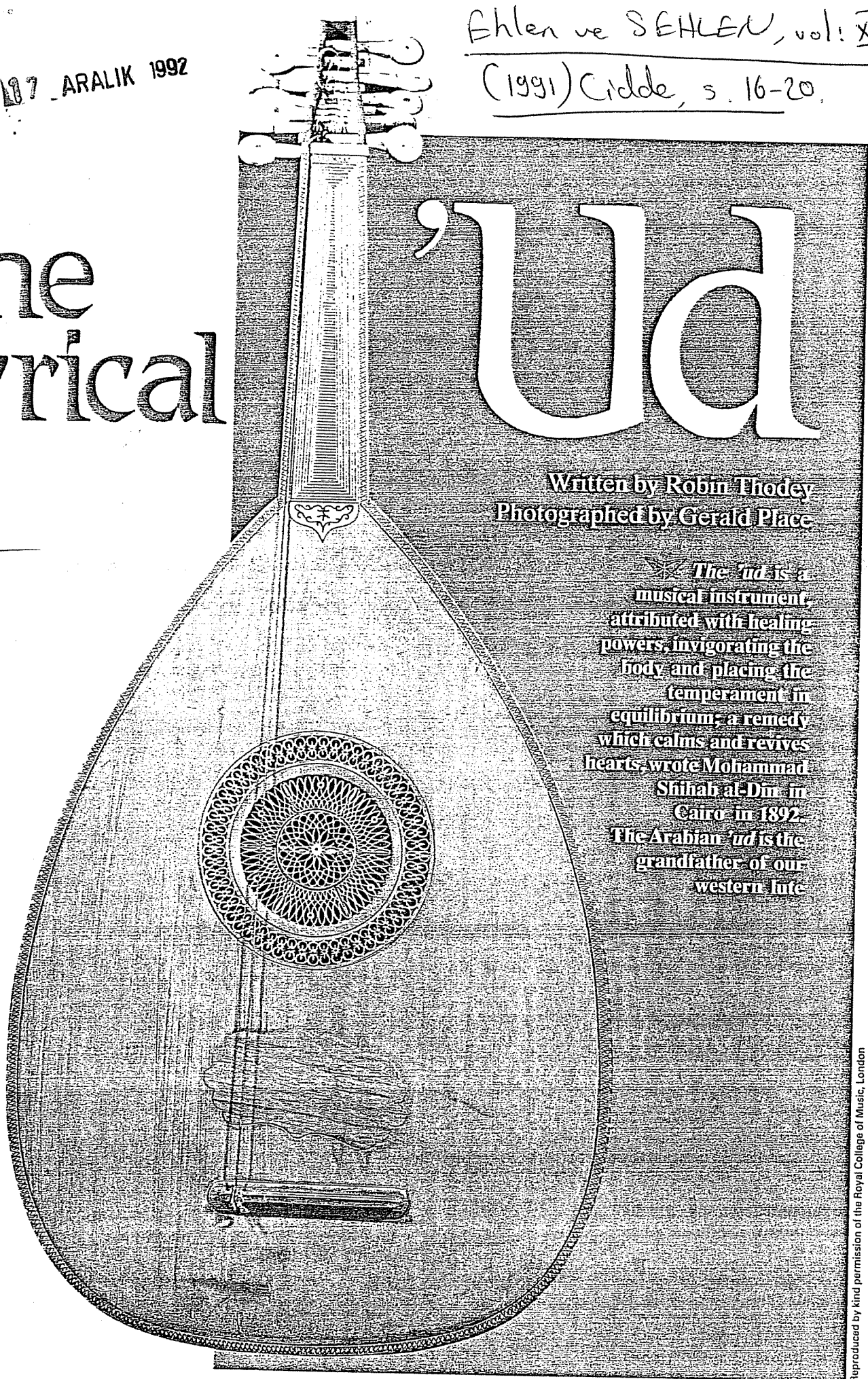


The Lyrical

Ud



'Ud

Written by Robin Thodey
Photographed by Gerald Place

The 'ud is a musical instrument, attributed with healing powers, invigorating the body and placing the temperament in equilibrium; a remedy which calms and revives hearts, wrote Mohammad Shihab al-Din in Cairo in 1892. The Arabian 'ud is the grandfather of our western lute.

