

ĀL'RIQ: THE ARAB TAMBOURINE

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DEDICATION

To my beautiful and loving wife, Heather, and our remarkable children, Grayson and Mona Stottlemyer.

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CHAPTER 1

INTRODUCTION

The Arab tambourine maintains an elite status amongst Arab instruments and is growing in popularity with modern percussionists. However, the historical intercultural exchange of the tambourine historically in the Arab World and within the Arab diaspora is unclear. The Egyptian *riq* and other variations of the Arab tambourine have appeared regularly in ensembles throughout Islamic civilization for nearly a millennia.¹ The sophisticated infrastructure of Islamic civilization facilitated the diffusion of musical ideas. The result of which is an instrument widespread throughout Islamic civilization; sharing similar physical features, techniques in performance, and musical repertoire.

The present-day *riq* (plural: *riqāt*) is a small tambourine measuring 22cm - 25cm in diameter and approximately 5cm - 7cm in depth.² The instrument consists of ten pairs of brass, bronze or copper jingles inserted equidistantly around the frame in two rows, held in place by metal pins. It is traditionally fitted with a natural skin head, usually fish, however modern *riqāt* often utilize a variety of tuning systems, making the use of synthetic skins possible. Arab percussionists perform *iqā'āt* with the placement of *dūm(s)* and *tak(s)* on prescribed beats and subdivisions. *Iqā'āt* are cyclonic rhythmic modes in the Arab tradition. *Iqā'āt* are used to accompany most genres of Arab music. The rhythmic cycles vary in length; while most are ten or less beats, *iqā'āt* may be as long as forty-eight

¹ Islamic civilization refers to the predominately Muslim regions of North Africa, the Levant, and Gulf Regions; and the Arab influence on these regions historically. Islam's origin in the Arab peninsula and subsequent dissemination throughout the before-mentioned regions no doubt facilitated the diffusion of Arab culture, including music. See; M. Charif Bassiouni, "Islamic Civilization," in *Bulletin* (Middle East Institute, 2012), <http://www.mei.edu/content/islamic-civilization> (accessed August, 2013).

² Hornbostel - Sachs classification 211.311-6, also 211.311-9 (membranophone, 211 – drum struck directly, 311 – single skin frame drum, -6 - with membrane glued to drum, -9 - with membrane lapped on)

beats or more. *Dūm* and *tak* are onomatopoeic terms used to identify the principal tones of Arab percussion instruments. With the *riq*, *iqā'āt* are performed with exceptional dynamic contrast, accomplished by performing unique ornamentations. Consequently, the instrument is a mainstay in the *takht*, *firqah*, and *Firqat āl-Mūsīqa āl-ʿArabīyyah* ensembles, as well as a number of other traditional ensembles.



Figure 1. Egyptian *riq*.
(Image: Julian Oczkowski. Used with permission.)

The term *riq* was used exclusively in Egypt until the latter half of the twentieth century, when Arab percussionists in neighboring countries adopted the term to differentiate from frame drums of other varieties referred to as *dufūf* (singular: *def*). For the purpose of this research, the term *riq* will be used to identify the tambourine used in classical Arab ensembles, with the exception of *mālūf* and *tarab andalūsī* ensembles, where the term *tār* is the traditional nomenclature, and in Turkey, where *tef* (plural: *tefler*) is the

traditional nomenclature. Historical references to Arab, Persian and Turkish tambourines will be made by their historical contexts.

In Egypt and Lebanon, instrument makers continue to market the tambourine used in classical Arab music as the *riq*. As Western interest in the *riq* increased, it was popularized by American percussionists Mary Ellen Donald and Glen Velez. *Riq* makers now exist throughout Europe and the United States, making the instrument easily accessible to percussionists in the West. Consequently, the *riq* is recognized by percussionists internationally by appearance, sound and name.

The traditional performance context of the *riq* remains largely in the Arab world, with few exceptions in the West. With reduced opportunities to perform the *riq* in its traditional context, solo and percussion ensemble repertoire for the *riq* are increasingly popular, composed mainly in Western styles with Arab subtleties. Composed solo and percussion repertoire have made a welcome addition to the limited library available to Western percussionists. Consequently, solos composed for the *riq* and ensemble pieces for Arab percussion are becoming more frequent at secondary and university level recitals and concerts.

Importance of the Study

Modern percussionists, in both the Arab World and the West, often have insufficient knowledge of the performance characteristics of the *riq* in historical and traditional contexts. The performer of the instrument often assumes a leadership responsibility in the ensemble, especially in the *takht* ensemble. Such responsibilities continued through the development of the *firqah* ensemble, exemplified by Umm Kulthūm and her accompanying musicians.

The *takht* had been an established ensemble of Arab art music since the nineteenth century. Instrumentation in the *takht* varied, however usually included a *qānūn*, *‘ūd*, *nāy*, *kamānjah* (violin) and *riq*.³ The *firqah* was established in Egypt during the mid-twentieth century in an effort to revitalize Arab classical music. “The most important features which distinguish the *firqah* from the *takht* are size, make-up and leadership patterns. *Takht* instruments, with the exception of the *riq*, were doubled and new instruments were added. In some ensembles the *qānūn* continued to lead, as did the *riq*. In others, conductors assumed *firqah* leadership.”⁴ In Umm Kulthum’s *firqah*, leadership was a shared responsibility between herself and the *riq* player, a feature retained from her *takht* and Arab tradition.

Often in contemporary performance contexts, percussionists approach the Arab tambourine as an ancillary instrument, as opposed to the leadership tool found in historical ensembles such as the *takht* and *firqah*. This is typical of the *Firqat āl-Mūsīqa āl-‘Arabīyyah*, the contemporary Arab orchestra, and similar ensembles throughout the Arab world because leadership responsibilities have been assumed by conductors as in Western ensembles. It is important also for modern percussionists to gain a historical insight to the influence of Western music theory and performance on Arab performance practices and the events that facilitated this adaptation, including the First International Congress on Arab Music in Cairo, Egypt, 1932 and subsequent events.

³ Salwa El-Shawan, “Traditional Arab Music Ensembles in Egypt since 1967: ‘The Continuity of Tradition within a Contemporary Framework?’,” *Ethnomusicology* 28, no. 2 (1984): 273, <http://www.jstor.org/stable/850761> (accessed November 10, 2013).

⁴ *Ibid.*, 275.

Purpose of the Study

The purpose of this study is to describe the material innovations of the Arab tambourine, performance techniques for the Arab tambourine, and the individual and cultural expression of the Arab tambourinist. Visual representations of the Arab tambourine in art and photography suggest cultural exchanges of the tambourine throughout the history of Islamic Civilization. Furthermore, the dissemination of Islamic Culture contributes to the consistency found in performance practices for the *riq*. Such practices experience some degree of standardization, a significant outcome of the First International Conference on Arab Music in Cairo, 1932, which will be discussed in chapter two.

Objectives of the Study

The primary objective of this study is to offer an in-depth study of the *riq* in the Arab World and amongst the Arab diaspora. To accomplish this objective, a number of questions have been asked, including:

- What are the similarities and differences between the different variations of the *riq*?
- Who performs the *riq* and in what contexts?
- How is the *riq* used in performance by Arab and Western musicians?
- Is the *riq* *halāl* or *harem* in Islam?⁵
- How did the *riq* develop historically in both physical appearance and performance?

⁵ *Halāl* (Arabic - “permissible”) and *harem* (Arabic - “forbidden”) are the Arabic terms referring to moral practice in the religion of Islam.

Delimitations and Limitations of the Study

In order to determine the delimitations and limitations of this study, the reach of Arab musical influence needed to be established. Arab musical traditions can be divided into two broad categories; the *Maghreb* school and the *Mashriq* school. The former refers to the musical traditions in practice throughout North Africa, including both the *mālūf* and *tarab andalūsī* traditions. The latter refers to the musical traditions in practice throughout the Levant, Gulf Region and Arabian peninsula, including both the *takht* and *maqām āl'irāqī* traditions. Special consideration is made for the musical practices of Egypt. Evidence of both schools are present in Egypt. The country historically is a bridge between both traditions. Consequently, Egypt has developed as the center of music industry in the Arab world and served as a model for the preservation and perpetuation of the classical Arab musical tradition.

The *riq* is the principle percussion instrument in the *Mashriq* classical tradition, with its variant, the *tār*, being the principal percussion instrument in the *Maghreb* classical tradition. The two instruments are the same in current practice with the exception of names and repertoire of rhythms. Furthermore, as a result of Islamic expansion, instruments bearing a strong resemblance of the *riq* in Turkey and Persia are also included due to evident cultural exchanges. Writings about these instruments from Arab, Persian, Turkish, European and American sources were carefully analyzed to determine the historical lineage of traditional nomenclature, physical features and ensemble makeup. Recordings of the *riq* were analyzed to determine performance variations and performance contexts.

Inclusion criteria for interviews and observations are: professional performers of

the *riq* in the Arab World, Turkey, Israel, Europe and The United States of America; student performers from the above mentioned regions; makers of Arab *riqāt* and Turkish *tefler*; and professional musicians who perform in ensembles including a *riq* player. Data from interviews and observations were analyzed and cross-referenced with historical sources and recordings to identify regular, irregular and trending directions.

PART I

CHAPTER 2

REVIEW OF RELATED LITERATURE AND MATERIALS

To gain insight on the development of the *riq*; in physical appearance, performance techniques, and performance context, we must seek evidence of the *riq* and its variations throughout Arab and Islamic history. The earliest images resembling the *riq* appear in medieval Islamic and Christian sources. Several examples of iconography clearly depict hand positions, so one can infer, after cross-referencing traditional techniques, the grips and techniques used historically. Similar methods were used by Bonnie Wade in her analysis of Mughal iconography.⁶ A moderate catalog of resources referencing the *riq* and its several variations exist. These resources can generally be grouped into two categories: historical and methodological. The following historical resources provide valuable insight to the instrumentation of Arab ensembles, and the performance context of the *riq* in each setting. The methodologies included in this review outline the mechanics to performing the *riq*. Information regarding the intercultural exchange of the *riq* historically has room for greater exploration, especially during the period following the Islamic Golden Age and prior to the First International Congress on Arab Music in Cairo, Egypt, in 1932.

References and Imagery in Islamic Philosophy and Poetry

The Sufi mystic, Abu Hamid Muhammad al-Ghazzali (d. 1058) wrote several treatises on Islamic theology and philosophy. In his treatise, *On Listening to Music*, al-

⁶ See Chapter 3, Methodology.

Ghazzali discusses which aspects of music are *halāl* (“permissible”) or *harem* (“forbidden”) in Islam. Al-Ghazzali recognizes that music is both *halāl* to listen to and perform; however, he notes five instances or “causes” under which music is *harem*.

“The first cause is hearing it from a woman or from a youth as an object of the carnal appetite,” referring to inappropriate thoughts or feelings about women or children evoked by their singing.⁷ “The second cause is that the song be accompanied by viols, lutes, harps, or other stringed instruments, or the Iraqi flute.”⁸ These instruments are forbidden because they evoke a desire for wine. Double-reed wind instruments, cylindrical drums, bowl-shaped drums, frame drums and tambourines are permitted however, because tradition omits these instruments as *harem*. In fact, some of the prior mentioned instruments were performed for the Prophet Muhammad. Goblet-shaped drums are forbidden because they are the instrument and emblem of the eunuchs. “The third cause is that there [is] some obscenity in the song or satire, or that there [is] some sarcasm directed at the religious.”⁹ “The fourth reason is that the listener be young and dominated by carnal passion, not knowing what the love for God itself is.”¹⁰ Al-Ghazzali describes these young listeners as vulnerable and potential victims to predators. The final cause is “that the common folk become accustomed to music in the manner of a pleasure and an amusement, and this is permitted, but on the condition that they not make it a vocation, and that they take care that though many sins are minor, when they are many, they reach

⁷ Abu Hamed Muhammad al-Ghazzali, *On Listening to Music* (Chicago: Kazi Publications, 2003), Kindle Locations 540-541.

⁸ *Ibid.*, Locations 551-552.

⁹ *Ibid.*, Locations 568-569.

¹⁰ *Ibid.*, Locations 607-608.

the level of a major sin.”¹¹ Music is frowned upon as a vocation because it makes the opportunity to sin more frequent. Al-Ghazzali also discusses the “three stations” in music. These are: understanding, ecstasy and motion.¹² In the Sufi context, each station is a manner of cognition, a process of understanding and experiencing God.

The works of Jalāl āl-Dīn Rūmī (d. 1273), a Sufi mystic and Muslim poet, are well known in the West, with many English translations. However, when referring to Rūmī as a historical reference, popular English translations are problematic; there are frequent substitutions of Persian and Arab words with dissimilar meaning and translators often insert their own meaning. Aware of inaccurate translations, Shahram Shiva contributed literal and artistic translations of Rūmī’s original works in *Rending the Veil: Translations of Rumi*.

Rūmī fled his home city of Balkh, present-day Tajikistan, with his family at a young age prior to Mongol capture. He lived and worked the remainder of his life in Konya, present-day Turkey. Rūmī was a close friend of Sadr al-Din Qunawi, a student of Ibn ‘Arabi, the famous Arab philosopher.¹³ In Shahram’s edition, three of Rūmī’s poems mention the *def* specifically along with the reed flute or *nāy*. Rūmī’s immigration and association with contemporaries throughout Islamic civilization suggest a cultural exchange of ideas. His reference to the *def* and *nāy* may suggest an established nomenclature in the region as a result of such cultural exchange.

Khawaju Kirmani (d. ca.1349), also a Sufi mystic and Muslim poet, was well

¹¹ Ibid., Locations 639-641.

¹² Ibid., Locations 646-647.

¹³ Shahram T. Shiva, *Rending the Veil: Poetic Translations of Rumi* (Prescott: Hohm Press, 1995), Kindle Edition, Location 96.

traveled, having made the *haj* to Mecca and visited also most of the towns in Egypt, Syria, Iraq, Khuzistan and Azerbaijan.¹⁴ His famous work, *Humāy u Homāyūn*, is a testimony to his travels. It was completed in Baghdad in 1331.¹⁵ The manuscript under analysis was commissioned by Tāj al-Dīn Ahmad ‘Irāqī and was completed in 1396 with several illuminated illustrations. It is a superlative example of art under the Jalāyirid and Tīmūrid courts.¹⁶ The work tells the story of Humāy, a Syrian prince, who renounces his throne in Syria to seek the Chinese princess Homāyūn, who’s vision was brought to him in a dream. He wins her love and is depicted in the manuscript enjoying music with her in a garden. The image below show the musicians in detail.



Figure 2. Detail of *def* and *nāy* players.

(Image: “Humay and Humayun Feasting in a Garden and Listening to Musicians,” in *An illustrated 14th century Khamsah by Khwaju Kīrmani*. This image is in the public domain.)

Three *def* players and two *nāy* players are pictured; the same instruments mentioned by

¹⁴ Teresa Fitzherbert, “Khawājū Kirmānī (689-753/1290-1352): An Éminence Grise of Fourteenth Century Persian Painting,” *Iran* 29 (1991): 141, <http://www.jstor.org/stable/4299854> (accessed January 25, 2014).

¹⁵ *Ibid.*, 144.

¹⁶ *Ibid.*, 149.

