is a beautiful

*Eshkether biha ekshhof lelmey tehaweh*

[It] has many young deer that go to the water [river] area

*C. Al fareg ani alyom rah ebneweyeh*

He who left me has no intention of returning

*Hayer wa loom alrooh wesfeg bedeyeh*

I am confused, blaming my soul and clap my hands<sup>199</sup>

*D. Ahlen wesehlen bik yelme'teni alfay*

You are welcome, who came to see me

*Donek labi' alruh koon alheh sherray*

I will sell my soul if there is any buyer

---

<sup>198</sup> This is an added text, not original, where the singer refers to his own name.


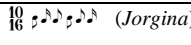

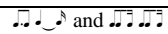
<sup>199</sup> 'Hand clapping' is a sign of dissatisfaction, regret or remorse in this context.

## B. Textual Analysis Table of *Besian Ahet Al-Rooh*'

1. FTP		
NV	4 (A, B, C and D)	
Theme	In A regret, in B flirtatious, in C parting and in D love	
Imagery	In A 'I will put my soul in mud'	
Emotion	In A sadness, in B love and in C anguish.	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Baṣeet</i>
	CM	Yes, transposition in the different feets and reduction in the number of syllables
Rhyme	TR	Different
	FR	Verb, noun and pronoun
	LL	1 <sup>st</sup> and 3 <sup>rd</sup> .
	PT	Glottal and Front high vowel
2. FTAS		
AV	<p>I. <i>Besian ahethel ruh</i> I will put my soul in mud</p> <p>II. <i>Besian ahethel ruh</i> I will put my soul in mud</p> <p>III. <i>washeg aliheh yaweled weli</i> and stomp [my feet] on it</p> <p>IV. <i>Ma hedet bel taybin</i> it does not have its beloved,</p> <p>V. <i>Ma hedet bel taybin</i> it does not have its beloved,</p> <p>VI. <i>cha shelly biheh yaweled weli</i> then I do not need it [any more]</p> <p>VII. <i>weli weli yeghendeh ya weled weli</i> Oh dear me, oh you sweet.</p>	
O:A	68% to 32%	
MS	Normal Order	
CDS	Yes (+)	

Table 176: Textual analysis table of '*Besian Ahet Al-Rooh*'.

**C. Melodic Analysis Table of ‘Besian Ahet Al-Rooh’**

Tonality		Melody		Form and Rhythm							
SO	(II.A) category	BN	b $\sharp^1$ : I, II, III, IV, V and VI. c $^{\sharp 2}$ : VII	FM	Repetitive and additive						
LRT	3'01"–3'30"	II	R3								
TC	c $^{\sharp 2}$	EN	c $^{\sharp 2}$	AT	$\frac{85 \times 68}{36} = 160$						
TS	c $^{\sharp 2}$ and f $^2$	MC		SRF&MRF	Align						
TST	(4)	PM	(+)	RA	$\frac{10}{16}$  (Jorgina)						
T&S	<i>Şaba Zemzem</i>	TSM	Flowing	MRV							
R	(m 6)	CCM	Syllabic	DRP							
ML	Incomplete in all the phrases	IS	IC	Conjunct				Disjunct		Total	
				0	2	3	4	5	7	8	7
			ASC	32	6	0	3	1	7	4	21 (25%)
			DES		13	4	3	11	0	0	31 (36.9%)
Total	61 (72.6%)				23 (27.3%)		84				
PC	a $^1$	b $\sharp^1$		c $^{\sharp 2}$		d $^2$	e $^2$	f $^2$			
SN	●	●		○		●	●	◎			
FN	▼	▶		◀	▶			▲			

**Table 177: Melodic analysis table of ‘Besian Ahet Al-Rooh’.**

7.20.8 Analysis of Song Number (II.4) 'Fared 'ūd' (Only One [Flower] Has Grown)

Fared 'ūd

♩ = 92

Instrumental

5 I 1 Vocal

9 II 1

13 III 1

17 IV 1

21 V 1

fe rid uod yesh sha te lil  
 ou di ye yen khe we der ya ya beh fe rid uod la bidh dhe heb  
 e yen ba' la wa mi la wa mi ma maw jood shen hu li dhe nib wah  
 ba bi ya ya beh nik ro ni bil sa ya are ya a wil fi hil lu yak  
 gi du ni ja bu ni seh mil hi dheh

Example 45: Transcription of 'Fared 'ūd'.



**A. Text of 'Fared 'ūd'**

*A. Yelshatel al 'odin khaddar fared 'ūd*

O, he who planted two flowers, only one has grown

*La beldhaheb yenba ' la menneh mawjood*

It is unique and more precious than gold

*B. Wethenneh bewel kas wel thani leyeh*

Enjoy your drinking and so will I

*Wedneh eblidhidh al 'ish neshrek seweyeh*

I wish we could have spent a happy life together

*C. Astekhier min al bid aksheh wegsireh*

Choose any girl you like

*La hela te 'jibni ew yetreb elha altari*

I will choose the one whose name is like music [my beloved]

## B. Textual Analysis Table of 'Fared 'ūd'

1. FTP		
NV	3 (A, B and C)	
Theme	love and beauty	
Imagery	In A 'only one is grew'	
Emotion	Love	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Baṣeet</i>
	CM	Yes, transposition in the second feet of all verses.
Rhyme	TR	Different
	FR	Noun and adverb
	LL	1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup>
	PT	Glottal, front high vowel and lingua-alveolar
2. FTAS		
AV	<p>I.1 <i>Fared 'ūdYelshatel al</i> Oh, who planted two flowers,</p> <p>II.1 <i>Fared 'ūd La beldhaheb</i> It is unique and more precious than gold</p> <p>III.1 <i>Ma mawjood shunhu li dheneb</i> It is a unique ...</p> <p>IV.1 <i>Nikroni belsa</i> They have deny me</p> <p>V.1 <i>Giduni jabuni</i> I have been eliminated</p>	<p>2. <i>'udin khaddar ya yabeh</i> only one has grown</p> <p>2. <i>yenba' la wami la wami</i> do not blame me</p> <p>2. <i>wahbabi ya yabeh</i> oh my beloved</p> <p>2. <i>Yar a wilfi hiluyak</i> you deserve it</p> <p>2. <i>sehmel Hidheh</i> by his [her] love</p>
O:A	45% to 55%	
MS	Normal Order	
CDS	Yes (+ and *)	

Table 178: Textual analysis table of 'Fared 'ūd'.

### C. Melodic Analysis Table of 'Fared 'ūd'


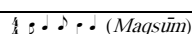

Tonality		Melody		Form and Rhythm					
SO	(II.A) category	BN	c <sup>2</sup>	FM	Repetitive and additive				
LRT	3'01"-3'30"	II	m3						
TC	c <sup>2</sup>	EN	c <sup>2</sup>	AT	$\frac{90 \times 92}{68} = 121$				
TS	c <sup>2</sup> and f <sup>2</sup>	MC		SRF&MR F	Align				
TST	(4)	PM	(+)	RA	 ( <i>Maqsum</i> )				
T&S	<i>Beyat</i> (tetrachord)	TSM	Flowing	MRV	•				
R	(P4)	CCM	Syllabic	DRP					
ML	Complete in all the phrases	IS	IC	Conjunct		Disjunct	Total		
				0	3	4	6	4	
				ASC		12	5	8	25 (28%)
				DES		32	26	5	1
Total		80(89.8%)		9 (10.1%)		89			
PC	c <sup>2</sup>	d <sup>2</sup>	e <sup>2</sup>	f <sup>2</sup>					
SN	○	●	●	●	◎				
FN	▶	◀	▼		▲				

Table 179: Melodic analysis table of 'Fared 'ūd'.

7.20.9 Analysis of Song Number (II.5) 'Khadril Chay' (Prepare the Tea)

Khadril Chay

$\text{♩} = 78$  Instrumental

6 Vocal, Adlib  
 a a a a a a a a a a a

11 Instrumental I  
 a aoh bu yeh ye khel la neh zet teh wa yay

16 II  
 lil geh weh heh di yeh khe la neh zit teh wa yay lil geh weh

21 III  
 heh di wem ke deh re reh dih yet o e de' leh kheh di

26 IV V  
 wem keh deh re red dit o e de' leh khed di la lel heh

31 VI  
 lu bu yeh la leh bes it red dum mek la lel hie lu la la

36 VII  
 leh bes it red um mek khed ril cha I khe ed rih cha nel men

41 VIII  
 eh khed reh shma lich yeh be' dich lay do mich mi chid reh

Example 46: Transcription of 'Khadril Chay'.

**A. Text of 'Khadril Chay'**

*A. khellani azet ehwai lelgehewem heddi*

I was allowed to accompany my beloved to the cafe

*Wemkeddereh reddit widie 'leh khaddi*

I went back in a sad mood with my hand on my cheek

*B. Khadriel chay khedrih chanelmen akhedreh*

[I have been asked to] Prepare the tea, but for whom?

*Shmalech ye be 'dichlay domich mechedreh*

Why am I always sad?

*C. Wethkir zimani alfat wilham tilemlem*

I remember the past and my worries have increased

*Terneh alfalek ya khooy me be 'ed neltem*

We have been separated; there is no chance [for us] to be together again

*D. Ya ruhi hedrelbab wetnehnihety*

O my soul, you are dying

*Hesbali etmotin 'edleh esbehity*

I thought that you would never see the light of this morning

## B. Textual Analysis Table of 'Khadril Chay'

1. FTP		
NV	4 (A, B, C and D)	
Theme	Parting and anguish	
Imagery	No imagery	
Emotion	Sadness	
Vocabulary	Standard dialect and in masculine and feminine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Baṣeet</i>
	CM	Yes, transposition in the second foot and reduction in the number of syllables
Rhyme	TR	Different
	FR	Verb, adverb and noun
	LL	1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup>
	PT	Glottal, front high vowel and bilabial
2. FTAS		
AV	<p>I. <i>Buyeh khellani azet ehwai lelgehmem heddi</i> I was allowed to accompany my beloved to the cafe</p> <p>II. <i>khellani azet ehwai lelgehmem heddi</i> I was allowed to accompany my beloved to the cafe</p> <p>III. <i>wemkeddereh reddit widie 'leh khaddi</i></p> <p>I went back in sad mode and my hand on my cheek</p> <p>IV. <i>wemkeddereh reddit widie 'leh khaddi</i></p> <p>I went back in sad mode and my hand on my cheek</p> <p>V. <i>La lehelu laleh bes itrid ummek</i> Oh my beloved if you can empty the house [so I can come and see you]</p> <p>VI. <i>La lehelu laleh bes itrid ummek</i> Oh my beloved if you can empty the house [so I can come and see you]</p> <p>VII. <i>khadriel chay khedrih chanelmen akhedreh</i> [I have been asked to] Prepare the tea, but for whom?</p> <p>VIII. <i>Shmalech ye be 'dichlay domich mechedreh</i></p> <p>Why am I always sad?</p>	
O:A	71% to 29%	
MS	Normal Order	
CDS	Yes (+ and *)	

Table 180: Textual analysis table of 'Khadril Chay'

### C. Melodic Analysis 'Table of 'Khadril Chay'




Tonality		Melody		Form and Rhythm							
SO	(II.A) category	BN	e <sup>1</sup> : I, VI and VIII a <sup>1</sup> : II and IV b <sup>1</sup> : III, V and VII	FM	Repetitive						
LRT	3'01"-3'30"	II	P1								
TC	e <sup>1</sup>	EN	e <sup>1</sup>	AT	$\frac{132 \times 78}{64} = 160$						
TS	e <sup>1</sup> and a <sup>1</sup>	MC		SRF&MRF	Align						
TST	(4)	PM	(+)	RA	$\frac{10}{16}$ ♪ ♪ ♪ ♪ (Jorgina)						
T&S	<i>Saba</i> (Tetrachord)	TSM	Flowing	MRV							
R	(P5)	CCM	Syllabic	DRP							
ML	Complete in 3 phrases out of 8	IS	IC	Conjunct		Disjunct		Total			
				0	2	3	5	8	14	6	
			ASC	28		7	19	6	5	3	40 (30.5%)
			DES	18	42	0	3	0	60 (45.8%)		
Total	114 (87%)		17 (12.9%)		131						
PC	e <sup>1</sup>	f <sup>#1</sup>	g <sup>1</sup>	a <sup>1</sup>	b <sup>1</sup>						
SN	○	●	●	⊙	●						
FN	▶	◀	▼		▶	▲	▶				

Table 181: Melodic analysis table of 'Khadril Chay'.

