

*Domini* of the Crusaders. It is easy to restore the probable design of the monument from the disposition of the pin-holes, with the aid of the analogy of similar monuments elsewhere. It would consist of a small plain cross, with a rectangular plate at the foot bearing the name of the person commemorated, and with separate corner-pieces, probably bearing symbolical representations of the Evangelists, or possibly small heraldic designs.

I am aware of two objections which might be urged against this suggestion. First, there are no *indents* in the stone for the insertion of the plate, as is always the case with Western brasses, which are invariably flush with the stone bearing them. Secondly, the Crusading domination (1099-1187) is a period earlier by 100 years than the date of the oldest monumental brass known now to remain. The second fact, as well as the remoteness of Jerusalem from all analogous monuments, might be put forward as an explanation of the first of these objections; while as for the second, there is no reason to suppose the art of engraving monumental brasses to have commenced with the date of the earliest extant specimen.

If the nature of this stone have already been discussed, and if this or any other theory have already been put forward, I should be much obliged for the reference.

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## THE VOCAL MUSIC OF THE FELLAHİN.

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THE popular vocal music of Palestine may be divided into two classes: the extemporaneous flourishes and the set traditional melodies. The extemporaneous flourishes are a kind of rhythmless recitative, set to words which are usually mere repetitions of such expressions as *ya léle* or *ya sídí*. They are almost invariably in the Dorian mode, and usually commence with a leap from the keynote to the fifth of the scale. Otherwise the

singer is perfectly free in his choice of intervals. Usually, the following characteristics are observed: the melody is divided by pauses into phrases of irregular length, and is further interrupted by frequent use of a glottal catch, similar to the *hamza* in the spoken language. The interval of the tritone (between the minor third and major sixth, characteristic of the Dorian mode) is frequently employed or suggested, and a peculiar tremolo is much affected. These details are displayed by Example 1, which was noted down from the singing of a much-applauded performer of this type of music. The commas indicate the positions of the catches above mentioned.

That this class of music is of later origin than the traditional melodies seems to be indicated by its extensive compass—often as much as a tenth—and by the frequent use of wide and sometimes unvocal skips. It is more often to be heard in the towns than in the country districts, and, indeed, the singer of the example here given was a Jerusalem boy.

The traditional melodies are more interesting. They are sung (*a*) as solos (*b*) in chorus, or (*c*) antiphonally. Solo singers usually protract the last note of the tune as long as their breath will hold out, at the end of every repetition or group of repetitions, and between each pair of repetitions leave a long pause of silence. This seems, so far as my observation goes, to be the orthodox method of singing songs of more elaborate character also: thus I have heard *Baṭṭu Hindi* with a pause after each pair of lines quite as long as the time occupied in singing the whole couplet. When the song is sung in chorus these peculiarities are also to be noticed, except when, as often, the chorus accompanies rhythmical work. In the latter case the melody is repeated continuously without pause. When the tunes are sung antiphonally the second singer, or group of singers, fills up the pauses left by the first, and *vice versa*.

In Examples 2 to 5 I give four examples of typical fellah melodies which exemplify the leading characteristics of the normal popular songs of the peasants. They are all short phrases, mostly in four bars: Example 5 consists of two bars only, twice repeated. The rhythm is always well marked, though occasionally irregular, as in Examples 6 and 8; usually

the time is quadruple, subdivided dactylically; Example 4 is one of the very few examples in triple time. The compass is singularly limited; in Example 2 being a minor third, in the remaining specimens a fourth. The song sung by the women at bridal processions (Example 6) is limited to a second in compass. In this song a singular effect is produced by suppressing the last half of bar four in the odd repetitions. The motion is almost always conjunct, that is, from each note to an adjacent note of the scale. The modes are considerably varied, Example 2 being in the common minor mode, 3 in the Phrygian, 4 in the Mixolydian, and 5 in the ordinary major mode. The accented note is rarely subdivided—the third crotchet of bar two, Example 5, is an instance. Notice the appearance of a perception of musical form in Example 3; it is divisible into two corresponding halves, as indicated by the slurs.

The scale is divided into degrees similar to those to which Western nations are accustomed. In first attempting to reduce these melodies to writing one is puzzled by the appearance of quarter tones, which of course cannot adequately be represented in the staff notation; but after carefully comparing the performances of different singers on different occasions, it becomes clear that these are merely the faults of the rendering, and are not inherent in the melody. In some notes of the tunes here given there is a greater tendency to error than in others. Thus, in Example 2, the minim A,<sup>1</sup> bar three, is very apt to flatten—sometimes it drops to a barely sharpened G, while the following G almost retains its proper pitch. On the other hand, the F, the last note but one in Example 3, is often sharpened. Example 4 is badly treated, and sometimes the distortion is carried even as far as 4a, which is almost a different melody altogether. This tune, it should be observed, is always sung continuously, that is, without pauses at the repetitions. It would naturally be taken to end on the F sharp (the following G, A being transferred to the commencement of the phrase) were it not that the singers finish off a series of

<sup>1</sup> That is, of course, A as here written. The absolute pitch naturally varies with the singer.

repetitions of the melody on the A. It is evident, however, that in the garbled form of the tune (Example 4a) the melody is unconsciously conceived as ending on the note here marked by a pause within brackets. I once heard 4b, which is Example 4 transposed to the Phrygian mode: I cannot but think that this was due to the bad ear of the singer.

The really striking fragment of melody, Example 7, was sung once, and only once, by a gipsy boy employed on the excavations at Tell Zakariya for a short time. It must be regarded as quite abnormal, on account of the anapestic subdivision of the bars, and the remarkable skip at the end.

Example 8 is interesting as being the only specimen of concerted music I have heard among the Fellahin. It is sung by two singers antiphonally. The tails of the first singer's notes are turned up, those of the second singer's down, in the example as printed. Notice in this interesting composition (1) the varied rhythm of the first singer's melody; (2) the change of mode from minor to major and back; (3) the change of *nuance*, the first singer's part being loud, the second soft; (4) the extended compass (a minor sixth); (5) the elaborate subdivision of notes in the second singer's part; and (6) the overlapping of parts, thus temporarily producing *harmony* at the moment when the tune passes from one singer to another.

Example 9 is also *sui generis*. It is a great favourite with the children about Tell es-Sâfi, who succeed in imparting to the music a peculiar wailing quality, which is quite indescribable. Notice the triple time and its curious subdivision. The last note is always prolonged. Example 9 is apparently the normal form, 9a is one of several variants, none of which, however, affect the characteristic rapid notes at the beginning of each bar.

Except once, when I noticed a feeble attempt at Example 2, I have never heard any of these tunes reproduced on the reed pipe, which is the melodic instrument of the Fellahin. The music of this instrument forms a class by itself, but it is of too indefinite a nature to make it at all an easy matter to formulate its characteristics. Example 10 is perhaps the least amorphous melody I have heard played upon it.

*Examples.*

1.

Ya lê - le, ya lê - le, &c.

2.

3.

4.

4a.

4b.

5.

6.

1st. 2nd.

7.