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Above: one of the earliest-known depictions of an 'ud with double courses, taken from a 13th century MS, 'The Story of Bayad and Riyad'. Below: the author, with a baroque lute made in 1986

The word 'ud in Arabic means 'twig', 'flexible rod' or 'aromatic stick'. In the tenth century the 'ud had two semantic meanings: *barbat*, which is a Persian instrument with the belly covered with skin, and *mizhar*, which was a poetic substitute for the 'ud. Mizhar could mean lyre (a similar stringed musical instrument) as well as lute and, in time, the lute acquired the attributes of the lyre. In the earliest Arabic versions of the Bible, we can see this transference where *kinnor* (lyre) is translated as 'ud (lute). The basic design of the modern 'ud was developed as early as the eighth century AD and goes back two centuries earlier to the time when an indigenous Arab lute, previously covered in skin, was given a wooden face. Later, brought by the Muslims to Spain, the instrument gave both its name (*al-'ud*) and its form to the European lute. Today the 'ud remains the most widely-used lute in the Arab world, the favoured tool of composers, and the essential instrument in virtually every art and popular ensemble.



The myth of the invention of the 'ud is twofold, one myth coming from Iraq and the other from Iran. The Iraqi myth tells that Lamak, a direct descendant from Cain, invented the 'ud and on the death of his (Lamak's) son, Lamak hung his remains in a tree and the desiccated skeleton suggested the form of the 'ud. The Iranian myth suggests that the *miz'af* (lyre) was invented by Lamak's daughter. The historical placing of the 'ud is given by two authors at the end of the fourteenth century. Both Abu al-Fida and Abu al-Walid ibn Shihnah say that it was invented during the reign of the Sassanid King Shapur I (241-72) and was used in the spread of Manicheism when the Manes encouraged musical accompaniment to their religious offices. To make an 'ud, many types of wood have been used, some chosen for their aromatic quality (sandalwood), including walnut, larch, beech, maple, cypress, pistachio, oak, mahogany, cedar and pine for the belly, while ebony is used

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Sassanid period when it served as a perfume and a condiment. It is mentioned, for example, in the pre-Islamic period as one of the gifts brought to the Persian rulers by the kings of China and India who controlled its cultivation and production.⁴³

The Arabs discovered the tree and its uses during their conquest of the East. It is said that when the Arabs conquered the city of al-Mad'ain (Ctesiphon) in 637, they found a large amount of crystal camphor that at first sight appeared to be salt. They realised that they were mistaken only after they tasted the bread that had been baked with these crystals; its taste was bitter.⁴⁴ The camphor was later known in ancient Arab culture because it is mentioned in the Qur'an (76: 5) mainly as a flavour for drinks that would have been served to the saints in the Garden of Eden. It was also mentioned by early Arab poets who include it in their poems together with musk.

The tree, the production of the substance, its preservation and its trade are described by chroniclers, geographers and travellers. Some described the tree as growing mainly on the banks of streams, reaching great heights, and spreading widely. The full-grown tree used to be incised at a certain season in order to collect its resin. At the end of the process the tree died.⁴⁵ Al-Kindi, the famous Arab chemist and physician in the middle of the ninth century, wrote one of the first recipes for the production of crystal camphor: at the end of the process a "white sugar-like substance is made".⁴⁶

There were a few varieties of camphor and the vast majority of them came from the "land of Sofala in India".⁴⁷ The Arabic sources also mentioned China as a source for camphor;⁴⁸ the best kind was from (Barus) Fansur.⁴⁹ The plant, its origin, the production process and its medicinal uses are widely mentioned in Arabic literature. For example, we herewith present the entry camphor from Ibn Juljul (there are several versions and we submit the shorter one):

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⁴⁶ al-Kindi, *Kitāb Kīmīyā*, p. 50.

⁴⁷ Levey, *Ibn Masawāih*, p. 402; al-Qazwīnī, 'Ajā'ib al-Makhlūqāt wa-Gharā'ib al-Mawjūdāt (Beirut, 1973). (Arabic), p. 299.

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⁴⁹ Qaddumi, *Book of Gifts*, p. 234.

⁵⁰ Ibn Juljul, *Ṭabaqāt*, p. 15.

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According to Ibn Māsawāih, camphor is one of the five most important aromatic substances and only a few types exist.⁵⁴ It was a commodity traded between Egypt, Sicily and the Maghreb, it was imported from China by Jewish merchants.⁵⁵ In a Genizah letter (eleventh century) Habib ben Nissim of Ramlah describes the difficult journey from Alexandria and relates that on the way, he lost the camphor he had bought in Egypt. In the thirteenth century camphor was merchandise that was transported across the Levant en route to Europe.⁵⁶

B. Agarwood, Indian Agarwood Tree [ʿUd Hindi, ʿUd al-Ṭīb; Aquilaria agallocha (Thymelaceae)

The Indian agarwood tree is a tropical tree with a smooth pale trunk and thin leathery leaves and yellow-green flowers. The 'aholim' and 'aholot' (aloes) mentioned in the Bible as varieties of spices (Psalms 45: 9; Proverbs 7: 17; Song of Songs 4: 14) are identified by some researchers as the species *Aquilaria agallocha* and *Aquilaria malaccensis*.⁵⁷

