MAQĀM RĀST IN THE ART OF THE *MUWASHSHAḤ*

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Maqām rāst is one of the most important and widespread modes of the music of the Muslim world; it is often called the "Mother of Maqāms".[1] Dervish Ali (17th century) stated that *maqām rāst* is traditionally reputed as tracing back to Adam's mourning over the loss of Eden and the state of bliss.[2] The earliest theoretical account of *maqām rāst* is contained in *Kitāb al-adwār* by Safī al-Dīn al-Urmawī al-Bagdādi (13th century); a similar account is given by 'Abd al-Rahmān al-Djāmī in his "Treatise on music" (15th century).[3] F. Ammar points out that the famous *Kitāb al-aghānī al-kabīr* by Abu al-Faraj al-Isfahānī (10th century) includes a description of the *maqām hinsār fi'l hinsār* which is almost analogous with the *maqām rāst* of Safī al-Dīn.[4] From the time of Safī al-Dīn onwards canonical descriptions of Arabic modes often began with *maqām rāst*.[5] However to provide a detailed survey of the subsequent history and historical, ethno-regional and local varieties of *maqām rāst* would require more space than is available here, and only a few general points can be raised.

It is significant that the semantic characteristics of *maqām rāst* have always been identified as relating to a more positive range of emotions, for instance, gaiety and joy (Djāmī); courage and cheerfulness (Uz. Hajibekov); and serenity and steadiness (F. Ammar).[6] This symbolic aura is probably related to the literal meanings of the Persian word: "straight, correct or/and general".[7] *Maqām rāst* underwent a long historical evolution which included an increasing shift towards smaller intervals, more subtle microtonal shadings, as has been pointed out by J. Elsner, F. Ammar and many others.[8]

This paper analyses twelve *muwashshaḥāt* in *maqām rāst* from the Beirut "*al-Muwashshaḥāt*" collection, examining the intervallic and functional characteristics of *maqām rāst* and its interpretation in the *muwashshaḥāt*, including melodic-tonal patterns and modulations.[9] The method of analysis is based on the following two elements: the general concept of "mode" as developed in Russian and international musicology; and a modern general and modal theory of monody. The concept of mode has been formulated by the prominent Russian musicologist Y. Tjulin: "Mode is a logically differentiated system of qualitative interconnections of tones."[10] Tjulin's comprehension of mode, implying a principal flexibility and universality, is the basis of a general and modal theory of monody in which monody is regarded as a special type of musical thinking and production. Basically, the general theory of monody has

been formulated in a number of studies by S. Galitskaya (Russia) based on different music traditions.[11]

Two fundamental features associated with the modal theory of monody are "diffuseness" – as originally introduced by S. Galitskaya – and "compoundness". Diffuseness, as one of the basic system characteristics of monodic music, defines its manifold relations, both external and internal. It is regarded as not only providing the continuity of all elements, aspects and levels of the whole; but special interchangeability and some mutual equivalence between elements is also ascribed to diffuseness. Thus, an intra-musical context implies indissoluble diffusive interconnections between proper modal parameters and every other aspect of the musical articulation, i.e. registers, melodic production, rhythm and shape in all possible senses, texture and so on. Extra-musical diffusive interconnections bring together symbolically monodic modes and various entities of celestial and earthly parentage; traditional modal terminology usually demonstrates clearly its diffusive origin.

In contrast to diffuseness, the principle behind compoundness is largely a matter of intra-musical reality, that is, a modal system of monody. The essence of compoundness is a specific independence of modal units, tonegroups and separate tones. The principle behind compoundness also determines such fundamental features of monodic musical organisation as modality and the peculiar "sliding" character of functionality. Correspondingly, fixity as a modal function is brought to the foreground and needs to be defined differently in accordance with the degree (or quality) of stability. In our analysis of *rāst-muwashshaḥāt* it is convenient to distinguish between three levels of stability (fixity): a main tone stock (final tone), secondary tone stocks (section-final cadences tones, prominent notes (O. Wright)) and half-stocks (important tones inside a melodic section).[12] A modal function of instability in monody does not require similar differentiation.

The poetical texts and most of the *rāst-muwashshaḥāt* tunes from the Beirut collection (except melodies 1, 2 and 8) have been attributed to anonymous authors. Their old Andalusian origin, in particular, has been noted (Nos. 4, 5, 6 and 10).