Rūmī. However, Rūmī mentions each instrument in singular form, suggesting a duet as opposed to the quintet pictured above. The hands of the *def* players on either side of the ensemble are clearly visible. On the left, the player is gripping the *def* with both hands on the frame, thumbs wrapped around the backside of the frame. This grip is identical to the “classical/soft” grip used by contemporary *riq* players.¹⁷ On the right, the player’s thumb is anchored to the frame, an established technique for larger *dufūf* with rings or without any ornamental accessories. However, it seems the backside of the *def* is pictured. By cross-referring to these established techniques, we may deduce that the performer is not striking the backside of the instrument and this is, however, the artist’s representation of both the instrument being played and technique for playing it. Notice also that each *def* is beautifully decorated and the jingles are bronze in color, suggesting they are made of brass, bronze or copper.

Khajeh Shamseddin Mohammad Hafiz-s Shirazi (d. ca. 1388) lived and worked for the majority of his life in Shiraz, during Mongolian rule. He was influenced by Rūmī and memorized his works.¹⁸ It is likely he knew Khwaju Kirmani while he lived in Shiraz, but Hafiz never credited Kirmani as an influence. However, the considerable overlap in subject matter with Kirmani would suggest he was.¹⁹ Over the period of fifty years, Hafiz wrote about 500 ghazals, 42 Rubaiyees, and a small number of Ghaseedehs.²⁰

Mohammad Golandaam compiled his works into the *Dīvān-i Hafiz*, approximately twenty

¹⁷ For more on this technique and others, see Chapter 5, Performance Techniques for the *Riq*.

¹⁸ I.T. Scholars Group Larakana, *The Spiritual Wisdom of Hafez: Teachings of the Philosopher of Love*, (Larakana: I.T. Scholars Group, 2006), 5.

¹⁹ Teresa Fitzherbert, “Khawājū Kirmānī (689-753/1290-1352): An Éminence Grise of Fourteenth Century Persian Painting,” *Iran* 29 (1991): 138, <http://www.jstor.org/stable/4299854> (accessed January 25, 2014).

²⁰ I.T. Scholars Group Larakana, 7.

one year after his death. In 2006 the I.T. Scholars Group Larakana published an English translation of his works entitled *The Spiritual Wisdom of Hafez: Teachings of the Philosopher of Love*. His works also reference the *def*:

”برگ نوا تبه شد و ساز طرب نماند
ای چنگ ناله برکش و ای دَف خروش کن“
“The song was spoiled, and the string was no more
Tambourine (*def*) shout out aloud, O harp, cry with your cord.”²¹

”مغنی دَف و چنگ را ساز ده“
“O Player, tambourine (*def*) and harp play”²²

In both examples, the *def* performed with the harp, an instrument that Al-Ghazzali classifies as *harem*. This suggests either conflicting beliefs regarding the permissibility of instruments or an absence of consensus to any addenda to Islamic law over a period of time.

This illustration below, from a later edition of *Divan-i Hafiz*, depicts four musicians, two of whom are *def* players. The *dufuf* in this image is strikingly similar in appearance to the traditional Egyptian *riq*. Note the equidistant arrangement of jingles in five sets, their bronze color and decorations on the frame. For both performers, the backside of the instrument is pictured. They are facing opposite directions, which may suggest one player’s dominant hand differs from the other. However, both performers are gripping the *def* with the left hand, suggesting right hand dominance. The artist seems to be attempting to illustrate opposing perspectives of the grip while emphasizing the details of the instrument. Each performer’s thumb is positioned around the frame near a jingle, suggesting the player may be using the jingle as part of the grip. In traditional *riq*

²¹ Ibid., 232.

²² Ibid., 316.

technique, this is done when the jingles are being played on directly with the fingers of both hands.²³ The right hand is in an unusual position and seems to be grasping the frame, which would hinder the performer's ability to play. The thumb of the performers' right hand may be free to strike the skin. This would suggest, based on placement of the thumb, either a lower tension of the skin, so the open tone will speak or a technique for exciting the jingles outside the present-day classical repertoire.



Figure 3. Detail, musicians.

(Image: “Allegory of Worldly and Otherworldly Drunkenness: Folio from the Divan (Collected Poems) of Hafiz,” in *Heilbrunn Timeline of Art History*. This image is in the public domain.)

The *Dīvān-i Jāmī* is popularly considered to be the last great work of medieval Islamic Civilization. Jāmī (d. 1492), a Sufi mystic and poet, was a “significant figure at the Timurid court of Herat and subtle and learned theologian, he was a major figure of the 9th/15th century in the Islamic East and had a lasting influence on Persianate Islam in

²³ See Chapter 5, Performance Techniques for the *Riq*.

particular.”²⁴ The edition under analysis was scribed ca. 1564 by the Safavid calligrapher Shāh Maḥmūd Nīshāpūrī. In the image detail below, a *def/dāyera* player exhibits a unique means of amplifying the voice common amongst *dāyera* and *ghaval* players in Asia today.

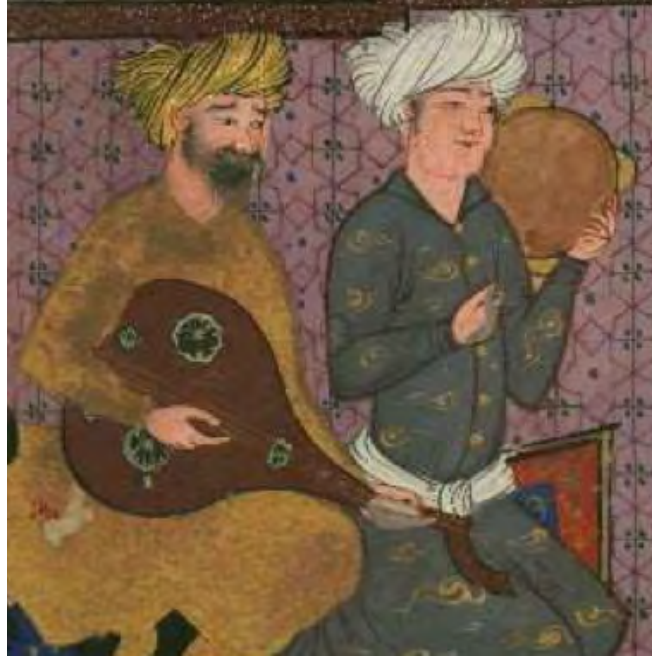


Figure 4. Detail, musicians.

(Image: Nūr al-Dīn ‘Abd al-Raḥmān ibn Aḥmad Jāmī, *Dīvān-i Jāmī*, Nīshāpūrī codex ca. 1564. Image available by Creative Commons license.)

The development of the Arab classical music tradition occurred largely under Ottoman rule. The Ottoman *def* of the early eighteenth century is extremely similar to its Persian counterpart. Abdulcelil Levni (d. 1732), an Ottoman painter and miniaturist, recorded fantastic images of early eighteenth century Ottoman musicians and dance in the work, *Surname-i Vehbi* (Turkish; “Book of Festival”). Note the equidistant spacing of the jingles on the *dufuf* in the upper-right portion of the image below. Also, note the thumb placement of the *dufuf* player’s right hands, consistent with techniques for larger varieties

²⁴ Sajjad H. Rizvi, “The Existential Breath of al-ramn and the Munificent Grace of al-ram : The Tafsir Srat al-Ftia of Jāmī and the School of Ibn ‘Arabī,” *Journal of Qur’anic Studies* 8, no. 1 (2006): 60-61, <http://www.jstor.org/stable/25728199> (accessed January 27, 2014).



Figure 5. Ottoman musicians.
(Image: Abdulcelil Levni, *Surname-i Vehbi*. This image is in the public domain.)

of the *def* and *tār* throughout the Arab world.

Western Pre-Colonial and Colonial Observations

Thomas Shaw's *Travels or Observations Relating to Several Parts of Barbary and the Levant* (1738) is a fabulous account and rather objective analysis of Arab culture and customs through an eighteenth century European lens. During his visits to "Barbary," an unfavorable European term for the *Maghreb*, he observed performances of the "tarr" by the Bedouins of the region. He describes the instrument as a sieve, which as we will find,

is consistent with other descriptions of this instrument. He notes that the Bedouin *tār* is



Figure 6. “Statuette of Cybele on a cart drawn by lions, Imperial, second half of 2nd century A.D., Roman,”

(Image: *Heilbrunn Timeline of Art History*. This image is in the public domain.)

“undoubtedly the *tympanum* of the ancients.”²⁵ He further notes that the instrument is “exactly of the same fashion with what we find in the hands of Cybele.”²⁶

On his account of the Moorish *tār*, Shaw notes the *tār* was improved with thin brass plates, suspended loosely in the rim, which “clashing against each other in the several strokes and vibrations given to the parchment, form a clinking but regular kind of noise, which filleth up those little vacancies of sound, that would otherwise be unavoidable in

²⁵ Thomas Shaw, *Travels or Observations Relating to Several Parts of Barbary and the Levant* (Oxford: Printed at the Theatre, 1738), 269.

²⁶ *Ibid.*

these consorts.”²⁷ Shaw’s description of performance is consistent with tambourine performance throughout the Arab world. The “regular” noise filling the “vacancies of sound” should be thought of as embellishments, an essential feature of Arab rhythm.

The *Description de l'Égypte, ou, Recueil des Observations et des Recherches qui ont été faites en Égypte Pendant l'Expédition de l'Armée Française* (English: *Description of Egypt, or, Collection of Observations and Research that have been made in Egypt During the Expedition of the French Army*, 1809) was commissioned by Napoleon Bonaparte to record, in detail, several aspects of Egyptian history and culture. Guillaume André Villoteau, ethnographer and author of two volumes concerning Egyptian music in the expedition report, recorded numerous instrument types.. His writings are the first detailed organology of Egyptian music by a European.

Villoteau first notes that the various types of frame drums are collectively referred to as “deff” (*def*) or “dâyreh” (*dāyerah*, Persian: “circle”); however, each variety also have specific names which include: the “bendyr” (*bendīr*), *mazhar*, *tār* and “réq” (*riq*).²⁸ Villoteau describes the *bendīr* as the largest of the four frame drums (40cm), is headed with goatskin, four pairs of small jingles inserted into the frame, which are cut “en tôle” (from sheet metal), and has several gut snares.²⁹ The *mazhar* is described as being similar in size to the *bendīr*: however instead of jingles and snares, it has rings fixed to the inside of the frame.³⁰ The *tār* is described as smaller than the other instruments, headed with goatskin and

²⁷ Ibid., 270.

²⁸ Guillaume André Villoteau, “Description des Instrumens de Musique,” in *Description de l'Égypte, ou, Recueil des Observations et des Recherches qui ont été faites en Égypte Pendant l'Expédition de l'Armée Française*, (Paris: De l’Imprimerie Impériale, 1809), 988-989.

²⁹ Ibid., 988.

³⁰ Ibid.

ornamented with suspended pairs of tin jingles.³¹ The *riq* is described as the smallest with metal jingles inserted into the frame and headed with “skin *bayād*,” literally meaning “oviparous,” referring to animals that lay eggs.³² In this context, *bayād* refers to fish specifically.

William McClure Thomson’s observations of the “*deff*” is recorded in his work entitled; *The Land and the Book; or, Biblical Illustrations Drawn From the Manners and Customs, the Scenes and Scenery of the Holy Land, Volume II*. He gives general descriptions of the instruments in *takht* he observed in Jerusalem, noting specifically the popularity of some percussion instruments.³³ His illustrations of the instruments are extremely detailed, including accessories one might need for the instruments. His depiction of the *def* is closely resembles the modern-day *riq*.

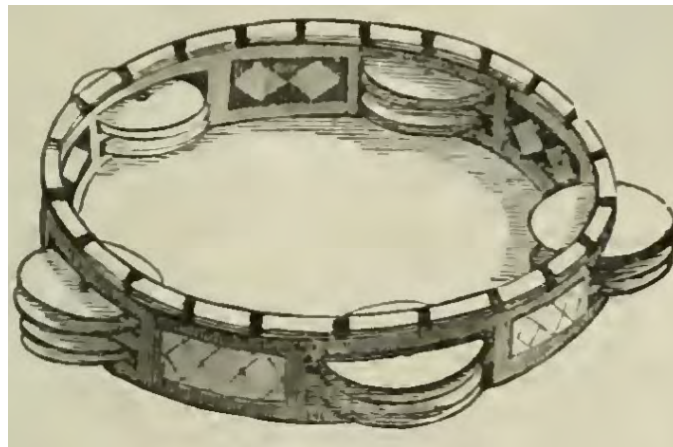


Figure 7. William McClure Thomson’s *def*.
(Image: *The Land and the Book; or, Biblical Illustrations Drawn From the Manners and Customs, the Scenes and Scenery of the Holy Land*, vol. 2. This image is in the public domain.)

³¹ Ibid.

³² Ibid., 989.

³³ William McClure Thomson, *The Land and the Book; or, Biblical Illustrations Drawn From the Manners and Customs, the Scenes and Scenery of the Holy Land*, vol. 2 (New York: Harper & Brothers, 1876), 579.



Figure 8. Late nineteenth-century Syrian “riqq.”
(Image: *Catalogue of the Crosby Brown Collection of Musical Instruments: Gallery 27. 1.*, vol. 1. Image available by the Metropolitan Museum.)

Photographed above is a *riqq* from approximately the same time period as Thomson’s *def*. Given the instrument’s origin, the appropriate term for this instrument is *def*. This instrument was probably termed as a *riqq* because of recent popularization of term for this instrument. Note the decorative overlay and tarnished brass/bronze colorization of the jingles. The overlay is described as pearl and ivory.³⁴ The diameter given is twenty-two and nine-tenths centimeters, or nine inches.³⁵

Although there is no mention of the *riqq*, Edward William Lane’s *The Manners and Customs of the Modern Egyptians*, written during his visits to Egypt in 1833-1835, although published in 1908, suggests a consistent use of the term *tār* for the Arab tambourine in North Africa. Lane describes the *tār* as eleven inches in diameter and “overlaid with mother-of-pearl, tortoise-shell, and white bone, or ivory, both without and within; and has

³⁴ *Catalogue of the Crosby Brown Collection of Musical Instruments: Gallery 27. 1.*, vol. 1 (New York: The Metropolitan Museum of Art, 1901), <http://metmuseum.org/collections/search-the-collections/501008> (accessed April 5, 2014).

³⁵ *Ibid.*

ten double circular plates of brass attached to it; each two pairs having a wire passing through their centres.”³⁶



Figure 9. Edward William Lane’s *tār*.
(Image: *The Manners and Customs of the Modern Egyptians*. This image is in the public domain.)

Lane’s observations of performance seem to describe a single playing technique, suggesting either a limited time of observation or a performance requiring the described techniques. Lane’s description and illustration of the *tār*, however larger, is consistent with the *riq* in Egypt today. However, his illustration seems to be reproduced from Thomson’s book, in lower quality.

Francesco Salvador-Daniel’s *The Music and Musical Instruments of the Arab* (1914) was one of the earliest attempts in English at surveying Arab music. Salvador-Daniel draws extensively on the works of the prior mentioned European sources and of his colleague, Henry George Farmer. For the time, it was extraordinarily complete, discussing topics from modal and rhythmic theory to organology. In his discussion of the “*taar*” (he also uses the transliteration “*tarr*”), he notes the significance in the diversity of timbres

³⁶ Edward William Lane, *The Manners and Customs of the Modern Egyptians* (London and Toronto: J. M. Dent and Sons, Ltd., 1908) 372-373.

produced from the drum.³⁷ His illustration depicts only four pairs of jingles, which seem to be in a single row, unlike Thomson and Lane’s depictions, suggesting non-standardization even into the twentieth century.