Dioscorides states that the agallochon tree, a native of India and Arabia, was aromatic. The aromatic wood was used as a perfume, incense and a chewing substance to sweeten the breath. Its medical uses were for curing the liver and dysentery, and treating stomach upsets.⁵⁸ The use of the wood as incense was also mentioned by Isidore of Seville, who completed his book towards the end of his life (636).⁵⁹

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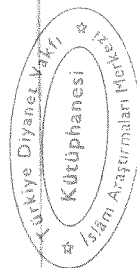
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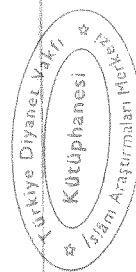
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الفرنسي لوسيان لوكليير L. Leclerc : «ابن العوام كان عملاقاً في حقل

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محمد هشام النعسان

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■ العود

يجمع الباحثون الأثاريون على أن العود - بنوعيه ذي العنق الطويل وذو العنق القصير - عرف في مصر الفرعونية قبل خمسة وثلاثة آلاف سنة في زمن الدولة الحديثة إبان حكم الأسرة الثامنة عشرة عام ١٦٠٠ ق.م. وقد عثر علماء الآثار في مدينة طيبة على آلة عود ذات عنق قصير سلمت من عاديات الزمن إلى حد ما، وعلى الريشة الخشبية التي كانت تستعمل في الضرب عليه، ويعود تاريخ هذا العود إلى عام ٧٠٠ ق.م وهو محفوظ اليوم في متحف برلين. ولا يختلف العود المصري بنوعيه عن العيدين الأخرى التي عرفتها الممالك القديمة إلا في فروق طفيفة. وقد عرفت المملكة الآشورية في أوج ازدهارها صناعة الآلات الموسيقية والضرب عليها، ومن هذه الآلات العود ذو الرقبة الطويلة، وامتازت آلة العود الآشورية من المصرية بدساتينها الوفيرة. وللعود الآشوري وتران بخلاف العود المصري الذي وصل عدد أوتاره إلى أربعة. والعود الآشوري بصندوقه الصغير ودساتينه الكثيرة يشبه آلة «الطنبور» إلى حد بعيد في مواصفاته وخصائصه.

يقول بعض المتعصبين من الباحثين الفرس إنهم كانوا السباقين إلى ابتداء العود قبل غيرهم، وقد دلت النقوش والصور والمنمنمات والمنحوتات والتماثيل الفارسية إلى أن أقدم

مشاهد للعود ترجع إلى تماثيل «الجاندهار» في كشمير، التي يعود تاريخها إلى القرن الثامن قبل الميلاد، وهذا يعني أن الفراعنة والآشوريين سبقوا الفرس في ابتكار العود، والفرس هم الذين جعلوا من آلة العود آلة متقدمة بعد أن بلغت حضارتهم شأواً بعيداً.

والعود الفارسي من الأعواد ذات العنق الطويل، ودساتينه تفوق في عددها دساتين العيدين المصرية والآشورية، وأوتاره مصنوعة من الجلد والمعدن، وصنعت الريشة من أصداق السلاحف، وسموه (البريط)، وكلمة بريط فارسية، مؤلفة من مقطعين «بر» وتعني الصدر و«بط» وتعني طائر البط، وسمي بذلك لأن شكل العود يشبه (البطة).

عرف العرب في جاهليتهم عدداً من الآلات الوترية وغير الوترية، فمن الوترية: «المعزف» في اليمن ويشبه الكيتار [ر. القيثارة]، و«المعزفة» في الحجاز وتشبه الهارب [ر]، و«المزهر»، وهو عود ذو بطن من الجلد دخل الجزيرة العربية وشاع استعماله في القرن الذي سبق الهجرة النبوية الشريفة، و«الطنبور»، و«الجنك»، و«المربع» أو «القيثارة» وهو آلة وترية ذات صدر مسطح، مربع الشكل.

أطلق العرب على العود أسماء عدة، منها: «بريط» الفارسية التي عرفوها

حتى غدت من مفرداتهم، و«المزهر» شكل من أشكال العود يصنع صدره من الجلد، و«الموتر» - من الوتر - ومعناه «آلة من الأوتار» وهو يشبه العود ولكنه أقرب إلى «المزهر» لأن بطنه من الجلد، و«الكران»، أو «الكيران»، وقد أجمع أهل المعجمات العرب على تسميته بالعود لأنه يصنع من الخشب، وكان العازفون يضربون عليه بالإبهام.

