Music 3C Section – Week 8

How is it week 8? Make it stop.
There are dozens of *maqām-s* (*maqāmāt*) in eastern Arab music including:

**Maqam `Ajam:** (Similar to the West’s major scale)

- Bb
- C
- D
- Eb

`Ajam tetrachord on Bb

**Maqam Nahawand:** (Similar to the West’s minor scale)

- C
- D
- Eb
- F

Nahawand tetrachord on C

- G
- Ab
- B
- c

Hijaz tetrachord on G
I. Tetrachords Organized by Intervallic Structure

A. Tetrachords with Half Flats:

**Rast:**

```
C | D | E♭ | F
  ______  
```

Rast tetrachord on C

**Bayyati:**

```
D | E♭ | F | G
  ______  
```

Bayyati tetrachord on D

**Sikah:**

```
E♭ | F | G
  ______  
```

Sikah trichord on E♭

**Saba:**

```
D | E♭ | F | Gb
  ______  
```

Saba tetrachord on D (diminished)
B. Diatonic Tetrachords (with whole steps and half steps):

`Ajam:

\[
\begin{array}{cccc}
& 4 & & 4 & 2 \\
Bb & | & | & | & | & C & | & | & | & | & | & D & | & | & | & | & Eb \\
\end{array}
\]

`Ajam tetrachord on Bb

Nahawand:

\[
\begin{array}{cccc}
& 4 & & 2 & 4 \\
C & | & | & | & | & D & | & | & | & | & | & Eb & | & | & | & F \\
\end{array}
\]

Nahawand tetrachord on C

Kurd:

\[
\begin{array}{cccc}
& 2 & & 4 & 4 & 4 \\
D & | & | & | & | & Eb & | & | & | & F & | & | & | & G \\
\end{array}
\]

Kurd tetrachord on D
C. Chromatic Tetrachords (with an augmented second interval):

**Nawa Athar/Nakriz:**

```
          4  2  6  2
C   D   Eb   F#  G
```

Nawa Athar/Nakriz pentachord on C

**Hijaz:**

```
          2  6  2
D   Eb   F#  G
```

Hijaz tetrachord on D
II. Tetrachords Organized by Tonic Note

A. Bb–Based Tetrachord (1)

\[\text{\`Ajam:}\]

\[
\begin{array}{cccccc}
\text{Bb} & 4 & | & \text{C} & 4 & | & \text{D} & 2 \\
\hline
\text{\`Ajam tetrachord on Bb}
\end{array}
\]
B. C–Based Tetrachords/Pentachord (3)

**Rast:**

```
C   |   D   |   Eb  |   F
4   |   3   |   3   |
```

Rast tetrachord on C

**Nahawand:**

```
C   |   D   |   Eb  |   F
4   |   2   |   4   |
```

Nahawand tetrachord on C

**Nawa Athar/Nakriz:**

```
C   |   D   |   Eb  |   F#  |   G
4   |   2   |   6   |   2   |
```

Nawa Athar/Nakriz pentachord on C
C. D–Based Tetrachords (4)

**Bayyati:**

\[
\begin{array}{cccc}
D & E_b & F & G \\
3 & 3 & 4 \\
\end{array}
\]

Bayyati tetrachord on D

**Saba:**

\[
\begin{array}{cccc}
D & E_b & F & Gb \\
3 & 3 & 2 \\
\end{array}
\]

Saba tetrachord on D (diminished)

**Kurd:**

\[
\begin{array}{cccc}
D & Eb & F & G \\
2 & 4 & 4 \\
\end{array}
\]

Kurd tetrachord on D

**Hijaz:**

\[
\begin{array}{cccc}
D & Eb & F# & G \\
2 & 6 & 2 \\
\end{array}
\]

Hijaz tetrachord on D
D. E♭-Based Trichord

Sikah:

\[
\begin{array}{c|c|c|c|c}
\text{E♭} & 3 & F & 4 & G \\
\end{array}
\]

Sikah/Huzam trichord on E♭
The Principle Tetrachords of Arab Music

- Rāst tetrachord
- Bayyātī tetrachord
- Sikāh trichord
- Ṣabā tetrachord (diminished in size)

- ʿAjam tetrachord
- Nahāwand tetrachord
- Kurd tetrachord

- Nawā Athar pentachord
- Ḥijāz tetrachord
### III. Summary: Intervallic Structure in Terms of Quarter-step Intervals

<table>
<thead>
<tr>
<th>Style</th>
<th>Intervals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rast</td>
<td>4 3 3</td>
</tr>
<tr>
<td>Bayyati</td>
<td>3 3 4</td>
</tr>
<tr>
<td>Sikah/Huzam</td>
<td>3 4</td>
</tr>
<tr>
<td>Saba</td>
<td>3 3 2</td>
</tr>
<tr>
<td>`Ajam</td>
<td>4 4 2</td>
</tr>
<tr>
<td>Nahawand</td>
<td>4 2 4</td>
</tr>
<tr>
<td>Kurd</td>
<td>2 4 4</td>
</tr>
<tr>
<td>Nawa Athar/Nakriz</td>
<td>2 6 2</td>
</tr>
<tr>
<td>Hijaz</td>
<td>2 6 2</td>
</tr>
</tbody>
</table>
Maqams Saba and Shahnaz

Maqam Saba:
- note its b4\textsuperscript{th} and b8\textsuperscript{ve};
- note that the Saba tetrachord is a diminished tetrachord, spanning only a b4th;
- one of the 1\textsuperscript{st} maqams that Westerners learn to recognize.

\begin{align*}
\text{D} & \quad \text{E-b-} & \quad \text{F} & \quad \text{Gb} & \quad \text{A} & \quad \text{Bb} & \quad \text{c} & \quad \text{db} \\
\hline
3 & \quad 3 & \quad 2 & \quad 6 & \quad 2 & \quad 4 & \quad 2
\end{align*}

- Saba tetrachord

\begin{align*}
\hline
\text{Hijaz tetrachord}
\end{align*}

Maqam Shahnaz:
- note its two disjunct Hijaz tetrachords, its two augmented 2nds;
- this is often cited as the maqam Hollywood composers use when the scene shifts to the Arab world.
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