7.20.10 Analysis of Song Number (II.6) 'Shagrehl Qisibeh' (Blonde Braids)

### Shagrehl Qisibeh

♩=65 Instrumental

The musical score is written in a single system with multiple staves. It begins with an instrumental section (measures 1-8) in 3/4 time with a tempo of 65. From measure 9, the vocal line begins with an 'Adlib' section. The score is divided into sections labeled 'Instrumental I' through 'Instrumental VIII'. The lyrics are written below the vocal line, with some words in Arabic script and others in Latin script. The piece concludes with a final instrumental flourish in measure 60.

9 Adlib  
13  
17 Instrumental I Vocal  
21 Instrumental II bu yeh sheg reh el hi  
26 Instrumental III  
30 Instrumental IV bu ye wet la  
34 Instrumental  
38 V  
42 Instrumental VI  
46 Instrumental VII  
51 Instrumental  
55 VIII  
59

bu yeh sheg reh el hi  
si yeh beh sa reh ei el dhe 'e in we aeb 'e ed  
ya a zi ma ni bu ye wet la  
la a 'e ye ib el khe el kha al sa ri  
el dhe 'en we ab 'e ed ya a zi ma ni  
bu yeh ke el meh en ni e si e be  
aa sa ril dhe 'e en ya wil fi u  
o ya khu yeh ha eb dhe li meh  
ya di in ya 'yo ni ya bu yeh  
bu yeh ya li a le li ei jeb rek 'e a  
na ey lib chay

Example 47: Transcription of 'Shagrehl Qisibeh'.



**A. Text of 'Shagrehl Qisibeh'**

*A. Wetla 'eb al khilkhal sheqreh al qisibeh*

She is moving the anklet and she has long blonde braids

*Ebdelimeh denyay ew kilmen nesibeh*

Hard to be obtained [such a woman], everyone has his fate [in the life]

*B. Sed leyeh wekhtellit 'inehesh kuburheh*

He looked at me and unbalanced me, his eye is beautiful

*Medri ebredeh lo ghid mendel feserheh*

But I cannot explain his look, is it anger or satisfaction

## B. Textual Analysis Table of 'Shagrehl Qisibeh'

1. FTP		
NV	2 (A and B)	
Theme	Beauty and love	
Imagery	No imagery	
Emotion	Anguish and concerns	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Baṣeet</i>
	CM	Yes, transposition in the second foot and reduction in the number of syllables
Rhyme	TR	Similar
	FR	Noun
	LL	3 <sup>rd</sup>
	PT	Glottal
2. FTAS		
AV	<p>I. <u>Buyeh sheqreh al qisibeh</u> Oh father, she has long blonde braids</p> <p>II. <u>Saril dha'en web'ed ya zemani</u> The herd is leaving</p> <p>III. <u>Buyeh wetla'eb al khilkhal</u> Oh father, she is moving the anklet</p> <p>IV. <u>Saril dha'en web'ed ya zemani</u> The herd is leaving</p> <p>V. <u>buyeh kilmen nisibeh</u> Oh father, everyone has his fate [in the life]</p> <p>VI. <u>Saril dha'en ya welfi weyakhuyeh</u> The herd is leaving</p> <p>VII. I <u>Ha ebdelimeh ya denyay Ya'eyoni ya buyeh</u> Hard to be obtained, oh my eyes</p> <p>VIII. <u>buyeh ya lili ejeberet 'ini lebchay</u> Oh father, I will lose my eyes [because of constant crying]</p>	
O:A	20% to 80%	
MS	Reverse Order	
CDS	Yes (+ and *)	

Table 182: Textual analysis table of 'Shagrehl Qisibeh'.

### C. Melodic Analysis Table of 'Shagrehl Qisibeh'

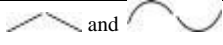
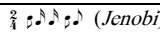


Tonality		Melody		Form and Rhythm								
SO	(II.A) category	BN	f <sup>1</sup>	FM		Repetitive and additive						
LRT	3'01"-3'30"	II	P1									
TC	d <sup>1</sup>	EN	d <sup>1</sup> :II, IV, VI, VII and VIII g <sup>1</sup> :I, III and V	AT		$\frac{165 \times 65}{84} = 127$						
TS	d <sup>1</sup> and g <sup>1</sup>	MC	 and	SRF&MRF		Align						
TST	(4)	PM	(+)	RA		 ( <i>Jenobi</i> )						
T&S	<i>Beyat</i> (tetrachord)	TSM	Flowing	MRV								
R	(M6)	CCM	Syllabic	DRP								
ML	Complete in 5 phrases out of 8	IS	IC	Conjunct			Disjunct		Total			
				0	3	4	6	7	8	6		
			ASC	44			7	34	5	3	6	55 (33.5%)
			DES	144 (87.8%)			13	46	3	3	0	65 (39.6%)
				20 (12.1%)			164					
PC	c <sup>1</sup>	d <sup>1</sup>	e <sup>♯1</sup>	f <sup>1</sup>	g <sup>1</sup>		a <sup>1</sup>					
SN	●	○	●	●	⊙	●						
FN		▼	◀		▶	◀	▲					

Table 183: Melodic analysis table of 'Shagrehl Qisibeh'.

7.20.11 Analysis of Song Number (II.7) ‘*Lawein Yesmer*’ (Oh Dark Skinned)

**Lawein Yesmer**

*♩* = 116 Instrumental

5 I.1 Vocal Instrumental 2 Instrumental II.1  
 la win\_ yes mer la win\_ gil li\_ helek sha lew win\_ la win\_ yes

10 Instrumental 2 Instrumental III.1  
 mer la win\_ gil li\_ helek sha lew win\_ ru hi\_ ru\_ hek ya\_ zi\_ yen\_

15 2 3  
 wih\_ dew\_ gi sem hel\_ leth nin\_ wer\_ dew\_ gi sem hel\_ leth nin\_

**Example 48:** Transcription of ‘*Lawein Yesmer*’.

**A. Text of 'Lawein Yesmer'**

*A. La win yasmer la win, Gulli halek shalew win*

Oh dark skinned [one], Where is your family gone, tell me where

*Roḥi u roḥek ya zin werda u gesemha Allah thnīn*

My soul and yours is a seed, which is planted and yielded into two flowers by God

*B. Wili weḥsha u khelia, khoya weḥsha u khelia*

Oh it is lonesome and empty, oh, my brother, it is lonesome and empty

*Welgit aldar wellah weḥsha ew khelieh*

I found my home is lonesome and empty

*Boya ghas.ben 'leyeh wellah ghaṣben 'leyeh*

Oh father, unwillingly, I swear by God, unwillingly

*Sḥabbet edmo 'el 'in weli ghaṣben 'leyeh*

Tears of the eye was poured unwillingly

*C. Wili hayen 'leyeh, yabeh heyen 'leyeh*

Oh it is not easy on me, father, it is not easy on me

*Khey la teḍen fergak wellah haeyen 'leyeh*

Do not think, dear, that your parting is easy on me.

*Boyeh meiet shejeyeh wellah meyet shejeyeh*

Father one hundred thorns, I swear one hundred thorns

*Kul dele 'saren bih boya meiat shejeyeh*

Father, it feels like a hundred thorns in my rib



### C. Melodic Analysis Table of 'Lawein Yesmer'


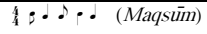

Tonality		Melody		Form and Rhythm					
SO	(II.A) category	BN	b <sup>1</sup>	FM	Repetitive				
LRT	2'31"-3'00"	II	B2						
TC	g <sup>1</sup>	EN	g <sup>1</sup>	AT	$\frac{67 \times 116}{56} = 138$				
TS	g <sup>1</sup> and c <sup>2</sup>	MC		SRF&MR F	Align				
TST	(4)	PM	(+)	RA	 (Maqsūm)				
T&S	<i>S{eba</i> (tetrachord)	TSM	Flowing	MRV	•				
R	(P4)	CCM	Syllabic	DRP					
ML	Complete in 1 phrases out of 4	IS	IC	Conjunct		Disjunct	Total		
				0	2	3	6	4	
				ASC		1	14	7	22 (33.3%)
				DES		14	1	28	1
Total		58 (87.8%)		8 (12.1%)		66			
PC	g <sup>1</sup>	a <sup>1</sup>	b <sup>1</sup>	c <sup>2</sup>					
SN	○	●	●	⊙					
FN	▼	◀		▶		▲			

Table 185: Melodic analysis table of 'Lawein Yesmer'.

7.20.12 Analysis of Song Number (II.8) 'Etheddeh' (Be Gentle)

Etheddeh

♩ = 124

Vocal I 1 2

yes ma rish wey yet hed deh — 'el wi lif la tet 'ee deh —

5 II 1 2

chem wa — hi din geb lek sar — win tu — fet shem 'et — khed deh —

9 III 1 2

yes ma rish wey yet hed deh — 'el wi lif la tet — 'ee — deh —

13 IV 1 2

chem wa — hi din geb lek sar — win tu — fet shem 'et — khed deh —

Example 49: Transcription of 'Etheddeh'.



**A. Text of 'Etheddeh'**

*A. Yesmer eshweyeh etheddeh elwelif la tet'eddeh*

Oh my beloved, be gentle with your lover

*Kem waheden geblek sar wentelet dem'et kheddeh*

Many others [girls] try [to have a relationship with me], but [they] returned with tears on their cheeks

*B. Welbeyeh lewenneh bik khey malimetni*

If you know how I feel, you would not blame me

*Ruhi ebdeneh e'lik ghesben tedhebni*

My soul forced me to love you

*C. Ani 'ugub fergak terr ebdilili*

When you left, my heart was wounded

*Hily nehel begfak rid ya khelili*

I became weak; please come back to me

## B. Textual Analysis Table of 'Etheddeh'

1. FTP		
NV	3 (A, B and C)	
Theme	Love and parting	
Imagery	No imagery	
Emotion	Love and anguish	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>Shubegheh</i>
	FM	<i>Hazj</i>
	CM	No
Rhyme	TR	Different
	FR	Noun and preposition
	LL	2 <sup>nd</sup> and 3 <sup>rd</sup> .
	PT	Glottal and front high vowel
2. FTAS		
AV	<p>I.1 <i>Yesmar eshweyeh etheddeh</i>                      2. <i>elwelif la tet'eddeh</i>  Oh my beloved, be gentle with your lover</p> <p>II.1 <i>Chem wahedin geblek sar</i>                      2. <i>wentelet dem'et kheddeh</i>  Many others [girls] tried [to make a relationship with me], but [they] returned with tears on their cheeks</p> <p>III.1 <i>Yesmer eshweyeh etheddeh</i>                      2. <i>elwelif la tet'eddeh</i>  Oh my beloved, be gentle with your lover</p> <p>IV.1 <i>Chem wahedin geblek sar</i>                      2. <i>wentelet dem'et kheddeh</i>  Many others [girls] tried [to make a relationship with me], but [they] returned with tears on their cheeks</p>	
O:A	100% to 0%	
MS	Normal Order	
CDS	Yes (+)	

Table 186: Textual analysis table of 'Etheddeh'.

### C. Melodic Analysis Table of 'Etheddeh'


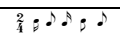


Tonality		Melody		Form and Rhythm					
SO	(II.A) category	BN	a <sup>1</sup>	FM	Repetitive				
LRT	4'01"-4'30"	II	P1						
TC	f <sup>1</sup>	EN	f <sup>1</sup>	AT	$\frac{92 \times 124}{32} = 356$				
TS	f <sup>1</sup> and b <sup>1</sup>	MC		SRF&MRF	Align				
TST	(4)	PM	(+)	RA	 (Maqsum)				
T&S	Rast (tetrachord)	TSM	Flowing	MRV					
R	(P5)	CCM	Syllabic	DRP					
ML	Complete in all phrases	IS	IC	Conjunct		Disjunct	Total		
				0	3	4	7	4	
				ASC		20	4	3	27 (29.6%)
				DES		32	24	8	0
Total		88 (96.7%)		3 (3.2%)		91			
PC	f <sup>1</sup>	g <sup>1</sup>		a <sup>1</sup>	b <sup>1</sup>	c <sup>2</sup>			
SN	○	●		●	⊙	●			
FN	◀	▼		▶		▲			

Table 187: Melodic analysis table of 'Etheddeh'.