كانت الغنية عزة الميلاء من أشهر العازفات ب«المعزفة»، ثم تعلمت الغناء والعزف ب«المزهر». كذلك فعل المغني سائب خاثر الذي استبدل «بالقضب» العود الفارسي الذي تعلم الضرب عليه من أسير فارسي يدعى نشيطاً، فكان أول من غنى بالمدينة بمرافقة العود. وفي العهد الأموي مال عرب الحجاز إلى الألحان الفارسية، فقبس العرب كلمات وألفاظ فارسية عدة مثل كلمة «دستان» وجمعها «دساتين» وهي تسمية لمواضع الأصابع على أوتار العود والطنبور. وكلمة «بم» اسم الوتر الأعلى في العود، وكلمة «زير» تعني اسم الوتر الأول من الأسفل، بينما احتفظوا باسم «المثنى والمثلث» اللذين أطلقوهما على الوترين الثاني والثالث - من الأعلى إلى الأسفل - في العود (بم، مثنى، مثلث، زير).

من الثابت أن ابن سريج هو أول من أخذ عن الفرس عام ٦٤٨م العود الفارسي، وضرب عليه أنغاماً عربية في

was certainly an ancient Hindu centre, known up to the 12th century as Dēōgarh "stronghold of the gods", and it is only thereafter that the actual name Učĥ appears in the Muslim sources. It was taken by the Ghūrid Mu'izz al-Dīn Muḥammad in 572/1176, according to Firīšta, and subsequently governed by the sultan's commander, Nāṣir al-Dīn Kubāča, but sacked by the fugitive Kh'ārazm-Shāh Djalāl al-Dīn in 620/1223, and then retaken from Kubāča by the Dihlī Sultan Iltutmush [q.v.] in 625/1228. The historian Džūzdžānī was made director of the Fīrūzī madrasa there and kādī of the army by Kubāča in 624/1227, and in the next year preached before Iltutmush before going on to Dihlī (Džūzdžānī, *Tabakāt-i Nāṣirī*, ed. Ḥabībī, i, 420, 447, tr. Raverty, i, 541, 615).

Učĥ subsequently became famed for its many Muslim mystics and their shrines. Sayyid Djalāl al-Dīn Surkh Bukhārī (fl. early 8th/14th century) settled at Učĥ from Multān and began spreading the principles of the Suhrawardiyya [q.v.] Šūfī order from there, and his son Djalāl al-Dīn Ḥusayn Makhdūm-i Džahāniyān (d. 785/1384 [q.v.]) made the Učĥ branch of the order a major force in the religious and political life of Upper Sind. Because of its association with these two saints and the location of their tombs there, the town became known as Učĥ-i Djalālī (see K.A. Nizami, *Some aspects of religion and politics in India during the thirteenth century*, Delhi 1974, 224-5). The town also acquired several shrines and tombs of Ismā'īlī pīrs, including those of Šadr al-Dīn (d. early 9th/15th century?) and his son Ḥasan Kabīr al-Dīn [see KHODJA, at Vol. V, 26].

Učĥ continued to play a significant role in Dihlī Sultanate history. It acquired a tradition of Kādriyya Šūfī order scholarship, and 'Abd al-Ḥaqq Dihlawī (d. 1052/1642 [q.v.]) received Kādīrī instruction there. Under the Mughal emperor Akbar it came within the *šāba* of Multān. Subsequent changes in the courses of the adjacent rivers affected its strategic importance, and reduced it by the early 19th century to a group of seven villages. It has, however, revived somewhat and has become a fair-sized town in the 20th century.

Bibliography (in addition to references in the article): Džūzdžānī, tr. Raverty, index; *Imperial gazetteer of India*², xxiv, 82; M. Habib and Nizami (eds.), *A comprehensive history of India. v. The Delhi Sultanat (A.D. 1206-1526)*, Delhi, etc. 1970, index; Ahmad Nabi Khan, *Uchchh, history and architecture*, Islamabad 1980. (C.E. BOSWORTH)

