The Tarab trombone: trombone etudes and solos based on Arabic music

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THE TARA\textit{b} TROMBONE:

TROMBONE ETUDES AND SOLOS

BASED ON ARABIC MUSIC

by

Arthur John Haecker IV

An essay submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

December 2012

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CERTIFICATE OF APPROVAL

D.M.A. ESSAY

This is to certify that the D.M.A. essay of

Arthur John Haecker IV

has been approved by the Examining Committee for the essay requirement for the Doctor of Musical Arts degree at the December 2012 graduation.

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Russell Lenth
To my beautiful wife Allyss
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CHAPTER I
INTRODUCTION

The Arab world has a rich and ancient music tradition. Unfortunately, the majority of Western musicians have had little or no exposure to this multifaceted and beautiful musical culture. Indeed, many Western musicians are unfamiliar with the melodic, rhythmic, and modal concepts associated with Arabic music. While a few Western instruments are regularly used in Arabic ensembles, specifically the violin, cello, and clarinet, other wind instruments have not been incorporated into Arabic instrumentation. The slide trombone, with its ability to easily play quarter tones, is extremely conducive to performing Arabic music, yet it is rarely used in this genre. This document serves as an introduction for Western trombonists to Arabic music. It will also illustrate to Arabic musicians the possibilities of incorporating the trombone into their performing ensembles.

Personal Experience

In January of 2009, I accepted a job in Amman, Jordan, as Principal Trombonist of the Amman Symphony Orchestra. Additionally, I became the Low Brass Professor at the National Music Conservatory of Jordan. Music education at the National Conservatory is split into two tracks: Western Music and Arabic Music. Because of this, I had daily contact with Arabic musicians who taught and studied at the Conservatory. By talking to these musicians and attending their concerts, I began to develop a passion for Arabic music. I approached a few of my colleagues at the Conservatory about studying Arabic music with them. At first they were apprehensive, since the trombone is not associated with Arabic music, but eventually they agreed to assist me. As I delved deeper into my study, I began to realize the potential of the trombone to play Arabic music both
in terms of its capability to play quarter tones and in the lyrical nature of the instrument.

While there are several excellent trombonists in the Arab world, very few of them are actually Arabic, and all of them play in Western-style symphony orchestras. Traditionally, the orchestras of the Middle East, such as the Cairo Symphony and the Syrian National Symphony, employ Russian musicians for their orchestras. This is because of the historically close relationship between the governments of those two countries and the Russian government. Thus, the principal trombonists of both of these orchestras are Russian. Because of the former colonial relationship between Lebanon and France, many musicians in the Lebanese Symphony Orchestra are French citizens, including the principal trombonist. Besides Russian and French trombonists, there are also trombonists from the United States and Eastern Europe playing in professional orchestras in Jordan, Qatar, and Oman.

In addition to musicians in the national symphonies throughout the Arab world, there are also trombone professors currently training Arabic musicians to play the trombone. Two of the largest schools of music are Damascus University High Conservatory of Music in Damascus, Syria, and the Cairo Conservatoire in Cairo, Egypt. While the standards at these conservatories are high, trombonists studying there are being trained by Western trombonists to become orchestral players, not performers of traditional Arabic music. Even though the trombone is not an instrument currently associated with Arabic music culture, it is my hope that this document will serve as a resource for young Arabic trombonists interested in the possibilities of playing Arabic music on the trombone.

Through my study of Arabic music, and, more specifically, my efforts to master the quarter tone, I realized that my labors to hear and play quarter tones improved my intonation. A musician develops more acute listening skills when studying and playing music that splits the octave into twenty-four increments instead of twelve. It then becomes much easier to play Western music with good intonation. Additionally, there are
several contemporary Western composers that utilize quarter tones within their pieces. Despite the use of quarter tones in contemporary music, there are few resources that help a trombonist develop this skill. When I began working on Arabic music, learning to play quarter tones successfully was my greatest challenge. Since quarter tones are such an essential part of Arabic music, they are not delineated from any other pitches. For that reason, there are no studies specifically designed to teach musicians how to play quarter tones correctly. This document can, therefore, be used as a resource for trombonists interested in performing contemporary music, in addition to Arabic music.

In summary there are five uses for this document:

1. To introduce Western trombonists to Arabic musical styles and structure.
2. To show Arabic musicians how the trombone can be used in Arabic music.
3. To provide a resource for Arabic trombonists to help them learn to play the music of their own culture and to encourage young Arabic musicians to choose the trombone as their instrument.
4. To help Western trombonists develop acute listening skills through the study of quarter tones, thus improving their intonation.
5. To provide a resource for trombonists hoping to improve their ability to play and perform pieces containing quarter tones.

In Arabic the word tarab translates as “musical ecstasy” and defines the exalted role music holds in Arabic culture. This document will lead to a better understanding of music and its role in this rich culture.

**Organization of the Document**

Chapter II is a brief summary of the history of music in the Arab world. The reason for this is that Arabic classical music is steeped in tradition. Many of the instruments, songs, and techniques go back over one thousand years. In order to appreciate and comprehend the music of any culture, it is helpful to learn the historical
origin of that music.

Chapter III of the document is a collection of etudes designed to help Western trombonists become comfortable with the use of the quarter tone. These etudes are original compositions written for this document. Since the quarter tone is so important to Arabic music, it is vitally important that this aspect of playing is addressed before a player begins studies based on the Arabic modes, or māqāmat (the singular form is māqām). These etudes are organized in a way that is familiar to both Western and Arabic trombonists. For those familiar with the Western-style etude book model, there are etudes in each section designed to address specific technical issues, such as moving between an E⁵ and E♭ quarter tone to F♯ in a melodic line. These etudes are original compositions and are between eight and twenty-four measures long.

In order to be a resource for Arabic musicians, this document must also appeal to the way Arabic musicians learn music. For many generations, Arabic music was taught in a mentor-apprentice manner through oral tradition. What was taught was more than technique, style, or aesthetics. Instead the student learned through extensive singing and playing of traditional Arabic songs. Teachers would play the song with the student and the student would then learn to copy the ornaments and musical nuances incorporated by the teacher.¹ This technique of teaching is still quite prominent to this day. The only difference is that there are books of Arabic songs for Arabic musicians to use for instruction. Students learn a song out of one of these books and then play the song in unison with their teacher at their lesson. Therefore, in offering Western-style etudes for the student who is more comfortable in that style, this etude book also contains traditional Arabic songs arranged for the trombone, conveniently organized according to Arabic modes, or māqāmat,² that they utilize. Thus, students using this book would be able to


² Detailed information about māqāmat is provided on page 26.
use it in whichever style they are more comfortable.

The quarter tone etudes are split into two sections. The first section is short Western style etudes designed to help the player hear the division of a whole step into four parts instead of two. The second section is based on specific ajnas, or tetrachords, that are used as the basis for the māqāmat. This section allows the trombonist to play the quarter tones more in the manner in which they would appear in Arabic music.