7.20.13 Analysis of Song Number (II.10) 'Ared Aktib Iktaab' (I Need to Write a Letter)

**Ared Aktib Iktaab**

The musical score is written in 18/8 time and consists of six staves. The first staff is an instrumental introduction starting at measure 1. The second staff continues the instrumental part from measure 5. The third staff begins the vocal part at measure 9, with two phrases labeled '1' and '2'. The lyrics for this section are: 'aer dek tib bik tab lid ya ri leh bab'. The fourth staff continues the vocal part from measure 13, also with two phrases labeled '1' and '2', and the same lyrics. The fifth staff continues the vocal part from measure 17, with two phrases labeled '1' and '2', and the lyrics: 'mel yan gel bi heh chi wih mom wi tab'. The sixth staff continues the vocal part from measure 21, with two phrases labeled '1' and '2', and the lyrics: 'mel yan gel bi shged heh chi wih mom wi tab'. The score includes various musical notations such as treble clef, key signature of two flats, and dynamic markings like 'Instrumental' and 'Vocal'.

Example 50: Transcription of 'Ared Aktib Iktaab'.

**A. Text of 'Ared Aktib Iktaab'**

A. *Ard aktib ktab lidyar alḥbab*

I need to write a letter to the homeland of my beloved ones

*Malyan galbi ḥachi wehmum we'tab*

My heart is full of worries and cares to talk about

B. *Yekfi alhajer 'ad mu hamm algalub zad*

Come back to me, the grief of my heart has increased

*Ḥesdoni hessad u gelbi sar eṭṭab*

I was envied by the jealous until my heart was charred

C. *Ḥubhum maleh tali khel tezhere allayali*

Their love never stops<sup>200</sup>, oh nights do bloom

*Maḥḥed dareh bhali wel aḥbab gheyab*

No one knows my feelings when my beloved is away

D. *Galbi ma nesahum mashghul ebhawahum*

I never forgot them and so am involved in their love

*'etheboni bjefahum u galbi inchewa wla tab*

I am tortured by their departure, which burn my heart but it never regrets

---


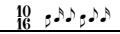


<sup>200</sup> It is common in Arabic to use a plural pronoun to refer to the beloved. For example, one can say: 'I love them', meaning 'I love her'.

## B. Textual Analysis Table of 'Ared Aktib Iktaab'

1. FTP		
NV	4 (A, B, C and D)	
Theme	parting	
Imagery	No imagery	
Emotion	Sadness	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Bašeet</i>
	CM	Yes, transposition in the second foot and reduction in the number of syllables
Rhyme	TR	Similar
	FR	Noun
	LL	1 <sup>st</sup>
	PT	Bilabial
2. FTAS		
AV	<p>I.1 <i>Ard aktib ktab</i> I need to write a letter</p> <p>II.1 <i>Ard aktib ktab</i> I need to write a letter</p> <p>III.1 <i>malyan galbi ħachi</i> My heart is full of worries</p> <p>IV.1 <i>malyan galbi ħachi</i> My heart is full of worries</p>	<p>2. <i>lidyar alħbab</i> to the homeland of my beloved ones</p> <p>2. <i>lidyar alħbab</i> to the homeland of my beloved ones</p> <p>2. <i>wehmum we'tab</i> and blames to talk about</p> <p>2. <i>wehmum we'tab</i> and blames to talk about</p>
O:A	100% to 0%	
MS	Normal Order	
CDS	No	

**Table 188: Textual analysis table of 'Ared Aktib Iktaab'.**

**C. Melodic Analysis Table of 'Ared Aktib Iktaab'**

Tonality		Melody		Form and Rhythm							
SO	(II.B) category	BN	f <sup>1</sup> : I and II c <sup>2</sup> : III and IV	FM	Repetitive						
LRT	3'01"-3'30"	II	M2								
TC	g <sup>1</sup>	EN	g <sup>1</sup>	AT	$\frac{68'}{32} = 189$						
TS	g <sup>1</sup> and c <sup>2</sup>	MC		SRF&MR F	Align						
TST	(4)	PM	(+)	RA	$\frac{10}{16}$  (Jorgina)						
T&S	Beyat (Tetrachord)	TSM	Flowing	MRV							
R	(M6)	CCM	Syllabic	DRP	Ä 						
ML	Incomplete in all phrases	IS	IC	Conjunct			Disjunct			Total	
				0	3	4	6	7	8	10	6
			ASC	14	12	10	0	2	0	4	28 (41.7%)
					DES	8	5	4	6	2	0
			Total	49 (37.1%)			18 (26.8%)			67	
PC	f <sup>1</sup>	g <sup>1</sup>	a <sup>♯</sup> 1	b <sup>1</sup>	c <sup>2</sup>	d <sup>2</sup>					
	●	○	●	●	⊙	●					
FN	▶	▼	◀			▶		▲			

**Table 189: Melodic analysis table of 'Ared Aktib Iktaab'.**

7.20.14 Analysis of Song Number (II.11) ‘*Ammi Yebeya* ‘*Alwared*’ (Oh You, Who Sells Flowers)

**Ammi Yebeya ‘Alwared**

♩ = 70

The musical score is written in 18/8 time with a tempo of 70 beats per minute. It begins with an instrumental section (measures 1-8) in the key of D major. The vocal part starts at measure 9 with the lyrics: 'em mi ye bey ya 'il we rid. The score includes six numbered instrumental sections (I-III and V-VI) and several vocal lines with lyrics. The lyrics are: 'em mi ye bey ya 'il we rid, gul lil we rid bi yesh gul li gul lil we rid, bi yesh gul li ba lek ti dos 'elel we rid, heh ram ti dos e' lel we rid wis se wi khil leh, khil leh wi se wi khil leh khil leh ba chir, ba chir ye sir ih sab yo beh ba chir ye sir ih sab akh kher, lel leh shti gil leh leh leh leh leh shti gil, leh khaf al leh.

Example 51: Transcription of ‘*Ammi Yebeya* ‘*Alwared*’.



**A. Text of 'Ammi Yebeya' Alwared'**

*A. Amy ya beya ' al wered gelli al wered bish*

Oh you, who sells flowers, tell me their price

*B. Balek tedos e 'leh alwared wetsewi khelleh*

Beware of trampling on the flowers

*Bacher yesir ehsab yube lellehesh tegelleh*

Allah will ask you tomorrow [judgment day], what will you say?

*C. Mu kel wered zer 'oh wered werd el zere 'teh*

Flowers are not all the same, mine is different

*Min dijleh welfurat mayeh aneh jibteh*

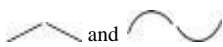
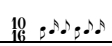


I have watered my flower from the Tigris and the Euphrates

*D. shil al wered behday balek tesibeh*

Hold the flowers carefully and keep them safe



**C. Melodic Analysis Table of ‘Ammi Yebeya’ Alwared’**

Tonality		Melody		Form and Rhythm					
SO	(II.B) category	BN	b ♯ <sup>1</sup> : I, III and V. e <sup>1</sup> : II, IV and VI	FM	Repetitive				
LRT	2'31"-3'00"	II	B2						
TC	b ♯ <sup>1</sup>	EN	b ♯ <sup>1</sup>	AT	$\frac{129 \text{ ' -}}{60} = 150$				
TS	b ♯ <sup>1</sup> and e <sup>2</sup>	MC	 and	SRF&MRF	Align				
TST	(4)	PM	(+)	RA	$\frac{10}{16}$  (Jorgina)				
T&S	Awshar (Tetrachord)	TSM	Flowing	MRV					
R	(AW4)	CCM	Syllabic	DRP					
ML	Complete in 5 phrases out of 6.	IS	IC	Conjunct			Disjunct		Total
				0	3	4	7	11	5
			ASC	44	14	23	3	3	43 (33.5%)
					DES	11	21	9	0
			Total	113 (88.2%)			15 (11.7%)		128
PC	b ♯ <sup>1</sup>	c <sup>2</sup>	d <sup>2</sup>	e <sup>2</sup>					
SN	○	●	●	⊙					
FN	▶	◀	▼	▶			▲		

**Table 191: Melodic analysis table of ‘Ammi Yebeya’ Alwared’.**

7.20.15 Analysis of Song Number (II.13) 'Hamam Yelli' (Oh, Pigeons)

Hamam Yelli

♩ = 73

Tebleh                      Instrumental

Vocal

I 1

he mam yel

II 1

Instrumental 2                      Instrumental III 1

li 'e le ru sil meh ba\_\_\_\_\_ ni                      he mam\_\_\_ yel li yel li 'e leh

III 1                      2

Instrumental IV 1                      2

ru sil\_\_\_ 'e wa\_\_\_ li                      dhekker ti ni bwi el fi\_\_\_\_\_ ru hi shi ji\_\_\_

V 1

yeh heh mam                      heh mam yel li yel li 'e leh ru sil\_\_\_ me ba\_\_\_ ni heh leh heh leh

VI 1

2

heh mam yel li yel li 'e leh ru sil\_\_\_ meh ba\_\_\_ ni heh leh heh leh dhek ker ti ni

bwi el fi\_\_\_\_\_ ru hi shi ji\_\_\_ yeh he mam\_\_\_\_\_

Example 52: Transcription of 'Hamam Yelli'.

**A. Text of 'Hamam Yelli'**

A. *Hamam yelly ala ros almabani*

Oh the pigeons on the roofs of the buildings

*Dhekertni ibwelfi rohi shejeyeh*

You have reminded me of my beloved [so] my soul is sad

B. *Hamam letwin wennek ishfadek*

Oh pigeons, do not wail, your wailing does not work

*Dhakhir wilifek harig uffadek*

You remember your beloved and hurt your heart

C. *Hamam la twin bessek yekhayeb*

Oh pigeons, please stop wailing

*Ihwayeg 'ishag tewin shafet musayeb*

Many lovers are wailing and suffering

D. *Hamam la twin mu wennek kitelni*

Oh pigeons, please do not wail, your wailing kills me

*Hem aneh mithlek awin la tedhen aghenni*

[Oh pigeons], I am wailing like you, I am not singing

## B. Textual Analysis Table of 'Hamam Yelli'

1. FTP		
NV	4 (A, B,C and D)	
Theme	Love and reminiscence	
Imagery	No imagery	
Emotion	Love in sadness	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo` Al-Bašeet</i>
	CM	Yes, transposition in the second foot and reduction in the number of syllables
Rhyme	TR	Different
	FR	Verb, noun and adjective
	LL	1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup>
	PT	Glottal and bilabial, lingua-velar and front high vowel
2. FTAS		
AV	<p>I.1 <i>Hamam yelly</i> Oh the pigeons</p> <p>II.1 <i>Hamam yelly</i> Oh the pigeons</p> <p>III.1 <i>Dhekertni ibwelfi</i> You have reminded me of my beloveds [so] my soul is sad</p> <p>IV.1 <i>Hamam yelly</i> Oh the pigeons</p> <p>V.1 <i>Hamam yelly</i> Oh the pigeons</p> <p>VI.1 <i>Dhekertni ibwelfi</i> You have reminded me of my beloved [so] my soul is sad</p>	
O:A	80% to 20%	
MS	Normal Order	
CDS	Yes (+)	

Table 192: Textual analysis table of 'Hamam Yelli'

### C. Melodic Analysis Table of 'Hamam Yelli'

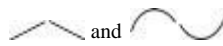
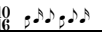


Tonality		Melody		Form and Rhythm							
SO	(II.B) category	BN	b <sup>1</sup>	FM	Repetitive						
LRT	3'01"-3'30"	II	PI								
TC	e <sup>1</sup>	EN	e <sup>1</sup>	AT	$\frac{110}{48} \approx 167$						
TS	e <sup>1</sup> and a <sup>1</sup>	MC	 and	SRF&MRF	Align						
TST	(4)	PM	(+)	RA	$\frac{10}{16}$  (Jorgina)						
T&S	Rast (tetrachord)	TSM	Flowing	MRV							
R	(S6)	CCM	Syllabic	DRP							
ML	Complete in 2 phrases out of 6	IS	IC	Conjunct			Disjunct		Total		
				0	3	4	6	7	11	14	7
			34	ASC	18	3	0	4	2	5	32 (29.3%)
				DES	15	12	7	9	0	0	43 (39.4%)
			Total			82 (75.2%)			27 (24.7%)		109
PC	$\sharp$ d <sup>1</sup>	e <sup>1</sup>	f <sup>1</sup>	$\sharp$ g <sup>1</sup>	a <sup>1</sup>	b <sup>1</sup>					
SN	●	○	●	●	⊙	●					
FN	▼	◀				▶	▲				

Table 193: Melodic analysis table of 'Hamam Yelli'.