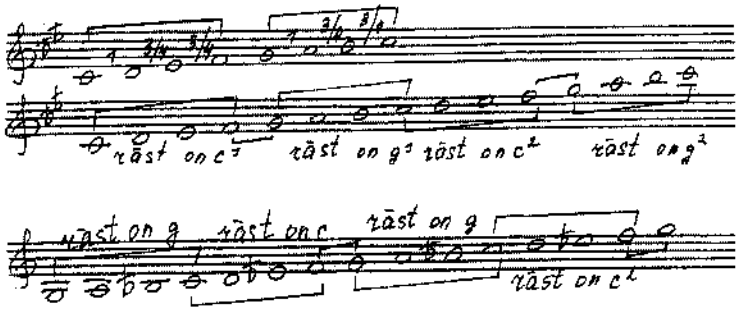
The poetical structure itself is most diversified, which is a typical quality of *muwashshaḥ* as a poetical genre. The music follows the strophic form of poetry. Seven of the songs consist of a single strophe; the others have two. A strophe has one or two *dāwr*. Also to be found in various combinations in a strophe are *khanā*, *quful* and *silsila* (all of these being mentioned in both poetical and musical texts). Each of them occurs in one or two lines. Some rather unexpected combinations are found. For example the *muwash-*

shaḥ strophe in No. 8 exhibits only *dāwr* and *khanā*; No. 7 has one *dāwr* spread over many lines; and in *muwashshaḥ* No. 10 the strophe is composed of *dāwr* and *silsila*. The lines typically divide into two, or more rarely three, hemistichs.

Rhythmic patterns, or formulae (*iqā'āt*), are practically not repeated: there are 10 *iqā'āt* in the 12 *rāst-muwashshaḥāt*, among them 4 rhythmic patterns of type *basīt* (of double division) and 6 rhythmic patterns of type *arāj* (of triple division). Some of them are very simple; others are quite complicated and lengthy. Though it is not the aim of this essay to describe in detail the poetical and rhythmical structure of the 12 *rāst-muwashshaḥāt*, it is important to note that in poetical and musical terms they clearly display all the richness and multiplicity of *muwashshaḥāt* as a genre.

Analytic examination of the 12 *rāst-muwashshaḥāt* reveals that, on the whole, pitch, intervallic and functional characteristics of the *maqām rāst* in these *muwashshaḥāt* correspond to those presented in the many modern Arabic studies (as, for instance, *al-Mūsīqa al-nazhariyya* by Salīm al-Hilū,[13] or F. Ammar's monograph[14]), as illustrated below:

Example No. 1: *Maqām rāst* pitch scales: 1. F. Ammar's; 2. Salīm al-Hilū's; 3. *Rāst-muwashshaḥāt*



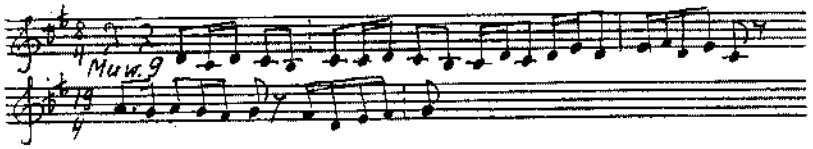
The absolute pitch position of modern Arabic *maqām rāst* is determined by the pitch of its central, or final tone (the main tone stock): the scale degree *rāst* (c^1). Scale intervals are a tone and 3/4 of a tone. The inner structure of Arabic *maqām rāst* is represented by joining similar tonegroups by transposition, non-integrated (1–3/4–3/4–[1]–1–3/4–3/4). The only inconsistency between the pitch scales of *maqām rāst* illustrated in example No. 1 is in their ambitus. But an octave in Ammar's scale and two octaves in that of Salīm al-Hilū make no principal difference, Ammar's scale being only an ideal scheme of *maqām rāst*. The third pitch scale illustrated in example No. 1 displays the real total range of *maqām rāst* in the Beirut *muwashshaḥāt*. However, the appearance of *maqām rāst* in each of these songs varies from the

narrowest ambitus of the fifth (c^1–g^1), with the additional subfourth (g–c^1) in Song No. 10, up to a full two-octave range in Songs No. 1, 2 and 8. The subfourth (g–c^1) is also shown in a different degree. It is present in 8 *muwashshaḥāt* (Nos. 1, 2, 6, 7 and 9-12), but the active melodic development on its base, both in instrumental and vocal parties, occurs only in 5 songs (Nos. 1, 2, 6, 7 and 9). Furthermore, it can be partly displayed, in both parties (Nos. 3, 5 and 8) or in one of them, as, for example, in the instrumental interlude of the 4th *muwashshaḥ*. The upper limit of range also differs significantly, from the lowest one (g^1 in Song No. 10), through $b^{\flat 1}$ (No. 6), $b\natural^1$ (Nos. 4 and 11), c^2 (Nos. 3, 5 and 12), d^2 (Nos. 9 and 7) up to f^2 (No. 2) and g^2 (Nos. 1 and 8).

