

H i c h a m C h a m i



P R O M I S E S
O R I E N T A L C L A S S I C A L M U S I C

TERMINOLOGY

SAMA'I

A composed genre of four sections (Khanat) each followed by a refrain (Taslim). The Sama'i composition demonstrates the ten-beat rhythmic mode followed throughout, except for one section, typically in a six- or three-beat pattern, that precedes the last statement of the Taslim. Generally, the first Khana in the Sama'i displays the selected Maqam in a stepwise motion. Usually it is played in the lower tetrachord (Diwan) of the Maqam. A modulation to a related Maqam occurs in the second Khana. In the third, the melodic range expands and reaches the higher Diwan of the Maqam.

LONGAH

A lively dance form usually in a 2/4 meter. It consists of two to four couplets (Khanat) which follow a rondo-like format with a recurring refrain (Taslim). Generally, each Khana and Taslim consists of 8–16 measures mainly in al-wahdah al-basita except for the last, which occasionally follows the 3/4 Darij meter.

DULAB (PL. DAWALIB)

A short instrumental composition, consisting of 8–16 measures, which comes as a prelude to musical genres such as Taqasim, Mawawil, Adwar, and others. The dulab is confined to one Maqam (no modulations).

TAQSIM (PL. TAQASIM)

Taqsim is the art of improvisation, an instrumental genre associated with classical art and folk music. Taqasim are performed as introductory pieces or interludes within the context of larger forms, or as an independent genre in its own right. In Taqasim, the performer strives to strike a balance between the restatement of the Maqam's basic component and spontaneous individual creation.

BASHRAF

A composed genre comprised of four sections (Khanat) each followed by a refrain (Taslim). It is played as an opening composition in the Fasel (suite). Throughout the composition, the Bashraf follows one rhythmic mode such as: Dawr Kabir 28/4, Shanbar 24/4, Al

Fakhitah 20/4, Mukhammas 16/4, and Darij 3/4. Generally, the first Khana in the Bashraf displays the selected Maqam in a stepwise motion. A modulation to a related Maqam occurs in the second Khana. In the third, the melodic range expands and reaches the higher Diwan of the Maqam. Generally, the fourth Khana displays the lower Diwan of the selected Maqam, as sort of a relief.

MAQAMS

MAQAM NAHAWAND

Maqam Nahawand has two versions as shown below. In general the first version (Nahawand-Hijaz) is used on the way up, and the second version (Nahawand-Kurd) is used on the way down.

MAQAM FARAHFAZA

Maqam Farahfaza has the same tonal intervals as Maqam Nahawand transposed on G (sol). However, its melodic development is different, and makes much use of the 'Ajam trichord on the third (B b – Si b).

MAQAM RAST

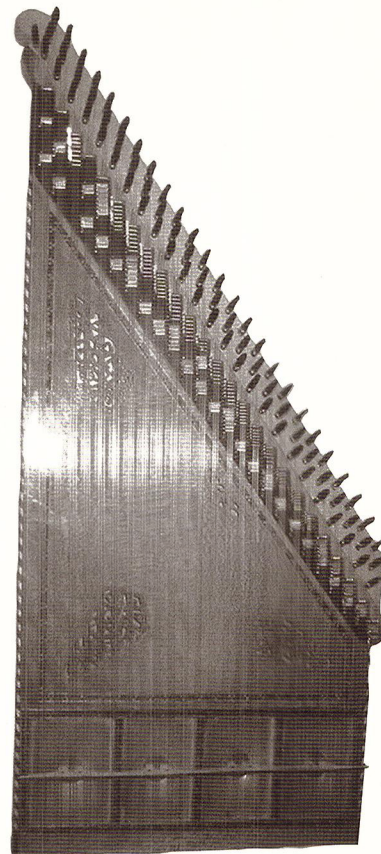
Maqam Rast has two forms as shown below. In general, the first form (Rast-Rast) is used on the way up, and the second form (Rast-Nahawand) is used on the way down.

MAQAM NAWA ATHAR

Notice that the first three notes are a partial Nahawand tetrachord, which is often exploited during modulation. See also Maqam Athar Kurd which resembles this Maqam, except that the second note is a half step lower.

MAQAM BAYYATI

For more about Maqam theory, please refer to www.maqamworld.com



Catherine Alexander has had the good fortune to study under two of the most renowned masters of Arabic Percussion—Souhail Kaspar and Michel Merhej Baklout. She began her musical career in 1995 as a medieval and folk percussionist in the European tradition—performing, touring, and recording extensively with composer and hurdy-gurdy virtuoso Ethan James. However, she became so fascinated with Near and Middle Eastern music and percussion that she soon devoted herself exclusively to its study, particularly the classical repertoire. Her credits include a host of television and film work, opening for David Lindley at the Great American Music Hall, and playing at festivals throughout the U.S. and Europe.

She has been a member of the Sephardic ensemble, Los Biblicos; the UCSB Middle East Ensemble under the direction of Scott Marcus; MESTO under Nabil Azam; and the all-girl, avant garde jazz ensemble, The Punishment Cookies.



She currently performs with the UCLA Near East Ensemble under the direction of Dr. Jihad Racy; the Turkish ensemble, Garip Bulbul; and has just completed a recording project of Arabic jazz with a quintet led by composer, guitarist, and 'udist Kareem Roustom.

HICHAM CHAMI

Hicham Chami was born in Tetuan, Morocco in 1977. He has been playing qanun since age eight, when he enrolled at the National Conservatory of Music and Dance in Rabat, where he received high honors for his musicianship.

Following a bachelor's degree in Marketing from a business school in Casablanca, Hicham moved to Chicago to pursue his academic education, an MBA at DePaul University, Kellstadt School of Business.

His current projects include collaborations with musicians in Maine, Oklahoma, New York, and Boston. Hicham has started a new music company, Xauen Music, Inc., which is dedicated to Oriental music. Xauen produces



concerts, conducts educational workshops, maintains a comprehensive database of Oriental music scores, and publishes *Tarab: The Arabic & Eastern Music Newsletter*.

Hicham founded the Mosaic ensemble in 2003 as well as the twelve-member Oriental Classical Ensemble of Chicago. He is also a

guest artist in several other ensembles all over the U.S. and has recorded CDs with musicians on the East coast.

Hicham's last distinction was "Best Instrumentalist in Chicago," annually awarded by *Chicago Magazine*. Hicham is the first Muslim Arab ever to receive such an honor.

For more about Hicham and his instrument, the qanun, you may visit his website at www.hichamchami.com.



Hicham Chami

NAWA ATHAR

1. **Bashraf Nawa Athar** Yusuf Basha (1820 -1884)
2. **Sama'i Nawa Athar** Jamil "Uways

FARAHFAZA

3. **Bashraf Farahfaza** Isma'il Haqqi Bik (1865 -1927)
4. **Sama'i Farahfaza** Tanburi Jamil Bey (1873 -1914)
5. **Longah Farahfaza** Riyad al-Sunbati (1910 -1981)

BAYYATI

6. **Dulab and Sama'i Bayyati** . . . Ibrahim al-'Aryan (1898 -1953)
7. **Sama'i Darij Bayyati** Traditional

RAST

8. **Taqsim and Sama'i Rast** Taryus Efendi (1858 -1913)

NAHAWAND

9. **Longah Nahawand** Tanburi Jamil Bey (1873 -1914)
10. **Longah Nahawand** Georges Farah
11. **Fantasy Nahawand** Muhammad 'Abd al-Wahhab (1907 -1991)

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