

Dissertation Examples CDs (1-5) are a compilation of the music discussed and analyzed in the Warkov dissertation “The Urban Arabic Repertoire of Jewish Professional Musicians in Iraq and Israel: Instrumental Improvisation and Culture Change.”

These CDs are intended to be used alongside the dissertation to demonstrate a variety of musical styles and to bring the musical analysis to life. A linked version of the dissertation is planned, so that the analysis will lead to the recorded examples.

The contents are drawn from Warkov’s field recordings: The performers on these 5 CDs are mostly Iraqi-Jewish musicians who recorded these items for the Arabic section of Israel Radio, with the exception of ’78 recordings by Ezra Aharon and the al-Kuwaiti brothers, which were recorded in Iraq (early 1930s) and played for Warkov.

“Radio tape” means that these examples were recorded by Israel radio in their studio and copied by Warkov onto cassette tapes at the radio station (1980 and 1981). The radio station donated their reels to the National Sound Archives, Israel, some years after she copied them onto cassettes.

Tape and item numbers refer to the cassettes that the dissertation examples were drawn from. Each CD now has the same number that appeared on the cassette. Each CD has a log sheet prepared by the ethnomusicology archive, University of Washington (Seattle). The information below amplifies the descriptions on the log sheets.

CD I

Track 1 4:10 Khaduri Bassun (santur), maqam hijaz, tape 1A item 2. This is an instrumental model of the sung maqam; recorded 1969 in Israel, radio tape 2015.

Track 2 3:00 Khaduri Bassun (santur) maqam saba, tape 1A item 3. This is an instrumental model of the sung maqam version; recorded 1969 in Israel, radio tape 2016.

Tracks 3, 4, 5: total duration is 29:28 These three tracks comprise one complete performance recorded by Israel radio in 1961: maqam rast, song, then maqam sharqi esfahan. These two maqams were often combined.

Track 3 19:09 Salim Shibbith (singer) maqam rast, Yusef Pettau (santur) from tape 1B item 1, recorded in Israel 1961, radio tape 310.

Track 4 3:26 Salim Shibbith (singer) rhythmic song “Ibniya ya ibniya” (Girl oh Girl!) that follows the performance of rast maqam (track 3 above) tape 1 B item 1; it is the continuation of the sung maqam.

Track 5 6:50 Salim Shibbith (singer) maqam sharqi esfahan continued (from tape 1 B) santur played by Yusef Pettau.

Track 6 4:24 Salah al-Kuwaiti (violin) solo version maqam panjegah tape 3 A item 1 recorded in Israel in 1977.

Track 7 10:40 Salah al-Kuwaiti original version of “Maqam Rast “ composition for orchestra, tape 3A item 2 recorded in Israel in 1969.

Track 8 1:45 Salah al-Kuwaiti violin and percussion, unnamed maqam, tape 3 A item 3, recorded in Israel 1978, radio tape 8671.

Track 9 3:29 Salah Al-Kuwaiti violin taqsim, tonic is E half flat, with percussion, tape 3A item 4, recorded in Israel 1977.

Track 10 5:35 Salah Al-Kuwaiti’s composition “Samai Lami,” tape 3A item 5, radio tape 2513, recorded in Israel 1970.

Track 11 4:30 Sasson ‘Abdu, violin retuned in octaves to imitate the mijwiz (double cane flute), tape 21 B item 1 radio tape 2311, recorded in Israel 1970.

Track 12 3:00 Salah al-Kuwaiti (retuned violin) with percussion to imitate the mijwiz. Probably tape 3A #4 radio tape 7569, rec. in Israel 1977.

CD II

Track 1 21: 35 Yaqub al-‘Amari (maqam singer) maqam rast. Begins with an introduction using the first section of “Samai Rast Tatyus” (which was likely not traditional). The ud is played by al-‘Amari, qanun player is unmistakably Avraham Salman, violin is likely Sassoon ‘Abdu. Tape 21A item 2 recorded in Israel 1972, radio

tape 1158. Al-'Amari was an expert in Iraqi music and even wrote manuscripts on maqam theory. The rhythmic song that follows is sung by a group in alternation with the soloist.

(Beginning this with the samai makes it more modern than the traditional introductions to maqam rast).

Track 2 24:20 Haskel Qassab maqam singer, maqam rast, tape 32 A item 1, radio tape 1169, recorded in Israel 1969. Avraham Salman (qanun), Yacov Shemov (ud; possibly alternate name for Yaqub al-'Amari), Menache Nessim (percussion), followed by song excerpt "Marabat" (?) Qassab's version of the maqam is more like Salim Shibbith's in mood, less intense than al-'Amari's more ornamented version.

Track 3 22.30 Haskel Qassab (maqam singer), maqam siga, tape 32 A item 2, radio tape #272, Yusuf Za'arour (qanun).