Thus, on average the most active zone of the *maqām rāst* total scale is in the octave c^1–c^2: it functions in 11 *muwashshaḥāt*. In general the lower tonegroup, g-c^1 is more actively present than the upper one, c^2–g^2. It is interesting that P. Olsen arrived at similar conclusions regarding the registers of the *maqām rāst* pitch scale in 6 *taqsīms*.[15]

The secondary tone stocks are the scale degrees *navā* (g^1) and *sikāh* ($e\flat^1$), in accordance with traditional theory. They close many sections and subsections of *rāst-muwashshaḥāt* (in the context of *maqām rāst* itself and not in a process of modulation). *Navā* (g^1) (more frequently) and *sikāh* ($e\flat^1$) often appear as half-stocks in the initial sections. These three prominent scale degrees also stand as initial tones in 9 pieces (*rāst* in 2, *sikāh* in 3 and *navā* in 4); in the 5th piece an initial tone is c^2. In two *muwashshaḥāt* where initial tones are different, they are obviously leading-notes, connected with the prominent scale degrees, as demonstrated below:

Example No. 2: 1. *Muwashshaḥ* 1; 2. *Muwashshaḥ* 9 (initial motifs).

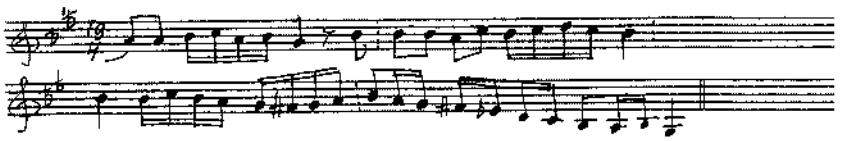


Chromaticisms prevail considerably in the 12 *rāst-muwashshaḥāt*. They are largely related to the modulations. Speaking of these in the context of *maqām rāst* itself, it may be observed that the most typical canonically lowering of scale degree *awj* ($b\natural^1$) to *ajam nīriz* ($b^{\flat 1}$) is also typical for the Beirut *muwashshaḥāt*.[16] Next to this is the alteration of *husaynī* (a^1) to *hisār shūrī* ($a^{\flat 1}$), which is not usually mentioned as being specific to *maqām rāst*. Both alterations appear in descending motion only (the direction of descent principally prevails in monodic melodic progression as a whole).

There is only one example of alteration in ascending motion – *chahārgāh* (f^1) to *hijās sabā* ($f^{\#1}$):

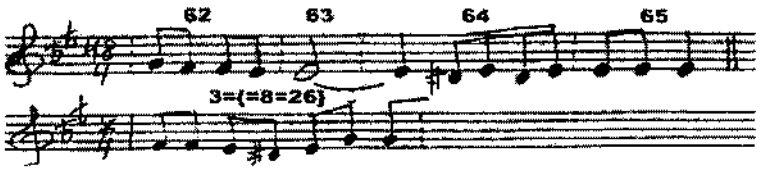
Example No. 3:

Muwashshaḥ 9



Microintervallic steps are not usually perceived as system-significant elements, being viewed rather as being important phonic features of Arabic musical articulation. There is only one exception in *rāst-muwashshaḥāt*: the step on a 1/4-tone, *kurdī* ($d^{\sharp 1}$) – *sikāh* ($e^{\flat 1}$). This represents the distinctive melodic turn of *maqām sikāh* – most important modulation *maqām* to *maqām rāst*:

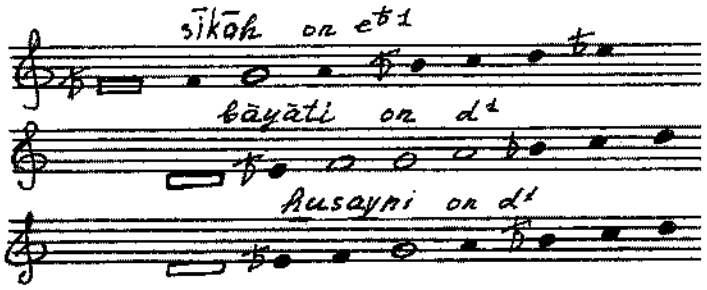
Example No. 4: 1. *Muwashshaḥ* 7; 2. *Muwashshaḥ* 3.



Modulation processes are of great importance in Arabic monody. Modern ethnomusicology, however, does not provide an exhaustive survey of the problem.[17] In a certain sense, modulations in monody and in European art music seem to have aesthetic and technological features in common. Two fundamental points are significant from a technological perspective: potential functional polysemy of each single modal element, and chromaticisms. The specificity of monodic modulation is determined by the principle of compoundness, i.e. a *maqām* of modulation is represented, as a rule, by its lower tonegroup (also by a trichord or a pentachord). In general, modulations could be examined from two perspectives. The first implies a number of different *maqāms* of modulation in one composition (paradigmatic); the other consisting of a number of modulations within one piece (syntagmatic). This study considers, above all, the paradigmatic aspect, although it would be productive to carry out a quantitative comparative analysis of both indices.