Figure 10. Francesco Salvador-Daniel’s *tār*.
(Image: *The Music and Musical Instruments of the Arab*. This image is in the public domain.)

Henry George Farmer, an esteemed scholar of Arab music, published *Turkish Instruments of Music in the Seventeenth Century* (1936), an investigation of the organology of Ottoman Turkish instruments based on the writings of Ewliyā Chelebī (1611 - ca. 1669) of Turkey. Ewliyā Chelebī was gifted in both the musical and literary arts. Farmer’s careful cross-examination, with the aid of a Turkish colleague, of existing English translations of Chelebī’s writings, with Turkish manuscripts and references from the time period and region revealed numerous examples of seventeenth century musical instruments and their performance contexts.

In his analysis, Farmer discusses the three types of frame drums or “tambourines”

³⁷ Francesco Salvador-Daniel, *The Music and Musical Instruments of the Arab* (New York: Charles Scribner’s Sons, 1914), 220.

in Turkish culture: the *daf* (*def*), *da'ira* (*dāyerah*), and *mazhar*. The *def* is explained as a round tambourine with “metal plates” or jingles inserted into the frame.³⁸ Farmer includes a definition from Meninski’s thesaurus (1680-1687), a contemporary of Ewliyā Chelebi: “*tympanum simplex unius pellis, crotalum cum cymbalis quod manibus pulsatur, crepitacula disco inserta, cymbalum,*” which literally translates to: “a simple single-skin drum castanets, cymbals that hand side, the clash of the disk inserted, cymbal.”³⁹ This definition may imply direct playing on the jingles with fingers, producing a “castanet” effect. The present-day Turkish *dāyerah* meets this description as well. However, historically the *dāyerah* did not have jingles, rather, bells or rings were affixed to the inside of the frame as they are with the modern-day Persian *dāyerah* and Azerbaijani *ghazal*. The *mazhar* has no jingles or bells.⁴⁰

Contemporary Research of Arab Music

Ali Jihad Racy's *Music in Contemporary Cairo: A Comparative Overview* (1981) is an in-depth look of the musical expressions within the city of Cairo and the variety of historical events that influenced contemporary music in Cairo. Racy is quick to assert that musicians in Cairo (amongst other Arab cities) do not restrict themselves to performing a limited number of musical styles or venues. Racy draws on musical traditions from around the world to illustrate the ideas of “exclusivity,” “continuity,” and “immunity.”⁴¹ He draws the conclusion that contemporary music in Cairo is not autonomous. The

³⁸ Henry George Farmer, “Turkish Instruments of Music in the Seventeenth Century,” *Journal of the Royal Asiatic Society of Great Britain and Ireland*, no. 1 (1936): 10, <http://www.jstor.org/stable/25182035> (accessed January 16, 2014).

³⁹ Ibid.

⁴⁰ Ibid., 11.

⁴¹ Ali Jihad Racy, “Music in Contemporary Cairo: A Comparative Review,” *Asian Music* 13, no. 1 (1981): 7, <http://www.jstor.org/stable/834083> (accessed November 29, 2012).

continuity of music in Cairo is ever evolving and draws on outside influences to facilitate ongoing popularity in the Arab world. For example, the founding of the *Firqat āl-Mūsīqa āl-'Arabīyyah* was for the sole purpose of reinvigorating live performance of the Arab classical musical tradition. His examples of continuity include the uses of popular *maqāmāt* and *iqā'āt*. Racy concludes that although he does not explore all interactions of musical influence within the Arab world (there are far too many), he is able to assert that music in Cairo is clearly focused on the present-day. Furthermore, continuity exists, but not in an autonomous state. Egyptian music clearly draws on outside influences.

One year later, Racy follows up the aforementioned article with *Musical Aesthetics in Present-Day Cairo* (1982). In this article he speaks extensively about the Egyptian idea of *tatwīr*, meaning “developing” or “evolving.”⁴² Innovation is key, which we see historically in the development in Egyptian music: The First International Congress on Arab Music (1932) brought about the transition from *takht* to *firqah*; two types of traditional Arab music ensembles which differed in size, instrumentation, and leadership; and finally to *Firqat āl-Mūsīqa āl-'Arabīyyah*; a new ensemble make-up aimed at reviving live performance of classical Arab music in Egypt. Creativity fosters such innovation. Egyptian composers and performers, notably Umm Kulthum and Mohamed Abd al-Wahhab, contributed creative compositional and performance techniques that greatly achieved the desires of *Firqat āl-Mūsīqa āl-'Arabīyyah*. From the perspective of the *riq* player, such innovation required careful attention to performance; metric modulations of *iqā'āt* (and *maqāmāt*) became much more frequent and accompanying artists with such creative liberties required sensitivity. The artistic skills required of a musician to perform with such careful

⁴² Ali Jihad Racy, “Musical Aesthetics in Present-Day Cairo,” *Ethnomusicology* 26, no. 3 (January 21, 1982): 394, <http://www.jstor.org/stable/850687> (accessed November 29, 2012).

attention is referred to as *shughl*, literally “workmanship” or “craftsmanship.”⁴³ Racy maintains that *tatwīr* is bound to tradition.⁴⁴ Although Western music, Turkish music, and others influenced the development of Egyptian and popular Arab music, it was never so much that the Arab identity of the music was lost.

Salwa El-Shawan's *Traditional Arab Music Ensembles in Egypt Since 1967: “The Continuity of Tradition Within a Contemporary Framework”?* (1984) discusses the transition from *takht* to *firqah*, and finally to *Firqat āl-Mūsīqa āl-'Arabīyyah*. In each type of ensemble, the *riq* is always limited to one player, whereas melodic (and some rhythmic) instrumentation was always changing – usually growing. The article is quite clear in the role of musicians through each step of these transitions, “The most important features which distinguish the *firqah* from the *takht* are size, make-up and leadership patterns. *Takht* instruments, with the exception of the *riq*, were doubled and new instruments were added. In some ensembles the *qānūn* continued to lead, as did the *riq*. In others, conductors assumed *firqah* leadership.”⁴⁵ The responsibility of the *riq* player has begun to change. Historically a role of leadership, the *riq* player is beginning to assume an ancillary role, especially in ensembles under the direction of a conductor.

The First International Congress on Arab Music and ongoing Western influence reached beyond Egypt. Ali Jihad Racy continues his discussions on musical influences as it relates to Beirut, Lebanon, in his article *Words and Music in Beirut: A Study of Attitudes* (1986). Racy begins his article noting the ongoing modern and Western influence on the city of

⁴³ Ibid., 394.

⁴⁴ Ibid., 395.

⁴⁵ El-Shawan, 275.

Beirut.⁴⁶ Racy identifies Beirut immediately as a melting-pot city, whose inhabitants come from a variety of countries and religions.⁴⁷ This is particularly important with regards to Western musical notation and Lebanese music, which was largely influenced by Western missionaries distributing Christian hymnals; one in particular including notes on Western music theory.⁴⁸ Both Western and Near Eastern music is taught at the Lebanese National Higher Conservatory of Music, with musical notation an established medium in both traditions. Western music, ranging from classical to popular, has an established audience in Beirut. Racy additionally notes that audiences of Western classical music in Beirut are comfortable with Western formal etiquette.

Perhaps the best recognized discourse on Arab music in English is Habib Hassan Touma's *The Music of the Arabs* (2003). Touma presents an encyclopedic overview of Arab music in this text. The topics covered are vast and include music theory and the Arabian tone system, rhythm, secular music, religious music, cultural expression, Arab music history, and organology of instruments. Touma's explanations regarding transliteration and translation are most thorough. His language table covers the entire Arabic alphabet with a suitable pronunciation guide for the native English speaker.

Touma's description of nomenclature for the Arab tambourine represents diverse terms for the instrument. He refers to it primarily as *riq*, which is consistent with most scholarly writings.⁴⁹ He notes the Iraqi distinction *daf zinjārī* and *Maghreb* term *tār*.⁵⁰

⁴⁶ Ali Jihad Racy, "Words and Music in Beirut: A Study of Attitudes," *Ethnomusicology* 30, no. 3 (January 21, 1986): 413, <http://www.jstor.org/stable/851587> (accessed November 29, 2012).

⁴⁷ Ibid.

⁴⁸ Ibid., 415.

⁴⁹ Habib Hassan Touma, *The Music of the Arabs* (Portland: Amadeus Press, 2003), 132.

⁵⁰ Ibid.

Touma provides two images of *tār* players, each with a noticeably different tambourine, confirming the inclusiveness of the term *tār* and citing also the common nomenclature throughout North Africa.⁵¹ Touma describes the *def* as a larger, un-ornamented frame drum.⁵² The Arab word *def* is a general word for all frame drums and its usage for specific instruments depends entirely on region. In most parts of the Arab world it is reserved for larger frame drums where new terms are in place for tambourines.

Touma refers to the Arab repertoire of rhythms as *āwzān* (singular *wazn*), meaning “measure.”⁵³ He cites other terms as being common including: *usul*, *mizan*, and *darb*.⁵⁴ Touma offers simple explanations to rhythmic organization of *āwzān*. His explanations of accented versus unaccented tones on percussion instruments include the corresponding onomatopoeic syllables *mah* and *kah*.⁵⁵ Although these syllables are not standardized throughout all the Arab world, reading the application of unaccented tones in the many examples of *āwzān* is useful.

Touma gives little description of the variety of ensembles dedicated to performing Arab classical repertoire. He mentions only four: the *takht*, the *jālghī baghdādī*, the *Andālūsī* ensemble, and the “big Arabian orchestra.”⁵⁶ It is clear by Touma's description of the “big Arabian orchestra” (presumably the *Fīrqa al-Mūsīqa al-'Arabīyyah*) he is disappointed by the Western influence on the ensemble structure, organization, and melodic/rhythmic

⁵¹ Ibid., 132-133.

⁵² Ibid., 135.

⁵³ Ibid., 48.

⁵⁴ Ibid.

⁵⁵ Ibid., 49.

⁵⁶ Ibid., 140-141.

musical elements.

Ruth Davis' *Traditional Arab Music Ensembles in Tunis: Al-Turath in the Shadow of Egypt* (1997) discusses the development of the *Rashidiyya*, the principal state sponsored ensemble and institution for *mālūf*. Davis explains the profound influence of the *takht* on the development of the *mālūf* ensemble and the methods in which the Tunisian government applied the recommendations of the First International Congress on Arab Music, simultaneously drawing comparisons to the development of the *firqah* in Egypt. As with the *takht* in Egypt, *mālūf* musicians “the solo vocalist and instrumentalists added their own embellishments to the basic melody (*lān*) and rhythmic- metric pattern (*iqā'*).”⁵⁷ Throughout the development of both the *firqah* and *mālūf* ensemble, the use of Western notation had profound impact on the use of embellishments and improvisation, especially regarding the *riq*: “Like the *Rashidiyya*, both instrumentalists and conductor used Western notation; melodic improvisation was eliminated, and musical compositions were ‘replicated in an identical manner in every performance.’ Only the solo *riq* was allowed to improvise around the basic *iqā'*, apparently in order to relieve the monotony of the unembellished melody.”⁵⁸ The Arab tambourine is known as the *tār* in Tunisia, likely an older term originating in the *Maghreb*. Photographs of currently active *mālūf* ensembles with *tār* players depict an instrument visually identical to the *riq* from Egypt.

Sources in English about influential *riq* players are limited. The most abundant sources are about the Lebanese master, Michel Merhej Baklouk. Turath.org's publication of his life and contributions are featured in Sami Asmar's interview *Michel Mirhej Baklouk*

⁵⁷ Ruth Davis, “Traditional Arab Music Ensembles in Tunis: Al-Turath in the Shadow of Egypt,” *Asian Music* 28, no. 2 (October 18, 1997): 91, <http://www.jstor.org/stable/834475> (accessed February 14, 2012).

⁵⁸ *Ibid.*, 96.

Loved Working with Fairuz (1999). Published along with the interview is an article from Al-Hayat newspaper titled *Percussionist Michel Baklouk Remembers Fairuz, the Rahbanis, and the Masters of Lebanese Music* (2000) by Mohammad Hijazi and translated into English by Turath.org. Baklouk describes the intimate details of working with the Rahbanis and Fairuz, among other prolific Arab artists. He tells the story of how his career began, the struggle of working in war-torn Jerusalem and Beirut, and his immigration to the United States, revealing a sense of nostalgia about his days in Palestine and Lebanon, a feeling that New York and the United States can never evoke. Mr. Baklouk describes his responsibilities while collaborating with the Rahbanis, most notably as arranger and caretaker of the original compositions.

Veronica Doubleday's *The Frame Drum in the Middle East: Women, Musical Instruments and Power* (1999) explores an extensive number of issues ranging from: terminology, music and Islam, and gender roles. Regarding terminology, Doubleday notes that instrument “terms have many local variants and the terminology for frame drums is imprecise and sometimes confused.”⁵⁹ This makes historical organology of the Arab tambourine quite troublesome, necessitating cross-referencing of multiple sources from the same region and time period, and also in most cases, similar forms of expression.

Doubleday gives a brief explanation to issues regarding music and Islam and asserts the important notion that “in Muslim cultures, a broad distinction is often made between "musical instruments" and "singing." This is true for Afghanistan, where words for music (Persian *saz*; Greek *musiqi*) are synonymous with "musical instrument," and

⁵⁹ Veronica Doubleday, “The Frame Drum in the Middle East: Women, Musical Instruments and Power,” *Ethnomusicology* 43, no. 1 (January 21, 1999): 102, <http://www.jstor.org/stable/852696> (accessed November 29, 2012).

singing (*khândan*) is closely related to reading and speech.”⁶⁰ This is the source of ongoing debate in Islam, because the Qur'an does not outwardly condone or condemn music, and the Hadiths offer contrasting perspectives. Music is permissible in Sufism; however the musician must possess the proper spiritual discipline for the performance to have the desired affect, for example: “only a dervish is able to play the *daf*: in the hands of a profane, even a virtuoso, it doesn't have the same effect.”⁶¹

Doubleday discusses the significant link between women and the frame drum; however she raises the issue that historically in the Middle East “women lack exclusive rights over any type of musical instrument, even the frame drum itself.”⁶² She notes that men held exclusive control of the *riq*.⁶³ Furthermore, “its name, context of performance and specially transmitted techniques reserved it for male use, and mother-of-pearl inlay decoration also denoted a special, high status.”⁶⁴ She also explains that men in Turkey often asserted their priority in playing the *def* (tambourine), because it's a shared instrument historically in Turkish culture. Doubleday's discussion regarding masculine and feminine roles of musicians in the Mediterranean world offers unique insight to the performance contexts of the Arab tambourine.

Making Music in the Arab World: The Culture and Artistry of Tarab (2003) by Ali Jihad Racy is his most important contribution to English studies on Arab music. Racy's text discusses the concept of *tarab*, a term referring to the metaphysical affect of performance

⁶⁰ Ibid., 104.

⁶¹ Ibid., 123.

⁶² Ibid., 102.