Chapter IV of this document consists of etudes and folk songs based on specific māqāmat. This study of the māqāmat is the main body of this document. Every region in the Middle East, Persia, and North Africa has māqāmat that are specific to that region; this adds up to hundreds of māqāmat. For the purpose of this document, I limit my study to twelve of the most common māqām families in the Palestinian region, which includes Lebanon, Syria, Jordan, and Palestine. For each māqām family, there are multiple etudes focusing on each māqām in that family. These etudes get progressively harder and contain technical demands that suit an intermediate to advanced trombonist. Additionally, I have included traditional Arabic songs that are written in that given māqām. This way, the trombonist can work on Western-style etudes designed to improve their understanding of a given māqām and can then apply that knowledge to an Arabic song in the same māqām.

Chapter V uses Arabic musical concepts to create a collection of duets for the trombone. These duets will serve multiple purposes. For each duet, the top part is a traditional Arabic song, and the bottom part is an accompaniment to the song. There are also traditional Arabic rhythms given for each duet so that the upper part can be accompanied by Arabic hand drums rather than the lower trombone accompaniment. The lower trombone parts are also based on the corresponding Arabic rhythm. This allows these duets to be used in a pedagogical manner that would be comfortable for both Arabic and Western musicians. Students can be assigned a traditional Arabic song. The instructor can work on the song with the student by accompanying them with the lower
part of the duet. The student can then perform the song in the traditional Arabic manner with hand drum accompaniment or as an unaccompanied solo.

Chapter VI consists of four contemporary oūd solos transcribed for trombone. The oūd is an Arabic instrument similar to a lute. Like the duets, these solos are presented with the corresponding accompanying rhythm. These solos are intended as concert pieces and should be considered the culmination of everything presented in the document to that point. For each solo, appropriate Arabic rhythms are given for hand drum accompaniment.

Review of Existing Literature

The literature reviewed in the development of this document falls into four categories: (a) the history of Arabic music, (b) Arabic music theory, (c) the role of music in Arabic society, and (d) etude books for the oūd or Arabic hand drums published in the West.

Arabic Music History

Resources dealing with the history of Arabic music focus on the influence of the music of other ancient cultural forces such as the Greeks and Byzantines. Historians have concluded that as the Islamic Empire expanded, it began to assimilate the music of conquered lands into its own musical culture. Other significant influences were Greek treatises on music written by philosophers such as Protagoras and Ovid. Historian Henry Farmer details the often tumultuous relationship between Arabic music and Islam. Other historians, such as Adileh Mu”Tasem, have discussed the role of traditional Arabic music

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3 An example of this is Habib Touma: The Music of the Arabs (Portland: Amadeus Press, 1997.)


within the context of modern popular music. For the historical chapter of this document, I often refer to Henry Farmer’s *The History of Arabian Music* and Habin Touma’s *The Music of the Arabs*.

**Arabic Music Theory**

Many resources deal with Arabic music theory; some of these trace the history of the development of music theory. There are also resources that discuss the structure of the *māqāmat* and the exact distance between the notes. Many resources about Arabic music theory discuss the influence of foreign musical sources, such as the ancient Greeks. For the historical background of Arabic music theory in this document, I utilized Shireen Maalouf’s *History of Arabic Music Theory: Change and Continuity in the Tone Systems, Genres, and Scales*. Additional background information was taken from an article by Jozeph Pacholcyck, “Music and Astronomy in the Modern World.”

**The Role of Music in Arabic Society**

The greatest numbers of resources concerning Arabic music—by far—deal with the role of Arabic music within the context of Arabic society. Ethnomusicologist Ali Jihad Racy discusses the role of *tarab* in Arabic society. Racy defines *tarab* as “ecstasy, the deepest possible emotional response to music, and generating *tarab* is the overriding

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7 Maalouf, Shireen. *History of Arabic Music Theory*.


That idea, with its simplicity and soul, alone helps to make this perhaps intimidating world of music far more available to the average listener.”

Many authors examine the role of music as it relates to the politics of the Middle East. An example of this is Benjamin Brinner’s look at the relationship between Israelis and Palestinians through their music. There are also several biographical resources that look at famous Arabic musical performers and their role as cultural icons. An example of this is Virginia Danielson’s look at Egyptian singer Umm Kulthum’s career and position in Egyptian society. The most comprehensive source in this sub-category is Ali Jihad Racy’s *Making Music in the Arab World*.

**Arabic Etude Books**

There are very few etude books based on Arabic music because instead of the Western-style etude books centered on technical issues of specific instruments, Arabic musical pedagogy is based on playing traditional Arabic songs taught through a master-apprentice relationship. Some Arabic musicians have gone to the West to publish their etude books. An example of this is the *Oūd Method* by Armenian *oūd* player John Bilezikian. This book is published by Hal Leonard and designed for a Western audience. Some teachers have written etude books for their students that are unpublished and only used “in house.” An example of this is Jordanian *oūd* player Tareq Jundi’s unpublished etude book on pick technique for the *oūd*.

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11 Ibid., p.6


15 Tareq Jundi is currently completing his etude book with the idea of getting it published.
Trombone Etude Books

While there are hundreds of etude books for trombone, there are a few that I consulted in the writing of this document. The quarter tone etudes in Chapter II are inspired by the chromatic etudes in Jean Baptiste Arban’s *Famous Method for Trombone*. The quarter tone melodic etudes, as well as the māqām etudes are inspired by the lip slur melodies from Brad Edward’s book *Lip Slurs*, as well as the etudes from Simone Mantia’s *The Trombone Virtuoso*.

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CHAPTER II
THE HISTORY OF ARABIC MUSIC

While Arab classical music is an integral part of modern Arabic society, its roots go back thousands of years. In order to establish this relationship between past and present, this chapter will trace the history of the most important and influential genre in Arabic music: the song.

The modern Arabic song can trace its origins back to the first century, the time in Arabic history known as the Jāhiliyah Period. The word jāhiliyah means “the days of ignorance.” The reason for this is that later Arab scholars defined the people of this era by their ignorance of the teachings of the Prophet Muhammad. Singing was an important part of every level of society during the Jāhiliyah Period. There were two types of songs from this time: music of the desert nomads known as the Bedouin and the music of the settled Arabic population known as the ahl al-hadar, which were centered in urban areas. The songs of the Bedouins can be broken down into two types: hudā and nash.19 HUDĀ are the songs of the camel driver. They are light-hearted in nature and are intended to be sung while riding a camel across the desert; thus, they all contain a repetitive rhythmic feel that is meant to correspond to the steps of the camel. This rhythmical feel is referred to as rijaz.20 NASH are the songs that are traditionally sung by Bedouin women and children. These songs are essentially the same as hudā songs except the subject matter. The nash songs for children deal with child-like subjects, while the nash songs for women tend to be sad and mournful.

The music of the ahl al-hadar was centered on the qahnar. These were female entertainers that worked in large trading centers and marketplaces in cities like Medina

19 Touma, p.2.
20 Ibid.
and Damascus. There is a great deal of discrepancy concerning the role of the *qahmar* in Arabic society. Some sources refer to them as slaves, while others call them wealthy and famous entertainers or even prostitutes. Regardless of *qahmar* status in society, there is no doubting their influence on Arabic music.