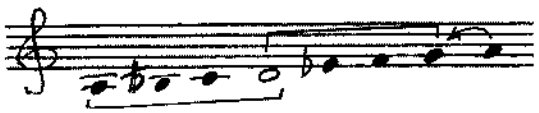
F. Ammar points out that canonically related to *maqām rāst maqāms* of modulation are *sikāh* on $e^{\flat 1}$, *bayāti* on d^1 and *husaynī* on d^1.[18]

Example 5: Modulation *maqāms*.



Among all of these, *maqām sikāh* can be most frequently met in *rāst-muwashshaḥāt* (in 11 pieces) as well as in other genres. Modulations to *maqām sikāh* can appear at any stage of a composition (except, of course, in the final cadence). It is reputed to be derived from *maqām rāst*.[19] Considering also identical pitch sets and prominent tones ($e\flat^1$ and g^1), prerequisites for such close relationships between *sikāh* and *rāst maqāms* are quite obvious. As for *maqāms bayātī* and *husaynī*, each have a similar pitch set (except only a difference between the scale degrees *ajam nīriz* ($b^{\flat 1}$) in *maqām bayātī* and *awj* ($b\flat^1$) in *maqām husaynī*) and the central tone d^1; a prominent role of the scale degree *navā* (g^1) is also of importance. However, Ammar emphasises that *maqām husaynī* is used more frequently in modulation processes of *maqām rāst*.[20] This does not entirely correspond to observations made by us as regards the 12 *rāst-muwashshaḥāt*. Here we observed that the modulations are mostly based on the lower tonegroup of both *maqāms*, $\underline{d^1\text{–}e\flat^1\text{–}f^1\text{–}g^1}$. There are only two examples of a clear presence of *maqām husaynī* (that is, with $b\flat^1$), where its pitch scale takes the following form:

Example 6: *Maqām husaynī*



So, it is fairly logical to regard Ammar's *bayātī* and *husaynī maqāms* as interchangeable variants of the same modal structure. The so-called *maqām bayātī / husaynī* on d^1 appears frequently in our 12 *rāst- muwashshaḥāt* (in 6 pieces), although *maqām sikāh* occurs more often.

An analysis of the 12 *rāst-muwashshaḥāt* revealed, in addition to the above-mentioned canonical *maqāms*, more than 20 modal structures of modulation (see Table 1 for pitch scales; Table 2 presents how often they appear in the *rāst-muwashshaḥāt*). All this complex of *maqāms* could be considered from various perspectives; we dwell on the questions of their pitch and inter-

vallic relationships. Regarding modulations (not only in monody, but also in new art music), the basic point to note is the number of tones in common between modes. Accordingly, the most closely related modes are based on the same pitch material, and for *maqām rāst* these are *sikāh* on $e\flat^1$, *bayātī / husaynī* on d^1, also *yakāh* on *g*, *rāst* on g^1 and *rāst* on c^2 (see Table 1). Indeed, as these *maqāms* are usually only represented by their lower tonegroups, one may suppose that modulations to them are not modulations, but simply a tonal-melodic development on the tonegroups of *maqām rāst* itself. However, in our opinion, poetic, rhythmic and a sharing context render these to be fairly often viewed as modulations. As to the other modal structures from Table 1, a number of common tones between them and *maqām rāst* can be counted differently (from 2 to 6), depending on concrete conditions (including chromatisms).

Another aspect of differentiation between *rāst*-modulation *maqāms* concerns their intervallic structures. The same 5 *maqāms* constitute a group nearest to *rāst*: all of them comprise but two scale intervals, 1 tone and 3/4-tone. The other *rāst*-modulation modal structures represent all adjoining Arabic scale intervals (minor, neutral, major, augmented seconds) and, correspondingly, all canonical types of tonegroups in various junctions. The majority of modulation *maqāms* (18) fall at the central section of *maqām rāst* diapason (c^1–g^1): 3 *maqāms* on c^1, 4 on d^1, 3 on $e\flat^1$, 3 on f^1 and 5 on g^1. The upper section includes 3 modal structures: 1 on a^1, 1 on c^2 and 1 on d^2. The lower tonegroup is a base for 2 *maqāms*, on *g* and on $b\flat$ (see Table 1). Thus, the main tonegroup of *maqām rāst* ($\underline{c^1–d^1–e\flat^1–f^1–(g^1)}$) confirms its heading position by means of displaying a greatest activity in modulation processes.

Most studies devoted to Arabic monody maintain the existence of tonal-melodic cells (patterns, models, formulae). However, an alternative point of view proposes that musical production in *maqāmāt* is not based on certain melodic-tonal formulae; rather it can be traced to a comparatively free pitch-intervallic progression in the modal realm of a certain *maqām* (see, for instance, the position of H.H. Touma).[21] Indeed there is considerable difficulty in detecting such melodic patterns at all. For this very reason, very few analytic studies contain concrete musical examples of such melodic patterns, as, for instance, in the papers of P. Olsen and N. Tagmizyan.[22] However one might suggest that these two approaches are not necessarily in contradiction; an analysis of the final cadences of our 12 *rāst-muwashshaḥāt* seems to provide some support for this supposition.

