

Grieving and Cry-evoking Musical Factors in Iraqi *ubūḍiyya* whilst Commemorating Al-Imām Al-Ḥusayn

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This study focuses on the musical factors in the process of cry-evoking in *ubūḍiyya*¹ which is an Iraqi musical form based on a lamentation vernacular poem. *Ubūḍiyya* is performed in both religious and secular contexts: it is enlisted under a ritualistic phenomenon in the confines of Shia eulogy rituals in Iraq, taking into consideration that crying is one of the major goals to commemorate the tragedy of Al-Imām Al-Ḥusayn, the grandson of the Prophet, as well as it is present in the geographic environment of this religious ritual, and even all over Iraq, but for irreligious meanings. The hypothesis to be discussed is that grieving, the crucial factor to the aimed crying state, results from various factors among which the following musical factors are from: (1) the melodic wandering which is related to the overuse of suspensive *clausulae* all over the sequence of the *ubūḍiyya*; (2) the metric and rhythmic wandering which is related to the continuous swinging between binary and tertiary beats; (3) the crying figuralism of the melismas and other vocal and respiratory effects. This hypothesis is to be proved first by a semiotic² analysis of a secular *ubūḍiyya*, “*Ḥuḍ el-’ayš*”, performed by the great Iraqi *maqām* singer, Muḥammad al-Qubbantšī. Then we will project this analytical web on a religious Ḥusaynī example of *ubūḍiyya*, “*Warāyā*”, performed by Ḥaydar al-’Aṭṭār, a well-known Iraqi *rādūd*, a eulogy reciter.

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١ الأبوذية.

² Semiotics is the study of signs and sign processes.

1. Cry-evoking Musical Factors between Religious and Secular

There is a strong relation between religious and secular music in Iraq³. According to Scheherazade Q. Hassan, the intersection between these two fields is clear both in mixing the “*Mawlid*” with the “*Iraqi Maqām*”, and in performing Sufi and patriotic songs. The *ubūḍiyya* which is the topic of this research is another clear example.

1.1. Poetic Context

The “*Abūḍiyya*”, as stated by Bernard Moussalli (1988, p. 116), “literally “*abū al-aḍiyya*” (“the tormented man”), was initially a popular form of Mesopotamian song using specific modes based on a quatrain, often containing a double entendre, with three homophonic rhymes, the last verse finishing invariably on the phoneme [sic] “*yyah*”. Poets usually employ this form to describe the torments of passion”. While in religious Ḥusaynī commemoration, this is expressed in a state of eulogy and lament on Al-Imām Al-Ḥusayn and his companions in *Karbala*⁴. The *ubūḍiyya*, as concerning the poetic rhythm, is usually written on the meter of “*al-baḥr al-wāfer*”, according, mainly, to the formula: mafāʿilun / mafāʿilun / faʿūlun (Al-Shimmary, 1987, p. 72). Another opinion concerning the naming of *ubūḍiyya* considers that the name’s origin is “*Abūḍiyya*” attributed to “Ḥusayn al-ʿAbādī” (19th century) who is believed to be the first to write in this poetic form. This opinion is firmly adopted by Hāšem al-Rajab⁵ and Tāmer al-ʿĀmerī⁶.

The first similitude is obviously related to the poetic form. Both the secular *ubūḍiyya*, “*Ḥud el-ʿayš*”, and the religious one, “*Warāya*”, apply the structural poetic scheme stated by Mousalli, al-Rajab and al-ʿĀmerī. The second similitude is concerning the ethos of the poetry which is in both cases systolic, that is full of grief and pain. In fact, “*Ḥud el-ʿayš*”⁷ mentions the necessity of “*carpe Diem*” or

³ “The need for melodies is a religious need, with it the sacred text is read, with it the dead is buried... Collaboration and cooperation between the religious and the secular is a very old tradition found in Iraq since the Abbasids, when the government used to support the singers and were recognized by the scientists, philosophers, and prominent clergy men... At that time there were thousands of *Quran* reciters and chanters. Each faction searched for the other to increase in being affected (paraphrased text based on Al-Hanafī (1974), Hassan, 2003, p. 113).

⁴ “When the event is as tragic as that of Karbala battle where the martyrdom of Imām Ḥusayn (AS) and all of his family and his supporters, such bereavemently, the *ubūḍiyya* takes its sorrow from the melancholy of the bloody heart who has not seen the bloody days of the day Ḥusayn in Karbala” (Khazraji, 2008).