There were two types of songs sung by the *qahmar*. The first of these were called *hazaj* songs. These were songs that were intended purely for entertainment. They were full of humor and often ridiculed the rivals of the person paying to be entertained. The second type of song was called *sinād*. These were much more serious songs based on the prose and metrical feel of classic Arabic poetry. The texts often dealt with themes of seriousness, dignity, fame, pride, and arrogance.\(^\text{21}\) The *qahmar* would often be accompanied by hand drums, flute, or harp. These instruments, along with the *ūd*, are the same instruments used to accompany contemporary Arabic singers. Additionally, the *qahmar* were the first Arabic musicians to combine music with the rich tradition of Arabic poetry. This relationship continues to this day in Arabic classical music.

With the birth of Islam in the seventh century, music took on a much murkier role in Arabic society. While the Koran does not specifically ban music, it does outlaw poetry. Since there was a strong relationship between poetry and music, many religious leaders felt that this ban should extend to music. The acceptability of music often depended on the tastes or devoutness of the caliph ruling the Arabic Empire at that time. Some caliphs strictly adhered to the Koran and banned music, while others embraced music and even allowed music and musicians at court. Moreover, music remained extremely popular with the common people. Despite this strained relationship with Islam, there were advances in Arabic music from outside sources.

The advancements in music at this time were a direct result of the expansion of the Arabic Empire. Because of the Empire’s conquests of foreign lands, Arabic cities

\(^{21}\) Ibid., 4.
such as Medina and Damascus became extremely wealthy and slaves, called *raqiq*, were brought back to the Empire. These *raqiq* brought the manners and customs of their respective cultures with them to the Arabic world. They also introduced new forms of artistic expression. Since Islam allows its followers to adopt anything that does not contradict Islamic teaching, Arabs were allowed to assimilate the culture of the Greeks, Romans, Persians, Egyptians, Assyrians, and Babylonians. Since there is no known record of what the music of these other cultures sounded like, there is no telling exactly how much influence these outside cultures had on Arabic music.

Arguably, the most important influence on Arabic music from this period was the translation of Greek philosophical works on music. During the conquest of Byzantium, Muslim armies came into possession of a number of philosophical and scientific works by such writers as Pythagoras, Aristotle, Aristoxenes, and Plato. Abbāsid rulers quickly saw the value of these works and collected a large number of manuscripts for their libraries. These Greek works inspired the development of Islamic philosophy and science. Translations of these works led to commentaries and, eventually, to independent scholarship in mathematics, alchemy, medicine, philosophy, geometry, and music. Several of these Greek treatises on music had a huge effect on Arabic music theory and practice. For example, tetrachords and tuning systems were introduced.

By the middle of the ninth century, the Arabic Empire ended because of civil war and the rise of the Ottoman Turks. The Arab world was now controlled by regional governors loyal to Istanbul. Furthermore, there was a rebirth of hard-line orthodoxy in Islam that brought about a corresponding intellectual and cultural regression.

As Arabic scholar Henry Farmer stated;

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22 Pacholcyck, 145.

23 Ibid., 146.
The first century of Abbāsid rule was marked by a great intellectual agitation. Rationalism and free thought were “in the air,” and these ideas had official support from the time of Al-Mamūn (813–833). When Al-Mutawakkil (847–861) became Khalif orthodoxy became re-established, and all forms of heresy were suppressed with the utmost rigor and cruelty. A regular inquisition, spilling wine and destroying musical instruments, to say nothing of executions and imprisonments, was in full swing. Whilst the Khalifate was pampering religious men without intelligence and persecuting intelligent men without religion, the finest civilization of the Middle Ages was slipping away.  

Despite political unrest and religious persecution, music continued to evolve during this period in history. Arabic music began to be influenced more and more by Turkish music, which placed more emphasis on instrumental music than songs. Music also continued to be popular with the common people and with the Turkish mercenaries that were prevalent throughout the region. 

By the sixteenth century, the Middle East experienced a fundamental change triggered by the Ottomans. As the Ottomans’ grip tightened on Egypt, Syria, and Iraq, Istanbul became the center of the Islamic world. For the Arab world, Turkish rule brought a period of cultural and intellectual decline. Damascus, Baghdad, and Cairo, once the capital cities of cultural life in the Arabic Empire, were now ruled by Ottoman governors sent from Istanbul in order to collect taxes. The Ottomans were very interested in “Westernizing” not only their own culture, but also the various cultures of their conquered lands. As a result, there was a complete stagnation of Arabic art and culture that lasted until the nineteenth century. 

During the nineteenth century, this cultural stagnation was lifted as Arabic politicians, writers, scientists, Islamic reformers, and musicians began to reestablish Arabic culture and stand up to their Ottoman oppressors. This, in turn, led to a reawakening of Arabic music. In the first half of the nineteenth century, there were five

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24 Farmer, 138.
musical centers in the Arabic world: Iraq, Syria, Egypt, the Arabian Peninsula, and North Africa. Each of these regions had its own unique musical style and structure. There was also a great deal of influence from Turkish music. Setting Turkish texts to songs and Turkish musical forms became common in Arabic music.\textsuperscript{25}

By the end of the century, efforts were underway to consolidate these different musical styles. This happened in two ways. First, author and Arabic music theorist Mīkhāʾīl Mīshāqāh (1800–1889) presented the division of the octave into 24 equal parts. These were based on the frets of the lute and developed through the use of acoustics. He then developed a geometric drawing that was intended to serve as a model for instrument builders.\textsuperscript{26} This system was used as a model for instrument builders throughout the Arab world. It also allowed for the development of the standard Arabic modes, or māqāmat. Second, some Arabic musicians began to write their music using Western notation. This universal musical language allowed Arabic musicians to share their music with each other, thus creating a more universal Arabic music world.

The next great advancement in Arabic music came on March 14, 1932, with the convening of the first Cairo Congress of Arab Music. This was a large international symposium and festival in Cairo hosted by King Fuad I of Egypt.\textsuperscript{27} The purpose of the symposium was to present, discuss, document, and record the many musical traditions of the Arabic world, from North Africa and the Middle East to Turkey. It drew scholars and performers from throughout the Arabic-speaking world, as well as European musicians and musicologists such as Henry Farmer, Béla Bartok, and Paul Hindemith.\textsuperscript{28} The Cairo Congress focused on the past, present, and future of Arabic music. The goal was to

\textsuperscript{25} Touma, 15.
\textsuperscript{26} Ibid., 19.
\textsuperscript{27} Maalouf, 23.
\textsuperscript{28} Racy, 4.
preserve Arabic music and to integrate Western music ideas to Arabic music. In addition, the Cairo Congress worked to establish Arabic music societies and Conservatories in Cairo, Beirut, and Damascus. This led to the establishment of similar institutions throughout the Arab world. Musicians trained in these institutions have continued the traditions established at the Cairo Congress to this day.

The delegates at the Cairo Congress resolved to keep the emphasis on the song as the cornerstone to this modern Arabic music; however, traditional forms would be combined with Western musical influences. The delegates also brought the modernization and standardization of Arabic music, including the adoption of Mīshāqāh’s system dividing the octave into 24 equal steps.