7.20.16 Analysis of Song Number (II.14) 'Heleh Heleh' (Welcome Welcome)

Heleh Heleh

♩=61

Instrumental

5

9 A I 1 Vocal, Singer 2 II 1  
 heleh he leh bil gha yeb we ja neh heleh heh leh

13 2 III 1 2  
 bil ga lub mi cha neh heleh heh leh bil gha yeb

17 IV 1 2  
 we ja neh heleh heh leh bil gha lub mi cha neh

21 3 AI1 Vocal, Chorus 2 II 1  
 a lif heh leh heleh he leh bil gha yeb we ja neh heleh heh leh

26 2 III 1 2  
 bil ga lub mi cha neh heleh heh leh bil gha yeb

30 IV 1 2  
 we ja neh heleh heh leh bil gha lub mi cha neh

34 3 Singer  
 a lif heh leh

Example 53: Transcription of 'Heleh Heleh'.



**A. Text of 'Heleh Heleh'**

*A. Helleh belghayeb wejaneh belgalub michaneh*

You are welcome back to your place in my heart

*B. Ahlen wesehlen bik yelchinit ghayeb*

You have been away, but you are welcome [now]

*Khel tefreh alkhuwan hetteh algarayeb*

Everyone should celebrate now

*C. Min rehit yemedlool mashifit raheh*

Since you left, I did not feel comfortable

*Ruhi be`ed ferkak mu mesteraheh*

My soul suffered because of parting

*D. Ahlen yenoor al`yn jitew ferehneh*

Now you have returned and we are so happy

*Tabet alge`deh hesseh insherehneh*

Now I feel comfortable and I return to my usual life

*E. Ahlen wasehlen bik ghibetek talet*

You have been away for a long time

*Min alfareh idmo`y salet*

But when you came back, now I am crying

*F. Ahlen yerooh alrooh yelli ijaneh*

You are the soul of my soul who came back

*Belgelub yekhewwan hadheh michaneh*

Your place is in the centre of my heart



### C. Melodic Analysis Table of 'Heleh Heleh'


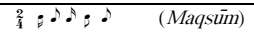


Tonality		Melody		Form and Rhythm				
SO	(II.B) category	BN	c <sup>2</sup>	FM	Repetitive			
LRT	More Than 5 Minutes	II	P1					
TC	a $\frac{5}{4}$ <sup>1</sup>	EN	a $\frac{5}{4}$ <sup>1</sup>	AT	$\frac{114 \times 61}{52} = 133$			
TS	a $\frac{5}{4}$ <sup>1</sup> and d <sup>2</sup>	MC		SRF&MR F	Align			
TST	(4)	PM	(+)	RA	 (Maqsūm)			
T&S	<i>Sikah</i> (Trichord)	TSM	Flowing	MRV				
R	(m6)	CCM	Melismatic	DRP				
ML	Complete in all of the phrases	IS	IC	Conjunct		Disjunct		total
				0	3	6	7	4
			ASC	25	19	7	18	44 (38.9%)
			DES		18	7	19	44 (38.9%)
Total	62 (54.8%)	51 (45.1%)	113					
PC	f <sup>1</sup>	a $\frac{5}{4}$ <sup>1</sup>	b <sup>1</sup>	c <sup>2</sup>	d <sup>2</sup>			
SN	●	○	●	●	◎			
FN	▼	◀		▶	▲			

Table 195: Melodic analysis table of 'Heleh Heleh'.

7.20.17 Analysis of Song Number (II.15) 'Ainil Samreh' (You the Beautiful)

**Ainil Samreh**

♩ = 110 Instrumental

The musical score is written in 4/4 time with a tempo of 110. It consists of 40 measures. The key signature has two flats (B-flat and E-flat). The score is divided into instrumental and vocal sections. The vocal parts are marked with Roman numerals I through VI. The lyrics are in Chinese characters and Pinyin.

ib ru hi chi int 'i  
 \_ash ri\_ yech wei\_ li\_ 'ik\_ sheh\_ mu shib ha la\_ li\_ heh  
 ya ti\_ er\_ deh\_ shri\_ yech wei\_ li\_ 'ek\_ sheh\_ mu shib ha la\_ li\_ heh  
 min fa re\_ git\_ yo\_ min\_ wei li\_ 'ek\_ sheh\_ wen  
 shid e' dha\_ li\_ min fa re\_ git\_ yo\_ min wel leh\_  
 'eg\_ sheh\_ wen shid o' dha\_ li\_ heh ya ti wer deh  
 \_esh\_ rich wi\_ li\_ 'eg\_ sheh\_ mu shib heh la\_ li\_ heh  
 ya ti wer deh\_ sheh rich wei\_ li\_ 'eg\_ sheh\_ mu shib heh la\_ li\_ heh

Instrumental

Example 54: Transcription of 'Ainil Samreh'.

**A. Text of 'Ainil Samreh'**

*A. Ebheyati werd ashrich mosh ebhelali*

I sacrifice my life to be with you

*Min faregit yomin wenshed e`dhali*

You left two days ago, but [now] I need to know when you will return

*B. Hemmi hem ihwai ham Allah fogeh*

I worry about myself, my beloved, and about my life

*Sahet aley alnas chen`indi bogeh*

Everyone blamed me as if I had committed a crime [by loving someone]



### C. Melodic Analysis Table of 'Ainil Samreh'


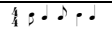


Tonality		Melody		Form and Rhythm						
SO	(II.B) category	BN	b $\sharp^1$ : I d <sup>2</sup> : II, III, IV, V, and VI	FM	Repetitive					
LRT	2'31"-3'00"	II	R3							
TC	b $\sharp^1$	EN	b $\sharp^1$ : I, III, IV, V and VI d <sup>2</sup> : II	AT	$\frac{170 \times 110}{120} = 155$					
TS	b $\sharp^1$ and e $\sharp^2$	MC		SRF&M RF	Align					
TST	(4)	PM	(+)	RA	 (Maqsum)					
T&S	Iraq (tetrachord)	TSM	Flowing	MRV						
R	(AW4)	CCM	Melismatic	DRP						
ML	Complete in 5 phrases out of 7	IS	IC	Conjunct		Disjunct		Total		
				0	3	4	6	7	5	
				ASC		21	10	4	12	47 (27.8%)
				DES		58	41	23	0	0
Total		153 (90.5%)		16 (9.4%)		169				
PC	b $\sharp^1$	c <sup>2</sup>	d <sup>2</sup>	e $\sharp^2$	f <sup>2</sup>					
SN	○	●	●	●	⊙	●				
FN	▶	◀	▼	▶	◀		▲			

Table 197: Melodic analysis table of 'Ainil Samreh'.

7.20.18 Analysis of Song Number (II.17) 'Ya 'ini Zidi Ebchach' (O My Eye, Cry

More and More)

Ya 'ini Zidi Ebchach

The musical score is written in a single system with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked as quarter note = 76. The score consists of eight numbered measures (6, 11, 16, 21, 26, 31, 35) and several instrumental sections. The lyrics are written below the notes, with some words connected by lines to indicate phrasing. The score is divided into sections labeled I through VIII. Section I is marked 'Vocal, Singer' and includes the lyrics 'ya 'e ni zi dib chach ger reb we li fich ya 'e ni zi'. Section II is marked 'Instrumental'. Section III includes the lyrics 'dib chach teh reh ger reb we li fich wib hij jeh til dekh khan'. Section IV includes the lyrics 'eb chi' leh keh fich wib hij jeh til dekh khan eb chi' leh keh'. Section V is marked 'Chorus' and includes the lyrics 'fich leh hel neh mshi neh bu yem she neh leh hel neh'. Section VI is marked 'Instrumental'. Section VII includes the lyrics 'mshi neh bu yeh mshi neh we ni ni hel bet ki ser'. Section VIII is marked 'Instrumental' and includes the lyrics 'gel beh we ni ni weh ni neh lim teb ber'. The score uses various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together. There are also repeat signs and fermatas used throughout the piece.

♩=76 Instrumental

6

11 **I** Vocal, Singer Instrumental **II**  
 ya 'e ni zi dib chach ger reb we li fich ya 'e ni zi

16 Instrumental **III**  
 dib chach teh reh ger reb we li fich wib hij jeh til dekh khan

21 Instrumental **IV**  
 eb chi' leh keh fich wib hij jeh til dekh khan eb chi' leh keh

26 Instrumental **V** Chorus Instrumental **VI**  
 fich leh hel neh mshi neh bu yem she neh leh hel neh

31 Instrumental **VII**  
 mshi neh bu yeh mshi neh we ni ni hel bet ki ser

35 Instrumental **VIII** Instrumental  
 gel beh we ni ni weh ni neh lim teb ber

Example 55: Transcription of 'Ya 'ini Zidi Ebchach'.



**A. Text of 'Ya'ini Zidi Ebchach'**

A. *Ya 'ini zidi ebchach gherreb wilifich*

O my eye, your beloved has left, [so] cry more and more

*Wehejjet aldekhan ebchi e 'la kifich*

If someone asks why [you are crying], say 'because of the smoke'

B. *Matesimi ' rehay bes eidi eddir*

My hand is turning the grinder, but you cannot hear the sound

*Adhen bugayeh alroh mosh adten esh'ir*

I am not grinding barley,<sup>201</sup> I am grinding what remains of my soul

C. *Jitew ligit aldar wehshehew kheleyeh*

I came to see my beloved, but her house is empty and gloomy

*Sabben domo ' al'in ghasben aleyeh*

My tears flowed unwillingly

---

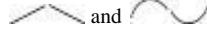




<sup>201</sup> See Appendix 3, Figure 56, A picture of the local grinder that used to grind barley.

## B. Textual Analysis Table of 'Ya'ini Zidi Ebchach'

1. FTP		
NV	3 (A, B and C)	
Theme	Parting	
Imagery	In B 'I am grinding what remains of my soul'	
Emotion	Sadness	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	Majzo' Al-Baṣeet
	CM	Yes, transposition in the second foot of all verses
Rhyme	TR	Different
	FR	Noun, adverb and preposition
	LL	1 <sup>st</sup> and 3 <sup>rd</sup> , the sound ch is not formal Arabic so it is not included in Khallosi's categories
	PT	Glottal and lingua-palatal
2. FTAS		
AV	<p>I. <i>Ya 'ini zidi ebchach gherreb wilifich</i> Oh my eye, your beloved has left [so] cry more and more</p> <p>II. <i>Ya 'ini zidi ebchach gherreb wilifich</i> Oh my eye, your beloved has left [so] cry more and more</p> <p>III. <i>Wehjet aldekhan ebchi e'la kifich</i> If someone asks why [are you crying]? Say because of the smoke</p> <p>IV. <i>Wehjet aldekhan ebchi e'la kifich</i> If someone asks why [are you crying]? Say because of the smoke</p> <p>V. <u>Lehelneh emshineh buyeh emshineh</u> Let us go back home... Let us go back home</p> <p>VI. <u>Lehelneh emshineh buyeh emshineh</u> Let us go back home... Let us go back home</p> <p>VII. <u>Winini helbet kiser gelbeh</u> My crying is worthless</p> <p>VIII. <u>Winini winin elemteber</u> No one is suffering as I do</p>	
O:A	57% to 43%	
MS	Normal Order	
CDS	Yes (+)	

Table 198: Textual analysis table of 'Ya'ini Zidi Ebchach'.