Furthermore, as an important final note on the above, melodic formula is not exactly a repeated motif but rather an "idea" of this, which is materialised in an endless quantity of variants. Consequently, tonal-melodic patterns

are demonstrated in notation only as unmeasured melodic exposition.[23] On the other hand, the so-called "free pitch-intervallic progression" is not at all free; it is fully determined by the overall system of canonical prerequisites.

Closing melodic cadences are particularly distinctive in any ethno-regional style of monody. That is why they have been chosen as the subject for our analytic study of *rāst-muwashshaḥāt* (see Table 3). All final cadence sections are based on the main tonegroup of *maqām rāst*, in a form of either the tetrachord c^1–f^1 (in 5 pieces) or the pentachord c^1–g^1 (in 7 pieces) with possibly one additional tone from above or below. Descending stepwise motion prevails totally. There are only 5 fourth-fifth steps, all of them appear as ascending from the scale degree *rāst*: a forth in the 1st, 7th, 8th and 9th pieces and a single fifth in the 9th piece. A number of third-steps are three times more (18) than fourth-fifth steps. Their direction is considerably diverse, they can be attached to any scale degree and a third-step can occur at any moment of melodic movement right up to the last step (the 12th piece). So far all these regularities are the same as they are to be found in monody in general, they can not be interpreted as being specifically related to *maqām rāst* or its final cadences.

However, a particular unit may be detected, which can be estimated as being appurtenant to the final *rāst*-cadences in the 12 *rāst-muwashshaḥāt*. It is a motif on $\underline{f^1–e\flat^1–d^1–(c^1)}$, discriminated by a sharp rhythmic contrast between preceding uniform motion and a short figure of quavers and semiquavers, including a syncope, demisemiquavers or triplets. Such motives conclude the whole composition in 7 *muwashshaḥāt* (see Table 3). In 4 pieces the complex $\underline{f^1–e\flat^1–d^1}$ is also marked out, but means are more standard there. The 5th *muwashshaḥ* final cadence is concentrated around the final tone ($\underline{b\flat–c^1–d^1}$).

The final cadences of 6 *rāst-taqsīms* from P. Olsen's paper (see Table 4) bear a close analogy to those of our 12 *rāst-muwashshaḥāt*.

In summary, the entire corpus of final *rāst*-cadences may be divided into three groups according to the stipulated formula signs. The first group consists of 7 *muwashshaḥāt* (1, 6 and 8-12) and 3 *taqsīms* (2, 3 and 6); all of their final sections clearly include special rhythmic figures on $f^1–e\flat^1–d^1$. The second group embraces 3 *muwashshaḥāt* (2, 3, 7, possibly 4) and 2 *taqsīms*: these tend to show some of the features mentioned, i.e. intensification of rhythmic motion on $f^1–e\flat^1–d^1$. Finally, the 5th *muwashshaḥ* and 1st *taqsīm* are neutral in pitch and rhythmic respect. Thus, one may suggest that the above-mentioned pitch-intervallic complex may possibly have a meaning of a formula, or a pattern, specific for the final cadences in *maqām rāst* (not only in *muwashshaḥāt*). However, it is clear that only extensive investigation of an entire repertoire of different genres in *maqām rāst* could verify or refute this supposition.

NOTES

1. Uz. Hajibekov, *Osnovy Azerbaijanskoj narodnoj muzyki* (in Russian), 3rd edition, Baku, 1985, p. 19.

2. A. Semenov, *Sredneasiatskij traktat o muzyke Dervisha Ali (XVII vek)* (in Russian), Tashkent, 1946, p. 8.

3. The *Kitāb al-adwār* is translated in R. D'Erlanger, *La musique arabe*, 3, Paris: Geuthner, 1938, pp. 185-565. See also A. Djami, *Traktat po muzyke*, Tashkent: Izdatelstvo AN UzSSR, 1960.

4. For the history of *maqām rāst* see F.H. Ammar, *Ladovye prinzipy arabskoj narodnoj muzyki* (in Russian), Moscow, 1984, pp. 117-45. See also A. Plakhova, *Muwashshaḥāt: Problems of Mode* (in Russian), unpublished PhD thesis, Novosibirsk, 2000, Ch. 3, pp. 174-260.

5. A.Z. Idelsohn, "Die Maqamen der arabischen Musik", in *Sammelbande der Internationalen Musikgesellschaft*, vol. XV, 1913-14. pp. 14-16.

6. See Djami, p.65; Hajibekov, p. 65; Ammar, p. 62.

7. Ammar, p. 118. A.Z. Idelsohn gave a different etymological interpretation – that the name of this *maqām* derived from Rasht, a place in the north of Persia; see Idelsohn, s. 7.