Egyptian delegate Muhammad Fathi recommended that Western instruments such as the violin, cello, and string bass be integrated into Arabic ensembles because, in his opinion, they possessed superior expressive qualities to Arabic instruments. The decrees presented at the Cairo Congress planted a seed that grew into an Arabic ensemble (or, as the Arabs refer to it, “Oriental” ensemble) that combined both Arabic and Western instruments and performed in concert halls as opposed to Bedouin tents. This ensemble consists of an oūd, a plucked string instrument similar to a harp called a qanoun, one cello, one bass, and a section of violins playing in unison. As in traditional Arabic music, hand drums continued to play an integral part in the new Oriental ensemble. The main drums used would were the doumbek and the riq. These ensembles’ main purpose was to accompany a singer.

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29 Maalouf, 21.
30 Ibid.
31 Ibid., 3.
32 Ibid., 4.
These Oriental ensembles were quickly set up to meet the needs of newly established radio broadcast companies in Cairo, Beirut, Damascus, and Baghdad. Through performances on Cairo Radio, Umm Kalthum became the most famous and influential Arabic singer of all time. She was soon followed by the Lebanese singer Fairuz, who was the dominant Oriental music performer from the 1960s to the present day. While the main emphasis of these ensembles was still the vocal soloist, concerts began to include instrumental interludes as well. These interludes would feature the oūd, quanun, or violin and would be improvisational. They were also strongly influenced by the vocal tradition of Arabic music. Thus, modern instrumental performance practice was born. Modern Arabic instrumental performance practice began with these interludes and is the basis for this document.

In the modern Arab world, there are many Western musical genres that have greatly influenced Arab music. It is much more common to hear Arab pop songs than songs performed by traditional Oriental icons such as Umm Kalthum. Despite this, there are many performers of Oriental music throughout the Arab World still adhering to the same guidelines and orchestration established by the Cairo Congress of 1932.

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34 Ibid., 277.
35 Ibid.
36 Ibid.
CHAPTER III

QUARTER TONE ETUDES

The following etudes are designed to help the trombonist hear the quarter tone as it relates to the notes surrounding it. The purpose of these etudes is twofold: to improve trombonists’ ability to play Arabic music by learning the exact placement of quarter tones and to develop a stronger sense of pitch by focusing on intervals smaller than a half step. Notes that are to be played as quarter tones will be shown either with a backwards flat sign:

Example 3:1 Quarter tone flat

Example 3:2 Quarter tone sharp

Quarter tones with a backwards flat fall between the natural and the flat such as in this descending chromatic passage.

Example 3:3 Chromatic passage containing a flat quarter tone
Quarter tones with an altered sharp fall between the natural and the sharp as in this ascending chromatic passage.

Example 3:4 Chromatic passage containing a sharp quarter tone

There are two sections within these quarter tone etudes. The first section is composed of Western-style etudes based on chromatic scales utilizing quarter tones instead of half steps. The second part consists of traditional Arabic songs and etudes designed around a specific jins. These are tetrachords that are used to build māqāms, or Arabic modal scales. The studies of these jins will lead to a better understanding of the māqāms introduced later in this document.

These etudes are not intended to develop technique. They are designed to help a trombonist improve their ability to play in tune. To that end, trombonists working on these etudes are encouraged to use their ear to hear the tone color of the quartertones as opposed to relying on the slide positions. These etudes are meant to be played very slowly to develop the aural skills necessary to hear quarter tones correctly, not just as out-of-tune notes.
Section One: Quarter Tone Etudes

1. A quarter tones should fall exactly between their upper and lower neighbors. While slide positions are provided, it is important to develop the ability to hear the distance between the notes. While tempos are not indicated, these etudes are intended to be played slowly with emphasis given to perfect intonation.

2. Play this etude slowly and make sure to hear the distances between notes.

3. This etude also works well both up and down an octave. When playing up the octave, play the E quarter tone in #3 position. When playing down an octave, the E quarter tone should be played in T#3 position.

4. When approaching the B quarter tone, it is necessary to play the B flat in fifth position. This will allow a smooth line from B flat to B natural through the quarter tone.
5. In addition to tuning the quarter tones in this etude, also make sure that the sixth partial F and E flat are also in tune.

6. If having trouble hearing where to play the upper notes, try playing it a few times while leaving out the lower B flats. This will give a better sense as to where those notes lay on the instrument.
8. Practice this etude playing the B flat in both first position and sharp fourth position. In both cases, pay close attention to intonation.

9. The melodic nature of this etude lends itself well to legato. Work on moving through the quarter tone passages, utilizing a legato playing technique.

10.

11.
Section Two: Quarter Tone Melodic Etudes Based On the Bayati Jins

The etudes and songs in this section are based on the Bayati jins. Jins (the plural is ajnas) is a three, four, or five note tetrachord that is the building block for the māqāms, or Arabic modes. The word jins means gender, or the nature of, and refers to the specific tone color of the jins. Ajnas are defined by the mood with which they are associated. Unlike Western scales, ajnas do not have a set distance between each note. Each jins is unique in this respect. Each jins is usually associated with a specific starting note, or tonic. While ajnas are transposable, it is only to a handful of other tonics. This has to do with the difficulty of transposing on traditional Arabic instruments such as the oūd, nay, or quanun. On the oūd for example, it is important to be able to use open strings to play tonics, fourths and fifths, since the sound on open strings is always in tune and louder. While there are many ajnas, this section will only focus on one of the most commonly used jins, Bayati. The following etudes and songs based on Bayati are traditional Arabic folk songs dating back to the birth of Islam. Since the Bayati jins contains a quarter tone,

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37 All of the songs used in this chapter are from the book Eastern Pieces: Musical Pieces for the Oriental Instrumental Exams. (Jerusalem: Birzeit Univ. Press, 2002.)
these songs will allow the trombone player to work on the quarter tone within the context of Arabic music.\footnote{Information about the nature of ajnas comes from interviews with Jordanian \textit{oûd} player Tareq Jundi between December, 2011, and January, 2012.}

\textit{Bayati Etudes}

The \textit{Bayati Jins}

\begin{center}
\begin{music}
\end{music}
\end{center}

1. My Country \quad Trad.

This song and the next song are traditional Arabic children’s songs or \textit{hudâs}. Children would sing these while doing chores or playing.

\begin{center}
\begin{music}
\end{music}
\end{center}

2. Going to Ramallah \quad Trad.

\begin{center}
\begin{music}
\end{music}
\end{center}
In addition to working on keeping the quarter tone in tune, this song also allows trombonists to work on their legato playing. Strive to keep a smooth legato throughout the melodic lines.
7. Etude

\( \frac{\text{j} = 90}{4} \)  
\( \text{legato} \)

\( \frac{\text{j} = 70-80}{2} \)  
\( \text{sempre staccato} \)
8. Etude

\[ j = 80 \]

\[ \textit{marcato} \]

9. Etude

\textit{Allegro}

\[ \textit{sempre staccato} \]
10. Etude
CHAPTER IV

MĀQĀMAT ETUDES

The Māqām

Māqāmat (singular form: māqām) are the Arabic equivalent to Western scales or modes. Unlike the chromatic scale used in Western classical music, māqāmat are not tuned on the equal temperament system; that is to say that each note of the māqām is not equidistant from its upper or lower neighbor. Instead, the fifth note is tuned to the starting note while the tuning of the remaining notes differs depending on the māqām. When Arabic māqāmat are taught and documented, each māqām is usually associated with the same starting note (tonic). For example, māqām Bayati is almost always shown as starting on D. In general, māqāmat are transposable but only to a handful of other tonics. For example, while māqām Bayati usually starts on D♮, it can also start on G♮ or A♮.