2. Monuments

Tombs and mosques are the only two types of building which have precariously survived numerous floods and the ravages of time. The most important shrine with its attached mosque remaining today is that of Djalāl al-Dīn Surkh Bukhārī. Both buildings are typical of the traditional flat-roofed timber construction, with square pillars, beams and brackets mostly carved with geometric patterns except for bell shapes, reminiscent of Hindu ornament. The wood ceilings are divided by rafters which enclose series of star-patterned squares. These have been repainted in bright red, green, white and blue. Geometrical carved wooden screens hide airing vents below the ceilings. Glazed tiles with geometric patterns decorate the outer walls. The square tomb of Kādī Abū Ḥanīfa Učĥī and the shrines of Raḍjan Qattāl and Djalāl al-Dīn Ḥusayn seem to belong to the 8th/14th century. Only in the next century were domed mausolea, similar to the mighty constructions in Multān [see MULTĀN. 2],

erected on the old fort mound: these are the tombs of Bahā' al-Dīn, known as Bahā' al-Ḥalīm, the supposed master of Djalāl al-Dīn Ḥusayn, and of Bībī Džāwandī, his own great-granddaughter who died in 805/1402. The tomb is attributed to 900/1493. Despite uncertainty over dating, it is obvious that the tombs—even though only half of their fabric has survived—derive from the original type at Multān. The lesser size of the monuments and their squat domes, at a time when in Transoxania double-domes were the rule, underline the provincial character of the buildings. Apart from the use of tile mosaics and glazed moulded tiles, underglaze painted tiles in both monuments allow for a mid-century dating similar to examples in Bīdar [q.v.]. On the other hand, the simple colour scheme of blue, turquoise and white with plain terra cotta elements harks back to 8th/14th century Persia. As in other parts of the Subcontinent, the use of plain earthenware for glazed tiles makes for a poor finish. The composite body of Persian origin would bond better with the glaze, but this technique is seldom found on monuments in Sind.

Bibliography: Ahmad Nabi Khan, *Uchchh, history and architecture*, Islamabad 1980; K.K. Mumtaz, *Architecture in Pakistan*, Singapore 1985, 46-9; T. Hasan, *Ceramics of Sultanate India*, in *South Asian Studies*, xi (1995), 83-106. (YOLANDE CROWE)

'UD (A.) means basically "wood, piece of wood, plank, spar" (pls. *a'wād*, *'idān*).

I. IN DAILY LIFE

1. 'Ud as perfume and incense and as a medicament

In the Arabic materia medica it indicates the so-called "aloe wood". This designation, used in trade, is conventional but incorrect because aloe wood is called *šabr* [q.v.]. 'Ud has to do with certain kinds of resinous, dark-coloured woods with a high specific weight and a strong aromatic scent, which were used in medicine as perfume and incense (*'ūd al-bakhūr*) and were highly coveted because of their rarity and value. The main suppliers of these woods are *Aquilaria agallocha* [Lour.] Roxb. (*Aloexylon agallochum* Lour.) and *Aquilaria malaccensis* Lam., *Thymelaeaceae*. Agallocha wood therefore is the better term. It was already correctly described by Dioscurides under ἀγάλλ(λ)οχον (ed. Wellmann, i, 23), in the Arabic Dioscurides translation, *aghālūkḥun* (ed. Dubler-Terés, i, 19).

There are many names of plants composed with 'ūd which belong to quite different families of plants. *Al-'ūd al-hindī* is mostly synonymous with the above-mentioned Agallocha; 'ūd *al-rīḥ* ("fragrant wood"), e.g., is *Berberia vulgaris* L., *Berberidaceae*; 'ūd *al-šatīb* ("cross wood", so-named because the drug, if put "cross-wise" on the breast, is said to cure epilepsy) is *Paeonia officinalis* L., *Ranunculaceae*; 'ūd *al-ḥarḥ* ("active against ulcers") is *Anacyclus pyrethrum* D.C., *Compositae*; 'ūd *al-'uṭās* ("sneezing wood") is *Schoenocaulon officinale*, *Liliaceae*, etc. A long list is given by Dozy, *Suppl.*, s.v. 'ūd, with some thirty names, many of which in turn can indicate various plants.

The designation derived from the place of origin was also usual. According to most authors, *al-'ūd al-mandalī* (from India) seems to rank as the most valuable wood, after that *al-'ūd al-samandūrī* (also from India), the best kind of which is the blue one with much water, then the heavy, hard, compact one which does not contain water. Then follows *al-'ūd al-ḥimārī*, and after that *al-'ūd al-šanfī* and many others (see on these, 2. below). The most comprehensive description, the extraction, the classification and the use of 'ūd are found in 'al-Nuwayrī, *Nihāya*, xii, 23-38 (tr.