CD III

Track 1 6:21 Milu Hamamah (singer). Tape 31 B item 2. First an instrumental introduction, then violin taqsim, then abudiya, then song fragment with title "Ma ? la qalb la." (fades out). Recorded in Israel 1978, Radio tape 2130K. Hamamah was younger than the maqam singers who immigrated to Israel from Iraq. Log sheet says bayat nawa. Instrumental interludes by Avraham Salman (qanun), Albert Elias (nay), violin (al-Kuwayti or Sasson 'Abdu).

Track 2 5:34 Milu Hamamah (singer). Tape 31 B item 3. Violin taqsim introduction, then abudiyah in maqam bayat nawa, followed by rhythmic song "Habu allah la takulun"? (fades) Recorded with the same instrumentalists as above on 30/7/78 radio tape 2130.

Track 3 19:00 music by Salah al-Kuwayti: Iraqi style introduction (maqudimah), taqsim on violin, abudiya (sung poetry), metric song, rhythmic violin taqsim, abudiya, song. Tape 13 B item 5. Radio tape 1225 Singer is likely Da'ud al-Kuwayti. Recorded in Israel 1969. Salah al-Kuwayti (violin), Albert Elias (nay), Da'ud al-Kuwaiti (likely playing ud). Small chorus.

Track 4 5:03. Albert Elias playing nay. This is his composition "Qta'ah 'ala al-nay" ("Piece on the nay"). Tape 26 A item 1, radio tape 215 K Recorded 1963 at Israel Radio, produced by Ezra Aharon (Iraqi Jew, head of the radio orchestra). Elias was a member of the radio

orchestra and born in Iraq. He built all his nays of different length from plastic. He is featured on the Jewish Music Research center recording "Taqsim: Instrumental Improvisation in Near Eastern Traditions."

Track 5. 6:02 Albert Elias (nay) performing his composition "Min al-lawn al-Iraqi" (From the Iraqi color"), tape 26 A item 3. Maqam hijaz. Recorded in Israel 1962, radio tape 206 K. Track 6. 5:54 Albert Elias (nay) performing "Angham min al-rif" ("Melodies from the village") with percussion (including solos; darabukka and deff). Tape 26 B item 4 recorded in Israel 1969 by radio station.

Track 7 4:19 Khaduri Bassun (santur) performing an instrumental rendition of the sung maqam rast with the characteristic melodies and modulations. Tape 1 A item 1 recorded in Israel 1969 radio tape 1816 (original tape wrinkled).

Track 8 3:39 Khaduri Bassun (santur) performing an instrumental rendition of the sung maqam siga with the characteristic melodies and modulations. Origin unknown but likely radio tape, probably recorded in Israel ca. 1969

Track 9 17:35 Albert Elias (nay) "Hazeen" ("Sad") an extended piece of his creation; does not want to confine it by calling a particular maqam. Designated "Taqsim on the nay" by radio). Tape 28 penultimate item. Recorded in Israel 1973, radio tape 1356 K.

CD IV

Track 1 4:49 Albert Elias (nay) solo nay then with percussion in maqam siga. Probably from tape 27 b item 6 or 7, likely recorded ca. 1970.

Track 2 20:25 Salah al-Kuwait (violin), Da'ud al-Kuwayti, Avraham Da'ud Ha-Cohen (?) qanun. Maqam bayat nawa. The segments are: Maqadimah musiquiyya (ensemble instrumental introduction), violin taqsim (extended), abudiyyah, song ("Ya Qalbi!" "My heart!"), another abudiyyah, another song (maqam siga). Tape 11 B item 1? Radio tape 337K recorded in 1961.

Track 3. 3:14 Sasson Abdu (violin) with percussion. ("Nayel" is the title designated by the radio.) tape 11B #4 Radio tape 4183. Recorded in Israel in 1972. Imitates the sound of the jouza (spiked fiddle).

Track 4 1:40 Esther Warkov playing the 'ud Samai Farah Faza excerpt by Jamil Bey Tanburi recorded ca. 1992 in Seattle, WA (accidentally added by the person creating the CD)

Track 5 1:08 Esther Warkov playing a taqsim in imitation of Simon Shaheen (maqam farah faza), recorded ca. 1992 in Seattle, WA (accidentally added by the person creating the CD)

Track 6 1:39 continuation of track 5 with a modulation to maqam ajam and unique ending! recorded ca. 1992 in Seattle, WA (accidentally added by the person creating the CD)

Track 7 3:55 Yaqub al-'Amari (nay) performing an instrumental version of the sung maqam panjegah. Tape 11 A track 3 ? radio tape 1662 recorded in Israel in 1969.