When transposing Arabic māqāmat, musicians mention the tonic name after the māqām name for clarity (e.g. "Bayati on G" or "Bayati on A"). Another reason that māqāmat cannot be transposed to start on any note is that, for Arabic musicians, each māqām has its own color or timbre. This is often referred to by Arabic musicians as the “mood” of the māqām. The timbre, or mood, of a given māqām is related to the pitches it contains; therefore, if the pitches are changed, than the timbre is also changed and is no longer the same māqām.39

39 Information about the māqām is from interviews with Jordanian oud player Tareq Jundi from December 2011 to January 2012. All of the songs used in this chapter are for the book Eastern Pieces: Musical Pieces for the Oriental Instrumental Exams. (Jerusalem: Birzeit Univ. Press, 2002.)
The Jins

As stated earlier, the jins (the plural form of jins is ajnas) is the basis for the formation of the māqāmat. Each māqām is made up of two ajnas. There are thirteen ajnas addressed in this document.

Example 4:1 The ajnas used in this document:

A māqām is created by combining two ajnas. Every māqām has a bottom jins and a top jins. An example of this is the māqām Bayati Shuri, which has the Bayati jins on the bottom and the Hijaz jins on the top:

Example 4:2 The Bayati Shuri māqām
Throughout the Arabic world, there are dozens of māqāmat. Some are used frequently, and others are used almost exclusively to modulate from one māqām to another. In this chapter, we will focus on the most used māqāmat: Ajam, Bayati, Hijaz, Kurd, Nikriz, Nawa Athar, Nahawand, Rast, Saba, Sikah, and Suznak.

Ajam Māqām

The Ajam māqām has the Ajam jins as the bottom jins and also as the top jins starting on the fifth note. There is also a secondary Kurd jins starting on the third note. This is often used to modulate to a different māqām. The Ajam māqām will be familiar to Western musicians as a B flat major scale. Like its major scale counterpart, this māqām is associated with upbeat more pleasant music.

![Diagram of Ajam and Kurd māqām notes]
1. Più mosso *marcato*

2. Allegro

3. Zorouni  Sayyd Darwish
Bayati Māqām

The Bayati māqām has the Bayati jins as the bottom jins and the Nahawand jins as the top jins starting on the fourth note. In addition there are two Ajam jins within the māqām, one starting on the third note and the other on the sixth note. These are often used for modulation to other māqāms.

1.

Con moto

2.

Presto

mp molto staccato
There are two forms of the Hijaz māqām:

The first version has Hijaz as the bottom jins and a Rast jins as the top. There is also a secondary jins of Sikah starting on the sixth note. The second version has Hijaz on the bottom and Nahawand on the top. There is also a secondary jins of Ajam starting on the sixth note. The first version is often used when ascending and the bottom often when descending. The Hijaz māqām sounds familiar to Western musicians because of its similarity to the harmonic minor scale. Hijaz is also the māqām used for the adhan, or Islamic call to prayer.
1. **Adagio**  \( \frac{\text{d}}{4} = 74 \)

![Musical notation for Adagio]

Weight and not just length should be given to the notes with *tenuto* markings.

2. **Moderato**

![Musical notation for Moderato]

3. El Helwa de  

Sayyed Darwish

Work towards making a clear difference between the different articulations in this song. Weight and not just length should be given to the notes with *tenuto* markings.
The *Rast māqām* has two forms:

The first version has a *Rast jins* on the bottom and the top. There is an additional secondary *Sikah jins* starting on the third note. The second version has a *Rast jins* on the bottom and *Nahawand* on the top with the same *Sikah jins* starting on the third note. In general, the first version is used on the way up and the second on the way down.
1.
\[ \text{\textit{Ya Mal El Sham}} \]

\[ \text{\textit{Trad.}} \]

\[ \text{\textit{j.} = 68} \]

2.

\[ \text{\textit{Andante} \textit{j.} = 80} \]

\[ \text{\textit{mp} molto tenuto} \]

3. \textit{Ya Mal El Sham}

\[ \text{\textit{Andante} \textit{j.} = 76} \]

\[ \text{\textit{p} molto espress.} \]

\[ \text{\textit{fine}} \]
The Nahawand Māqām has two versions:

\[\text{Nahawand} \quad \text{Hijaz}\]

\[\text{Ajam}\]

\[\text{Nahawand} \quad \text{Kurd}\]

\[\text{Ajam}\]
The first version has a *Nahawand jins* on the bottom and a *Hijaz jinz* on the top and is often used with an ascending line. The second version has a *Nahawand jins* on the bottom and a *Kurd jins* on the top and is often used with a descending line. Additionally, there is a secondary *Ajam jins* in both versions starting on the third note. Western musicians will notice that the *Nahawand māqām* is similar to the melodic minor scale.

1. Allegro

2. \( \frac{\text{bf}}{\text{mp}} \)
3. El Belt El Sallabyeh

El Belt El Sallabyeh

**Trad.**

*Adagio*

![Musical notation for Adagio]

**Kurd Māqām**

The **Kurd māqām** has the *Kurd jins* as the bottom *jins* and *Nahawand* as the top. There are also two *Ajam* secondary *jins*, one starting on the third note and one on the sixth note.

![Diagram of Kurd Māqām]

1.

**Adagio** $\mathsf{\text{\LARGE\L}} = 68$

![Musical notation for Adagio]
2. 

Moderato $\dot{=} 60$

3. Shebak Habibi

Moderato $\dot{=} 76$
Nikriz Māqām

The *Nikriz māqām* is comprised of a *Nawa athar jins* on the bottom and a *Nahawand jins* on the top. There is also a secondary *Hijaz jins* starting on the second note.

1.

**Moderato \( \text{\textit{j.}} = 60 \)**

\[ \text{\textit{mf}} \]

\[ \text{\textit{mf}} \]
2.

Andante $\breve{=} = 76$

3.

Ya Qawlama El Ben

Omar El Boch

Saba Māqām

There are two forms of the Saba māqām:
The first form ends on the octave (D) and has a Saba jins on the bottom and an Ajam jins on the top. The second form goes beyond eight notes and does not include the octave of the tonic. It has a Saba jins on the bottom and a Hijaz jins on the top. The first version is more commonly used. The second version is only used when modulating to Hijaz, which in traditional Arabic music is a conventional progression while improvising. Since the two māqāms share the first three notes, another common modulation is to Bayati.