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TARİH VE EDEBİYAT MECMUASININ
BAZI ESKİ CİLTLERİ İLE
BAZI ESKİ SAYILARI GELMİŞTİR

Bunlardan Elimizde Olanları Fiyatlarıyla Aşağıya Yazıyoruz:

- 1969 Yılı (Yalnız 6. sayı yok) Her sayının fiyatı 30 lira
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1971 » (Yalnız 4, 6, 7, 9, 10, 11, 12. sayı var) Her sayının fiyatı 30 lira
1972 » (Yalnız 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12. sayı var) Her sayının fiyatı 30 lira
1972 » (Ciltli tam olarak var) Fiyatı 500 lira
1973 » (Ciltli tam olarak var) Fiyatı 500 lira
1974 » (Yalnız 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. sayı var) Her sayının fiyatı 30 lira
1975 » (Yalnız 1, 4, 5, 6, 7, 8, 9, 10, 11, 12. sayı var) Her sayının fiyatı 30 lira
1976 » (Her sayı var) Her sayının fiyatı 30 lira
1976 » (Ciltli tam olarak var) Fiyatı 500 lira
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1978 » (Her sayı var) Her sayının fiyatı 30 lira
1978 » (Ciltli tam olarak var) Fiyatı 500 lira
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1979 » (Ciltli tam olarak var) Fiyatı 500 lira
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1980 » (Ciltli tam olarak var) 2 cilt halinde 600 lira
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**UD NE ZAMAN
ORTAYA ÇIKTI?**

Melda ÖZATA

1) Ud çalgısına, İtalyada olsun, Fransa da olsun, hemen hemen bütün Avrupa'da Lût denir. 16 ncı yüzyıl İtalyasında Ud'un çok yayıldığı, dans edenlere eşlik ettiği görülür. Önceleri, bu danslar gayet basittir ve musiki olarak değersizdir. Sonraları Terze ve Molinare adlı iki virtioz, pessemezze ve gallard denen dansları, bir kaç bölümlü, olarak ve de seslerini ahenkili ve sık sık değişen geçitlerle süsler ve ilerletirler. Bunlardan başka, bir de, bir başka virtioz olan Francesco da Milano (1497-1543) ud bestelerine fantaziler, kırık acord'lar, gamlar, ses dizileri getirerek, başkalık verir. Bu virtioza, Francesco da Milano'ya ayrıca «il divino» da derler.

Ud'un adı İspanyada Vihuela olur. İspanyolların bu günkü gitarı ise ud'un aldığı dördüncü şeklidir. Ve ud, İspanyada, İtalyada, ve Fransada olduğu gibi kalmamış, daha güzel bestelere kavuşmuştur. İtalya da olsun, Fansa da olsun kilise etkisinden kurtulamamıştır. İspanyada ise kilise etkisinden sıyrılmış, Emevi devletinin kültürüyle, bestelere sıcak bir görüş, bir renk gelmiş, canlılık kazanmıştır.

Vihuela (ud) ile çalınan İspanyol şarkıları çok sesli değildir. Bu eşlik esnasında, çok seslilik aramak ve ud'a renklilik kazandırmak istenir. Ve Ama Miguel de

Fuenllana da, ud tekniği hakkında, çok sesler ve değişik armonizasyonlar ve bir takım usuller gösteren bir kitap yazar. Hatta bu kitabı Philipp II.ye armağan eder. Ama netice yine değişmez ve Fransızların l'airs de eour dedikleri gibi kalır yine Willlaert, Vardellet gibi besteciler yetiştirir, ama, yine de kilise musikisi (magrigal yazmaktan) uzaklaşamazlar.

Almanya'da ise diğer Avrupa ülkelerinde olduğu gibi, dansa eşlik eden bir el sazi olmaktan ileri gidemez.

2) Orta Asya Türklerinin Pl-Pa kopuzundan Barbut, Barbut'tan da Ud doğar. VII. Yüzyılda Horasanlı bir Türk Medine'ye seyahat ederken, yanında çalgısı Ud'u da götürür. Araplar Ud'u böyle tanırlar. Ve Ud'a EL-UD (odun) derler. Bu kelimenin aynı zamanda Arapçada sabır ağacı (bizim öd ağacı diye bildiğimiz) anlamına da kullanıldığı görülür.

Araplar, ilk ud'larını, Afrika'dan türemiş olan, sarı sabır ağacından yaparlar. Onlar için, ud'un en orijinal kısmı sapa rastlar. Çünkü sapta bir takım perdeler vardır. Bu perdelere Farslar destan tabir ederler.