⁶³ Ibid., 124.

⁶⁴ Ibid., 125.

and how it is achieved and perceived in Arab music. Togetherness is an important aspect of *tarab*, the foundation of which is *iqā'āt*, or repertoire of Arab rhythms. Rather than cataloging a number of *iqā'āt*, Racy discusses the theoretical relationship between *iqā'āt* and *maqāmāt/lān*.

Racy's descriptions regarding technique of the *riq* are given in the context of *tarab*. He discusses the introduction of the *tablahh* to modern ensembles and the consequential transition of playing styles of the *riq* from one that is more subtle to another that primarily excites the jingles.⁶⁵ His comparison of the *riq* and voice evokes a clear image of the *riq's* tonal palette.⁶⁶ Racy references Michel Merhej Baklouk, a Palestinian master of the *riq* trained in both Western and Arab musical traditions. His expertise and fame draws from his extensive career as the *riq* player for Fairouz and the Rahbani brothers and influential instruction at the Lebanese National Higher Conservatory of Music. Baklouk's insight to accompanying singers is most valuable. Baklouk explains that the *riq* player must be solid, although there are occasions where the *riq* player must back away, so as not to distract away from the singer.⁶⁷ He explains that the *iqā'* has an effect, and to harness it requires discretion.⁶⁸ He attributes his knowledge to a conversation he once had with Ibrahim Afifi, arguably the most influential *riq* player of the twentieth century, famous for his recordings with the Egyptian diva, Umm Kulthūm.⁶⁹

The First International Congress on Arab Music in Cairo, 1932, is frequently

⁶⁵ Ali Jihad Racy, *Making Music in the Arab World: The Culture and Artistry of Tarab* (Cambridge Middle East Studies) (Cambridge, UK: Cambridge University Press, 2004), 78.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Ibid.

referenced as an influence on the development of Arab music, however, surprisingly little attention is given to the proceedings of the event and subsequent actions resulting from the event's findings. This need for attention was addressed by Anne Elise Thomas in her doctoral dissertation, *Developing Arab Music: Institutions, Individuals, and Discourses of Progress in Cairo, 1932-2005* (2006).

Thomas' includes a thorough chapter on the aesthetic qualities of Arab music, including song forms, singing, traditional instruments, the *takht*, the *firqah*, and the unique "emotional dynamics of Arab music: *tarab* and *sultanah*."⁷⁰ She continues with a thorough discussion of the 1932 Arab Congress on Music's objectives and procedures including the motivating factors leading to the event. Among these motives was a revived sense of nationalism, especially in the light of Western and Turkish influence. There existed a sense of need to reclaim Arab traditions, which consequently took on regional interpretations throughout the Arab world.

Several committees were established during this congress, each with a primary objective. The findings of each committee would directly influence the direction and education of Arab music, especially in Egypt. The Musical Scale committee debated the use of equal temperament in an effort to apply a system of standardization to *maqāmāt*. This was especially important for establishment of a standard curriculum for music education. Unfortunately, a consensus was not made and the tunings of *maqāmāt* remain subjective to performers and educators.

The Melodic and Rhythmic Modes committee successfully "surveyed and organized lists of 52 *maqāmāt* and 20 *iqā'āt* that were used in Egypt and compared this list

⁷⁰ Anne Elise Thomas, "Developing Arab Music: Institutions, Individuals, and Discourses of Progress in Cairo, 1932-2005" (Ph. D. diss., Brown University, 2006), 36.

with groups of *maqāmāt* and *iqā'āt* used in Syria, North Africa and Iraq.”⁷¹ The Musical Instruments committee agreed on the inclusion of the European violin and other non-fretted European string instruments. The committee was divided, however, regarding the modification of the piano for use in Arab music.

The Recording committee successfully preserved a diverse collection of Arab music, including several regional folk styles, classical genres, instrument demonstrations and live performances on over 175 discs. The intent of these recordings was for archive research and reference by practicing musicians. Unfortunately, a disjuncture remains between scholars and performers.

The Music Education committee identified several disconcerting facts based on evidence in Egyptian education. First, the number of Egyptians studying Western musics was much higher than those studying Arab musics. This is due, in part, to the lack of formal institutions devoted to Arab music in Egypt. Western music, on the other hand, has an established history of developed pedagogy, which served as an inspiration for the establishment of similar institutions for Arab music. The committee also acknowledged the disproportion of girls studying Arab music to boys. Consequently, the committee made recommendations for all “Egyptian children to receive instruction in music as part of the primary education system,” so as to serve the artistic progress of the nation, instill musical taste in the public, and introduce music in every Egyptian home.⁷²

Recognizing that little progress was made implementing the recommendations of the 1932 conference, music education became a central topic in subsequent conferences.

⁷¹ Ibid., 101.

⁷² Ibid., 105.

During a series of conferences in the 1960s “delegates were particularly interested in expanding Arab music in the general education curricula in all Arab countries, and formed a multinational association for Arab music education.”⁷³ Conferences hosted by the Arab Music Society (founded in 1971) furthered this endeavor, suggesting “that a greater portion of the society’s journal should be devoted to music education, that music should be considered as important as language in the school curricula, and that the society should work more closely with the ministries of education to implement curricula in a scientific way.”⁷⁴ Several institutions now train both music educators and performers. Some degrees of standardization exists because of the initial exchanges of knowledge and ideas by delegates at the 1932 conference and more recently due to the efforts of entrepreneurs such as Naseer Shamma, whom founded the *Bayt āl-’Ūd āl- Arabī* (Arabic: “Arab Ud House”) in Cairo, and since the publishing of Thomas’ dissertation, opened several additional schools throughout the Arab world.

Scott Marcus’ *Music in Egypt: Experiencing Music, Expressing Culture* (2007) is a comprehensive ethnology of Egyptian Music. He covers a vast range of topics, including; religious perspectives of music: the *ādhān*, Sufi ensembles and rituals, and the permissibility of music in Islam; *maqāmāt* and melody, *iqā’āt*/rhythm; classical ensembles and their development; Umm Kulthum and her influence; the folk music of Upper Egypt; and popular music genres.

The *riq* is frequently discussed throughout this discourse and it’s respective role in applicable topics. Marcus thoroughly discusses rhythmic theory including several

⁷³ Ibid., 131.

⁷⁴ Ibid., 132.

categories of rhythms, variations of *tak*, and methods for ornamentation. A compact disc recording is included with *Music in Egypt*, featuring several recommended listening examples.

The musical contributions of Umm Kulthūm greatly influenced the development of ensembles and musical genres in Egypt, as recorded in Virginia Danielson's biography, *The Voice of Egypt: Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century* (2008). Umm Kulthūm's success was direct result of her unwillingness to accept mediocrity. Her ensembles were always of the finest musicians and were the standard that other ensembles were measured by.

She embraced the recommendations of the First International Congress on Arab Music, expanding her *takht* to a *firqah*. "The first new instruments Umm Kulthūm used were the violoncello and string bass along with multiple violins. The violins simply doubled the melody line while the cello and bass usually reinforced the significant pitches of the lines."⁷⁵ Danielson notes the retention of traditional leadership patterns in Umm Kulthūm's *firqah*, "she then worked with the principal percussionist to establish the tempos. In performance, Umm Kulthūm led the group, setting the pace which was quickly noted by the *riq* player and conveyed by his playing to the rest of the ensemble. This helped to insure her musical leadership of performances and marked the performances as historically Arab."⁷⁶ Riad al-Sunbātī retained traditional Arab characteristics in his compositions for Umm Kulthūm's *firqah*. "Al-Sunbātī introduced new musical gestures without disturbing the familiar Arab foundation of his compositions. His

⁷⁵ Virginia Danielson, *"The Voice of Egypt": Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century* (Chicago: University of Chicago Press, 2008), Kindle Edition: Locations 2413-2415.

⁷⁶ *Ibid.*, Locations 3064-3066.

innovations regenerated the older genre, making it suitable for new musical expression. They were musically as well as poetically neoclassical and represented “tradition” in Arab music compared to ‘Abd al-Wahhāb’s ‘modernity,’ seen as heavily dependent upon Western models.”⁷⁷ Danielson addresses the ongoing issues of modernity and Westernization delicately and objectively, which has been a major topic of criticism in Egypt since colonization.

Mauricio Molina’s *Frame Drums in the Medieval Iberian Peninsula* (2010) addresses the vacancy in scholarly research about the organology and expression of frame drums on the Iberian Peninsula while the region was under Islamic rule. Molina is thorough in his examination of the various cultural, linguistic and ethnic groups of the region during the Medieval period.

Molina draws extensively from a variety of sources including iconographical sources, written sources and existing aural traditions surviving in classical Andalusian music of the *Maghreb*. He also sheds abundant light on the confusion regarding terminology for frame drums: their linguistic origins, cultural influences, and instrument(s) of reference. He discusses thoroughly a variety of expressions frame drums are used for, including recreation, civic events, family and community events, and non-liturgical religious occasions. Molina discusses the influence of gender and the significance of symbolism.

In regards to the *riq* specifically, Molina’s research is most enlightening concerning terminology, construction of the instrument (both in materials and physical dimensions), and most importantly in reconstructing the performance practice of Medieval frame

⁷⁷ Ibid., Locations 2781-2785.

drums.

Molina's discussion of performance practices extends well beyond basic tone production of the instrument. He discusses methods of obtaining practices from Medieval sources cross-referenced with living aural traditions. He spotlights several instrument combinations, their survival, and deduces performance norms from historical information about the respective instruments, cultural expressions, and by observations of similar living traditions.

Instructional Methods

Few method books are available in English for the *riq*. The *riq* appears as a chapter in some general hand drum methods, however for the purpose of this review, focus will only be given to methods specifically for the *riq* or Arab percussion.

Mary Ellen Donald authored the first Western method for the *riq*, *Arabic Tambourine: A Comprehensive Course in Techniques and Performance for the Tambourine, Tar, and Mazhar* (1985). The method is an ideal introduction to Westerners of Arab percussion instruments and is written in an easy-to-read tablature using Western rhythmic notation without a staff and subtext indicating the principle tones to be played. It is perfect for the novice or beginner.

Ali Jihad Racy, offering the social and performance contexts of Arab percussion instruments, writes the preface of the method. Racy is consistent in the usage of the word *def* as a general term that includes all Arab frame drums. He credits Mary Ellen Donald with careful research and intuitive transcriptions.

In her own preface, Mary Ellen Donald explains the progression of the method, colloquial terminology (in addition to her personal preference of terms), notes her sources

as being urban and folkloric, and most importantly, offers her perspective on the context of the method. The method begins with tips on purchasing instruments, which in 1985, is an important addition considering there were no American makers at the time. Donald divides the *riq* portion of the method by two “styles,” cabaret and classical. She quotes Ali Jihad Racy when discussing the performance application of both styles. “Within Arabic music the distinction between ‘popular’ (cabaret) and ‘classical’ styles is somewhat arbitrary since the two styles largely overlap.”⁷⁸ She begins in cabaret, progressing through traditional *iqā’āt*, offering simple ornamentations along the way. As the method advances, it is embellished with more complex ornamentations, with supplemental exercises to develop each technique.

The muting techniques utilized in the classical style are carefully articulated, along with Arabic terminology. She immediately discusses switching between styles, which is often problematic for beginners and revisits many *iqā’āt* from the prior section. Donald’s discussion of the slap in the classical style is comparable to the slap used in the folkloric “*def*” position.

Michel Merhej Baklouk authored *Classical Riqq Technique* in 2011, a concise method on the performance of the *riq*. Ali Jihad Racy, writer of the book's preface, notes that Baklouk's method is clearly more than technical and methodic, but also ethnographic and experiential. Baklouk's method provides valuable insight to musical styling, explaining context, relationship, and ornamentations. He is credited for establishing a standard notation for Arab percussion in the Western style. His notation indicates only the foundation *dūm* and *tak* tones in an effort to allow the performer the freedom of

⁷⁸ Mary Ellen Donald, *Arabic Tambourine: A Comprehensive Course in Techniques and Performance for the Tambourine, Tar, and Mazhar* (San Francisco: Mary Ellen Books, 1985), 60.

interpretation. In the Arab tradition, both tones can be executed with a variety of techniques, utilizing “basic” (cabaret) and “classical” positions. Moreover, both *dūm* and *tak* have an assortment of timbres as a result of the varied techniques.

Before the learner is introduced to *iqā’āt*, several technical exercises must be completed to facilitate rhythm reading and execution of tones. Baklouk includes a suggested procedure as to how his method should be practiced. His commentary is found throughout the text, making note of appropriate usage of rhythms, how the rhythm relates to singers/musicians and dancers, and appropriate times for ornamentation. Such insight is not found in any other instructional method for the *riq*, making this method truly unique. This method is also most beneficial for musicians familiar with Arab musical characteristics. The instructional focus clearly intends to lead the learner in the direction of *tarab*.

Michel Merhej Baklouk’s protégé, Yousif Sheronick, authored *Riq Instructional DVD & Book: Basics of the Middle Eastern Tambourine* in 2005. The gem of this instructional method are Yousif’s demonstrations of various *iqā’āt* and respective variations on the DVD. The book contains transcriptions of the *iqā’āt* and variations, written in similar notation to Michel Merhej’s *Classical Riqq Technique*. The video interpretations of the transcriptions shed light on how a proficient player would interpret notated rhythms.

Yousif’s language and terms are mostly consistent with those used by Michel Merhej Baklouk and Mary Ellen Donald. The most obvious exception is his reference to “soft position” as appose to “classical position.” Yousif provides excellent explanations for the various tones and clearly has a developed pedagogy, borrowing greatly from Michel Merhej and other prior instructors. Following an introduction to grip and tones, Yousif’s

method explores a variety of technical exercises prior to a study of *iqā'āt*. His demonstration of *iqā'āt* explores embellishments one at a time with several tonal variations of each. The book includes an appendix of Tunisian rhythms. This is a fabulous introductory method to precede studies with Michel Merhej's *Classical Riq Technique*.

Hafez Kotain's *Arab Percussion Method: Volume One* (2013) is not *riq*-specific; however, the rhythmic studies and ensemble arrangements are valuable for any teacher and student of Arab percussion, especially in a class or group setting. The book emphasizes the production of the basic tones, *dūm* and *tak*, in various combinations. The book is organized into several lessons, each with a number of technical exercises varying in length. As the method progresses, ensemble pieces are introduced. Each ensemble piece, written in score format, can be played line-by-line or several lines simultaneously producing cross rhythms. Cross rhythms are not a typical feature of Arab classical music; however by utilizing these, a teacher can facilitate listening opportunities for students, and if necessary, differentiate students by ability or instrumentation.

Conclusions

After review of the selected sources a conclusion can be drawn that performance expression and techniques have been directly impacted by numerous historical events; beginning with the expansion of Islam, the influence of Sufi mysticism, Western expeditions and colonization, and culminating with the First International Congress on Arab Music in Cairo, Egypt and the resulting subsequent meetings. This event not only inspired the *firqah* in Egypt but also the establishment of the *Rashidiyya* in Tunis. The inclusion of additional instruments in these ensembles changed the technical approach to

the *riq*. Western influence following the First International Congress on Arab Music, evident in the popularity of Western music in Beirut and the compositional techniques of Arab composers in the late twentieth century, has impacted the sensitivity of *riq* players to the music they are performing and the musicians they are performing with. This further impacts the togetherness of musicians in an ensemble and the affect of *tarab*.