**C. Melodic Analysis Table of ‘Ya‘ini Zidi Ebchach’**

Tonality		Melody		Form and Rhythm						
SO	(II.B) category	BN	c <sup>2</sup> : I, II, III, IV, V, VI and VII d <sup>2</sup> : VIII	FM	Repetitive					
LRT	3'01"-3'30"	II	P1							
TC	a <sup>1</sup>	EN	b ♭ <sup>1</sup> I, II, III and IV. a <sup>1</sup> : V, VI, VII and VIII	AT	$\frac{115 \times 76}{56} = 156$					
TS	a <sup>1</sup> and d <sup>2</sup>	MC	 and 	SRF&MR F	Align					
TST	(4)	PM	(+)	RA	 (Maqsum)					
T&S	Beyat (tetrachord)	TSM	Flowing	MRV						
R	(P4)	CCM	Syllabic	DRP						
ML	Complete in 4 phrases out of 8	IS	IC	Conjunct		Disjunct		Total		
				0	3	4	6	7	10	6
			ASC	35	20	1	5	5	2	33 (28.9%)
			DES		36	7	2	1	0	46 (40.3%)
Total	99 (86.8%)		15 (13.1%)		114					
PC	a <sup>1</sup>	b ♭ <sup>1</sup>	c <sup>2</sup>	d <sup>2</sup>						
SN	○	●	●	●		⊙				
FN	◀	▼	◀	▶		▶	▲			

**Table 199: Melodic analysis table of ‘Ya ‘ini Zidi Ebchach’.**

7.20.19 Analysis of Song Number (III.1) 'Sodeh Eshlehani' (I am Shocked)

Sodeh Eshlehani

♩ = 106

Instrumental

5

8 Adlib I 1 Vocal

11 2 Instrumental II 1

14 2 Instrumental

17 III 1 2

20 IV 1

23 2

ah of ma shu fi lig dhai ya khu yeh  
 ma shu fi leh heh dhay meh deh mu gheh bil  
 ya fo ekh ma shu fil lih dhay  
 heh neh del 'e lih ba yeh lel leh hen del 'e lih  
 a a a as beh yeh ri ji el ya a a ay  
 hen del 'e lih bay

Example 56: Transcription of 'Sodeh Eshlehani'.

**A. Text of 'Sodeh Eshlehani'**

*A. Madnmogheh belyafookh mashof alehdhay*

I am shocked and cannot see my way

*Asbeh yariji alyom handheld ala ehbay*

Because of parting, everything tastes like colocynth<sup>202</sup>

*B. Marehet weyeh ehway sodeh eshlehani*

I did not go with my beloved, o I wish I had gone

*Red aljedem behday eshged helweh Thani*

Oh Thani, please comeback, you are so beautiful!

*C. Sadoni wenhellit mabe 'da walif*

I have been hunted, but I fled, I will never love again

*Mahesselet yanas ghir alsewalif*

I have discovered that my love affair is merely stories

*D. Marehet weyeh ehway sodeh eshlehani*

I did not go with my beloved, o I wish I have gone

*Weink yabu Al-Hasnien redni elmichani*

Oh [Imam Ali] Abu Al-Hasnien, bring back my beloved to me

---

<sup>202</sup> It is a bitter herb.



### C. Melodic Analysis Table of 'Sodeh Eshlehani'


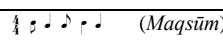


Tonality		Melody		Form and Rhythm								
SO	(III.A) category	BN	d <sup>1</sup> : I and III e <sup>1</sup> : II and IV	FM	Repetitive							
LRT	3'01"-3'30"	II	M2									
TC	e <sup>1</sup>	EN	f <sup>1</sup> : I and III e <sup>1</sup> : II and IV	AT	$\frac{103 \times 106}{64} = 170$							
TS	e <sup>1</sup> and a <sup>1</sup>	MC		SRF&MR F	Align							
TST	(4)	PM	(+)	RA	 (Maqsum)							
T&S	<i>Saba</i> (tetrachord)	TSM	Flowing	MRV								
R	(M6)	CCM	Melismatic	DRP								
ML	Complete in 2 phrases out of 4	IS	IC	Conjunct				Disjunct				Total
				0	2	3	4	5	6	8	14	8
			ASC	8	19	2	2	2	2	2	37 (37.2%)	
			DES	17	14	30	1	0	3	0	0	48 (47%)
			Total	91 (89.2%)				11 (10.7%)				102
PC	d <sup>1</sup>	e <sup>1</sup>	f <sup>1</sup>	g <sup>1</sup>	a <sup>1</sup>	b <sup>1</sup>						
SN	●	○	●	●	⊙	●						
FN	▶	▼	▶	◀	◀	▲						

Table 201: Melodic analysis table of 'Sodeh Eshlehani'.

7.20.20 Analysis of Song Number (III.2) 'Wekhril 'bayeh' (Remove Your Abaya)

**Wekhril 'bayeh**

♩=92 Instrumental

The musical score is written in a single system with ten staves. It begins with an instrumental introduction in 4/4 time, marked with a tempo of ♩=92. The key signature has one sharp (F#). The vocal part begins at measure 7, marked 'Vocal, Adlib' with a tempo of ♩=94. The lyrics are written below the vocal line, with some words underlined. The score includes various performance markings such as 'I 1', 'Singing', 'Instrumental', 'II 1', 'III 1', 'IV 1', 'V 1', 'VI 1', 'VII 1', and 'VIII 1'. The piece concludes with an instrumental ending in measure 40.

♩=92 Instrumental

Vocal, Adlib ♩=94

I 1 ♩=92 Singing

a a a a a ay

bu yeh nu beh e e' le le ras shlu o no beh

Instrumental II 1

'a leh no beh al tum e e' le

Instrumental III 1

chla ay no beh 'e leh bu yeh mi me 'ish

Instrumental

re h ti el nas o min 'e ei shreh ti

IV 1 Instrumental 2

buyeh yeh e di ri bes sik 'ed mi en 'ish

Instrumental V 1

re h ti weh kheh ri el 'a ba

VI 1

yeh e dhi eb bi 'e ba yeh bu yeh seh wi

31 2

'a ley yeh kra am weh ekh ri 'e ba

VII 1 Instrumental 2

yeh bu yeh 'e ed li el ni ha yeh 'e ed li

VIII 1

ni ha yeh bu yeh sem a reh a o we si 'et

40 Instrumental 2

'in 'e ed li ni ha yeh

Example 57: Transcription of 'Wekhril 'bayeh'.



**A. Text of 'Wekhril 'bayeh'**

*A. Nobeh aldum 'ela chlay nobeh 'ela alras*

Once I slap my kidneys, once I slap my head<sup>203</sup>

*Yehdiri bessek 'ad min 'ishret alnas*

O Ihdiri, stop listening to people

*B. Sewi 'eley ikram wkhry al'ebayeh*

Please would you remove your abaya

*Semreh wesi 'et 'in adli alnehayeh*

[You are] dark-skinned and have wide eye[s], show me more [of your face]

*C. Mid idek 'eleh chlai chen mani teybeh*

Check my kidneys, I think I am not well

*Redtek te 'esb alras mithel lehbeybeh*

I need you beside me as a lover

---

<sup>203</sup> This is a common expression of grief and hopelessness by women of the society.

## B. Textual Analysis Table of 'Wekhril 'bayeh'

1. FTP		
NV	3 (A, B and C)	
Theme	Anguish	
Imagery	No imagery	
Emotion	Anguish and sadness	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Baseet</i>
	CM	Yes, transposition in the second foot and reduction in the number of syllables of all verses
Rhyme	TR	Similar
	FR	Noun
	LL	2 <sup>nd</sup> and 3 <sup>rd</sup>
	PT	Glottal and lingua-alveolar
2. FTAS		
AV	<p>I.1 <i>Buyeh nubeh 'ela alras</i> Oh father, once I slap my head</p> <p>II.1 <i>Nobeh aldum 'ela chlay</i> Once I slap my kidney</p> <p>III.1 <i>Buyeh min 'ishret alnas</i> stop listening to people</p> <p>IV.1 <i>Buyeh Yehdiri bessek 'ad</i> Oh Ihdiri, stop</p> <p>V.1 <i>wekhril 'abayeh</i> Remove your abaya</p> <p>VI.1 <i>buyeh sawi 'aleyeh kram</i> Do me a favour</p> <p>VII.1 <i>buyeh 'edli elnihayeh</i> show me more</p> <p>VIII.1 <i>buyeh semreh wisi 'et 'ein</i> dark-skinned and have wide eye[s],</p>	<p>2 <i>Shlu o nobeh 'ela</i> oh, once I</p> <p>2 <i>o nobeh 'ela</i> once on I</p> <p>2 <i>min 'ishret</i> stop</p> <p>2 <i>min 'ishret</i> stop</p> <p>2 <i>e dhebi 'ebayeh</i> throw your abaya</p> <p>2 <i>wekhril 'abayeh</i> remove your abaya</p> <p>2 <i>'edli elnihayeh</i> show me more</p> <p>2 <i>'edli elnihayeh</i> show me more[of your face]</p>
O:A	88% to 12%	
MS	Reverse Order	
CDS	Yes (+ and *)	

**Table 202: Textual analysis table of 'Wekhril 'bayeh'.**

### C. Melodic Analysis Table of 'Wekhril 'bayeh'

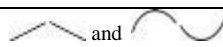




Tonality		Melody			Form and Rhythm										
SO	(III.A) category	BN	g <sup>1</sup> : I, III, VI and VIII a <sup>1</sup> : II, IV, V, and VII			FM		Repetitive							
LRT	3'01"-3'30"		M2												
TC	f <sup>#</sup>  f <sup>#</sup>	EN	f <sup>#1</sup> : I, II, III, V VI, VII and VIII  d <sup>1</sup> : IV			AT		$\frac{197 \times 92}{72} = 215$							
TS	f <sup>1</sup> and b <sup>1</sup>	MC	 and			SRF&MR F		Align							
TST	(4)	PM	(+) 			RA		 (Maqsūm)							
T&S	Emkhalef (tetrachord)	TSM	Flowing			MRV									
R	(m6)	CCM	Syllabic			DRP									
ML	Complete in 3 phrases out of 8	IS	IC	Conjunct				Disjunct				Total			
				0	2	3	4	5	6	7	8	12	9		
			ASC	47			14	17	11	16	3	4	1	1	67 (35.1%)
			DES	47			27	37	5	0	8	5	0	0	82 (41.8%)
Total	158 (80.6%)			38 (19.3%)				196							
PC	d <sup>1</sup>	e <sup>1</sup>			f <sup>#1</sup>		g <sup>1</sup>			a <sup>1</sup>	b <sup>1</sup>				
SN	●	●			○		●			●	◎				
FN	◀	▼				◀		▶			▶	▲			

Table 203: Melodic analysis table of 'Wekhril 'bayeh'.

7.20.21 Analysis of Song Number (III.3) 'Asennek' (I Wish)

Asennek

♩ = 132  
Instrumental

5

9 Vocal I 1 2 Instrumental 1.

'e sen ak heh leh you beh ya shet 'e se nek

13 Instrumental 2. II 1 2

nek o ma yer we el 'et sha an ya shet 'e se nek

17 Instrumental

Example 58: Transcription of 'Asennek'.

**A. Text of 'Asennek'**

*A. Asennek ya shet materwi alatshan*

Oh river, I wish you did not quench anybody's thirst anymore

*B. Kuli yaruhi elmen dhebboch*

Oh my soul, why did they leave you?

*Lawahed almer bich ebhimeh khelloch*

No one asks about you [my soul], and you have been left alone

*B. Yetarish gum elkhilli wessel salami*

Is there is any messenger who can deliver my greetings to my beloved?

