

## **The Language Poetic Rhythm and its Influence on Internal and External Rhythms in the Oriental/Mediterranean Music.**

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In literature books, when talking about the history of poetry, they usually tell that the poets were to recite their poetry while pulsing with a stick called “qadib” on the ground; these pulses follow the rhythm of the meter they chose for their poem. At the end of the 8th century or beginning of the 9<sup>th</sup>, a language scientist called AlKhalil Ebn Ahmad, tries to collect these meters in one linguistic base. He called this measuring base “aroud”. The astonishing in his period is this base he put was not applicable only on the Arabic language, nevertheless to many languages of the area, i.e. Persian, Turkish, Greek, Syriac, Hebrew and Amazighe.

In “Ketab AlAghani” (The Book of Songs) written by Abul Faraj AlAsfahani in the 10<sup>th</sup> century, we find him narrating a story of a discussion between very well known musicians of end of the 8<sup>th</sup> century and beginning of the 9<sup>th</sup>, Ebn Jamee and Ibrahim Ebn AlMahdi. The first tells that the rhythm of the “sawt” (a vocal form of that era) is separated from the poetic meter, where the other thinks the rhythm of the “sawt” should follow the poetic meter of its poetry. The Khalifa AlMa’moun, called the musical reference of the era, Eshaq Ebn Ibrahim AlMawseli, his answer was the musician is free to follow or unfollow the poetic meter when choosing a rhythm for the “sawt”, more important is not to brake the words syllables and violate progression if he choses another rhythm.

Reading such a story raises many questions:

Does a melody really contain one periodic rhythm only or does it contain more rhythms in the Oriental/Mediterranean music?

Is there anything that called non-rhythmic musical phrase in the vocal or instrumental melodies?

What is the relation between forming a melody and the language meter? Is it in vocal forms only or could this be applicable to instrumental practice as well?

This presentation tries to give an answer to these questions through musical analysis of melodic phrases, vocal and instrumental, from records of oriental Classical music.