⁵ “We call to adopt the word ‘*Abūḍiyya* and not *ubūḍiyya* [...] especially that the researchers have come to an agreement on that Ḥusayn al-ʿAbādī was considered to be the first who became famous with it” (Al-Rajab, 1988, p.11).

⁶ “So farewell to (*ubūḍiyya*) and welcome for the real name (al-ʿ*Abūḍiyya*) attributed to its innovator, Husayn al-ʿAbādī, the Iraqi vernacular poet” (Al-ʿĀmerī, 1989, p.19).

٧
خذ العيش واغنم من زمانك ماصفا
فما كل وقت دهرنا بمساعد
التجافي بيك عهدي ما صفاك
اشعمل هجرك بجبدي ماصفاك
خذ من العيش واغنم ما صفاك
لبالي الدهر موكلهن سوية.

seizing the chances of life, and complains of the abandonment of the lover and the pain of separation⁸:

“Seize the day and make use of the good things in your life
Destiny will not always be by your side
The aloofness between us is against all of our conventions
Your abandonment has brought indescribable torment to my heart
Benefit from the best moments in your life
Not all destinies are good ones”.

This atmosphere becomes tragic and epic in “*Warāya*”⁹ that describes the high qualities of Al-ʿAbbās, Al-Imām Al-Ḥusayn’s brother, followed directly by the *lamento* of Al-Sayyida Zaynab, Al-Imām Al-Ḥusayn’s sister, about the martyrdom of her brother Al-ʿAbbās describing her suffering in Karbalā’:

“Abbās went on with his thoughts and mind
Took his water bag, held his sword, & ensign
Zaynab tells him that the women are running behind her
Searching for someone to protect the hill they are at”.

1.2. Ritual Context

Indeed the religious *ubūdiyya*¹⁰ forms one part of the *Ḥusaynī* eulogy rituals for Shia in the gulf countries and especially in Iraq.

This kind of rituals is aimed to incite grief which is the path to cry-evoking. This empathy and identification with *Ahl al-Bayt*¹¹ is one of the main purposes of this ritual: “They [shia rituals] allow the believer to transcend time and space by identifying himself with Hussein’s cause, express his regret physically and mentally for not being with Hussein in the battle of Karbala, object emotionally against the injustice and oppression besieging him, and amass God’s rewards” (Elbadri, 2009, p. 79).

The general structure of the *al-maʿtam al-Ḥusaynī* Commemorating Ritual is in three phases:

1. Cantillation¹² from the Holy Quran;
2. *Al-ʿazāʿ*: the main part of *al-maʿtam* which has developed both in shape and content throughout the time. Today it is mainly formed of five different parts by convention: (1) the introduction, (2) the poem, (3) the subject of the lecture (this part can be done separately sometimes before starting with part 2, *ʿazāʿ*, and even by a different speaker), (4) the

⁸ Author’s Translation.

⁹ مشى العباس في فكره ورايه
اخذ جوده ولزم سيفه ورايه
تقلله زينب حرم تركض ورايه
تريد الي يحامي هالثنية.

¹⁰ This term is used here to mean an *Ubūdiyya with a religious context*.

¹¹ This expression means the descendants of al-Imam Ali and al-Sayyida Fatima, the Prophet daughter.

¹² A solemn reading of sacred texts and prayers including a melodic component whose rhythm is subversive to the prosody of the text (Corbin, 1961, Abou Mrad, 2012b, Lagrange, 2008, Picard, 2008).

“*gūrīz*” which is like a bridge between the parts, “*al-mušība*” and (5) ending poetry lines, “*al-du‘ā*”.

3. *laṭm*: hitting one’s chest (like catholic *mea culpa*) or head in a rhythmical (*ostinato*) movement while a soloist is chanting a plaintive hymn, in order to show passion and sympathy with the pains of Al-’Imām Al-Ḥusayn and his family.

Religious *ubūdiyya* takes place generally in the second part, as a *ṭawr* (phase, pl. *aṭwār*).