Son Sasani hükümdarı Hüsvrev Perviz'in yakından tanıdığı ve himaye ettiği bir musikişinas vardır. Merv şehrinde doğduğu söylenen musikişinas, kopuz, barbut, ud

A 1214

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Cilt 5. No. 18. 1940

Dr. A. SÜHEYL ÜNVER

A. KEMAL ÜÇOK

23 OCAK 1947

TÜRK HAKİMİ FARABİNİN UDU

FARABİNİN UDU ve ESKİ ve YENİ UD HAKKINDA
BAZI MÜTALEALAR

1940

İSTANBUL

Millî Mecmua Basımevi

GÜNÜMÜZ TANBURLARI İLE FARABI VE İBN'İ SİNA UDLARINDA PERDE BENZERLİKLERİ

Öğr. Gör. M. Cihat CAN
G.Ü. Gazi Eğitim Fakültesi
Müzik Eğitimi Bölümü

Son zamanlarda yapılan araştırmalar neticesinde Türk Müziğinde kullanılan bazı aralıkların köklerinin çok eski zamanlara dayandığı ortaya çıkmaktadır. Bu araştırmalarda en fazla kullanılan metod, günümüz çalgıları ile eski çalgıların perde sistemleri açısından mukayese edilmesidir. Telli sazlar içinde, tanburlar, bağlamalar, eskiden perdeli şekillerine rastlanabilen udlar ve lavtalar bu çeşit karşılaştırmalar için akla ilk gelen sazlardır.

Bununla birlikte müzik nazariyatına ait eserlerdeki teorik aralıklarla, uygulamadaki değerlerin birbiriyle ne ölçüde uyumlu oldukları daima tartışma konusu olmuştur. Ancak, günümüzde son derece gelişmiş elektronik cihazların bu alanda kullanılması, teori ve uygulamadaki değerlerin daha sağlıklı bir şekilde birbirleriyle karşılaştırılmalarını sağlamaktadır.

1965 ile 1967 arası İstanbul Rôbert Kolej'de görevli iken Türk Müziğine ilgi duyan Kral L. Signell'de bu konuda araştırmalar yapmış Batılı bir bilim adamıdır.

Signell, Amerika'ya dönüşünden sonra 1970 senesinde bu kez bilimsel araştırma için tekrar Türkiye'ye gelmiş ve burada kaldığı 23 aylık süre içinde ney öğrenerek, İstanbul Radyosunda, konservatuarda ve Konya Mevlâna törenlerinde çeşitli gruplarla çalışmıştır. Nazari eserlerde ileri sürülen aralıklarla, uygulamadakiler arasındaki tutarlılığı çok merak eden Signell, Tanburi Necdet Yaşar'ın 1972-73 yıllarında misafir sanatçı olarak Washington Üniversitesi'ne çağırılması üzerine, tanburda bulunan aralıkları *stroboconn* adı verilen bir cihazla ölçmüştür. Signell daha sonraları *Makam, Modal Practice in Turkish Art Music* adlı bir kitap yazmış, Stroboconn'un verdiği değerleri bir rapor şeklinde bu kitabın sonuna eklemiştir.

Yazar raporunun başında, kendini bu işe sevk eden sebebi anlatmaktadır. Signell, Türk makam sistemi hakkında yazılmış olan kaynakların pek çoğunda çeşitli aralıklar için verilmiş tam ve çok kesin değerlerin, bir müzisyenin pratikte kullandığı aralıklardan deneysel olarak elde edilmiş değerlerle nasıl mukayese edileceğini merak etmektedir.

The fifteen items included in this volume bring together essays and critical editions of translated treatises with commentary pertaining to Muslim and Jewish writings. They represent samples of my long effort to explore, through interdisciplinary means, the conception of music as it emerges from the texts of the past.

I hope this volume will be of use to students of Arab and Jewish music, of medieval musical thought and theory and to all those concerned with Muslim and Jewish cultural phenomena.

For permission to reprint the essays included in this volume, I am grateful to the following editors and publishers: Tel Aviv University (I, III, V); The Magnes Press of the Hebrew University of Jerusalem (II, IV, VII, X); The Currency Press, Paddington, Australia (VI); *Orbis Musicae*, Tel Aviv (VIII); The American Musicological Society (IX); The University of Notre Dame Press, Notre Dame, Indiana (XI); Johannes Stauda Verlag, Kassel (XII); Florian Noetzel Verlag, Heinrichshofen-Bücher, Wilhelmshaven (XIII); Ateliers d'ethnomusicologie, Geneva (XIV); The University of Illinois Press, Champaign, Illinois (XV).

I would also like to thank Mrs Jane Singer for all her hard work in producing article XII.

The Hebrew University of Jerusalem
July 1992

AMNON SHILOAH

I Un ancien traité sur le 'ūd
d'Abū Yūsuf al Kindī 179-205
Israel Oriental Studies IV
Tel Aviv, 1974

Amnon Shiloah

The Dimension of Music in Islamic
and Jewish Culture.