The recommendations regarding music education by the 1932 Arab Music Congress further facilitated Western influence on Arab music through the adoption of pedagogical models. Little progress was made until publication of the proceedings of the Arab Music Society's three conferences in 1971, 1972 and 1973 respectively. The results of these were recommendations for unification and standardization of Arab musical foundations in schools throughout the Arab world.

CHAPTER 3

METHODOLOGY

To accomplish each objective, the researcher engaged primarily in archival research for evidence of historical and regional nomenclature, physical features, and historical performance contexts of the *riq*. Emphasis for archival research included the iconography of pre-colonial Arab, Persian and Ottoman art; the personal accounts and expedition reports of colonial period explorers; and finally the findings and recommendations of the First International Congress on Arab Music in Cairo, Egypt, 1932 and subsequent events.

Ethnomusicologists seldom pursue the historical study of a culture's music. The reason for this presumably is the apparent absence of a written musical tradition in many cultures, significantly reducing creditable historical primary sources. Fortunately, Arab music has a plethora of historical evidence despite the absence of written notation until the mid-twentieth century. Musicologist and Arab music scholar, Henry George Farmer, interpreted archive material as the basis of much of his work.⁷⁹ Later, he was one of only a few European delegates at the 1932 Congress on Arab Music. Iconography specifically, was the foundation of Bonnie Wade's research of Mughal culture as related to politics culminating into her book, *Imaging Sound: An Ethnomusicological Study of Music, Art, and Culture in Mughal India* (1999).⁸⁰ To validate her findings, "Wade integrates a large body of historical data with her iconographic analyses, showing the central importance of images

⁷⁹ For works related this research, consult Chapter 2, Review of Related Literature and Materials.

⁸⁰ See: Bonnie Wade, *Imaging Sound: An Ethnomusicological Study of Music, Art, and Culture in Mughal India* (Chicago: University of Chicago Press, 1999).

in the Mughal world view and how they served both symbolic and historical functions.”⁸¹

The researcher used iconography to investigate the instrumentation of historical ensembles and playing positions of the *riq*'s precursors. This data was then cross-referenced with the source of the image (both date, location, and respective cultural influences) and literature of the period, notably Sufi poetry and philosophy, to determine the traditional nomenclature of the instrument depicted.

The 1932 Congress on Arab Music was of particular interest due to the several objectives regarding standardization and the potential influence on ensemble instrumentation throughout the Arab world. The researcher's function as key instrument in this qualitative study also facilitated opportunities for the phenomenology of performance. The researcher participated in performances with both singers and dancers in *takht* and other ensemble settings, gaining significant insight to the subtle differences in performance expressions and energy of the *riq*.

Data collection included the following procedures: participant observation of performances and instruction; ethnographic interviews of percussionists, musicians (non-percussionists) and instrument makers; analysis of English, French and Arabic manuscripts with the aid of a translator when necessary; and musical analysis of audio and visual materials for trends in performance. Participants were purposefully selected for their expertise in their respective culture and traditions.

Establishing connections with participants was facilitated greatly by the internet and social media. Many established performers maintain websites with direct contact information. Social media, especially Facebook, has become a meeting area of sorts for

⁸¹ Gerry Farrell, "Review of *Imaging Sound: An Ethnomusicological Study of Music, Art, and Culture in Mughal India* by Bonnie Wade," *Journal of the American Musicological Society* 53, No. 3 (Autumn 2000): 669.

persons with common interests. By private messaging, or “friending” a contact information can be exchanged at the convenience of either party. Internet contact forms and social media also facilitated opportunities to schedule face-to-face meetings via Skype and Facetime.

Data recording procedures utilized observational and interview protocols. Observational protocols included descriptive notes of observations, reflective notes revealing the researcher's interpretations at the moment of observation, and demographic information especially time, location, and types of participants. Interview protocols included an interview form with the following information: a heading (date, place, interviewer, interviewee), instructions for the interviewer to follow so that standard procedures are used from one interview to another, questions (including probes for each question), a concluding statement or question, space to record responses, and a statement of gratitude.

Data analysis was conducted concurrently with gathering data, making interpretations, and writing reports. Data was organized and analyzed to identify trends and perspectives. Questioning was ongoing, addressing apparent absences within the data. Strategies were in place to validate findings, and an overall meaning was determined. All materials were coded, and descriptions of setting/people and categories/trends resulted from coding. The researcher's proficiency in Arabic music was essential to the interpretation of data and validation of findings.

The researcher is an experienced percussionist in both Western and Arab traditions. His formal study in Arab percussion began in 2008 with renown Palestinian percussionist, Michel Merhej Baklouk. Baklouk is widely experienced, having performed

with many of the Arab world's most celebrated musicians, including: Mohamed Abdel Wahab, Abdel Halim Hafez, Farid Al Atrash, Wadi El Safi, Marcel Khalife, Fairouz, The Rahbani Brothers, Ziad Rahbani, A. J. Raci, and Simon Shaheen, among others. The researcher's ability to draw from Baklouk's diverse experiences has enabled him to perform with prominent Arab-American musicians including Abdelrahim Amthqal, Fuad Foty, and Mohsen "Tablah King" Saqi. In addition to the *riq*, he has studied the Arab *tablahh* and *def* (un-ornamented frame drum) with Egyptian master Karim Nagi Mohamed, learning drummer-dancer interaction which made possible subsequent performances and co-taught instructional classes with nationally renowned belly dancer, "Shems." The author is proficient in lap-style, free-hand and upright (Oriental grip; both classical and folk types) methods of *def* performance, under the tutelage of four time Grammy winner Glen Velez, N. Scott Robinson, Murat Coskun and David Kuckhermann.

PART II

CHAPTER 4

ETYMOLOGY, VARIETIES AND CONSTRUCTION OF THE *RIQ*

Etymology and Varieties

Despite several variations historically, the *riq* has become standardized in Arab and Turkish music, though, in many cases regional nomenclature has been retained. The *riq*, *tār*, *def* and *tef* may reference the same instrument, however the terms *tār* and *def* also apply to other varieties of frame drums. This diversity is due to an evolution of the instruments over a long period of time. Both of the terms *tār* and *def* predate the relatively modern names *riq* and *tef*.

Westerners first observed the use of the term *riq* in Egypt during the nineteenth century French invasion by Napoleon Bonaparte. *Riq* (literally “slavery” or “servitude” [noun], also “melt” or “spare” [verbs] in contemporary Arabic) likely derives from an older meaning, “parchment” (noun), as recorded by Moshe Gil.⁸² This is, of course, a direct reference to the skin mounted on the *riq*. Parchment is generally thought to be made from goat; however as recorded by Villoteau, the *riq* was mounted with skin *bayād* or fish skin. Fish is, in fact, a fabulous material for parchment. Fine examples of a Qur’an recorded on fish parchment are preserved at the Goldwater Library of the Metropolitan Museum of Art.⁸³ The application of the term to the Arab tambourine

⁸² Moshe Gil, *A History of Palestine, 634-1099* (New York: Cambridge University Press, 1997), 235.

⁸³ Erik Kwakkel, “Medieval Book Made of Fish Skin,” *Erik Kwakkel*, March 9, 2014, <http://erikkwakkel.tumblr.com/post/79075351557/medieval-book-made-of-fish-skin-heres-something> (accessed April 6, 2014). See also: Goldwater, Flickr Photostream, <https://www.flickr.com/photos/goldwaterlibrary/> (accessed April 6, 2014).

likely originated in Egypt because it has not been observed in use in other regions of the Arab world until after the First International Congress on Arab Music in Cairo, Egypt, in 1932. While most regions of the Arab world retained their traditional nomenclature following this event, the term *riq* began to be used in Lebanon as a result of the frequent musical exchange with Egyptian composers and performers.⁸⁴

In the *Maghreb*, the *riq* is known as the *tār*.⁸⁵ The earliest recorded use of the term is in Ibn al-Darraj's *Kitāb al-imtā' wal'-in-tifā'*, written in the late thirteenth century; however no mention is made of the *tār* being ornamented with jingles.⁸⁶ Shaw records that the Moorish *tār* was ornamented with jingles by the early eighteenth century.⁸⁷ The word comes from the Arabic, *'itār*, meaning "circular sieve."⁸⁸ The name for this drum is often incorrectly presumed to have derived from the Persian, *tār*, meaning "string." The basis of this thinking is rooted in the use of gut strings as snares as with the *bendīr*, a common frame drum in the *Maghreb*. However, the *bendīr* has been associated with frame drums with snares since the Middle Ages. Whereas, the *tār* has referred only to either non-ornamented frame drums (ex. the *tār* of Upper Egypt), or more often, frame drums with jingles inserted into the frame. Shaw describes the *tār* of the Bedouins as a sieve, supporting the etymology of the term.⁸⁹ He continues to describe the Moorish variation

⁸⁴ See: Sami Asmar, "Michel Mirhej Baklouk Loved Working with Fairuz," *Turath.org* (n.d.), <http://www.turath.org/Interviews/Michel.htm> (accessed March 8, 2014).

⁸⁵ *Maghreb* is the Arabic name for the Arab countries of North Africa.

⁸⁶ Mauricio Molina, *Frame Drums in the Medieval Iberian Peninsula*, (Kassel: Reichenberger, 2010), 78-79.

⁸⁷ Thomas Shaw, *Travels or Observations Relating to Several Parts of Barbary and the Levant*, (Oxford: Printed at the Theatre, 1738), 270.

⁸⁸ Mauricio Molina, *Frame Drums in the Medieval Iberian Peninsula*, (Kassel: Reichenberger, 2010), 78.

⁸⁹ Thomas Shaw, *Travels or Observations Relating to Several Parts of Barbary and the Levant*, (Oxford: Printed at the Theatre, 1738), 269.

as an improvement.⁹⁰ Historically, Persian use of the term *tār* has been reserved for melodic string instruments only (ex. *tār* and *setār*). No documentation associates the term *tār* with a Persian frame drum.

Although throughout the *Mashriq*, the name *riq* is becoming more common; the term *def* is still the predominant name used to identify the Arab tambourine. and similarly. In Turkey the tambourine is also known as the *tef*, a colloquial variation of the Arabic *def*. The word *def* appears in Arabic, Persian and Ottoman Turkish and refers specifically to frame drums. Al-Ghazzali, Rumi, Hafez, and several Islamic scholars, among others, reference it. The term does not distinguish between the size or shape of the frame drum nor does it denote specific ornamenting resonators (ex. bells, rings or jingles) affixed to the frame. In Iraq, the word *zīnjārī* (from *zīnjār*, Arabic; “rust,” a reference to the jingles) is joined with *def*, *daf* (*def*) *zīnjārī*, to differentiate it from other *def* variations.⁹¹

The Persian *daf* and *dāyerah* are recognized throughout the Gulf Region of the Middle East. The *dāyerah* (Persian; “circle”) is so named to differentiate from square variations of the *def/daf*. This term has come to be used throughout the reaches of the Persian Empire. The instrument is usually found ornamented with a single row of rings, or also rings and round bells. This was the case historically in Turkey until the twentieth century when it became associated with a medium-sized tambourine, remarkably similar to both the Medieval Persian *daf* and Ottoman Turkish *daf*.

⁹⁰ Ibid., 270.

⁹¹ Scheherazade Quassim Hassan, “An Annotated Glossary of Arabic Musical Terms by Lois Ibsen al Faruqi,” *Yearbook for Traditional Music* 16 (1984): 112, <http://www.jstor.org/stable/768207> (accessed March 10, 2014).

<i>Term</i>	<i>Variety Transliterations</i>	<i>Region</i>	<i>Time Period</i>	<i>Physical Features</i>
طار <i>tār</i> (Arabic)	<i>tarx, taar</i>	Islamic Iberia <i>Maghreb, Egypt</i>	13th-15th centuries 13th century onwards	A large, un-ornamented frame drum, similar to a sieve. The addition of jingles, coinciding with the reduction in size, occurred during or prior to the 18th century.
دف <i>def</i> (Arabic, Persian, Ottoman Turkish)	<i>dof, daf, daff, deff, duff</i>	Universally throughout Islamic Civilization Persia (modern-day Iran and Iraq) and <i>Mashriq</i> <i>Mashriq</i>	Early Middle Ages and onwards Middle Ages and onward 19th century onwards (likely older)	A universal term for frame drums, encompassing frame drums of various descriptions. A medium size round frame drum with jingles inserted into the frame. A small tambourine with 10 pairs of brass or bronze jingles in 2 aligned rows of 5 equidistantly spaced pairs.
دف زنجاری <i>daf zinjārī</i> (Arabic)		Iraq	19th century onwards (likely older) Early 20th century onwards.	A medium size round frame drum with jingles inserted into the frame. A small tambourine with 10 pairs of brass or bronze jingles in 2 aligned rows of 5 equidistantly spaced pairs.
<i>tef</i> (Modern Turkish)		Turkey	During and following the Ottoman Empire	A small tambourine with 10 pairs of brass or bronze jingles in 2 aligned rows of 5 equidistantly spaced pairs.
دایره <i>dāyerah</i> (Persian) (<i>zilli</i>) <i>daire</i> (Modern Turkish)	<i>dayereh, dayera, doira</i>	Persia and Turkey Turkey	15th century onwards (likely older) Early 20th century onwards.	A round frame ornamented with bells or rings. A medium size round frame drum with jingles inserted into the frame.
رق <i>riq</i> (Arabic)	<i>riqq, req, rik, rikk</i>	Egypt <i>Mashriq</i> Europe, The United States of America	Early 19th century onwards Mid 20th century onwards Late 20th century onwards	A small tambourine with 10 pairs of brass or bronze jingles in 2 aligned rows of 5 equidistantly spaced pairs.

Figure 11. Terms applied to tambourines.

Construction

The modern *riq* ranges in diameter from approximately 22cm - 25cm and in depth from approximately 5cm - 7cm. The frame of the instrument is ornamented with several (usually 10) pairs of jingles of brass, bronze or copper; blank, stamped or hammered; measuring approximately 7cm in diameter and .6mm - 1mm in thickness; held in place by metal pins and arranged in 2 aligned rows of 5 equidistantly spaced pairs each. It is headed with a natural fish skin, typically sturgeon or ray. Calf skin is also common. Goat skin is least common, either from the goat's back or from a doe's belly, postpartum. The artistry of Arab drum-making prioritizes both the sound production and visual aesthetics of the instrument. The *riq* should not only sound beautiful, but look beautiful, and so, it is typically adorned with mother-of-pearl and/or decorative woods.

The procedure for building a *riq* in the traditional manner requires several steps. In the first step, the frame is made which includes openings for the jingles and a bearing edge for proper resonance of the skin. The frame is traditionally made of a high quality, decorative wood. The wood is either steam-bent into a hoop or made into a hoop by layering several thin plies. Lemon tree wood is most commonly used for traditional, natural-skin *riqāt*. It is prized because it is easy to bend, strong and resonant.⁹² Once the basic frame is complete, the openings for the jingles can be cut out. The maker measures for an equal distance between openings and marks where the cuts are to be made. A pilot hole is drilled for each opening and a saw is used to complete each opening. The bearing edge is then either filed by hand or made with an electronic table router. Before the

⁹² Hossam Ramzy, e-mail message to the author, February 11, 2014.

application of the skin, the frame is decorated with an overlay of mother-of-pearl, decorative woods, or another quality material.