*'onek yahelwe tool herrem menami*

I cannot sleep because of your parting

## B. Textual Analysis Table of 'Asennek'

1. FTP		
NV	3 (A, B and C)	
Theme	Parting	
Imagery	No imagery	
Emotion	Anguish sadness	
Vocabulary	Standard dialect and in masculine language	
Metre	DM	<i>darmi</i>
	FM	<i>Majzo' Al-Baṣeet</i>
	CM	Yes, transposition in the second foot and reduction in the number of syllables
Rhyme	TR	Different
	FR	Noun and preposition
	LL	1 <sup>st</sup> and 2 <sup>nd</sup>
	PT	Front high vowel lingua-alveolar
2. FTAS		
AV	I.1 <i>Asennek helew yubeh</i> Oh river, I wish  II.1 <i>omayerwi alatshan</i>  you do not quench anybody's thirst any more,	2 <i>ya shet asennek</i> Oh river, I wish  2 <i>ya shet asennek</i>  Oh river, I wish
O:A	82% to 18%	
MS	Reverse Order	
CDS	Yes (+ and *)	

**Table 204: Textual analysis table of 'Asennek'.**

### C. Melodic Analysis Table of 'Asennek'

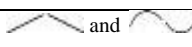
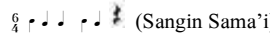


Tonality		Melody		Form and Rhythm								
SO	(III.B) category	BN	c <sup>2</sup> : I a <sup>1</sup> : II	FM	Repetitive							
LRT	4'01"-4'30"	II	P1									
TC	g <sup>1</sup>	EN	g <sup>1</sup>	AT	$\frac{46 \times 132}{54} = 112$							
TS	g <sup>1</sup> and c <sup>2</sup>	MC	 and	SRF&MRF	Align							
TST	(4)	PM	(+)	RA	 (Sangin Sama'i)							
T&S	<i>Rast</i> (tetrachord)	TSM	Flowing	MRV								
R	(S7)	CCM	Syllabic	DRP								
ML	Complete in 1 phrases out of 2	IS	IC	Conjunct			Disjunct			Total		
				0	3	4	6	7	10	6		
				ASC			11	5	3	0	3	22 (34.9%)
				DES			12	17	7	3	2	0
Total			52 (82.5%)			11 (17.4%)			63			
PC	e <sup>1</sup>	f# <sup>1</sup>	g <sup>1</sup>	a <sup>1</sup>	b # <sup>1</sup>	c <sup>2</sup>	d <sup>2</sup>					
SN	●	●	○	●	●	⊙	●					
FN	▼		◀	▶		▶	▲					

Table 205: Melodic analysis table of 'Asennek'.

7.20.22 Analysis of Song Number (III.4) 'Wetmer Aleyeh' (Do Not Come To Me)

**Wetmer Aleyeh**

♩ = 132 Instrumental

5

9 Vocal ♩ = 114

I 1

wet mur 'a ley yeh khay beh

13

2

Instrumental

neh rfi 'eh kha yeba a neh yom meh a

17 II 1

wet mur 'e ley yeh yom meh a nea er fey 'eh kha yeh bah a neh

21 Instrumental III 1

yom meh la tim shi meh reh yah way yom meh a neh

25

2

Instrumental IV 1

a rfey 'eh ta ya a akh kel bi la 'e ed li

29

2

Instrumental

yeh ya yom meh a neh rfey 'eh shlo en esh lon bi yah

33 V 1

la lid deh lal es beh hih ti yom meh aneh rfey 'eh aneh ya

37 Instrumental VI 1 Chorus

a nar gel bi o wehy la ya hba bi

41 Instrumental

2

o wehy la ya hba bi

44 Instrumental VII

oh yeh la ya dim gel bi e far go ni

Example 59: Transcription of 'Wetmer Aleyeh'.



**A. Text of 'Wetmer Aleyeh'**

*A. La temshi mereh yehway wetmur aleyeh*

Oh my [ex-] beloved, do not come to me nor even go anywhere near me

*La lildellal asbehit la 'ad eiliyeh*

I am not an eligible girl [for any one else] any more [I am not a virgin], and what I have lost, cannot be returned

*B. Leshil aldheneb wechesr eideyeh*

I have sinned against myself and [it is like] I have broken my arms

*Chi gitlek ne'em ghasben aleyeh*

Because I have agreed unwillingly [to have sex]



### C. Melodic Analysis Table of 'Wetmer Aleyeh'


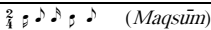


Tonality		Melody		Form and Rhythm						
SO	(III.C) category	BN	e <sup>2</sup> : I, II, III, IV and V c <sup>2</sup> : VI and VII	FM	Repetitive					
LRT	4'01"-4'30"	II	P1							
TC	a <sup>1</sup>	EN	a <sup>1</sup>	AT	$\frac{156 \times 132}{52} = 390$					
TS	a <sup>1</sup> and d <sup>2</sup>	MC		SRF&MRF	Align					
TST	(4)	PM	(+)	RA	 (Maqsūm)					
T&S	Rast (tetrachord)	TSM	Flowing	MRV						
R	(P5)	CCM	Syllabic	DRP						
ML	Complete in 6 phrases out of 7	IS	IC	Conjunct		Disjunct		Total		
				0	3	4	7	14	5	
				ASC		3	20	10	3	36 (23.2%)
				DES		62	18	35	4	0
Total		138 (89%)		17 (11%)		155				
PC	a <sup>1</sup>	b <sup>1</sup>	c <sup>1</sup>	d <sup>2</sup>	e <sup>2</sup>					
SN	○	●	●	⊙	●					
FN	◀	▼		▶		▲	▶			

Table 207: Melodic analysis table of 'Wetmer Aleyeh'.

## References List

- ABU-HAIDAR, F. 2003. Modern Iraqi Arabic: A Textbook by Yasin M. Alkalesi. *British Journal of Middle Eastern Studies*, 30, 113–115.
- ABU-HAIDAR, F. 1988. The Poetic Content of the Iraqi Maqām. *Journal of Arabic Literature*, 19, 128–141.
- ABU-LUGHOD, L. 1988. *Veiled Sentiment: Honor and Poetry in a Bedouin Society*. Berkeley, University of California Press.
- AL-AACOB, I. 2002. *Al-‘atifeh Wel Ibda‘ Al-Shi‘ri (Passion and Poetic Creativity)*. Beirut, Dar Al-Fikr Al-Mu‘asir Lelteba‘a Wel-neshar.
- AL-AANI, S. 1978. *Reading in Arabic Linguistics*. Bloomington, Indiana University.
- AL-ABBAS, H. 1986. *Nadharyat Al-Musiqa Al-Arabiya (Theories of the Arabic Music)*. Baghdad, Dar Al-Hurreiyeh Lelteba‘a.
- AL-ALI, N. S. 2007. *Iraqi Women: Untold Stories from 1948 to the Present*. New York, Zed Books.
- AL-ALLAF, A. K. 1963. *Al-Tarab Endal‘arab (Tarab in the Arab's world)*. Baghdad, Matba‘et As‘ad.
- AL-AMEER, S. H. 1986. *Daleel Salalem Al-Maqāmāt Al-Arabia (Guide to Arabic Scales)*. Baghdad, Dar Al-Hurrya Lelteba‘a Wel-neshar.
- AL-AMIRI, T. A. H. 1989. *Al-Mughannūn Al-Rīfīyūn Wa-Aṭwār Al-Ubūdhiyyah Al-‘Irāqīyah (Rural Singers and Ubūdhiyyah Styles)*. Baghdad, Dar Al-Shu‘ūn Al-Theqafeyeh.
- AL-AMIRI, T. A. H. 1988. *Al-Ghina‘ Al-Iraqi (Iraqi Singing)*. Baghdad, Dar Al-Shu‘ūn Al-Theqafeyeh.
- AL-AQILI, M. 1976. *Al-Sama‘ ‘indel Arab (Audition of Arabs)*. Cairo, Rabitet Al-Khirijin Al-Arab.
- AL-AZZAWI, A. 1951. *Al-Musiqa Al-Iraqiyeh fī ‘ehdil Maghool wel Turkman (The Iraqi Music During the Mongols and Turkmen Era)*. Baghdad, Sheriket Al-Tijareh Wel Teba‘a.
- AL-BADR, A. 1998. *The Musical Features of the Ubūdhiyyeh Songs*. Unpublished thesis (MA), University of Baghdad.
- AL-BASRI, H. 1986. *Aghani Sha‘beyeh Iraqia (Iraqi folk songs)*. Baghdad, Baghdad, Dar Al-Shu‘ūn Al-Theqafeyeh.

- AL-DHAHEBI, M. 2004. *Al-Shi'ril Sha'bi Wel Ghina' Fi Al-Iraq wel Jazira Al-Arabiya (Folk Poetry and Singing in Iraq and the Arabian Peninsula)*. Beirut, Al-Dar Al-Arabiya Lilmewsu'at.
- AL-DIK, A. 1966. *Qanūn Atwal Al-Awtar (The Rule of String's Length)*. Cairo, Matba'et Al-Itemad.
- AL-FARABI, M. B. T. 1967. *Kitab Almusiqa Alkabir (The Large Book of Music)*. Cairo, Dar Al-Katib Al-Arabi.
- ALGÜL, H. 2005. *Blessed Days and Nights of the Islamic Year*. Izmir, The Light, Inc.
- AL-HADITHI, S. 1984. *A Study of the Folk Songs Accompanying the Coobi Dance in the Upper Euphrates Area in Iraq*. Unpublished thesis (PhD), University of London.
- AL-HAFNI, M. 1933. *Arabic Music Conference Book*. Cairo, Al-Matbe'eh Al-Amirieh Bil Qahireh.
- AL-HANAFI, J. 1989. *Moqaddema Filmosiqa Al-Arabia (Introduction to Arabic Music)*. Baghdad, Dar Al-Hurreya Lelteba'a.
- AL-HANAFI, J. 1983. *Lemehat 'en Al-Maqām Al-Iraqi (Glances about the Iraqi maqām)*. Baghdad, Dar Al-Hurreiyeh Lelteba'a.
- AL-HANAFI, J. 1964. *Al-Mughennun Al-Iraqiyon Wel maqām Al-Iraqi (Iraqi Singers and the Iraqi maqām)*. Baghdad, Matba'et Al-Hukumeh.
- AL-HELU, S. 1972. *Al-Musiqa Al-Nazeriyeh (Musical Theory)*. Beirut, Dar Maktebetel Hayat.
- AL-ISHMAWI, M. 1986. *Al-Naqed wa Al-Balagha (Criticism and Rhetoric)*. Kuwait, Matba'et Mesaed Badr Al-Sayer.
- AL-KHAYAT, J. 1971. *Siwer Min Tarikh Al-Iraq fil Usur Al-Mudhlimeh (Pictures from Iraqi History in the Dark Ages)*. Beirut, Maktebet Al-Hayat.
- AL-KHOLI, S. 1971. Al-Irtijal Weteqaliduhu fi Al-Musiqa Al-Arabiyyeh (The Tradition of the Improvisation in Arabic Music). *Alem Al-Fikir*, 6, 15–32.
- AL-KULLE'I, M. 2000. *Al-Musiqi Al-Sharqi (Eastern Musician)*, Cairo, Maktebet Madbuli.
- AL-MAYAH, H. 2008. Al-Mazari' Al-Malekyeh fi Al-Iraq (the Royal Farms in Iraq). *Wasit Journal for the Humanities Studies*, 13, 157–182.
- AL-MUHAMMADI, S. 2007. *Al-Diblomasiyen Al-Biritaniyen fi Al-Iraq (British Diplomats in Iraq)*. Baghdad, Kutub Arabia.
- AL-RAGAB, H. 1961. *Al-Ubūdhiyyeh*. Baghdad, Matba'et Al-Sha'ab.
- AL-SHARQAWI, S. 1996. *Aghani Al-Atfal Al-Sha'biyyeh fi Al-Urdun (Folk Songs of Jordanian Children)*. Unpublished thesis (MA), University of Al-Ruh Al-Qudus.