8. Elsner Jurgen, "Zum maqam-Prinzip. Tongruppenmelodik als Grundlage und Baustein musikalischer Produktion", in *Maqam-Raga-Zeilenmelodik. Konzeptionen und Prinzipien der Musikproduktion. Materialen der 1. Internationale Arbeitstagung der Study Group maqam beim ICTM*, Berlin, 1989, p. 38. See also Ammar, p. 126.

9. *Al-Muwashshaḥāt*, ed. Salim al-Hilū, Beirut: Eds. al-Hayyat, 1965. For *rāst-muwashshaḥāt* see pp. 18-37: 1st – pp. 18-19; 2nd – p. 20; 3rd – pp. 22-3; 4th – p. 24; 5th – pp. 25-6; 6th – p. 27; 7th – pp. 28-9; 8th – pp. 30-1; 9th – pp. 32, 21 (there is a mistake in the page order); 10th – pp. 33-4; 11th – p. 35; 12th – p. 36.

10. Tjulin Jurij, *Uchenie o garmonii*, 3rd edition, Moscow: Muzyka, 1966, p. 79.

11. See, for example, S. Galitskaya, *Teoreticheskije voprosy monodii*, Tashkent: Fan, 1981.

12. The terms "main tone stock", "secondary tone stock" and "half-stock" are literal translations of the terms commonly used in Soviet-Russian ethnomusicology.

13. Salīm al-Hilū, *al-Mūsīqa al-nazhariyya* ("Theory of music"), Beirut, 1972, p. 107.

14. Ammar, p. 127.

15. P.R. Olsen, "Six versions de taqsīm en *maqām rāst*", in *Festschrift fur Ernst Enscheiner*, Stockholm, 1974, pp. 197-202.

16. See, for example, al-Hilū, p. 28.

17. For evidences for modulations in monody see, for example, O. Wright, *Segah: an historical outline*, p. 505-6; H.S. Kushnarev, *Voprosy istorii i teorii armjanskoj monodicheskoj muzyki* (in Russian), Leningrad, 1958, pp. 548-94.

See also Plakhova, Ch. 2, 3.

18. Ammar, pp. 113, 142. Names of Arabic modes are given in accordance with the source from which they are taken.

19. See, for example, Wright, pp. 483, 487-8 and others.

20. Ammar, p. 141.

21. Habib Hassan Touma, *Die Musik der Araber*, Wilhelmshaven: Noetzel, 1989, pp. 64-6, 249. As a whole T. Djani-Zade holds the same opinion, though she admits an existence of final cadence formulae in mugam composition, see T. Djani-Zade, "Prinzipy konstruirovanija azerbaijanskogo mugama" (in Russian), in *Maqām-Raga-Zeilenmelodik. Konzeptionen und Prinzipien der Musikproduktion. Materialen der 1. Internationale Arbeitstagung der Study Group maqam beim ICTM*, Berlin, 1989, pp. 86-113.

22. P.R. Olsen, "Six versions de taqsīm en maqām rāst"; N.K. Tagmizjan, "Sistema tipovyh popevok v muzyke Blijnego Vostoka (pervaja polovina XVIII veka)", in *Professionalnaja muzyka ustnoj traditsii narodov Blijnego i Srednego-Vostoka i sovremennost*, Tashkent, 1981, pp.164-74. Among eastern sources the treatise by Tamburist Arutin (XVIII) is of great interest in this respect, see Tamburist Arutin, *Rukovodstvo po vostochnoi muzyke* (tr. N.K. Tagmizjan), Erevan, 1968.