1.

\[ \text{Allegro } \frac{\text{j}}{\text{= 80}} \]
2. **Moderato** \( \frac{4}{4} = 76 

3. Ya Behiya  

**Adagio**

*Nawa Athar Māqām*

The *Nawa Athar māqām* is very similar to the *Nikriz māqām* except, instead of a B flat, there is an A flat.
This māqām has a Nawa athar jins on the bottom and a Hijaz jinz on the top. The first three notes of this māqām are the same as the first three notes of the Nahawand māqām. Because of this, Nawa Athar often modulates to Nahawand and vice versa.

1. 

Moderato \( \dot{\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\:\\}
3.

**Allegro $\cdot = 90$**

The **Sikah Māqām** has two forms:

- The first form has a **Sikah jins** on the bottom and a **Rast jins** on the top. Traditionally, the first form is used with ascending lines and the second for descending lines. Often included in this **māqām** is a D sharp leading tone below the bottom E quarter tone.

- The second form also has a **Sikah jins** on the bottom, but it has a **Nahawand jins** on the top.
Suznak Māqām

The Suznak māqām is similar to the Rast māqām in that the bottom jins is the Rast jins. The difference is that Suznak has a Hijaz jins on the top as opposed to a Rast jins. For this reason these two māqāms often modulate from one to the other. There is also a secondary Sikah jins starting on the third note.

1.

\[\text{Moderato} \quad \dot{\text{q}} = 70\]

\[\text{sempre legato}\]
2.

Allegro $\frac{4}{4} = 120$

3.

Moderato $\frac{2}{4} = 76$
CHAPTER V

DUETS BASED ON ARABIC TRADITIONAL SONGS

For each of these duets, the melodic top line is based on a traditional Arabic song, while the more rhythmic bottom line is based on the traditional rhythmic pattern that would accompany that song. Therefore, the top line of the duet can be played by itself as a song accompanied by hand drums rather than by the bottom duet part. In order to facilitate this, the corresponding rhythm is given at the beginning of the duet. Drummers are encouraged to improvise around the given rhythm.

Performance Practice

Several scholars have addressed the issue of performance practice in Arabic music. Many of these focus on the subject of improvisation. Another popular subject for scholars discussing performance practice is the role of the audience during Arabic performances. While these topics are intriguing, they do not necessarily help a Western musician who is trying to learn how to play Arabic music correctly.

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40 All of the songs in this section are taken from Eastern Pieces: Musical Pieces for the Oriental Instrumental Exams. (Jerusalem: Birzeit Univ. Press, 2002.)

41 All of the rhythms presented in this section are taken from Classical Riq Technique. (Pacific, MO: Mel Bay Pub., 2011.)


Discussing the performance practice of an oral musical culture poses several complications. Since Arab musicians rely so heavily on this oral tradition to learn their craft, there are very few pedagogical resources describing performance practice like there are in Western music. Arabic music scholar George Sawa discusses the relationship between Arabic musicians and oral musical traditions in his article “Oral Transmission in Arabic Music, Past and Present.” In this article, Sawa points out that the limited use of notation can be ascribed to the fact that most Arabic musicians are less well versed in music theory than their counterparts in the West. Sawa goes on to state that Arabic musicians are much more likely to learn from listening to a recording than from written music. An example of this is the emphasis given to the many recordings of the legendary Lebanese singer Fairuz. In fact, when asked about anything related to performance practice, an Arabic musician usually responds by saying, “Go listen to Fairuz.” To date, Fairuz has recorded 84 albums and over 1,500 songs. In addition, she has starred in several films and has performed countless times on Arabic television. Her career has spanned from her first performance in 1957 to today. Her influence on Arabic music is unparalleled.

In addition to recordings, students tend to learn performance practices by imitating their teacher. The teachers, in turn, instruct their students in that same style. One way to document performance practice is to receive instruction from a master

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45 For a list of recommended recordings refer to Appendix A, “Recommended Recordings.”

46 Her most recent album “Eh Fi Amal” was released in 2010.

47 In the two years I performed with the National Music Conservatory Arabic Ensemble, the vast majority of the songs we performed were by Fairuz.
teacher. I was extremely fortunate to have studied with master \textit{oūd} player Tareq Jundi.\footnote{For more information on Tareq Jundi refer to Appendix B, “Biography of Tareq Jundi.”} Mr. Jundi apprenticed with preeminent Jordanian \textit{oūd} player Sakher Hattar. Hattar is considered by many to be the greatest \textit{oūd} player in Jordanian history. He is also the Director of Arabic Music at the National Music Conservatory of Jordan. Mr. Hattar, in turn, apprenticed with one of the greatest \textit{oūd} players in the Middle East, Amer Madi. The performance practice recommendations in this chapter come from interviews with Tareq Jundi and Jordanian singer Mohannad Atallah.

Traditional Arabic music is extremely melodic in nature and does not contain harmony. Thus, all performance issues are related to the interpretation of the melodic line. Additionally, different regions of the Arab world have developed musical styles or traditions. When looking at Arabic sheet music, there are seldom expressive indicators such as dynamics, tempo markings, or proper articulation. This allows for a great deal of individual interpretation, but it can be intimidating to someone not familiar with Arabic music. While the best way to learn to interpret Arabic music is to listen to recordings, this chapter will provide some performance guidelines. All of the songs presented in this document, as well as the solos in Chapter VI, contain markings designed to help the Western musician perform the music in a stylistically authentic manner. The editorial markings and notation are not sufficient to communicate all of the stylistic details and must be supplemented by listening to recordings. These markings are based on my experiences performing with Arabic ensembles in Jordan and from my interpretation of Arabic recordings.
Tone

When performing Arabic music trombonists should strive to produce warm, dark tone colors. The tone should never become edgy or bright. Instead focus on a more vocal style of playing.

Articulation

There are two main styles of articulation a trombonist should utilize when playing Arabic music. The first is a light, staccato style similar to playing Baroque music. This light articulation is often used with faster tempos and with running eighth note passages. This articulation stems from the traditional Arabic instruments the *oūd* and the *quanun*. Since these instruments are plucked, they create a crisp articulation on each note.

Example 5:1 Light, crisp articulation

![Example 5:1 Light, crisp articulation](image)

The second articulation is a legato style of playing often associated with playing vocal music.  

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49. An example of this articulation can be heard on the album *The Art of the Oūd* by Munir Bashir (Ocora France B0005KCLL)

50. Ibid.
Example 5:2 Legato articulation

While there are accents in this document, they should be considered more of a breath accent as opposed to a hard-tongued articulation. This is a more vocal interpretation of accented notes. In general, pointed accents should be avoided as these do not occur in Arabic music.

**Intervallic Leaps**

The majority of Arabic melodic lines are step-wise in motion. For that reason, when intervallic leaps occur, they deserve special consideration. Traditionally, the lower note would receive more emphasis than the upper note both when ascending and descending, such as in the following example:

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51 An example of this articulation can be heard on the album *Immortal Songs* by Fairuz (Voix d’Orient B0004U611.)