It is interesting to analyze the parts of this ritual¹³ in reference to a musical, stylistic, and anthropological schemas system. It is about a symbolic process which is related to the stylistic and rhythmic configuration of the musical statement, “which refers to verbal linguistic and anthropological (religious or profane) ritual instances regulating, on the one hand, competitive inference of the verb (*logos*) and, on the other hand, competitive inference of the gesture and the melody (*melos*) on these musical statements. This regulation consists primarily in quantitative metric prosodic definition of durations and dynamic accents that may be assigned to distinctive melodic units to match the rhythm (Abou Mrad, 2012b). Nidaa Abou Mrad adds to the well-known “Apollonian versus Dionysian” music-ritual schemes (Nietzsche, 1872, Quasten, Johannes, 1929-1983¹⁴, Chailley, 1979, Molino, 2007) an Abrahamic one: “three stylistic and rhythmic schemas emerge in terms of the predominance of one of these models (verbal versus gestural/*melic*) or of the codominance of both” (Abou Mrad, 2012b): (1) Abrahamic schema “with verbal predominance and *predicative* religious connotation, which has the ritual cantillation of a sacred prose as a model”; (2) Apollonian or *pastoral mystical libation*¹⁵ schema “with a verbal and gestural codominance and a *laudative* religious connotation, which has the hymn¹⁶ as model”; (3) Dionysian or *agrarian mystery*¹⁷ schema, “with gestural/choreographic and melodic predominance with a *mystery* and religious connotation, having as a model the *ritornello*¹⁸ and its correlate the responsorial¹⁹”.

The three parts of the Ḥusaynī Commemorative ritual seem to refer respectively to the three mentioned stylistic schemas. Whilst the clearest embodiment for the enthusiastic and cathartic mystery schema is in *laṭm* ritual, the *mystery* ethos (tragic empathy with a holy martyr) dominates the whole ritual. So, if the secular *ubūdiyya* could be related to an Apollonian ethos, the religious one could refer in a formal

¹³ About analyzing a musical ritual, see François Picard, 1999.

¹⁴ Johannes Quasten, in *Music and Worship in Pagan and Christian Antiquity*, does not use directly this dialectical terminology, based on the symbolism of the opposition between Apollo and Dionysos, but he describes a dichotomy between the uses of music in the Sacrifice Cults versus in the Mystery Cults.

¹⁵ Johannes Quasten (1929-1983, Ch. 3) describes how mystical approach of music is related to the sacrificial schema.

¹⁶ A strophical chant (with a melodic recurrence all the strophes’ way) of a measured metrics with laudative characteristic.

¹⁷ The Mystery Cults of the Antiquity, with rites of initiation and Religious Catharsis and Enthusiastic Rites (Quasten, 1929-1983, ch. 2), with a musical based inducing process (Rouget, 1980).

¹⁸ Recurrent motive, in particular, a musical measured metric phrase, that the reiteration alternating with other musical statements may give rise to various forms of responsorial.

¹⁹ Musical form where alternate *répons* (vocal ritornello), which is sung in chorus, and verses in solo.

view to this schema, but its ethos remains related to the *mystery lamento* schema, or close to the ethos of the *dolorist* path in roman Catholicism since the 13th century, with its musical expression in compositions such the *sequence Stabat Mater Dolorosa* (Abou Mrad, Maatouk, 2012).

1.3. Musical Factors

This article believes that the third similitude between secular and religious *ubūdīyya* is about music: the musical statement in *ubūdīyya* is supposed to be complementary with the meaning of the lyrics and to support the poetic ethos. In the case of the religious *ubūdīyya*, music is involved in the ritualistic process of inciting grief and cry-evoking. Consequently, and in a religious anthropological perspective, it has a ceremonial function.

This (supposed) musical power of cry-evoking can be related to a semiotic and psychocognitive process. It means that the musical part of *ubūdīyya* cantillation forms a statement embedding grief significations. The issue dwells in defining whether this grief significance is based on (1) an (endosemiotic²⁰ or intramusical analytical²¹) intrasystemic²² modal semiotic process, depending on the immanent deep melodic grammatical structure of the musical statement, referring to Nidaa Abou Mrad (Abou Mrad, 2012a, 2012b) “Modal Semiotics” approach, or (2) on a metrical endosemiotic process, depending on metrical parameter, or (3) on a diasemiotic (referential semiotics) process, depending on stylistic parameters (musical context, lyrics significations, rhythmical topic connotation, etc.), referring to the theory of musical topics (Ratner, 1980, Agawu, 1991 and Monelle, 1991).