Track 8, 9, 10, 11 Ezra Aharon (lyrics, music, ud) This song is in the Egyptian dawr genre. Song title: "A Ya Nass!" ("Oh People---with the implication: "how the love controls/kills," Mrs. Aharon explained). From Polyphone Werke 78, 4 sides (see log sheet 12 A #1 for detail). Zaki Fahami (Christian Arab singer from Syria), Tzion Ibrahim (qanun, "best in Iraq" according to Aharon), Na'im (violin, Iraqi Christian), Haskel Shaul (percussion, Iraqi Jew). Lyrics and music by Aharon, recorded in early 1930s before Aharon immigrated to Iraq. According to Ezra Aharon, the style is strictly Egyptian. The "Yalayli" section at the end is actually a common filler used to take up space at the end of the recording. Aharon's composition ends before the rhythmic section leading into the layali, Aharon said. Aharon considers this the best of his compositions from this period.

Track 12 3:20 Ezra Aharon (composer, singer, ud) with female Iraqi Jewish singer Mounira Hawazwaz. Song title: "Khuntini" ("You Betrayed Me") Tape 12 B #1 recorded in Iraq (re-recorded in Aharon's home with microphone from '78 record player) transferred to tape 12 B, item 1. Originally recorded in Iraq ca. 1933. Aharon says it is the Iraqi style in the "Dialogue" genre. Maqam bayat. His Master's Voice G.D. 196 0Z81-0Z82

Track 13 3:13 (continuation of above) side 2 of the '78 record.

Track 14 3:33 Ezra Aharon (words, music, singer, ud). Song title: "Ala al-Firash al - Danna" ("On the Sickbed" i.e. lovesick) Tape 12 A item 2, recorded on '78 (2 sides) in Iraq in 1933s (re-recorded in Aharon's home with microphone from '78 record player). See handbill advertising the song in dissertation. This is Aharon's first song in the Egyptian style. His Mater's Voice 30-11380-11381 Cat. No. G.D. 167 1933. Salah al-Kuwaiti (violin), Salah Baqal (cello), Yusuf Zarour (qanun), Hussein Abdallah (percussion).

Track 15 3:22 continuation of above, side B of the record.

CD V

Track 1-4 are reconstructions in Israel of Iraqi songs for the “eve of henna,” the night before the marriage ceremony. These recordings feature Yaqub al-‘Amari (aka Yakov Shemtov?). They were performed with musicians from the Israel radio orchestra and recorded at the radio station. The date is unknown but likely in the 1970s. Tape 17 B items 1-4. Al-‘Amari was a maqam singer, singer/composer/udist and nay player. Wrote some manuscripts about Iraqi musical theory.

Track 1 5:40 Yaqub al-‘Amari (singer) “Ghanu ‘ala al-bayta” This song apparently pertains to light hair and complexion, both considered signs of beauty.

Track 2, 4:55 Yaqub al-‘Amari (singer) “Afaki” (song title); traditional Iraqi song sung to the bride’s mother on the eve of henna. The essence of the song was described as “congratulations, you succeeded in catching a husband for your daughter.”

Track 3, 6:02 Yaqub al-‘Amari (singer) “Ayahgha ya um a-ghanud” (?)

Track 4, 3:28 Yaqub al-‘Amari (singer) “Ya abu al-hinnah.” (“You with the henna!”)

Track 5, 3:25 “Bim hasinak wu bahak” (“Your charm and brightness is collected in you”). Composed by Da‘ud al-Kuwaiti (ud and singer) with female singer Zakkiyah George (Christian). Considered very typical of the al-Kuwaiti style in the 1930s, from a period of great popularity, according to Menache Sumech, a collector who provided several examples. Tape 17 B #5, recorded in Iraq ca. 1936-38.

Track 6 3:28 “Yad mu‘ai sili,” (“My tears go down”) composed by one of the Kuwaitis, probably Da‘ud from the 1930s. Female singer is Salima Murad (a Jewish singer part of the al-Kuwaiti group). Recorded in Iraqi in the mid 1930s. Tape 17 B #6.

Track 7 3:24 “Yu‘ah hiduni” (“He promises that he will not betray me.”) composed by one of the Kuwaitis, probably Da‘ud from the 1930s. Salima Murad (singer) Tape 17 B #7 . (Salima Murad did not leave Iraq with the mass immigration. She was married to the well-known Iraqi Arab singer, Nazim al-Ghazali, and herself enjoyed considerable fame).

Track 8 15:43 Ya'qub al-'Amari (singer, ud) performs maqam siga. Avraham Salman (qanun), Sasson 'Abdu (violin) Tape 20 B item 2, radio tape 945, recorded in Israel at radio station in 1970.

Track 9 5:57 Salah al-Kuwaiti (violin) Salah al-Kuwaiti (composer, violin) "Naghham" ("Melody") in maqam bayat nawa. Displays al-Kuwait's unique violin style Tape 7B item 1 Radio tape 1725 Recorded in Israel with radio orchestra in 1969.

Track 10 2:35 Salah al-Kuwaiti (violin) and his group "from the Beduin (possible designation on radio file in Arabic referring to the folk style). Here, the folk style includes electronic effects. Tape 22A #1 radio tape 10013, recorded in Israel 1980.

Tracks 5, 6, 7 provided by an Iraqi Jew and collector of Iraqi music, Menache Sumech.