As mentioned before, several varieties of jingles exist. The least expensive are cut from malleable sheet metal and pressed into shape. Higher quality jingles, of increased hardness, may be cut from cast metal or cast themselves. Jingles may be stamped or hammered. Stamped jingles may have slightly more complex overtones, depending on the stamping method. Hammering will produce complex overtones from the jingle. Light to moderate hammering will retain varying degrees of resonance and sustain respective to the jingle's fundamental pitch. Heavy hammering will produce an extremely dry jingle with limited sustain.

Jingles are inserted into the frame of a natural skin *riq* prior to the installation of the skin. The pins securing the jingles pierce the frame through the bearing edge. They can only be removed if there is no skin installed.



Figure 12. Close-up of the hole where the jingle pin is installed through the bearing edge.

(Image: Hossam Ramzy, taken during the preparation of the author's instrument. Used with permission.)

The skin is treated to make the playing surface smooth and comfortable and also to remove any odor. Installation methods vary depending on the type of skin used. Skins

obtained from mammals such as calf or goat are soaked in water over an extended period of time for expansion and are then stretched and glued to the frame. Simple adhesives, such as carpenter's glue, are typical. While the glue dries, the skin is temporarily fastened by a cord or rubber band. Installation of a fish skin is considerably more complicated. Like other types of skins, fish skin must be treated to remove odor and to make the skin's surface smooth and comfortable. Fish skin is also soaked so it will expand; however to ensure the skin is installed tightly, a fabric skirt is sewn to the skin so increased tension can be applied through the use of temporary tension strings. It is then glued to the frame with the tension strings tied across the opening on the backside of the *riq*.



Figure 13. Front and back views of a fish skin during installation emphasizing the fabric skirt and temporary tension strings.
(Images: Hossam Ramzy, taken during the preparation of the author's instrument. Used with permission.)

To insure the skin is securely glued to the frame, additional string is wrapped around the outside of the skin, around the frame. Once the moisture has fully dissipated and the skin is dry, the temporary fastenings are removed, and the excess skin is trimmed away from the frame so the instrument is ready to play. This process ensures high tension of the *riq*'s skin producing its characteristic high-pitched sound.



Figure 14. A traditional fish skin *riq* before the fastenings are removed and afterward revealing the completed instrument.
(Images: Hossam Ramzy, taken during the preparation of the author's instrument. Used with permission.)

Riqāt made in this traditional manner are most common in Egypt and available in instrument shops along Mohamed Ali Street, known to Cairenes as *Sharī āl Fān* (Arabic: “street of art”). There is an ongoing, lively debate as to which instrument shop sells the highest quality *riqāt*. The makers of these instruments are typically contracted individuals who build instruments to a shopkeeper's specifications and who remain anonymous to

consumers. The final steps of the *riq*'s construction, including the installation of jingles and affixing the skin, is usually completed by the shopkeeper.

Throughout recent history, the *riq* has been improved with modern materials, giving performers the ability to customize their instrument to meet their personal preferences. The motivations for these improvements are three-fold: first, to make use of synthetic skins not affected by changes in humidity; second, to develop a reliable tuning system for both natural and synthetic skins; and lastly, to develop removable jingle pins allowing the performer to customize the jingle configuration in his/her instrument.

After World War II Remo Incorporated was the first company to manufacture a synthetic skin. It is made from Mylar®, a durable and weather resistant polyester film created by DuPont™.⁹³ Due to its durability and resistance to weather, Mylar® can retain tone and pitch for extended periods of time. The material does have disadvantages, however. Its range of tension is limited, and consequently, so is its tone and pitch. Tuning the material must be accomplished by tuning mechanisms installed to either the outside or inside of the drum's frame.

The first *riq* player usually credited for performing with a tunable, synthetic skin *riq* is Mohamed Al Arabi of Egypt, best known for accompanying Umm Kulthūm and leading his *fiṛqah*, The Mohamed Al Arabi Ensemble. His tunable *riq* used an external counter hoop, secured to low-profile lugs on the outside of the *riq*'s frame. This type of tunable *riq* is common in Egypt today.

The addition of a counter hoop and lugs significantly impacts the weight and balance of the instrument. The added weight of the counter hoop significantly reduces

⁹³ "History," in *About Remo* (Remo Inc., 2012), <http://remo.com/portal/pages/about/history/About+Remo+History.html> (accessed November 4, 2013).



Figure 15. Front and back views of a *riq* with an external counter hoop tuning system by EgyGawhara in Egypt.
(Image: Author)

the sympathetic vibration of the jingles considerably when not upright, a favorable outcome. However, to accommodate the space necessary for the counter hoop, the frame must either be made deeper, or the slots for the jingles must be made off-center. The latter option helps retain a balance to the instrument, important for playability. The primary disadvantage to an external counter hoop and lugs is the restriction it places on the performer's grip. The external tuning mechanism can be uncomfortable; it forces the performer to grip the instrument in specific areas of the frame and can easily rub against or possibly chafe the performer's hands. *Riq* makers immediately sought a compromise that utilized a tuning mechanism and was comfortable for *riq* players.

Kevork Kazanjian, a master instrument maker of Armenian heritage, currently lives and works in Sinn El-Fil, near the Armenian neighborhoods of Bourj Hammoud outside Beirut, Lebanon. He created the first tunable *riq* with the tuning mechanism concealed inside the frame. As Johnny Farraj states, “Its looks, sound quality, ergonomics, precision and features have never been surpassed, and only recently came to be imitated, albeit imperfectly.”⁹⁴ The *riq*’s skins are replaceable if damaged and the jingles are removable with a simple allen key, allowing the player to customize the jingle configuration.



Figure 16. Front and back views of a *riq* with an internal counter hoop tuning system by Kevork Kazanjian in Lebanon.
(Image: Author)

⁹⁴ Johnny Farraj, “The Red Kevork: The Journey to Acquire the World’s Best Arabic Tambourine,” *The Huffington Post*, January 10, 2013, http://www.huffingtonpost.com/johnny-farraj/kevork-krikor-kazanjian_b_2443023.html?view=print&comm_ref=false (accessed February 11, 2013).

Kevork's *riqāt* are made to order and include several functional and aesthetic options. They come in two sizes, twenty-three centimeters (as pictured above) and twenty-five centimeters. The twenty-five centimeter variation is typically made with six sets of jingles as appose to five. Kevork will build his *riqāt* with either five or ten tuning screws for the twenty-three centimeter model or, six or twelve tuning screws for the twenty-five centimeter model. They can be decorated in a simple mahogany finish (as above), painted custom colors, painted with sparkle finishes, overlaid with Kevork's "polychromatic" synthetic overlay, or of course natural mother-of-pearl overlay. Kevork ships his *riqat* with a mylar skin installed and two replacement skins; one mylar and the other natural, usually calf skin.

Perhaps the only disadvantage to Kevork's *riq* is the bearing edge not being aligned with the outside of the frame, which is done intentionally to allow space for the counter hoop. To resolve this, several *riq* makers in Europe and the United States have developed similar designs while still retaining the benefits of a tunable instrument with a synthetic skin. Cooperman Fife and Drum, in the United States, designed a *riq* that utilizes an internal tension hoop that has the skin fixed over it and secured to the *riq*'s frame. The internal tuning system increases tension on the skin by pushing the hoop outwards from the inside. This system permits the use of natural or synthetic skins, which are secured directly on the frame in the traditional manner offering a similar feel to traditional Egyptian *riqāt*. The internal tuning mechanism does not interfere with hand placement or technique. The only perceivable issue with this design is the requirement to return the instrument to the maker if a synthetic skin needs replacing.



Figure 17. Front and back views of a *riq* with an internal tension hoop tuning system by Cooperman Fife and Drum in Vermont, U.S.A.
(Image: Author)

Throughout the development of synthetic skins and tuning systems for the *riq* the traditional overall dimensions of the instrument remained approximately the same. Given the dynamic nature of the instrument and necessary movements and techniques to well articulate dynamic contrast, ergonomics was the next logical step in the evolution of the *riq*. The first maker to experiment with construction methods resulting in a shallower frame was Lev El'man with his father Benjamin in Jerusalem, Israel. Their solution to creating a shallow frame, tunable *riq*, was to mount the skin on a hoop that would slip over the internal tension hoop and screw to the frame, eliminating the need to affix the skin directly to the frame. The result was a *riq* approximately two inches in depth, roughly three-eighths to five-eighths shallower than other *riq* makers. The shallow depth makes an



Figure 18. Front and back views of a *riq* with an internal tension hoop tuning system by Lev El'man in Israel. Note the shallow depth of the frame.
(Image: Author)

El'man *riq* extremely comfortable to play, and transitions from playing positions are done with ease. The *riq*'s design has the added benefit of removable jingles, allowing the player to customize the jingle configuration. Lev places as much artistry in jingle making as the *riq* itself, offering both brass and bronze jingles hammered to a customer's specific requests, including his "china" jingle, featuring reversed edges to increase shimmer and resonance.

CHAPTER 5

PERFORMANCE TECHNIQUES FOR THE *RIQ*

In the classical context, performance techniques for the *riq* are well documented. Additionally, numerous excellent video examples of these techniques can be found on social media. Free and creditable instructional resources have been made available by numerous professional percussionists. None of which, however, is a suitable replacement for direct, in-person instruction with an established teacher, who has developed a sound pedagogy and is capable of modifying lessons based on student needs. This teacher should be able to demonstrate the nuances of *riq* performance and a complete repertoire of performance techniques. He/she also must be able to articulate the context in which each technique is applicable. This chapter will primarily address classical performance applications. Religious and folkloric applications will be addressed in differentiation to classical applications.

As emphasized in prior chapters, the *riq* is an extraordinarily dynamic instrument with numerous tones and textures. To effectively play the *riq*, the performer must first master the tonal foundations of the instrument, with diverse techniques and respective dynamic levels. All *iqā'āt* consist of two tones, *dūm* and *tak*, onomatopoeic syllables which are applied to all Arab percussion instruments. For all frame and goblet drums, *dūm* refers to the open tone of the instrument. *Dūm* is frequently referred to as the “bass” tone, however *dūm* may represent a wide range of frequencies depending on the instrument. Therefore, it is more appropriate to think of *dūm* as the strong or emphasized beats within the *iqā'*. *Tak* is the tone produced by striking the skin at the bearing edge or rim of the drum. *Tak* is consistently higher in pitch than *dūm* and represents the subdivisions of the

iqā'.

Iqā'āt are transmitted via a number of traditions, including aural, kinesthetic, and written. Aural traditions have been practiced throughout the Arab World since the development of the classical tradition. Kinesthetic traditions, notably dance/body percussion, are practiced in various regions of the Levant and Turkey. Written traditions have existed in various forms throughout the history of Arab classical music; however the writing of *iqā'āt* in Western notation only began during the twentieth century and Michel Merhej Baklouk is usually credited for standardizing it.⁹⁵ The advantages of notation were abundantly clear to participants of the 1932 Congress on Arab Music; it enables a literate musician to learn new music without hearing it the necessary number of repetitions to learn it aurally. There was, however, an understandable concern that using notation would detract from the unique characteristics of Arab music, notably improvisation and *tarab*.⁹⁶

The highly respected aural tradition requires a living source for information, which likely will bear the mark of their interpretation in addition to that of the composer. While this no doubt contributes to the unique evolving of a composition, an uncertainty remains that all of the composer's original intentions have been retained. This is less of a concern in regards to musical features, like *iqā'āt*, for example. The method of transmitting *iqā'āt* aurally in Arab music is done by both singing the onomatopoeic syllables *dūm* and *tak* and by playing the relative tones on an Arab drum. Written notation is extremely useful in learning the *iqā'āt* repertoire as it is both a visual representation of

⁹⁵ Sami Asmar, "Michel Mirhej Baklouk Loved Working with Fairuz," *Turath.org* (n.d.), <http://www.turath.org/Interviews/Michel.htm> (accessed May 2, 2012).

⁹⁶ Yunan Labib Rizk, "Plaintive Strains," *Al-Ahram Weekly Online* (Cairo), August 14, 2003; <http://weekly.ahram.org.eg/2003/651/chrncls.htm> (accessed February 27, 2014).

the *iqā'* and tangible reference that can be kept with the learner. The *iqā'*, *maqsūm*, will be used as a model. First, Michel Merhej Baklouk's system for notation will be viewed.



Figure 19. *Maqsūm* notated to Michel Merhej Baklouk's standard.

Note the direction of the stems. The Baklouk system requires the stems to be directed down for *dūm* and up for *tak*.⁹⁷ This is unlike Western standards for stem direction.

Typically in Western notation, the stems of notes placed on the second space of the staff and below are directed up; whereas, stems of notes on the third line and above are directed downward.

Once the foundation of the *iqā'* is mastered at differing dynamic levels, complete with respective techniques, the performer may begin to ornament the *iqā'*. The Baklouk system simply represents ornaments as unaccented *tak*-s.



Figure 20. *Maqsūm* with basic ornamentation in the Baklouk system.

In order to properly interpret this notation, the player must be proficient in the three traditional playing positions; cabaret, classical and *def*.⁹⁸ The techniques for each position are primarily determined by the grip used to handle the instrument. In both cabaret and

⁹⁷ Michel Merhej Baklouk and Nicole LeCorgne, *Classical Riqq Technique* (Pacific: Mel Bay Publications, 2011), 29.

⁹⁸ See also "Instructional Methods," Chapter 2.

def positions, the player supports the instrument with his/her their ancillary hand, gripping the *riq* on the backside of the frame and holding it upright. When playing directly on the jingles in cabaret position, the player's thumb pushes the back jingle forward, so as not to interfere with the played (front) jingle (figure 23 - left). Michel Merhej Baklouk instructs his students to place the thumb over the back jingle, allowing the player to control the swing of the played jingles, making greater dynamic contrast possible (figure 23 - right).



Figure 21. Thumb placement of the ancillary hand in cabaret position.
(Image: Author)

The player's dominant hand is free of the instrument and is responsible for the primary tones of the instrument. The performer is able to control the sympathetic shimmer and resonance of the *riq* jingles by the angle of the grip: the more vertical the grip, the more shimmer and resonance; the more horizontal, the less sympathetic jingle resonance. The the fourth finger of the ancillary hand sounds the jingles. The player's ancillary hand also controls the shaking of the *riq*. *Def* position varies slightly, with the ancillary hand gripping the frame directly without the jingles, similar to classical position, so the fingers of the hand can reach the skin.



Figure 22. Three examples of classical position.
(Image: Author)

In classical position, the dominant hand grips the frame also, so the fingers of both hands play the skin directly. Hand placement typically depends on the player’s preference. The examples above illustrate three variations of the classical grip. The far right example is that used by Michel Merhej Baklouk. The jingles may be excited by shaking back and forth; however shaking should be used sparingly so the listener is not distracted from the singer or principle melody instrument. *Dūm* is typically played with the fourth finger of either hand, although the dominant hand may be taken off the *riq* momentarily to strike an accented *dūm* with the second finger. *Tak* in classical position is played with the fourth finger of either hand. *Tak* is traditionally muted with the second fingers of both hands, pressing them lightly on the skin. The muted *tak* sound in classical position should retain a slightly “wet” character, that is, the overtones should remain audible yet focused. To represent the myriad of technical variations, this model, *maqsūm*, will be represented in a notation system not too dissimilar to the notation standards for the Western drum-set.