52 Examples of this technique can be heard on the album *The Art of the Oūd* by Munir Bashir (Ocora France B0005KCLL.)
Example 5:3 Musical treatment of intervallic leaps

![Musical notation image]

In example, one both the F and the B flat receive more weight because they are the lowest notes of the given melodic ideas. The accents should be thought of as “weighted” accents as opposed to pointed articulations.

Vibrato

Vibrato is used in Arabic music but often in a different manner than in the West. Western vibrato is used to create a “shimmering” quality to a given note; in Arabic music, vibrato is slower and has a much more rhythmical feel. For instance, there would be four tone pulses for a quarter note.53

Example 5:4 Vibrato pulsations

![Vibrato pulsations image]

53 Examples of this technique can be heard on the album Immortal Songs by Fairuz (Voix d’Orient B0004U61I.)
For example 5:4, each loop over the quarter notes represents a pulsation for possible vibrato on the quarter notes. Vibrato is saved only for the longest notes of a phrase, but it is not necessary to apply vibrato on all long notes. The choice about whether to apply vibrato to a given note is up to the performer. In his article “The survival of some aspects of medieval Arabic performance practice,” George Sawa points out that this type of vocal ornamentation traces its origins back to the qahnar of the eighth and ninth centuries.\(^{54}\)

An alternative to vibrato is a rhythmical subdivision of long notes in a phrase. Since the \textit{oūd} does not possess a great deal of resonance, \textit{oūd} players will often fill in longer notes with rhythmical figures\(^{55}\); thus, example 5:4 would sound like this:

Example 5:5 Rhythmical subdivisions on long notes

\[\text{Example 5:5 Rhythmical subdivisions on long notes}\]

The use of these rhythmical variants is at the discretion of the performer. For this reason, none is included within this document. Trombonists are encouraged to use vibrato or some sort of subdivided rhythmical variation as they see fit.

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\(^{55}\) Examples of this technique can be heard on the album \textit{East Meets West} by Arabandi (CDBY B000094HQK.)
Ornamentation

The use of ornamentation such as grace notes or glissandos is an important aspect of Arabic music. In his essay “Echoes of the past in the present: Surviving traditional instruments and performance practices as a source for performers of medieval secular monody,” Stevie Wishart discusses the use of ornamentation in the performance practice of the rabāb.⁵⁶ Despite the fact that the rabāb is a medieval fiddle predating more modern Arabic instruments by hundreds of years, the ornamentation examples presented in this essay are consistent with modern Arabic ornamentation. Like vibrato, the use of ornamentation, or lack thereof, is entirely at the discretion of the performer. Arabic grace notes are similar in style to baroque agréments in that they begin on the downbeat on notes that last one beat.⁵⁷

Example 5:6 Grace notes

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Arabic musicians will occasionally put a glissando between two longer note values. The two notes can either be a step apart or over an intervallic leap. The glissando should be quick and subtle. Emphasis should be placed on the arrival note of the glissando.  

Example 5:7 Glissandos

Like the use of vibrato and repeated rhythmical subdivision, ornaments can be used at the performer’s discretion. For that reason, there are no ornaments included in this document. Trombonists should experiment using vibrato, rhythmical subdivisions, and ornaments as they see fit.

Rhythm

Arabic music often relies heavily on some type of drum accompaniment. This tradition goes back to the *Qahnar* of the first century. Because of the drum accompaniment, there does not tend to be a lot of slowing down or speeding up within the melodic line. This is also true when an instrumentalist performs unaccompanied. While there may be dramatic pauses or silence between phrases, there would not be much *rubato* within the phrase itself. This can present problems for Western musicians used to implementing *rubato* to enhance the musical elements of a given piece. While Arabic

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58 Examples of this technique can be heard on the album *The Art of the Oūd* by Munir Bashir (Ocora France B0005KCLI.)
music is extremely expressive, Arab musicians are more likely to utilize ornamentation, vibrato, or rhythmical subdivision than rubato.

**Dynamics**

Dynamics are not often utilized in Arabic music to the extent they are in Western music. There are several reasons for this. The origins of Arabic music stem from performances outdoors and as entertainment during events, not performances in concert halls. Thus, early Arabic musicians were more concerned with being heard than subtly. During the twentieth century, Arabic music began to rely on electronic amplification. This tradition continues to this day. Electronic amplification is not very conducive to dynamic variants. Additionally, both the oūd and the qanoun are played by plucking a string with a pick. Like all instruments that require a pick, both the oūd and the qanoun have limited dynamic ranges. Despite the limited dynamic range of traditional Arabic music, I have included dynamics throughout this document in order to enhance the musical nuances of the solos, songs, and etudes presented in this document.

**Quarter Tone Intonation**

For the purposes of this document, quarter tones should be placed equidistant between its lower and upper neighbor (for example, between E♯ and E♭). However, the placement of the quarter tone will move depending on which part of the Arab world the musician is from. A musician from the Eastern part of Iraq would place the quarter tone closer to the upper note, while a musician from Tunisia or Morocco would place the quarter tone closer to the lower note. For a greater challenge, try playing the following
quarter tone etudes and songs with the quarter tones shifted closer to the upper or lower note.

Duet One

The corresponding rhythm to this duet is *Maqsum.*

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**Allegretto** $\frac{3}{4} = 70$

[Sheet music image]
Duet Two

One corresponding rhythm to this duet is *Ugruk*.

Another is *Sama’i Darj*.
Duet Three

The corresponding rhythm to this duet is *Muthallath ‘Iraqi*.

Another is *Rhumba Kabira*.

Another is *Mambo Kabir*.
Duet Four

The corresponding rhythms for this duet are *Maqsum*.

Another is *Baladi*.

Another is *Sudasi*.
Duet Five

The corresponding rhythms for this duet are *Maqsum.*

Another is *Baladi.*

Another is *Sudasi.*
The following four pieces are compositions for the *oūd* by modern Arabic composers arranged for the trombone.\(^\text{59}\) These solos have been transposed down an octave and placed in bass or tenor clef but remain in the original key. The reason is that if they were transposed to a different key, the *māqām* would no longer be accurate.\(^\text{60}\)

Traditionally, *oūd* solos do not contain any kind of expression or articulation markings. In order to facilitate performance practice, I have added these markings to each of the solos.

The first three solos are composed in a traditional Arabic form called a *Sama‘i*. The *Sama‘i* has four sections with each section followed by a refrain. The first three sections are in 10/8, while the fourth section is either in 6/8, 3/4, or 6/4. The third composition, *Sama‘i Distance*, differs from the traditional *sama‘i* in that the fourth section is in 11/8 as opposed to a compound triple meter. The traditional *sama‘i* 10/8 rhythm is as follows:

\[ \text{\footnotesize \begin{align*}
\begin{array}{cccccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array}
\end{align*} \]

\(^{59}\) The *oūd* solos in this chapter are from a book of *oūd* solos collected by Husain Sabsaby, *The Artwork of the Oud By Famous Oud Players of Modern History*. (Damascus: Sabsaby Publishing, 2009.)

