

CONTENTS

FOREWORD	vii
ACKNOWLEDGMENTS	ix
ABSTRACT	xiii
List of Illustrations	xxiii
List of Diagrams	xxiii
List of Figures	xxiii
List of Musical Examples	xxiii
Lists of Recording Transcriptions	xxv
List of Sketches	xxv
List of Tables	xxv
List of Acronyms	xxvii
TRANSLITERATION	xxix
OVERTURE	1
INTRODUCTION	11
Thematic Map and Relevant Questions	12
Statement of the Problem	37
Research Methodology and Methods: Inquiry, Scope, and Purpose	41
Monograph Overview	53
Chapter One: <i>Al-istikhbār</i> as a Term and Practice: Relevant Theoretical Understanding and Practical Musical Context in Arab, Maghreb, and Tunisian Music	57
1.1. Relevance of <i>Al-taqsīm</i> in Relation to <i>Al-maqām</i>	57
1.2. Relevance of <i>Al-istikhbār</i> in Relation to <i>Al-ṭbaʿ</i>	58
1.3. Around a critical approach to <i>Al-istikhbār</i> in Tunisian Musical Context ...	59
1.4. Tracing the Origin of <i>Al-istikhbār</i> and <i>Al-taqsīm</i> in Arab Art and Maghreb Classical Music	91

CONTENTS

1.5. Conceptual Comparison between <i>Al-maqām</i> of Mashriq Music and <i>Al-ṭbaʿ</i> of Maghreb Music	94
1.5.1. <i>Al-maqām</i>	95
1.5.2. <i>Al-ṭbaʿ</i>	98
1.6. <i>Al-mālūf</i> Transcription: Inception, Développement, and Present Concept	103
1.7. Tunisian Musical Training and Issues of Curricula.....	111
Chapter Two: <i>Al-istikhbār</i>, through Findings of Archival Research and Fieldwork	117
2.1. Key Phases of Archival Research, Fieldwork: Quest and Purposes	117
2.2. <i>Centre des Musiques Arabes et Méditerranéennes</i>	124
2.3. Results of Archival Research at the Phonothèque Nationale	127
2.3.1. Analysis of the Representation of Tables.....	129
2.3.2. Diagram Analysis	131
2.4. Fieldwork in Tunis City: Context and Approach	137
2.4.1. Interviews: Purpose and Notes.....	140
2.4.2. Diagram Analysis	142
2.4.3. Alternative Insights: Experiences from the Fieldwork	148
Chapter Three: Dynamics of Musical Change in the Tunisian Musical Tradition from Its Origins to Contemporary Practices.....	155
3.1. Pre-history Musical Cultural Context.....	155
3.2. Arab Conquest and the Arabization of Tunisia (7th to 11th century)	155
3.3. Historical Insight into the Development of Arab-Andalusian Music/Maghreb Classical/Art Music in Tunisia.....	159
3.3.1. Andalusian Migration and the Development of the Tunisian Art Music from 13th to 15th Century	161
3.4. The Turkish-Ottoman Influence on Tunisia in the 16th Century	162
3.5. The Dynastic Rule of the Beylik of Tunis (1705-1881).....	165
3.6. French Colonization (1881-1956).....	171

3.6.1. The German School of Comparative Musicology	174
3.6.2. Rodolphe D'Erlanger and his Patronage (1910-1932)	178
3.6.3. <i>Al-Rāshīddiyyah</i> (1934).....	184
3.7. Post-independence Period (1956) and Challenges of a State Musical Policy	187
3.8. <i>Al-Fan Al-Sha 'bī</i> : Dynamic and Challenges in Post-Independent Tunisia	193

Chapter Four: Practical and Theoretical Approach to the Concept and Musical Context of *Al-istikhbār*: Purpose, Transcription, Analysis and Relevant Findings..... 197

4.1. Current Representation of Tunisian Music.....	197
4.2. <i>Al-istikhbār</i> as an Idiom of Performance in the Tunisian Musical Tradition.....	199
4.2.1. The Performing Context of <i>Al-istikhbār</i> within <i>Al-nawbah</i>	199
<i>Al-tūshiyah</i>	199
<i>Al-mshshadd</i>	200
4.2.2. The Performing Context of <i>Al-istikhbār</i> within Vocal Forms/ Genres of <i>Al-mālūf</i> Repertoire	201
<i>Al-qaṣīdah</i>	201
<i>Al- 'arūbī</i>	201
<i>Al-fūndū</i>	202
4.2.3. The Performing Context of <i>Al-istikhbār</i> within Instrumental Forms/Genres of <i>Al-mālūf</i> Repertoire	202
<i>Al-bashrāf</i>	202
4.2.4. Findings of Fieldwork	203
4.2.5. The Performing Context of <i>Al-istikhbār</i> in <i>al-Fan al-Sha 'bī</i>	207
4.3. <i>Al-istikhbār</i> in Maghreb Music.....	211
4.3.1 The Libyan <i>Mālūf</i>	211
4.4. Transcription and Analysis of Five Recordings of <i>Al-istikhbār</i>	212

CONTENTS

4.4.1 Music Transcription and Purpose..... 212

4.4.2. *Al-istikhbār*'s Music Analysis and Approaches 216

 Analysis One 216

 Analysis Two 226

 Analysis Three 243

 Analysis Four 256

 Analysis Five..... 266

4.5. Pre-portrayal of *Al-istikhbār* based on the Findings of Transcriptions’
 Analysis..... 271

**Chapter Five: A Portrayal of *Al-istikhbār*: Establishment, Skeleton,
Pattern, and Comparative Approach 275**

5.1. Elements of musical development through *Al-istikhbār* 275

5.2. The Musician and the Instantaneous Performing Context 279

5.3. Explicit-Implicit Factors within *Al-istikhbār* 281

5.4. Method, Schema, and Stages of Performing *Al-istikhbār* 288

 5.4.1. Step A: Pre-composition and the Musician Design 288

 5.4.2. Step B: *Tba*’ Overture, Pre-meditated Ideas Related to the Scale
 to be Performed 291

 5.4.3. Step C: Development Section, Modulation and Stylistic Elements.... 294

 5.4.4. Step D: The Coda of *Al-istikhbār*..... 297

5.5. *Al-istikhbār* versus *Al-taqsīm*: Conceptual Comparison 299

Chapter Six: Definitional Approach to *Al-istikhbār* in Tunisian music.... 311

**Chapter Seven: The Institutionalization and Development of Music
Research in Tunisian Academia and Alternative Perspective 319**

7.1. The Model of the Higher Institute of Music 319

7.2. Ethno/musicology in its Tunisian context: Critic, Current Status, and
 Challenges 321

EPILOGUE..... 327

APPENDICES 333

CONTENTS

List of Appendices 334

Appendix A. *Center for National Documentation* 336

Appendix B. Details on *Al-istikhbār* Recordings 346

Appendix C. Fieldwork; Survey Engagement Research, Standpoint
Questionnaire, Interview Questions, and List of Interviewees..... 371

Glossary for Arab Words and Arab Musical Terms 383

BIBLIOGRAPHY 389