The triangular hypothesis suggested here is about a synergy between three musical different semiotic and psychological cognitive processes in producing the substratum of the tensional emotional perception that induces grief and crying:

1. The melodic displacement characterizing all the performance, which is related to the intrasystemic melodic semiotic discordance between most of the modal units of the *ubūdīyya* cantillation statement and its final *qafla* or *clausula*, in terms of grammatical deep modal structures (Abou Mrad, 2012a), and of music expectation and implication (Meyer, 1956, chap. III²³, Sloboda, 1991, Huron, 2006, Huron, Hellmuth Margulis, 2009, During, 2013), with their neurochemical consequences (Salimpoor, Benovoy, Longo, Cooperstock, Zatorre, 2009, Salimpoor, Benovoy, Larcher, Dagher, Zatorre, 2011)²⁴;

²⁰ Referring to Nicolas Meeùs (1992), a musical endosemiotic signification is related to the syntactic context and not to a lexical or referential process.

²¹ In a Schenkerian point of view.

²² In intrasystemic versus extrasystemic modal semiotics, systemic notion refers to the melodic modal system versus the rhythmical one (Abou Mrad, 2012).

²³ Leonard Meyer's believes that the experience of music (as a listener) is derived from one's emotions and feelings about the music and that music's evocative power derives from its capacity to generate, suspend, prolongate, or violate these expectations, drawing on Gestalt psychology.

²⁴ “The notion that dopamine can be released in anticipation of an abstract reward (a series of tones) has important implications for understanding how music has become pleasurable. However, the precise source of the anticipation requires further investigation. A sense of anticipation may arise through one's familiarity with the rules that underlie musical structure, such that listeners are anticipating the next note that may violate or confirm their expectations, in turn leading to emotional arousal, or alternatively it may arise through familiari-

2. The metric displacement caused by the swinging states between the binary and the tertiary pulse meters in different parts of the *ubūḍiyya* cantillation, in terms of metrical endosemiotic process;
3. The figuration of sobs and crying that the chanter adds to the main musical statement through some vocal and respiratory depictive techniques (referential semiotics).

These three factors or processes are to be examined through the analysis of the secular example. The results will be compared to the religious sample.

2. Secular *Ubūḍiyya*: “*Hud el-’ayš*”

The first version of *ubūḍiyya* to be studied here is a secular one performed by the most prominent 20th century singer of the Iraqi *Maqām*, Muḥammad al-Qubbantī (1901-1989) from Baghdad. The *ubūḍiyya* appears here as a soloistic cantillation genre with short interference of a drone called “*wanna*”, which is performed by the audience or a choir at certain *clausulae*. Now, let’s proceed to what is the most important in the attempt to analyze this musical statement on the three levels previously mentioned.

2.1. Modal endosemiotic analysis

In the modal semiotic approach “The *modal distinctive units* (roughly, *the letters*) of this language are the *nağmas*, which are degrees belonging to the pitch system [...] (which favors the *Zalzalian* intermediate or neutral second interval which is equivalent to a three-quarter tone). These distinctive units are articulated all together to form modal minimal significant units (roughly, *the words*) that are short melodic formulas (modally pertinent) that form syntagmatic units or modal cells and (transitively) musical phrases. The significance of these units is not of lexical order though, since there is no dictionary for modal formulas” (Abou Mrad, 2012b). It is definitely intrinsic and arises from the comparison of the distinctive features (in their temporal sequence) of the significant unit with those of the standard formula of the mode of encompassing musical sequence. These distinctive features are related to the deep structure of this mode that dissociates the *nağmas* employed by the latter in two modal nuclei, and, depending on their degree of associative affinity with the *qarār* or *finale* (conclusive and fundamental degree of the mode, row I): a primary nucleus α , comprising the *finale* and a range of degrees which are separated by melodic intervals of third, and a secondary nucleus β , comprising the other degrees also separated by intervals of third (Abou Mrad, 2012a). While the fundamental structure $\alpha\beta\alpha$ of the referential mode results in any degree of α primary nucleus, the alternative structures (e.g. $\beta\alpha\beta$ or $\alpha\beta\beta$) end by degrees of secondary

ty with a specific piece and knowing that a particularly pleasant section is coming up [Huron, & Hellmuth Margulis, 2009]. [...] Dopamine is pivotal for establishing and maintaining behavior. If music-induced emotional states can lead to dopamine release, as our findings indicate, it may begin to explain why musical experiences are so valued. These results further speak to why music can be effectively used in rituals, marketing or film to manipulate hedonic states. Our findings provide neurochemical evidence that intense emotional responses to music involve ancient reward circuitry and serve as a starting point for more detailed investigations of the biological substrates that underlie abstract forms of pleasure” (Salimpoor, Benovoy, Larcher, Dagher, Zatorre, 2011, p. 262).