23. For tonal-melodic patterns of *maqām rāst* see Olsen, p. 198-9, and Tamburist Arutin, p. 82-8.

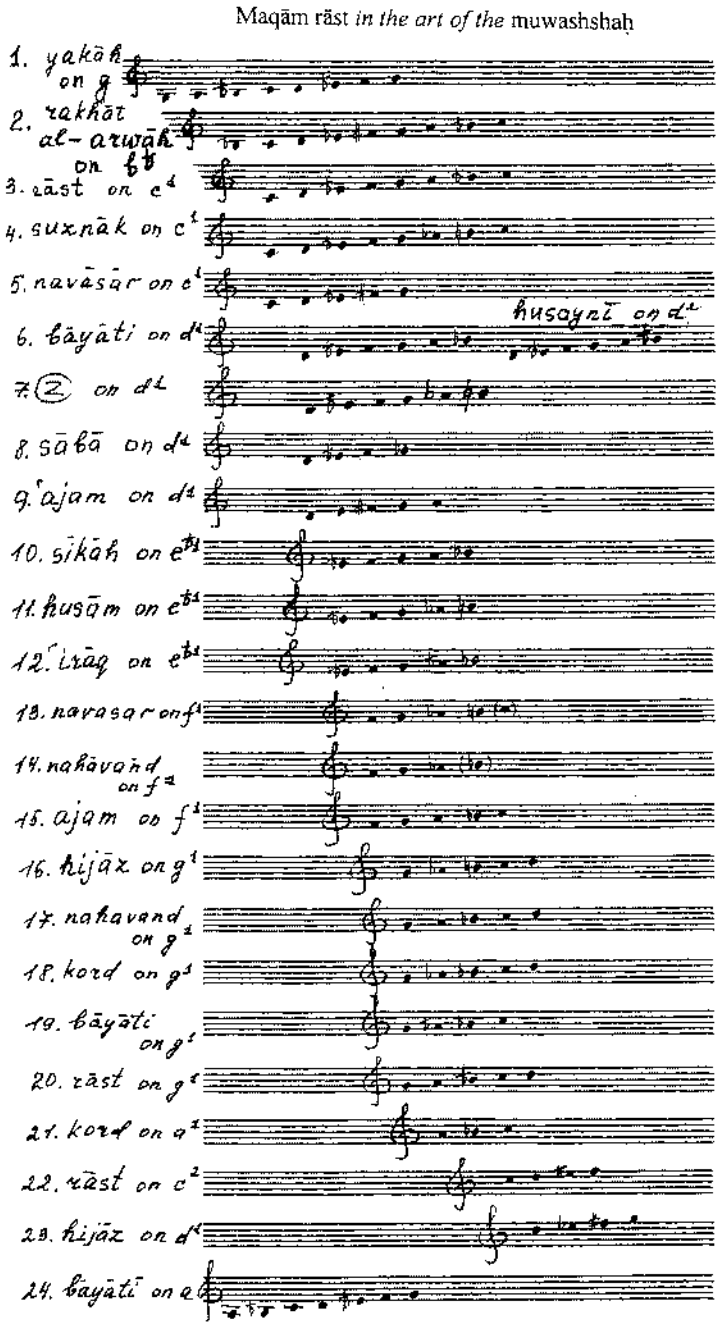


Table 1: ***Maqām rāst*** **modulation** ***maqāms*** **(scales)**

Maqams of the 12 *rāst-muwashshaḥāt*	In how many pieces	Numbers of *muwashshaḥāt*
1. rāst on c^1	12	All
2. sīkāh on $e\flat^1$	11	1, 3-12
3. bayātī/husaynī on d^1	6	5-9, 12
4. ḥusām on $e\flat^1$	4	1, 4, 7, 11
5. suznāk on c^1	3	1, 7, 8
6. navāsār on f^1	3	4, 7, 11
7. yakāh on g	3	2, 6, 9
8. rāst on g^1	2	9, 12
9. Z (unknown) on d^1	2	6, 7
10. hijās on g^1	2	1, 7
11. rāst on c^2	1	2
12. ʿirāq on $e\flat^1$	1	8
13. hijās on d^2	1	1
14. kūrd on g^1	1	7
15. kūrd on a^1	1	3
16. nahāvānd on f^1	1	6
17. nahāvānd on g^1	1	3
18. ajam on d^1	1	9
19. ajam on f^1	1	9
20. rakhāt al-arwāh on $b\flat$	1	9
21. sābā on d^1	1	7
22. hijās on d^2	1	1
23. bayātī on g^1	1	2

Table 2: *Maqām rāst* modulation *maqāms* (representations in the Beirut *Muwashshaḥāt* collection)