Dūm	Tak	Fingerrolls	Sak	Jingles	Splash	Shake		Shake
R	R/L	R/L	R	R/L	R	L		(Right hand helps starts momentum without additional sound)
2/4	4	2-4	ft (fingertips)	1-5	p (palm)	b (back)/f (forward)/ o (turn out)/i (turn in)		

Figure 23. Western system notation key.

As mentioned above, *dūm* and *tak* are excited in each playing position, although techniques for each position are varied. Finger-rolls, as notated on the second space of the staff, are reserved for classical position only and are inspired by Turkish roll techniques, exemplified by Mehmet Akatay, and extended techniques innovated by Glen Velez that have bridged into the traditional *riq* technical repertoire. Each stroke of the finger-roll should be dry, defined, and audible. This is accomplished by pressing the fingertips into the skin, towards the center. *Sak* refers to the tone produced by slapping the center of the skin in cabaret and *def* positions. All techniques which are used to excite the sound of the jingles are indicated with an “x” as the notehead. Playing directly on the jingles, as indicated on the fourth space of the staff, is specific to cabaret position. Splashes and shaking techniques are executed in both the cabaret and *def* positions, with some exception to the “back/forward” technique being possible to perform in classical position as noted above.

The instrumentation of the ensemble will also have considerable influence on the *riq* player’s choice of textures. Typical instrumentation in a *takht*, for example, will likely include the *riq* player as the only percussionist which would place far less restrictions on the use of textures. Exploring the tones of the skin in a *takht* can be done without concern of interfering with other percussion instruments. For this reason, classical position is utilized frequently by *riq* players in a *takht*. On the other hand, a *riq* player in a *fırqah* is likely to be accompanied by a *tabla*, *def* and Arabic bongos. *Dūm* and *tak* will be prominent in a percussion section like this, so the *riq* player might consider exciting the jingles because they are unique to the instrument. Wide dynamic contrast can be accomplished by playing on the jingles alone, by controlling the swing of the played jingle

with the thumb of the ancillary hand. The player produces the loudest dynamic levels with *sak* and shaking techniques.

Usually, when adding ornamentation to the *iqā'*, the first step is to fill the space between notes equal to or greater than a quarter note. The most common fill is two consecutive sixteenth notes known in the aural tradition as “*īsā*.” *Īsā* may be played in several ways, in both classical and cabaret positions. The purpose of ornamentation is primarily to enhance the performance of the singer or melody instruments, all in an effort to elicit an emotional response by both performers and listeners, referred to as *tarab*. Utilizing Western adaptation for *riq* notation, the *īsā* ornament is notated a number of different ways, depending on dynamic level and the performer’s choice of textures:

Classical Position

D [>]T ī - sā T D ī - sā T ī - sā
R R R/L L R R R/L L R R/L L
2/4 4 4 4 4 2/4 4 4 4 4 4

Cabaret Position

R R L L R R L L R L L
2/4 4 4 4 4 2/4 4 4 4 4 4

R R L L R R L L R L L
2/4 4 4 4 4 2/4 4 4 9 4 4

R R L L R R L L R L L
2/4 ft b f ft 2/4 b f ft b f

Figure 24. Notation examples of *maqsūm* with “*īsā*” ornamentations.

These basic ornamentations can be embellished greatly by utilizing different variations of grace notes, finger-rolls and shaking techniques. Two grace notes, known as a *qarshi*, are often placed before *īsā*, meant to enhance *tarab*.

Classical Position

R 2/4 R 4 r|R 444 L 4 R 4 R 2/4 r|R 444 L 4 R 4 r|R 444 L 4

Cabaret Position

R 2/4 R 4 l|R 434 L 4 R 4 R 2/4 l|R 434 L 4 R 4 l|R 434 L 4

Figure 25. Examples of the *qarshi* in classical and cabaret positions.

īsā may be doubled as a means of ornamentation or substituted with triplet patterns. Doubling and triplet ornamentations require advanced performance techniques. Masterful performers proficient in these advanced techniques also have the means to enhance *tarab* by virtue of a greater technical repertoire. A master performer can determine the best textural variation to match the singing and melody. Doubling is accomplished by intricate finger combinations in either classical position on the skin and in cabaret position on the jingles. Doubling and triplet substitutions while shaking the *riq* is often preferred during exciting instrumental passages. This is typical during selections that are used to accompany a dancer, *raqs sharqi* or other, or during introductory movements or overtures of a musical suite when singing is absent. Shaking is less frequent while accompanying a singer because it can easily become a distraction for both performers and listeners.

Classical Position

Two staves of musical notation in 4/4 time. The first staff has a treble clef and a double bar line. The notes are: quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. There are accents (>) over the 3rd and 11th notes. The second staff has a bass clef and a double bar line. The notes are: quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. There is an accent (>) over the 3rd note.

Rhythmic patterns and fingerings below the staves:

Staff 1: R 2/4, R 4, R 4, L 4, L 3, L 2, R 4, R 2/4, R 4, L 4, L 3, L 2, R 4, R 4, L 4, L 3, L 2

Staff 2: R 2/4, R 4, R 3, L 3, R 2, L 2, R 4, R 2/4, R 3, L 3, R 2, L 2, R 4, R 3, L 3, R 2, L 2

Cabaret Position

Six staves of musical notation in 4/4 time. The first two staves have treble and bass clefs respectively. The notes are: quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. There are 'x' marks above the 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, and 16th notes. There are accents (>) over the 3rd and 11th notes. The next two staves have treble and bass clefs. The notes are: quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. There are 'x' marks above the 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, and 16th notes. There are accents (>) over the 3rd and 11th notes. The next two staves have treble and bass clefs. The notes are: quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. There are 'x' marks above the 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, and 16th notes. There are accents (>) over the 3rd and 11th notes. The last staff has a treble clef and a double bar line. The notes are: quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. There are 'x' marks above the 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, and 16th notes. There are accents (>) over the 3rd and 11th notes.

Rhythmic patterns and fingerings below the staves:

Staff 1: R 2/4, R 4, R 4, R 3, R 2, L 4, R 4, R 2/4, R 4, R 3, R 2, L 4, R 4, R 4, R 3, R 2, L 4

Staff 2: R 2/4, R 4, R 5, R 4, R 3, R 2, L 4, R 4, R 2/4, R 5, R 4, R 3, R 2, L 4, R 4, R 5, R 4, R 3, R 2, L 4

Staff 3: R 2/4, R p, R p, R 3, L 3, L 3, R p, R 2/4, R p, R 3, L 3, L 3, R p, R 2/4, R p, R 3, L 3, L 3, R p

Staff 4: R 2/4, R ft, R 3, L 3, L 3, R ft, R 2/4, R p, R 3, L 3, L 3, R ft, R 2/4, R p, R 3, L 3, L 3, R ft

Staff 5: R 2/4, R ft, L 3, L 3, L 3, L 3, R ft, R 2/4, L 3, L 3, L 3, L 3, R ft, L 3, L 3, L 3, L 3, R ft

Figure 26. Examples of *īṣā* doublings and triplet substitutions.

The examples of shaking in the figure above all require the traditional “turning” of the *riq* outward and inward on a vertical axis. The dominant hand helps the motion begin and excites the jingles so that each stroke is clearly audible.

Performers may also add sixteenth note subdivisions in both classical and cabaret positions by playing on the skin, jingles, or by shaking respectively. Like the *qarshi*, *īsā*-doubling and triplet substitutions, sixteenth note subdivisions may be performed in both the classical and cabaret positions at contrasting dynamic levels with multiple textures.

Classical Position

Musical notation for Classical Position in 4/4 time. The staff shows four measures of music. The first measure has a double bar line at the beginning. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The second measure has a double bar line at the beginning. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The third measure has a double bar line at the beginning. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The fourth measure has a double bar line at the beginning. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Dynamics include accents (>) over the first and third notes of the second and fourth measures. Fingerings are: R 2/4, L 4, R 4, L 4, R 4, L 4, R 4, L 4, R 2/4, L 4, R 4, L 4, R 4, L 4, R 4, L 4.

Cabaret Position

Musical notation for Cabaret Position in 4/4 time. The staff shows four measures of music. The first measure has a double bar line at the beginning. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The second measure has a double bar line at the beginning. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The third measure has a double bar line at the beginning. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The fourth measure has a double bar line at the beginning. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Dynamics include accents (>) over the first and third notes of the second and fourth measures. Fingerings are: R 2/4, L 4, R 4, L 4, R 4, L 4, R 4, L 4, R 2/4, L 4, R 4, L 4, R 4, L 4, R 4, L 4. There are also triplets (3) under the second and fourth measures. Below the staff, there are two lines of notation. The first line has notes: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The second line has notes: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Fingerings are: o i o i, o i o i, o i o i, o i o i.

Figure 27. Sixteenth note subdivisions.

Note the double stops occurring with the third and fourth fingers in the second example of the above figure. This is an optional alternative to playing *tak* alone. This adds an interesting texture and consistency to the sixteenth note. The double stops may also be

played with the fourth and fifth fingers respectively. The last example of the figure above indicates two methods of shaking; the traditional outward/inward turning of the *riq* and the alternative forward/backward shaking. The forward/backward shaking technique appears more in Turkish and Western performance applications. The technique results in a tighter jingle sound with less shimmer and resonance. This technique is well suited to ostinato rhythm patterns, which are frequently used by Turkish *tef* players. Two examples are in the figure below:

Cabaret Position

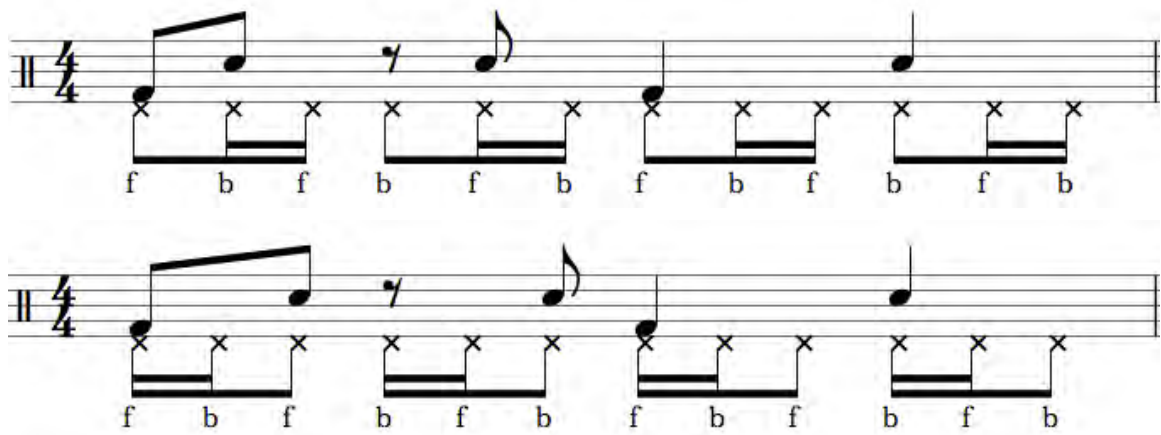


Figure 28. Ostinato shaking patterns.

Continuous sextuplet and tremolo shaking are often used for the most climatic moments in classical Arabic music. Both sextuplet and tremolo shaking require the traditional outward/inward turning technique with the tremolo being a rapid succession of outward/inward motion.

Cabaret Position

The image displays two musical staves. The top staff is in 4/4 time and features a series of sixteenth notes grouped into four sextuplets, each marked with a '6' above it. Below the notes are rhythmic patterns: 'R L L R L L R L L R L L R' and 'L L R L L R L L R L L'. Underneath these are the syllables '2/4 o i ft o i p o i ft o i' and '2/4 o i p o i ft o i p o i'. The bottom staff is also in 4/4 time and shows a single note followed by a seven-measure rest marked with a '7', and then another note. Below this staff is a wavy line representing a tremolo, labeled with 'tr'.

Figure 29. Sextuplet and tremolo shaking patterns.

Clarity and consistency requires a relaxed grip for these techniques. Tension from improper technique and uninterrupted movement may cause muscular-skeletal strain of the wrist. Numbness in the hands, wrists, or arms are indicators of muscular-skeletal strain, and in worse cases, may be indicators of tendonitis or Carpal Tunnel Syndrome (CTS).⁹⁹ The *riq* player must be cognizant of posture, playing position and proper technique during practice and performance. Proper maintenance of the player's body must be done regularly to prevent CTS or any muscular-skeletal strain of the wrist.

⁹⁹ Kate Montgomery, "Musician's Nightmare," *Body Maintenance 101*, <http://www.bodymaintenance101.com/wp-content/uploads/2011/09/musiciansnightmare.pdf> (accessed April 6, 2014).

CHAPTER 6

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary and Conclusions

The purpose of this study is to describe the material innovations of the Arab tambourine, performance techniques for the Arab tambourine, and the individual and cultural expression of the Arab tambourinist. The primary objective of this study was to offer an in-depth study of the *riq* in the Arab World and amongst the Arab diaspora which prompted several questions including:

- What are the similarities and differences between the different variations of the *riq*?
- Who performs the *riq* and in what contexts?
- How is the *riq* used in performance by Arab and Western musicians?
- Is the *riq* *halāl* or *harem* in Islam?
- How did the *riq* develop historically in both physical appearance and performance?

In Chapter 2, the use of the *riq* prior to inclusion in modern Arab ensembles was discussed in detail. Several examples of iconographical evidence were used to illustrate the physical appearance of the *riq*'s predecessor, the *def*, the ensemble instrumentation it was included with, and the performance contexts in which those ensembles appeared. The *riq* has historically been ornate in appearance.

This study found that use of the *def* was widespread in Sufi Islam, especially throughout Medieval Persia. This use of the *def/riq* in Sufi rituals is still common today throughout the Islamic world. The *riq* may be regarded as either *halāl* or *harem* in Islam depending entirely on the perspective and convictions of the source. Strict *Sharīah* minded individuals may regard the *riq* as *harem* because of the association of music with adultery

and fornication. On the other hand, Sufi minded individuals may regard the *riq* as *halāl* through conclusions derived by reason.

The correlation between the terms used for instruments, found in Sufi literature, and the grouping of instruments with that which is represented in Islamic imagery of the period confirms the Medieval Persian *def* as a direct ancestor to the Egyptian *riq*. Also this correlation strongly suggest the origins of the *riq* to have been during the Medieval Abbasid Caliphate in present-day Iraq or the *Mashriq* region.

Perhaps the most interesting question arising from this study, which is yet to be answered, is how did the *riq*, as discussed by the Frenchman Villoteau in 1809, return to the smaller dimensions found in the Medieval Persian *def* after it seemingly evolved into a slightly larger instrument as indicated in Safavid and Ottoman iconography? Interestingly, these larger variations survived in Egypt, the *Mashriq*, Turkey, and Iraq through the beginning of the twentieth century. Several European travelers observed these larger *dufūf* in use, and as is the case with Villoteau, alongside the use of the smaller *riq*.