nucleus β and thus give rise to suspensive *clausulae*. This game on modal deep structures and their suspensive/conclusive semiotic characterization constitutes the essence of the syntactic and melodic plot (Abou Mrad, 2012a) and of the cognitive implication process which generates tension and release in the Leonard Meyers's (1956) expectation model.

The first feature that one can easily notice while studying this *ubūdiyya* of Muḥammad al-Qubbantšī is how the melodic line across the whole musical text can be considered as based on one model, starting from A –belonging to the α primary nucleus or *m* (*minor*, referring to Abou Mrad, 2012a) nucleus (D-F-A)- and settles on E^{hf} –belonging to the secondary nucleus β or *z* (*Zalzalian*, referring to Abou Mrad, 2012a) nucleus (C-E^{hf}-G)- then proceeds from G (β) to settle on D (α). The grammatical deep structures or nuclear lines of this sentence are $\alpha \rightarrow \beta$, the alternative and suspensive structure (the “antecedent” proposition), for the main phrases, and $\beta \rightarrow \alpha$, the fundamental and conclusive structure (the “consequent” proposition), for the ending phrases. The global deep nuclear indicator line is the “fundamental structure” $\alpha\beta\alpha$.

That is exactly the “*Bayyātī al-Husaynī*”²⁵ melody” referenced by Miḥā’il Maššāqa (1899, p. 44, Abou Mrad, 2007, p. 144)²⁶, which is transcribed with modal semiotic analysis in Example 1.

Example 1 : Maššāqa’s “*Lahn al-Husaynī*”



Referring to Abou Mrad’s theory (2012a), NC, nuclear concordance ratio, is (1) high, when the ending of a segment is homonuclear and homopolar referring to the mode (NC=1); it is the case with note D in this melody, “*Bayyātī al-Husaynī*”; (2) mitigated, when it is homonuclear but heteropolar (NC=0.5); it is the case with the notes F and A; (3) weak, when it is heteronuclear and heteropolar (NC=0); it is the case with the notes C, E^{hf}, and G. (Abou Mrad, 2011, p. 63)

All over the melodic line (Appendix 1) we can find that all the melodic parts at clausula are mostly high in tensional states, contained till we reach the final closure. We can notice that al-Qubbantšī in his melodic performance keeps the end of each verse in a suspended state, and that is by concurrence of all the cells with the *Zalzalian* nucleus on E^{hf}, or G at the same time (NC=0), or the *minor* nucleus on A

²⁵ We don’t know for certain if there is a semiotic link between the name of this melody in reference to *Maššāqa* and the ritualistic lamentation on Imam al-*Husayn*, or it refers, as stated in *Al-Aḡānī* Book, to Al-*Husayn* ibn Surayg and to whom “*a-t-tariqā a-s-Suraygiyya*” was attributed as mentioned by Al-Ḥassan Ibn Aḥmad Al Kātib, (Kātib, 1975, p. 115). This question can be given a lot of thought, but to dwell in it is out of the boundaries of this article.

²⁶ *Bayyātī al-Husaynī* melody as mentioned by Miḥā’il Maššāqa:

”بياتي حسيني” وهو حسيني مظهرا ثم نيم عجم مرغوغا ثم حسيني نوى مظهرا چهارگاه سيگاه مظهرا نوى حسيني ثم تنزل برجا برجا الى الدوكاه.

[It is an accentuated *husaynī* followed by lightened *nīm ‘ajam* then *husaynī*, accentuated *nāwā, jahārkāh*, accentuated *sikāh*, then descend degree by degree to the *dūkāh*].

and F at other times (NC=0.5), which forms relative concurrence inside a homonuclear but heteropolar ones. Even when it moves on the closure note D, it passes quickly so it doesn't give off the feeling of closure, except at the end of the piece or when we hear the "wanna" on D (NC=1).