- AL-SINJILAWI, S. 1997. *Aghani Al-Atfal fi Al-Urdun (The Songs of Children in Jordan)*. Unpublished thesis (MA), University of Baghdad.
- AL-SUMANJI, A. Q. 1999. *Political History of the Iraqi Turkmen*. Beirut, Dar Al-Saqi Lelteba'a Wel-neshar.
- AL-TEHANWI, M. 1996. *Mawsoo'et Keshaf Istilahat Al-'ulum Wel-Funun (Encyclopedia of The Terminology of Science and Arts)*. Beirut, Islamic Books.
- AL-WARDI, H. 1969. *Al-Ghina' Al-Iraqi (Iraqi Singing)*. Baghdad, Matba'et As'ad.
- ANIS, I. 1965. *Musiqā Al-Shi'r (The Music of Poetry)*. Cairo, Maktebet Al-Anglu Al-Misriyeh.
- ANONYMOUS. 2010. *Islamic Beliefs, Practices, and Cultures*. Kuala Lumpur, Marshall Cavendish Corp.
- ANSARI, A. 1999. *Sufism and Beyond: Sufi Thought in the Light of Late 20th Century Science*. Ahmedabad, Mapin Pub.
- ASHRAF, A. J. 1998. *Anasir Al-Aghani Al-Fulukloriyeh Al-Kurdiyeh Fi Al-Iraq (The Elements of the Kurdish Traditional Songs in Iraq)*. Unpublished thesis (MA), University of Baghdad.
- AZADEHFAR, M. R. 2004. *Rhythmic Structure in Iranian Music*. Unpublished thesis (PhD), University of Sheffield.
- BAKIR, T. 1970. Mulahadhat Fi Jeghrafia Al-Iraq (Notes on the Geography of Iraq). *Al-Aqlam*, 10, 30–54.
- BALL, M. J. M. & MULLER, N. 2005. *Phonetics for Communication Disorders*. London, Taylor & Francis.
- BAMIA, A. A. 2001. *The Graying of the Raven: Cultural and Sociopolitical Significance of Algerian Folk Poetry*. Cairo, American University Press.
- BARTÓK, B. & SUCHOFF, B. 1976. *Béla Bartók Essays*. London, University of Nebraska Press.
- BELL, G. 2006. *Letters of Gertrude Bell (Volume I) 1874–1917*. London, Echo Library.
- BLACKING, J. & BYRON, R. 1995. *Music, Culture, and Experience: Selected Papers of John Blacking*. London, University of Chicago Press.
- BLUM, S. 2006. *Navā'i, A Musical Genre of Northeastern Iran*. Oxford, Oxford University Press.
- BLUM, S. & HASSANPOUR, A. 1996. 'The Morning of Freedom Rose up': Kurdish Popular Song and the Exigencies of Cultural Survival. *Popular Music*, 15, 325–343.
- BLUM, S., BOHLMAN, P. V. & NEUMAN, D. M. 1993. *Ethnomusicology and Modern Music History*. Urbana, University of Illinois Press.

- BLUM, S. 1974. Persian Folksong in Meshhed (Iran), 1969. *Yearbook of the International Folk Music Council*, 6, 86–114.
- BROADBENT, G. 2008. The Ecology of the Mudhif. *Eco-Architecture*, 113, 15–26.
- BROGAN, A. P. T. 1994. *The New Princeton Handbook of Poetic Terms*. New Jersey, Princeton University Press.
- BROUGHTON, S. ELLINGHAM, M. & TRILLO, R. 2000. *World Music: Latin and North America, Caribbean, India, Asia and Pacific*. London, Rough Guides.
- BUSTANI, B. 1987. *Muhit Al-Muhit (The Comprehensive Dictionary)*. Beirut, Mektebet Libnan.
- CAMPBELL, C. G. 2008. *Tales from the Arab Tribes*. Maryland, Wildside Press.
- CAMPBELL, S. 1998. *Translation into the Second Language*. London, Longman.
- CAMPO, J. E. 2009. *Encyclopedia of Islam*. New York, Facts on File, Inc.
- CHEJNE, C. A. G. 1999. *Arabic Language*. Minneapolis, University of Minnesota Press.
- DANIELSON, V. 1997. *"The Voice of Egypt": Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century, The Voice of Egypt*. Chicago, University of Chicago Press.
- DAVIS, R. 2002. The Maqam Music Tradition of Iraq by Y. Kojaman. *British Journal of Ethnomusicology*, 11, 163–170.
- DENSMORE, F. 1970. *American Indians and Their Music*. New York, Kessinger Pub.
- D'ERLANGER, R. 1949. *La Musique Arabe*. Paris, Paul Geuthner.
- DUNFORD, J. 2007. *DK Eyewitness Travel Guide: Egypt*. London, Dorling Kindersley Limited.
- DURING, J. P. & Z. Mirabdholbaghi. 1991. *The Art of Persian Music*. Washington, Mage Publishers.
- ECKSTEIN, L. 2010. *Reading Song Lyrics*. Amsterdam, Rodopi.
- EICKELMAN, D. F. 1989. *The Middle East: An Anthropological Approach*. New Jersey, Prentice Hall.
- ELSCHEKOVÁ, A. 1963. Essential Ethnomusicological Analysis. *Hudobnovredne Studie*, 6, 117–187.
- ELSNER, J & R. P. PENNANEN (eds). 1997. *The Structure and Idea of Maqam*. Tampere, Tampere University Printing Services.
- FAREED, T. H. 1999. *Altahleel Al-Mo'aser Le'elm Al-Mosīqa Al-Muqaren (Contemporary Analysis of the Comparative Ethnomusicology)*. Al-Mousel, Dar Alkutob Lelteba'a Welnesher.

- FAREED, T. H. 1990. *Tarikh Al-Funun Al-Musiqiyeh (History of Musical Arts)*. Baghdad, Dar Al-Hikmeh Lelteba'a Wel-neshar.
- FAREED, T. H. 1978. *Hadharet Al-Iraq Al-Musiqiyeh- Musiqā Al-Tilaawah (Iraqi Musical Civilization- Music of Qur'ān Recitation)*. Unpublished thesis (PhD), Comeenius University.
- FARMER, H. G. 1967. *A History of Arabian Music to the XIIIth Century*. London, Luzac.
- FEGHALI, H. J. 2004. *Gulf Arabic: The Dialects of Riyadh and Eastern Saudi Arabia: Grammar, Dialogues, and Lexicon*. Hyattsville, Dunwoody Press.
- FERGUSON, C. A. & RICE, F. A. 1960. Iraqi Children's Rhymes. *Journal of the American Oriental Society*, 80, 335–340.
- FOLMER, L. 1995. *The Aramaic Language in the Achaemenid Period: A Study in Linguistic Variation*. Leuven, Uitgeverij Peeters en Dép.
- FRANCKE, R. R. 1995. The Iraqi Opposition and the Sanctions Debate. *Middle East Report*, 193, 14–17.
- FREEMAN-MUNRO, G. S. P. & GRENVILLE-HAY, S. C. 2006. *Islam: An Illustrated History*. New York, Bloomsbury.
- GHAWANMEH, M. 1997. *Al-Ihzujeh Al-Urduniyeh (Jordanian Ohzujeh)*. Amman, Wizaretel Thaqafeh.
- GLASSÉ, C. & SMITH, H. 2003. *New Encyclopedia of Islam: Concise Encyclopedia of Islam*. London, AltaMira Press.
- GRAN, P. 1991. Organization of Culture and the Construction of the Family in the Modern Middle East. In: SONBOL, A. E. A. 1996. *Women, the Family, and Divorce Laws in Islamic History*. New York, Syracuse University Press.
- GUINDI, F. E. 2008. *By Noon Prayer: The Rhythm of Islam*. New York, Berg Publishers.
- HADDAD, A. S. 1994. *Alghina'a Al-Badawi Al-Urduni (Jordanian Bedouin Singing)*. Unpublished thesis (MA), University of Al-Rooh Al-Qudus.
- HARRIS, G. L., FITZSIMMONS, T. & ANI, M. 2012. *Iraq: Its People, Its Society, Its Culture*. New Haven, Literary Licensing, LLC.
- HASSAN, S. Q. 1991. *Dirasat fi Al-Mousika Al-Iraqia (Iraqi Music Studies)*. Beirut, Al-Mu'esseseh Al-Arabeyeh Lildirasat Wel-neshar.
- HASSIG, S. M. & ADELY, L. M. A. 2003. *Iraq*. New York, Benchmark Books.
- HAYES, B., AND ABIGAI KAUN. 1996. The Role of Phonological Phrasing in Sung and Chanted Verse. *The Linguistic Review*, 13, 243–303.
- HELMI, A. F. 1992. *Aswat Wathekreyat (Sounds and Memories)*. Baghdad, Matba'et Deiana.



- HELMI, A. F. 1984. *Angham Min Al-Turath Al-Iraqi (Tunes of the Iraqi Heritage)*. Baghdad, Matba'et Al-Kholood.
- HUNT, C. 2005. *The History of Iraq (Greenwood Histories of the Modern Nations)*. Westport, Greenwood Press.
- HUSSEIN, A. A. 2009. The Lightning-Scene in Ancient Arabic Poetry: Function, Narration and Idiosyncrasy in Pre-Islamic and Early Islamic Poetry. *Journal of Arabic Literature*, 42, 272–274.
- IBN MANDHŪR, M. 2007. *Lisan Al-Arab (The Tongue of the Arabs)*. Cairo, Al-Matbe'eh Al-Meriah Al-Kubra.
- ISMAIL, H. 2007. *Al-Tariqah Al-Qunderchieh fi Ada Al-Maqam (The Al-Qunderchieh Methode In the Maqām Genre)*. Beirut, Al-Mu'esseseh Al-Arabeyeh Lildirasat Wel-nesher.
- JABIR, S. D. 1989. *Song Styles in southern Iraq*. Unpublished thesis (MA), University of Salford.
- JABREWI, E. 1996. *Al-Risaleh Al-Shihabiyeh fi Al-Sina'eh Al-Musiqiyeh (Shihab's Letter on Musical Making)*. Cairo, Dar Al-Fikril Arabi.
- JONSSON, D. J. 2006. *Islamic Economics and the Final Jihad: The Muslim Brotherhood to the Leftist/Marxist - Islamist Alliance*. Florida, Xulon Press.
- KHALIL, S. 1982. *Dalil Alangham Litellab Al-maqām (Students Guide for the Tunes of Maqām)*. Baghdad, Matba'et Salma Al-Haditheh.
- KLIGMAN, M. L. 2008. *Maqām and Liturgy: Ritual, Music, and Aesthetics of Syrian Jews in Brooklyn*. Michigan, Wayne State University Press.
- KODÁLY, Z. 1971. *Folk Music of Hungary*. London, Barrie and Jenkins.
- KOLINSKI, M. 1959. The Evolution of Tempo. *Ethnomusicology*, 3, 45–57.
- KUNST, J. 1959. *Ethnomusicology: a Study of its Nature, its Problems, Methods and Representative Personalities to which is Added a Bibliography*. The Hague, M. Nijhoff.
- LEVIN, A. 1998. *Arabic Linguistic Thought and Dialectology*. Jerusalem, Institute of Asian and African Studies (Universitah ha-'Ivrit bi-Yerushalayim).
- LEWIS, C. D. 2011. *The Poetic Image*. London, Bloomsbury Publishing.
- LOVELOCK, W. 1957. *General Knowledge on Music Students: Books 1*. London, G. Bell & Sons.
- MANASSEH, S. 1999. *Women in Music Performance: The Iraqi Jewish Experience in Israel*. Unpublished thesis (PhD), University of London.
- MANUEL, P. 2003. Flamenco in focus: An Analysis of Performance of Soleares. In: TENZER, M, ed. 2006. *Analytical Studies in World Music*. New York, Oxford University Press. Ch.3.