\(^{60}\) For further explanation refer to chapter four.
The traditional 6/8 rhythm is as follows:

\[ \frac{6}{8} \]

The fourth solo is a lively composition in 5/4. This piece is an example of a fusion between Arabic and Western musical styles. An appropriate rhythm for the fourth solo, *Dangerous Women*, would be *Muwashshahat*:

\[ \frac{5}{4} \]
Sama'i Farahfaza

Moderato $J = 90$

Jamil Beh'Tomburi

\[\text{MIDI notation and musical score here}\]
Dangerous Woman

Presto \( \text{\textit{j} = 200} \)

Charbel Rouhana
CHAPTER VII

CONCLUSION

The goal of this document is to introduce Western trombonists to Arabic music both in terms of its challenges and its beauty. This document is also intended to show Arabic musicians the possibilities of incorporating trombones into their own musical compositions. While this document is an introduction to the possible relationship between the trombone and Arabic music, there are still many avenues of research that have yet to be explored. For example, although this document introduces several māqāmat that are widely used in the Palestinian region, including Jordan, Syria, and Lebanon, other regions in the Arab world such as North Africa, the Persian Gulf, Persia, and Turkey also have regional māqāmat, and these could be incorporated into pedagogical materials for western musicians, as well. Furthermore, there are many obscure or “old fashioned” māqāmat that are rarely used by modern Arabic musicians. Through further study, these additional māqāmat can be adapted for the trombone. There are also several opportunities for scholarship that are not addressed in this document, such as the study of Arabic improvisation techniques and its fusion with Western jazz improvisation.

One Western instrument that can easily incorporate Arabic musical traditions is the flute. The Arabic flute, or nay, is a common instrument in traditional Arabic
ensembles. It utilizes quarter tones as well as other breath techniques that are not used on the Western flute. ⁶¹

Arabic music has a rich tradition dating back well before Islam. Its melodic tradition and complex rhythmic structure offer unique challenges for the Western trombonist. It is my hope that, by utilizing this document, trombonists will not only gain a greater knowledge of Arabic music but also will develop a better sense of pitch through the study of the quarter tone. In addition, I also hope that these trombonists will gain a better understanding of the Arabic people and their culture through the study of Arabic music.

⁶¹ One exception is Jordanian flute player Ala’a Takrouni, who incorporates traditional nay technique into her solo flute playing.
APPENDIX A

RECOMMENDED RECORDINGS


Alaoui, Amina, *Sivan*, ECM Records B001PSOEKW.

Alhaj, Rahim, *The Second Baghdad*, Magnetic Fields B0000CC4TD.

Arabandi, *East Meets West*, CDBY B000094HQK.

Bashir, Munir, *Mesopotamia*, Le Chant du Monde B000CC61Z.

________, *The Art of the Oūd*, Ocora France B0005KCLI.


________, *Le Pas Du Chat Noir*, ECM Records B0006EXHT.

Fairuz, *Ana Ou Sehrani*, Voix d’Orient B00004U61W.

________, *Immortal Songs*, Voix d’Orient B0004U61I.

________, *Kifak Inta*, EMI Arabia B00004TAOV.

________, *Legend, the Best of Fairuz*, EMI Arabia B000E1KKI2.
Wala Kif, EMI Arabia B0006485R.

Ghazal, As Night Falls on the Silk Road, Shanachie B00000AFQ3

Hafez, Abdel Halim, Kariat Al Fenga, Phantom Sound B00000IPR8.

Hussain, Shaukat, Madar, ECM Records B000024CH5.

Kalhor, Kayhan, Scattering Stars Like Dust, Traditional Crossroads B000006OIH.

Khalife, Marcel, Jadal, Nagam B000000J9FB.

Qaddouri, Furat, A New Vision, Music Box B006J8EA4E.

Racy, Ali Jihad, Taqasim: The Art of Improvisation Lyrichord B00000229V.

Shaheen, Simon, Music of Waheeb, Mango B00008FC7U.

Umm Kulthum, Enta Omri, Voice for Music Production B0005OSWV.

Ifrah Ya Qalbi, Sony B00005RSDA.

Mother of the Arabs, EMI Import B0006AAME.
APPENDIX B

BIOGRAPHY OF TAREQ JUNDI

A native of Amman, Jordan, Tareq Al Jundi began playing oūd in 1994 at the age of 11. Jundi has had the opportunity to study with some of the finest oūd in the world such as Nasser Abedo, Abdul Razzaq Toubasi, Ahmed Al Khatib, Omar Abbad, Elia Khoury, Sakher Hattar, Charbel Rouhana, Omar Bashir, and Alfred Jamil. Tareq received his Bachelor’s degree in Chemical Engineering from the Jordan University School of Science and Technology in 2007. Additionally, he was awarded a scholarship from the Greater Amman Municipality to complete his Bachelor Degree in music performance in cello from the National Music Conservatory of Jordan. He then subsequently joined the Amman Symphony Orchestra in 2009 as a cellist.

As an oūd performer, Tareq has received many awards including a second place finish in the International Oūd Competition in 2009. Additionally, he was a founding member of the widely acclaimed traditional Arabic ensemble Shargaq. He has collaborated with Dozan Wa Awtar, Rum Band, Tareq Al Nasser, Shu Hal Ayam Band, Al Hannouneh, the Jordan Academy for Music, and Moroccan composer Dr. Nabil Benabduljalil.

As a soloist, Tareq has participated in international festivals in: Syria, Lebanon, Bahrain, Morocco, Turkey, China, Croatia, Scotland, Italy and Sweden. In 2011, he
joined the Jordan Academy for Music as an adjunct professor of *oūd* as well as Western and Arabic music theory.
**GLOSSARY OF ARABIC TERMS**

*Ajnas:* (singular form: *jins*) Tetrachords used as the building blocks for the *māqāmat.*

*Doumbek:* Arabic hand drum named after the sound it produces. A low sound called a“doum,” and a high sound called a “bek.”

*Māqām:* (plural form: *māqāmat*) Arabic scales, or modes, comprised of two *ajnas.*

*Nay:* Arabic end-blown wooden flute. The *nay* is a fixed tonal instrument, meaning there is a separate instrument for each *māqāmat.*

*Oūd:* Arabic stringed instrument similar to the lute. The *oūd* is the basis for all Arabic music theory.

*Qahnar:* Female entertainers from the first century that were the first performers of Arabic music. The *qahnar* would entertain their clients with songs while accompanying themselves with hand drums.

*Qanoun:* Arabic instrument similar to a harp. Performers place the *qanoun* on their lap, or on a table, and pluck the strings using picks attached to the fingers.

*Rabāb:* Arabic stringed instrument with only one string. It is played standing upright on the performer’s lap and bowed. It is considered one of the oldest Arabic instruments.

*Riq:* Arabic hand drum similar to a tambourine.

*Sama‘i:* Traditional Arabic musical form similar to a rondo.


University, Philadelphia, 1996.


Valassopoulos, Anastasia. “Secrets and Closed off Areas: The Concept of Tarab or Enchantment in Arab Popular Culture.” *Popular Music and Society* 30, no 3