These recurrent points of tension help create a systolic state greatly found in al-Qubbantī's *ubūḍiyya*, that is related to the low average (=0.43) of the 27 *clausulae* in terms of nuclear concordance ratio (score – Appendix 1).

2.2. *Metric endosemiotic analysis*

On the rhythmic and metric level, the performance here may seem non-measured at first, but we can see that it is in fact built on a regular musical meter which tends to be definitively measured. Hence it was possible to score the whole musical text in a measured form that is based on the meter 12/8 as shown in (score – Appendix 1). We notice an almost constant intersection between binary and tertiary pulse lines; this creates an unbalanced rhythmic and metric state which helps support the clear systolic or tensional state (measure 24-29, 47-56 etc.).

2.3. *Diasemiolic stylistic analysis*

We notice heavy presence of what can be called a typical depictive cry inducing statement, in the form of vocal *figuralistic* effects (measure 58, 67-73) which al-Qubbantī does, trying to depict and enact the state of crying in using his voice, sobs, and sighs. It sounds to us sincere coming from him, without any acting or demagogy, which helps instigate an atmosphere of lament and grief, as a kind of *lamento musical topic*.

3. Religious *Ubūḍiyya*: "Warāyā"

"Warāyā" is a religious *Husaynī ubūḍiyya* performed by Ḥaidar al-'Aṭṭār, who is one of the most prominent Iraqi *Husaynī munšidīn* (chanters) – or like they are called modern *rawādīd* (chanters who recite poetry specific to the tragedy of *Ahl al-Bayt*). We can clearly notice the extent of concurrence in the analytical comparison of this musical statement between the two models on the basis of the three elements that were mentioned earlier.

3.1. *Modal endosemiotic analysis*

On the melodic level, we can see how clearly the musical extract (transcribed in Appendix 2)²⁷ is based on the model "*Bayyātī al-Ḥusaynī melody*" of *Mīhā'il Maššāqa*. We can also remark the continuous nuclear non-concordance along the whole *ubūḍiyya* which creates the strong tensional and systolic atmosphere here. Over six *clausulae*, only one (the final *qafla*) is homonuclear and homopolar (NC=1), one is homonuclear and heteropolar, while the four others are heteropolar. These recurrent points of tension help create a systolic state which is significantly greater in al-'Aṭṭār's religious "Warāyā" than in al-Qubbantī's secular *ubūḍiyya*, that is related to the lowest nuclear concordance ratio average, which is equal to

²⁷ Example: Appendix 2, measure 18-23.

0.25, and compatible with the aim of the ritualistic *ubūdiyya*, which is to incite grief as a path to cry-evoking.

3.2. Metric endosemiotic analysis

On the metric level, we can notice the presence of a regular meter which is more prominent in this model and it is closer to a quaternary beat which reflects a rhythmic background to the “*laṭm*” movement -which is found in the third phase in the *Husaynī* eulogy rituals- and is looping in quaternary pulsed actions (score - appendix 2). The intersection between binary and tertiary pulses is very obvious in the six last measures. This beat swinging between the binary and the tertiary structures reinforces the idea of rhythmic wandering that characterizes the *ubūdiyya* in general. But it is here more significant according to the clear measured segment in four pulses metrics of the extract.

3.3. Diasemiotic stylistic analysis

Once again, the vocal melismatic and respiratory techniques are used in this sequence, but in a more systematic way than in the secular example, which is intended to achieve the ritualistic purpose, that is cry-evoking. Measure 12-17 is a good example of this *lamento* topic.

Conclusion

This melodic wandering which is the semiotic expression of the scattered state of the reciter or the person he is talking about, together with the scattered rhythmic and metric states, and the presence of some vocal skills which mimic the state of crying and sighs, all that combine to create a semiotic musical discourse which can express itself by itself needs to be supported by direct incitements of the lyrical text, which is hugely variant between the two models, the religious and the secular *ubūdiyya*, where the former can be considered more adherent to *mysteric* ethos and thus more cry-advocating than the secular one. This is according to the semiotic analysis and to the presumed role of the religious *ubūdiyya* in the ritualistic process.

