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**Spatial-temporal categories in the *maqâm* tradition following their re-evaluation in the contemporary music literature**

*Maqâm* are very often identified with their melodic material, their intervals and their modes, and it is this aspect of *maqâm* that has been most extensively explored by contemporary composers. Other aspects—relating to their form, structure and temporality—have received nothing like the same attention, not even from musicologists: studies that allow themselves to be carried away by the magical of these musics' modal riches—and thus to highlight their multifaceted value—are rare indeed.

Strangely, it is those compositional experiences which have maintained the most critical stance towards tradition that have exploited most fully the spatial-temporal dimension of the *maqâm* tradition. Consequently, this paper will attempt to present certain categories, such as *maqâm* scales, heterophony, polymusique, the pause and improvisation and seek to evaluate the aesthetic value they have added to the contemporary writing of certain composers.