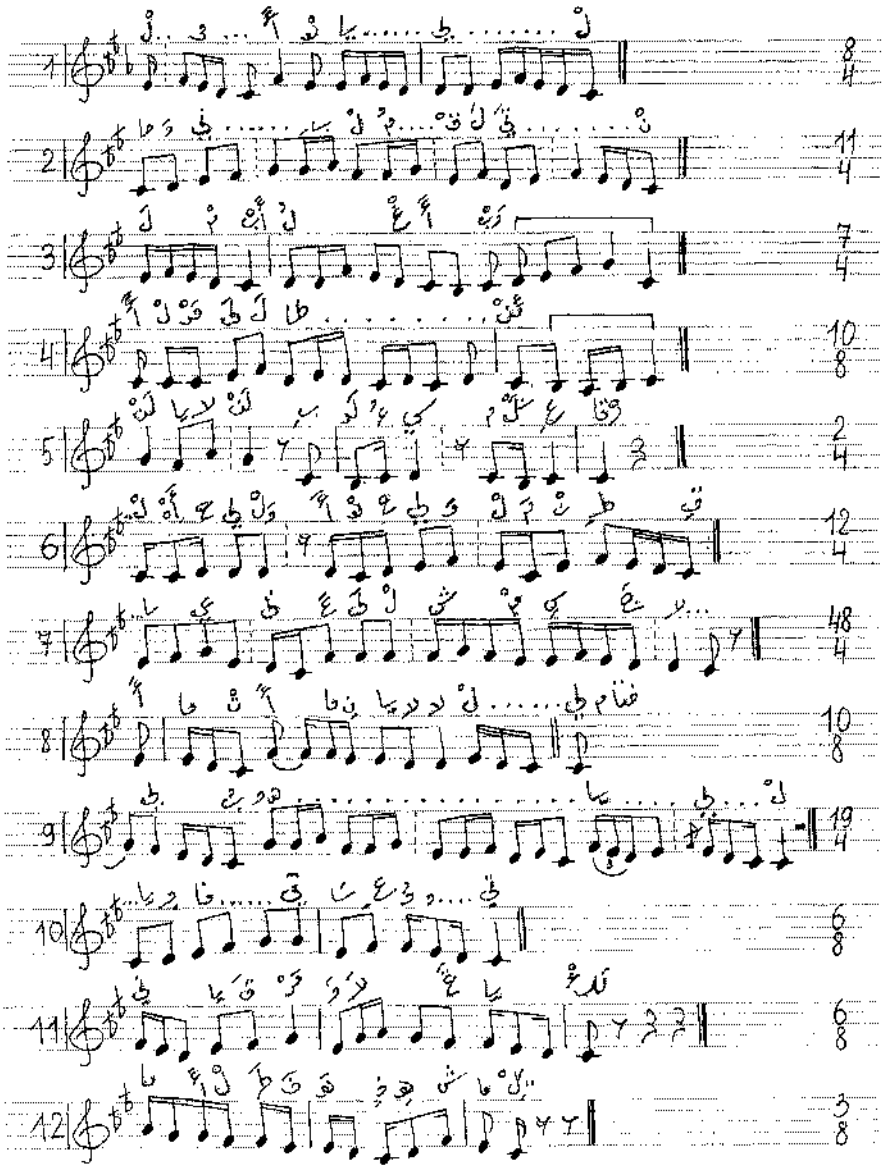


Table 3: *Rāst muwashshaḥs* final cadences

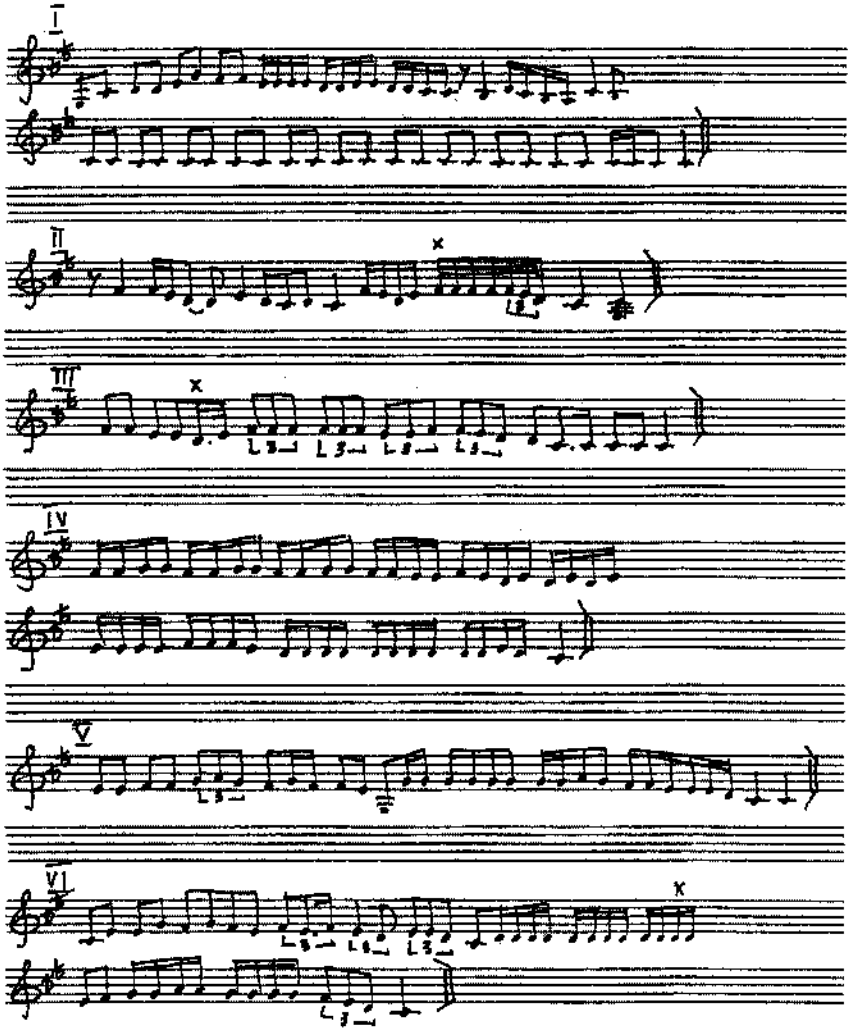


Table 4: *Räst-taqsīm*s final cadences (by P. Olsen)