Variorum, Great Britain, 1993. IRCICA: 28380

Un ancien traité sur le 'ūd d'Abū Yūsuf al Kindī

Traduction et commentaire

INTRODUCTION

Abu Yūsuf Ya'qūb b. Ishāq al-Kindī, "le Philosophe des Arabes", ainsi que l'appelaient ses contemporains, est l'auteur d'au moins 265 différentes oeuvres couvrant toutes les branches du savoir de son époque y compris la musique. L'auteur du Xe siècle Ibn al-Nadīm énumère sept traités de musique¹, alors que H. G. Farmer dans sa liste de sources musicales² en cite treize.

Dans une importante étude publiée récemment, R. Walzer écrit: "al-Kindī vécut au cours de la première moitié du IXe siècle, mais les dates exactes de sa naissance et de sa mort ne sont pas connues. Son influence fut prépondérante pendant environ un siècle, mais fut éclipsée ensuite par celle des philosophes tels qu'al-Fārābī et Avicenne, au point que seule une infime partie de son abondante production nous est parvenue dans quelques rares manuscrits... al-Kindī est le premier philosophe musulman dont la pensée et la personnalité nous soient devenues accessibles"³. La dernière phrase de la citation est également applicable à la pensée musicale d'al-Kindī telle qu'elle se reflète dans les différents écrits que nous connaissons et notamment dans le traité qui fait l'objet de cet article.

Ce traité qui porte le titre: *Risāla fī l-huḥūm wa l-naḡam* (Epître sur les mélodies et les notes) n'a été connu que dans une version incomplète (Ms. Berlin no. 5530 fols. 25a-31a) jusqu'à ce que fut découvert en 1958 le manuscrit de Manisa 1705. Ce manuscrit a été édité en 1965, à Bagdad, par Zakariya Yūsuf. Nous avons démontré que le manuscrit de Berlin présente deux ouvrages distincts et que même la partie du texte parallèle au texte de Manisa inclut un long passage tout à fait différent (voir *infra*, notre traduction, n. 66)⁴. Ce

¹ Bayard Dodge, *The Fihrist of al-Nadīm* (New York, 1970) vol. II, p. 626.

² H. G. Farmer, *The Sources of Arabian Music* (Leiden, 1965), p. 8-10.

³ Richard Walzer, "L'Eveil de la philosophie islamique" (suite), dans *Revue des Etudes Islamiques* XXXVIII, fascicule 2, 1970, p. 209-210.

⁴ Pour plus de détails, voir notre article: "Les sept traités de musique dans le manuscrit 1705 de Manisa", dans *Israel Oriental Studies*, I (1971), 308-312.

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ÉVOLUTION DU LUTH — 'ūd
 ET PÉRIODISATION DES STRUCTURES MUSICALES
 ARABO-ISLAMIQUES *

JEAN-CLAUDE CHABRIER

INTRODUCTION

On ne peut pas passer sous silence l'idée communément admise dans le monde arabo-irano-turc et dans les cultures assimilables que la musique, contrairement à ce qui se conçoit en Occident, est d'abord l'art de soutenir la voix humaine, les mots et les poésies qu'elle véhicule, ou les émotions que les livrets colportent. Cependant, en dépit de l'implantation de ce lieu commun dans les esprits et dans la consommation musicale moderne renforcée par les mass media, l'art du chant ne saurait exister ni se différencier de la déclamation sans le substrat de structures musicales. Dans le cas précis des musiques de type arabo-islamique, si l'instrument semble sociologiquement rester en retrait de la voix, il la précède techniquement et il est le seul moyen de mémoriser dans l'espace acoustique une échelle ou un intervalle.

De là l'attitude des savants de l'Islam médiéval, qui, après un éloge conventionnel de la voix humaine, consacrent la majeure partie de leurs traités à l'étude du luth, *al-'ūd*. Le rôle concepteur du 'ūd n'a échappé ni à Erlanger, ni à Farmer à qui nous sommes redevable d'une importante contribution à la connaissance du 'ūd. Par le truchement de leurs analyses et de leurs traductions, nous connaissons tous les stades successifs de l'évolution du 'ūd et leurs impacts sur les musiques issues de cet instrument. On peut donc parler d'une relation idée-matériau selon la terminologie de Pierre Boulez, d'une philologie musicale selon les idées de Jacques Chailley, ou d'un armement selon les termes d'Emile Vuillermoz.

En raison de l'existence d'un lien consanguin entre les musiques arabo-islamiques et le 'ūd, ou parfois le *tumbūr*, il nous a semblé logique de lier une tentative de périodisation de ces musiques à une étude de l'évolution du 'ūd et de ses effets. Toutefois, il importe de se rappeler que les stades décrits par les savants de l'Islam, leurs commentateurs ou leurs traducteurs correspondent à des schémas sur les musiques savantes en vogue à la cour du prince et que les

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 OF THE UNION EUROPÉENNE DES
 ARABISANTS ET ISLAMISANTS ",
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