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Appendix 1: the whole transcription of Muḥammad al-Qubbantšī *Ubūdiyya*, "*Ḥud' el-'ayš*"

clausula NC=0

Yá wé - li Yá wé - li Yá wé - - - li

clausula NC=0

Yá wé - - - - li Yá wé - - - -

clausula NC=1 wanna D

li - - - - O h -

clausula NC=0

Khudhim nil 'és - h - - - khu-zil-ay - sha-wagh-nam - min - za-ma - ni - ka-ma - sa-fa-fa-

clausula NC=0 clausula NC=0 clausula NC=0

ma - kol-lo - waq-ten - - - fa-ma - kol-lo-waq-ten - dah-ro-ná - - - bi-mo-

clausula NC=0

sá - 'ei-dí - - - Of - - - Oh - - - -

clausula NC=0

Yá wé - - - - li

clausula NC=1 wanna D

Yá - - - há - bi - - - bi - - - - Yá wé -

21 β α β α β clausula NC=0 clausula NC=1 α β α

lil-ti-ja - fi - l - ti - ja - fi - bik - O f - Yâ wê - lil - ti - ja -

24 β α β α 3 β

- fi - bik - ah - di - mâ - si fa lak - - - - -

27 α β α β clausula NC=1 wanna D α 2

- - - - - O - fsh 'é mal haj ra kib kab di Yâ di li li -

30 α β 3 α β α

- - - - sh ma l sh 'è ma

33 α

35 β α β α

- - - - - l Yâ

37 clausula NC=1 wanna D α β α β α

ba wê li - - - sh'é ma l-esh-é mal-haj - ra-kib - chab di-

40 β clausula NC=1 wanna D α

mâ - si - fa - la k - Yâ ga l bi - - - - -

wanna D-----

43 α Yá wè - lì - má - sì - fá -

47 β α β α β α clausula CN=0,5 clausula CN=0,5
 - la - k - má - sì - fá - la - - - - O - f - O - f O f O

50 α β α β α clausula NC=1 clausula NC=1
 - f O f O - f - má - sì - fá - - - la khu-zim-nil - 'è-

53 α β α β α clausula NC=1 clausula CN=0,5
 - sh-wagh - nam - Yá wè - lì-Yá wè - lì-Yá wè - lì-wè - lì-lì - khu-zim-nil -

56 β α β α clausula NC=0
 'è - sh - - - khu - zim - nil - 'è - sh - wagh-nam - - - -

58 α β clausula CN=0

60 α β clausula CN=0
 O - f f Of - - - O - f - - - Yá wè -

62 β α β α
 lì-khuzim - nil - 'è - shwagh-nam - má - - - sa - fá - la - k - lì yá - lì

64 β clausula NC=0 clausula NC=0 wanna G
 da her mo kel hen - - - li yá li - - - - - Yá

67 β α' β wanna G
 wê la - - - - - Yá wê la - wê la -

71 α'
 wê - - - - - O f O f O

74 β clausula NC=0 wanna G clausula NC=0
 O la - - - - - Yá wê - li - li yá li li da her - li

77 α β α
 yá li li da her - mó - kel - he

79 β α clausula NC=1 wanna D β
 n sí wí yê - - - - - O

83 α clausula NC=1 wanna D β α
 hl wa n na lé ya ma y 'ai ní

Appendix 2: the whole transcription of Ḥaidar al-'Aṭṭār *Ubūdiyya*,
 “Waraya”

α ----- β ----- α ----- β -----
 wa - rā - - - - - yē-wa-rā-yē-me-shaf-Ab-ba-as-
 clausula NC=0 clausula NC=0
 α ----- β ----- α ----- β ----- α ----- β -----
 4 fi-fek-reh - wa - rā-yē - wa - rā - yē-wa-rā - yē-ākhazjō - daw - lizam - sē - feh -
 8 β ----- α ----- clausula NC=0.5
 - wa - rā - yē-wa-rā - yē-tgel-la - zē - nab-yā-bō-fā - dēl - ha-ram - ter-ko - d -
 11 α ----- β -----
 - yā-bō-fā - - - - - dē - - - - - l - ha - ra - m-ter-ko -
 15 β ----- α ----- β ----- α ----- β -----
 - - - - - d - wa-rā - yē-wa-rā - yē-wa-rā - yē-tē -
 17 β ----- α ----- β ----- α ----- β ----- α -----
 rī - del - lī - ha - mī-hath-the-ney - yē - hey - tē - rī - del-lī - ha-mī-ha -
 clausula NC=0 clausula NC=1
 20 β ----- α -----
 - - - - - hī - yē - the - ney - - - - - yē -