- MARCUS, S. L. 2007. *Music in Egypt: Experiencing Music, Expressing Culture*. New York, Oxford University Press.
- MARCUS, S.L. 1989. *Arab Music Theory in the Modern Period*. Unpublished thesis (PhD), University of California.
- MASLIYAH, S. 2010. The Folk Songs of Iraqi Children: Part One. *Journal of Semitic Studies*, 55, 183–235.
- MASLIYAH, S. 2001. Curses and Insults in Iraqi Arabic. *Journal of Semitic Studies*, 46, 267-308.
- MELTON, J. G. & BAUMANN, M. 2010. *Religions of the World, Second Edition: A Comprehensive Encyclopedia of Beliefs and Practices*. California, ABC-CLIO, LLC.
- MERHEJ, M. & BAKLOUK, M. M. 2012. *Classical Riqq Technique*. Pacific, Mel Bay Publications, Incorporated.
- MERRIAM, A. P. 1964. *The Anthropology of Music*. Illinois, University Press.
- MUSA, A. 2008. *Madkhel Ela 'ilm Al-Musiqa (Introduction to Musicology)*. Nablus, Al-Najah University.
- NADHUM, H. 2003. *Mafahim She'reyeh (Poetic Concepts)*. Beirut, Al-Mu'esseseh Al-Arabeyeh Lildirasat Wel-nesher.
- NARODITSKAYA, I. 2012. *Song from the Land of Fire: Azerbaijanian Mugam in the Soviet and Post-Soviet Periods*. New York, Taylor & Francis.
- NATAN, Y. 2006. *Moon-o-theism, Volume II of II*. Yafa, Natan.
- NAWAR, A. A. S. 1968. *Tarikh Al-Iraq Al-Hadith (Modern History of Iraq)*. Cairo, Dar Al-Katib Al-Arabi Lelteba'a Wel-nesher.
- NELSON, K. 2001. *The Art of Reciting the Qur'an*. Cairo, American University in Cairo Press.
- NETTL, B. 1964. *Theory and Method in Ethnomusicology*. London, Collier Macmillan.
- NIBLOCK, T. 1982. *Iraq: The Contemporary State*. London, Croom Helm.
- NIZAMI & GELPKE, R. 1997. *The Story of Layla and Majnun*. Oxford, Omega Publications.
- PARISE, F. 2002. *The Book of Calendars: Conversion Tables for Ancient, African, Near Eastern, Indian, Asian, Central American and Western Calendars*. New Jersey, Gorgias Press.
- PETERSON, D. C. 2007. *Muhammad, Prophet of God*. Michigan, Alban Books Limited.
- QADDURI, H. 1989. *Ghina' Al-Umm Al-Iraqia Li'bna'iha (Singing of the Iraqi Mother for Her Children)*. Baghdad, Arabian Gulf Centre.
- QADDURI, H. & BORSAL, I. 1984. *Lu'ab wa-aghānī al-atfāl al-sha'bīyah fī al-quṭr al-'Irāqī (Songs and Play of the Children in Iraq)*. Baghdad, Wizārat al-Thaqāfah wa-al-I'lām,

Dā'irat al-Funūn al-Mūsīqīyah.

- QAL'ACHI, A. F. 2010. *Dirasat Wenusūs fil Shi'ril Sha'bi Al-Ghina'i (Texts and Studies in the Folk Singing Poetry)*. Damascus, Alkutub.
- RACY, A. J. 2003. *Making Music in the Arab World: The Culture and Artistry of Tarab*. Cambridge, Cambridge University Press.
- RACY, J. 1988. Sound and Society: The Takht Music of Early 20th Century Cairo. *Selected Reports in Ethnomusicology*, 7, 139-90.
- RAFIABADI, H. N. 2005. *Saints and Saviours of Islam*. New Delhi, Sarup & Sons.
- RAJAEI, F. 1993. *The Iran-Iraq War: The Politics of Aggression*. Florida, University Press of Florida.
- RAZI, M. A. B. 1986. *Mukhtar Al-Sihah*. Beirut, Mektebet Libnan.
- REINHARD, K. & D, K. 1957. Types of Turkmenian Songs in Turkey. *Journal of the International Folk Music Council*, 9, 49–54.
- RISQ, I. 1995. *Al-Si'r Al-Sufi Al-Sha'bi (The Folk Sufi Poetry)*. Unpublished thesis (MA), Institute of Folk Arts.
- KHALLOSI, S. A. 1966. *Fen Altaqti'a Alshe'ari wal Qafiya (Art of Poetry and Rhyme)*. Beirut, Matabi' Dar Al-Qutob.
- SALEEM, F. H. 1998. *The Folk Music of Nubia*. Unpublished thesis (MA), Helwan University.
- SAWYER, J. O. 1974. *Studies in American Indian Languages*. London, University of California Press.
- SHAWQĪ, Y. 1962. *Risalet Al-Kindi fi Khuber Sina'et Al-Ta'lif (The Letter of Al-Kindi in the Art of Composition)*. Cairo, Dar Al-Kutub.
- SHILOAH, A. 1995. *Music in the World of Islam: A Socio-Cultural Study*. Detroit. Wayne State University Press.
- SHILOAH, A. 1980. The Status of Traditional Art Music in Muslim Nations. *Asian Music*, 12, 40–55.
- SIGNELL, K. L. 1977. *Makam: Modal Practice in Turkish Art Music*. Seattle: Asian Music Publications.
- SIMMS, R. 2004. *The Repertoire of Iraqi Maqam*. Lanham: Scarecrow Press.
- SIMON, R. S. 2004. *Iraq between the Two World Wars: The Militarist Origins of Tyranny*. Columbia, Columbia University Press.
- SIMONS, G. 1998. *The Scourging of Iraq: Sanctions, Law and Natural Justice*. Basingstoke, Palgrave Macmillan.

- SOLIS, G. & NETTL, B. 2009. *Musical Improvisation: Art, Education, and Society*. Champaign, University of Illinois Press.
- SPERL, S. 1996. *Classical Traditions and Modern Meanings*. Leiden, Brill.
- STEIN, D. & SPILLMAN, R. 1996. *Poetry into Song: Performance and Analysis of Lieder: Performance and Analysis of Lieder*. Oxford, Oxford University Press.
- STEPANIANTS, M. T. 1994. *Sufi Wisdom*. Albany, State University of New York Press.
- STOLZOFF, S. G. 2009. *The Iraqi Tribal System: A Reference for Social Scientists, Analysts, and Tribal Engagement*. Minneapolis, Two Harbors Press.
- SUBHI, Z. 2003. *Al-Bina 'Al-Lahni Wel Īqa 'i fi Al- 'ughniyeh Al-Baghdadiyeh (Melodic and Rhythmic Structure of the Baghdadi Songs)*. Unpublished thesis (MA), University of Baghdad.
- THESIGER, W. & ANDERSON, J. L. 2007. *The Marsh Arabs*. Harmondsworth, Penguin Adult.
- THESIGER, W. 1954. Buraimi Oasis- Claimed by Saudi Arabia and Protected by Great Britain: its Life, People, and Hinterland. *Illustrated London News*, 253, 16–21.
- THOMPSON, E. M. 1971. *Russian Formalism and Anglo-American New Criticism: A Comparative Study*. Paris, Mouton.
- TIWARI, N. 2001. *Imagery and Symbolism in T.S. Eliot's Poetry*. New Delhi, Atlantic Publishers.
- TOBI, J. 2004. *Proximity and Distance: Medieval Hebrew and Arabic Poetry*. Leiden, Brill.
- TOUMA, H. H. 1996. *The Music of the Arabs*. Portland, Amadeus Press.
- TRIPP, C. 2002. *A History of Iraq*. Cambridge, Cambridge University Press.
- UZOR, C. K. 2005. *Melody and the Phenomenology of Internal Time-Awareness*. Unpublished thesis (PhD), University of London.
- VERSTEEGH, K. 1997. *Landmarks in Linguistic Thought III: The Arabic Linguistic Tradition*. London, Taylor & Francis.
- WARDI, A. 2008. *Understanding Iraq: Society, Culture, and Personality*. New York, Edwin Mellen Press.
- WARDI, A. 1951. *Shakhsiyat al-Fard al-Iraqi (The Iraq Character)*. Baghdad, Matba'et al-Rabita.
- WEGNER, U. 1982. *Abūdiya und Mawwāl: Untersuchungen zur sprachlich-musikalischen Gestaltung im südirakischen Volksgesang*. Hamburg, Wagner.
- WICKENS, G. M. 1980. *Arabic Grammar: A First Workbook*. Cambridge, Cambridge University Press.

- WOIDICH, M. 2004. *Approaches to Arabic Dialects: a Collection of Articles Presented to Manfred*. Leiden, Brill.
- WOLOSKY, S. 2008. *The Art of Poetry: How to Read a Poem*. New York, Oxford University Press.
- YAPP, P. 1988. *The Travellers' Dictionary of Quotation: Who Said What, About Where*. London, Routledge.
- YOUSSEF, M. 1985. *Revolt against Modernity: Muslim Zealots and the West*. Leiden, E. J. Brill.
- ZAYER, P. A. 2009. *Middle Eastern Dance*. New York, Facts On File, Incorporated.

## Websites

- AL-ABBAS, H. 2011. *Al-Takween wel Eda' Al-Fanni Lilbesteh Al-Iraqeyeh (The Structure and the Aertistical performance of the Iraqi Besteh)* [Online]. Available at: <http://www.mujaaz.me/coverages/2271362/fullstory/1288296/> [Accessed 28 August 2012].
- AL-FATLAWI, Z. *Al-Afrah Wel Ashjan fil Ughneyehl Iraqyeh (Happiness and sadness in the Iraqi song)* [Online]. Al-Mutmar. Available at: <http://www.almutmar.com/index.php?id=20118704> [Accessed 30 August 2012].
- AL-HANAFI, J. 2012. *Al-Besta Al-Raqiyeh Wertibatatiha Al-Ijtimaiah (Besta and its Social Associations)* [Online]. Available at: <http://iraqimaqam.blogspot.co.uk/2010/07/blog-post.html> [Accessed 24 November 2011].
- Ali, F, H. 2011. *Keifa Atheret Alhurub Ala Almujteme ' Al-Iraqi (The influence of the war on the Iraqi society)* [Online]. Available at: [http://www.wijhatnadhar.com/2011/10/blog-post\\_09.html](http://www.wijhatnadhar.com/2011/10/blog-post_09.html) [Accessed 16 August 2013].
- BOHLMAN, P. V. 2012. *Middle East* [Online]. Available at: [http://www.oxfordmusiconline.com/subscriber/article/grove/music/19659?q=+Middle+East&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com/subscriber/article/grove/music/19659?q=+Middle+East&search=quick&pos=1&_start=1#firsthit) [Accessed 28 September 2012].
- BOTANI, B. S. 2008. *The Iraqi Jews* [Online]. Available at: [http://www.youtube.com/watch?v=Nd9KKFyFawQ&list=PL514028BF98ED5F87&index=43&feature=plpp\\_video](http://www.youtube.com/watch?v=Nd9KKFyFawQ&list=PL514028BF98ED5F87&index=43&feature=plpp_video) [Accessed 17 July 2010].
- COHN, M. 2007. *The Mathematics of the Calendar. [e-book]* [Online]. Lulu.co. Available at: <http://books.google.co.uk/books?id=z1t5idriLdwC> [Accessed 15 July 2011].
- EKUWAITI. *Abdullatif Al Kuwaiti Records* [Online]. Available at: <http://www.youtube.com/watch?v=m4WblhRAW8g> [Accessed 4 September 2010].
- FARGION, J. T. 2011. *Contextual Discography: the Complementary Roles of Ethnography and Discography in the Study of Repertoire* [Online]. Available at: <http://mmc.edu.mk/Strugaconf2002/Strugatext/Janet.htm> [Accessed 28 July 2011].
- HASSAN, S. Q. 2012. *Iraq* [Online]. Available at: [http://www.oxfordmusiconline.com/subscriber/article/grove/music/13899?q=Pesta&search=quick&pos=2&\\_start=1#firsthit](http://www.oxfordmusiconline.com/subscriber/article/grove/music/13899?q=Pesta&search=quick&pos=2&_start=1#firsthit) [Accessed 29 August 2012].
- IRAQI ART. 2008. *Iraqi Musician - Salih Alkoweit* [Online]. YouTube. Available at: [http://www.youtube.com/watch?v=ZL76U\\_04ZZI&list=PL514028BF98ED5F87&index=133](http://www.youtube.com/watch?v=ZL76U_04ZZI&list=PL514028BF98ED5F87&index=133) [Accessed 2 November 2011].
- MANDHUR, I. 2007. *Lisan Al-Arab (Arabic Tongue)* [Online]. Available at: <http://www.baheth.info/all.jsp?term=%D8%A8%D8%B3%D8%B7%D8%A9> [Accessed 29 August 2012].

PEGG, C. 2012. *Ethnomusicology* [Online]. Oxford University Press. Available at:  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/52178> [Accessed 27  
November 2012].

RACY, A. J. 2011. *Lebanon* [Online]. Available at:  
[http://www.oxfordmusiconline.com/subscriber/article/grove/music/16186?q=baida+records  
&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com/subscriber/article/grove/music/16186?q=baida+records&search=quick&pos=1&_start=1#firsthit) [Accessed 11 June 2011].

TENZER, M. 2006. *Categorizing Periodicity* [Online]. Available at:  
[http://www.michaeltenser.com/categorizing\\_periodicity.pdf](http://www.michaeltenser.com/categorizing_periodicity.pdf) [Accessed 09December 2011].

VERNON, P. 2012. *Empire State* [Online]. Available at:  
<http://bolingo.org/audio/texts/fr167empire.html> [Accessed 23 July 2011].