Regarding the use of the *riq* in Iraq, referred to as the *daf zinjārī*, return to the smaller *riq* like those found in Egypt did not happen until after the First International Conference on Arab Music in Cairo, 1932. Whether this was also the case in the *Mashriq* and Turkey during Ottoman rule is unclear. Considering the reach of the Ottoman Empire during its peak, which included Egypt, the *riq* as it is found in Egypt during this time, may also have existed in other regions of the Empire. A careful study of Ottoman iconography and literature from the appropriate time periods may answer this question.

The proceedings of the 1932 International Conference on Arab Music in Cairo was truly inclusive of most, if not all, existing Arab music traditions. The objectives of the

Arab Music Congress influenced ongoing practices in diverse Arab musical traditions; this is especially evident in Egypt given the development and progression of the *takht* to *firqah*, and ultimately to the *Firqat āl-Mūsīqa āl-ʿArabīyyah* and in Tunisia with the revival of *mālūf* and the establishment of the *Rashidiyya*.

The development and progression of these ensembles greatly influenced the performance techniques for the *riq* and the leadership patterns of the *riq* player. Umm Kulthūm's performance career, including her personal and respective ensemble's performance characteristics, are an example of performance and ensemble development in twentieth century Egypt.

The number of resources available in English for learning the *riq* has increased considerably over the last two decades, including a method from master Michel Merhej Baklouk. Several additional resources have been authored, addressing specific learning needs and specific aspects of the *riq* and *iqā'āt*. The inclusion of video demonstrations enhances the learning experience to visual and aural learners, perpetuating the aural tradition in a modern, technical medium.

The conclusions drawn after the review is that performance expression and techniques were directly impacted by numerous historical events; beginning with the expansion of Islam, the influence of Sufi mysticism, Western expeditions and colonization, and culminating with the First International Congress on Arab Music in Cairo, Egypt and the resulting subsequent meetings. Western music clearly influenced the compositional techniques of Arab composers in the late twentieth century, which consequently impacted the sensitivity of *riq* players in performance and their influence on *tarab*.

By examining the historical development of the *riq*, terminology for the instrument is obviously a confusing matter, especially when more than one term used for the *riq* are shared by other instruments, in varying regions, throughout different time periods of history. Chapter 4 discusses the etymology of the associated terms. While the *riq* has become standardized in Arab and Turkish music, in many cases regional nomenclature has been retained. The terms *riq*, *tār*, *def*, *daf*, *zinjārī*, *dāyerah*, *zilli daire* and *tef* are organized into a classification paradigm illustrating their usage historically and regionally with physical descriptions related to each.

Chapter 4 also describes the process of building a *riq* in the traditional manner, and continues to address the adaptation of synthetic skins, tunings systems, and jingle customization. The process of building a *riq* has gone relatively unchanged for several centuries until the latter decades of the twentieth century. In certain isolated cases, some improvements may have taken place in the quality of materials chosen for building *riqat*, mostly in the areas of natural skin and jingle selection.

The motivation for changes in construction during the latter portion of the twentieth century into the twenty-first century began with tuning needs in less-arid to humid climates. Natural skins were replaced with mylar, a material unaffected by moisture. This change unfortunately prompted additional needs due to the limited tonal spectrum of mylar. External counter-hoop tuning systems were adapted to *riqāt*, which in turn, prompted the need for a less intrusive tuning system. As a result, several varieties of tunable *riqāt* have been invented. The potential for additional customizations have been realized, including systems to interchange jingles and building methods that reduced the depth of the shell.

The process of embellishing *iqā'āt* has eluded beginning *riq* students in the United States since the popularization of the instrument in the nineteen-eighties by Mary Ellen Donald and Glen Velez. This is due primarily to the very limited number of creditable teachers in the United States at that time. As interests have peaked, more teachers have visited the United States from Arab countries and Turkey to teach the *riq*, and more resources have become available by virtue of emerging technologies. In chapter 5, numerous embellishments of the *iqā'*, *maqsūm*, are discussed and analyzed in an effort to illustrate the vast number of variations possible. The origins of these variations are both Arab and Turkish and reflect the knowledge acquired by the author in his effort to become a proficient *riq* player.

To effectively perform the *riq*, the performer must first master the tonal foundations of the instrument, with diverse techniques and respective dynamic levels. These tones include *dūm* and *tak*, onomatopoetic syllables which are applied to all Arab percussion instruments. The method of transmitting *iqā'āt* aurally in Arab music is done by both singing and playing the relative tones on an Arab drum.

The use of written notation is discussed including the possible negative impact a written tradition may have on the unique characteristics of Arab music. However, written notation enables a literate musician to learn new music without hearing it the necessary number of repetitions to learn it aurally. Notation also provides a means for visual analysis of music. Several variations of the *iqā'*, *maqsūm* are represented with embellishments in written notation. This chapter exhibits both the varieties possible of embellishments and how written notation may be utilized to illustrate rhythm in a detailed manner.

Recommendations

Based on the findings of this study, some recommendations are offered. First, a study investigating the diffusion of the *riq* into non-Arab and non-Western cultures would be a welcome addition to study of Arab music and percussion. Clear evidence of Arab musical influence through trade and other means exists, particularly in Zanzibar, where music retains several Arab characteristics and a variation of the *riq* is performed. Second, a study of the *takht* during the Ottoman Empire may reveal several performance characteristics that link today's ensembles with those of the Abbasids and Safavids. Third, an English study of the music archives at the Arab Music Institute in Cairo would be a welcome addition to Western scholarly knowledge, highlighting existing performance characteristics of the known musical traditions during the time of the First International Congress on Arab Music in 1932. Lastly, studies into the adoption of the *riq* into Arab traditions other than Egyptian and Tunisian immediately following the First International Congress on Arab Music in 1932 would shed light on the present use of the modern *riq*, especially in Morocco and Iraq.

This document serves as an overview of the *riq*. It is important that the reader gains both a historical and cultural insight to the instrument so that it is given the proper treatment in contemporary performance contexts. Today's percussionists are challenged with growing areas of instruments and ensembles requiring proficiency. Percussionists are best equipped for these challenges when approaching an instrument with cultural sensitivity and patience while pursuing a traditional method.

APPENDIX

Selected Musical Recordings

This appendix is a brief discussion of *riq* performance traditions within classical Arab music. This review is not an exclusive collection of leading performers, although several notable and influential performers are mentioned. Any omission of a performer is not intentional and does not reflect the opinions of the author. Traditional and progressive interpretations of classical *riq* performance are featured here, exemplifying a vast myriad of techniques. Included is a brief comparative look at Umm Kulthum's "Alf Leila We Leila" to illustrate the various approaches to *riq* performance based on context.

The Nazareth Orchestra's live rendition of "Alf Leila We Leila," track one on the recording *Oum Kolthoom: The Anniversary Tribute*, was composed by Baligh Hamdi for Umm Kulthum (also transliterated: Om Kalsoum, Oum Kulthum, Oum Kolthoom, and others.). Originally performed in 1969 by Umm Kulthum, "Alf Leila We Leila" was one of her final works. The introduction of the piece is frequently performed individually as an introduction in various performance contexts. It is entirely instrumental. The Nazareth Orchestra's performance and recording of "Alf Leila We Leila" is an introduction to several other highlights of famous Umm Kulthum songs, as performed by Lubna Salame.

The Nazareth Orchestra, a large traditional *firqah*, features a full percussion section with *riq*, *tabla* and additional Arab percussion. The instrumentation of the *firqah* and the percussion section specifically was likely an influence on the *riq* player's chosen techniques. The *riq* player's preference of cabaret position and direct play on the jingles is likely a stylistic choice that features the unique qualities of the *riq* while maintaining a sensitivity to the ensemble and the desired atmosphere. The performer frequently

ornaments the *iqā'* with finger rolls on the jingles.

<i>Time Code</i>	<i>Section</i>	<i>Iqa</i>	<i>Performance Notes</i>
00:00	A	<i>Muhajjar Turki</i>	Cabaret position with direct play on the jingles.
00:22	B	<i>Fast Maqsūm</i>	Cabaret position with direct play on the jingles.
00:37	C	<i>Slow Baladi</i>	Cabaret position with direct play on the jingles.
01:00	D	(Free)	<i>Riq tacet.</i>
01:31	C	<i>Slow Baladi</i>	Cabaret position with direct play on the jingles.
01:55	E	<i>Yuruk Samā'ī</i> (Single <i>Dūm</i>)	Cabaret position with direct play on the jingles.
03:44	C (variation)	<i>Slow Baladi</i>	Cabaret position with direct play on the jingles.
04:09	B	<i>Fast Maqsūm</i>	Cabaret position with direct play on the jingles.
04:18	C (variation)	<i>Slow Baladi</i>	Cabaret position with direct play on the jingles and periodic splashes.

Figure 30. Form and performance notes of “Alf Leila We Leila” (Nazareth Orchestra).

The Cairo Orchestra's variation of "Alf Leyla, Wa Leyla," track 9 on *A Tribute to Om Kalsoum*, clearly illustrates a different performance context for this piece. First, this variation includes sections not included in the Nazareth Orchestra's version; so it is slightly longer in length. Second, this recording is a studio recording with an intended audience; dancers. This recording of "Alf Leyla, Wa Leyla" increases the dynamics to evoke a great sense of energy.

The *riq* player on this recording is exhibiting a variety of spectacular shaking techniques with various subdivisions. The performer's energy contributes to the overall energy of the recording, which in turn facilitates a high-energy *raqs sharqi* performance. In this particular context, the emphasis of the performer is placed on the dancer. Musical characteristics should reflect the energy and excitement the dancer should convey. This is the reason bellydance music is absent of singing, the singer would distract the audience from the dancer. When a singer is in the ensemble, emphasis is placed on his/her performance primarily. Melodic instruments provide a supporting role with the exception of instrumental passages. Rhythm instruments are the foundation and facilitate the proper atmosphere for the performance.

<i>Time Code</i>	<i>Section</i>	<i>Iqa</i>	<i>Performance Notes</i>
00:00	A	<i>Muhajjar Turki</i>	Cabaret position, <i>dūms</i> only.
00:23	B	<i>Fast Maqsūm</i>	Cabaret position with 16th note triplet shaking patterns.
00:36	C	<i>Slow Baladi</i>	Cabaret position with 32nd note shaking patterns.
00:58	D	(Free)	<i>Riq</i> tacet.
01:22	C	<i>Slow Baladi</i>	Cabaret position with 32nd note shaking patterns.
01:44	E	<i>Wahda</i>	Cabaret position, <i>dūms</i> with periodic 16th note triplet shaking patterns.
02:04	C (abbreviated variation)	<i>Slow Baladi</i>	Cabaret position with 32nd note shaking patterns.
02:15	F	<i>Yuruk Samā'ī</i> (Single <i>Dūm</i>)	Cabaret position with periodic 16th note, 16th note triplet and tremolo shaking patterns.
04:04	C (variation)	<i>Slow Baladi</i>	Cabaret position with 32nd note shaking patterns.
04:30	B	<i>Fast Maqsūm</i>	Cabaret position with 16th note shaking patterns.
04:41	C (variation)	<i>Slow Baladi</i>	Cabaret position with 32nd note shaking patterns.

Figure 31. Form and performance notes of “Alf Leyla, Wa Leyla” (The Cairo Orchestra).

Simon Shaheen’s “Longa Farahfaza,” track 4 on the album *Turath* (2002), features the Egyptian master Samir Khalil, recognized in Egypt as Samir Ben Yamine, on *riq*. Samir Khalil is well known amongst his contemporaries including fellow Egyptian masters of the *riq*, Hassan Anwar and Mohamed Al Arabi. “Longa Farahfaza” is a standard in classical Arabic repertory, and was written by the renowned Egyptian composer, Riyad Al Sunbati.

“Longa Farahfaza” is written in the traditional *longā* form, consisting of four *khanāt*, instrumental stanzas or verses, and a *taslīm*, a reoccurring refrain. True to *longā* form, the first three *khanāt* use the *iqā’ vox (foks)*, a simple rhythm in two that is often presumed to be influenced by Western music. The *taslīm* use the traditional *iqā mālfūf*. The fourth and final *khanā* is in triple meter, *iqā’ samā’ī darīj*, typical in *longā* form. Samir’s performance exemplifies the solid foundation expected from a performance in this context.

<i>Time Code</i>	<i>Section</i>	<i>Iqa</i>	<i>Performance Notes</i>
00:00	First <i>Khanā</i>	<i>Vox</i>	<i>Def</i> /cabaret position (no jingles).
00:22	<i>Taslīm</i>	<i>Mālfūf</i>	Cabaret position with direct play on the jingles.
00:44	Second <i>Khanā</i>	<i>Vox</i>	<i>Def</i> /cabaret position (no jingles).
01:17	<i>Taslīm</i>	<i>Mālfūf</i>	Cabaret position with direct play on the jingles.
01:40	Third <i>Khanā</i>	<i>Vox</i>	<i>Def</i> /cabaret position (no jingles).
02:04	<i>Taslīm</i>	<i>Mālfūf</i>	Cabaret position with direct play on the jingles.
02:26	Fourth <i>Khanā</i>	<i>Samā’ī Darīj</i>	Classical position.
02:48	<i>Taslīm</i>	<i>Mālfūf</i>	Cabaret position with direct play on the jingles.

Figure 32. Form and performance notes of “Longa Farahfaza.”

Yehuda Kamari and the Al Nur Ensemble Zohar perform “Sama’i Alwaan - Colors - Huzam (Segah Baladi) G,” track 1 on the album *Salim Al Nur* (2009), which features Zohar Fresco executing a number of contemporary and progressive techniques on the *riq*. The selections on this album were composed by Salim Al Nur. Al Nur, who was born in Iraq in 1920 and immigrated to Israel in the 1950s, composes largely in traditional Arab classical genres.

“Sama’i Alwaan - Colors - Huzam (Segah Baladi) G” is written in the traditional *samā’i* form, consisting of four *khanāt*, instrumental stanzas or verses, and a *taslīm*, a reoccurring refrain. True to the *samā’i* form, the first three *khanāt* and *taslīm* use the *iqā’ samā’i thaqīl*. Typically in *samā’i* form, the fourth and final *khanā* is in triple meter, often *samā’i darīj*. It is increasingly common in contemporary works written in *samā’i* form for the fourth *khanā* to be written in complex meters. In the case of Sama’i Alwaan, the fourth *khanā* uses various subdivisions, sixteenth and triplet, accented with a heavy (*thaqīl*), single (*wahda*) *dūm*. The *wahda* variations are followed by a brief transition to *mālfūf*, played in cabaret position and conclude with a two against three ostinato polyrhythm.

Zohar’s performance demonstrates an obvious fluency of the *samā’i* form. This is evident with his clear transitions from section to section and rhythmic modulation to the final *khanā*. He is also clearly familiar with the syncopated figures and accents throughout the composition, accenting them rhythmically while maintaining the prescribed *iqā’*. Zohar tastefully demonstrates his technical virtuosity of the *riq* with subtle, yet complex, transitions and ornaments.

<i>Time Code</i>	<i>Section</i>	<i>Iqa</i>	<i>Performance Notes</i>
00:00	First <i>Khanā</i>	<i>Samā'ī Thaqīl</i>	Classical position.
00:45	<i>Taslīm</i>	<i>Samā'ī Thaqīl</i>	Classical position. Finger roll into repeat.
01:30	Second <i>Khanā</i>	<i>Samā'ī Thaqīl</i>	Classical position.
02:15	<i>Taslīm</i>	<i>Samā'ī Thaqīl</i>	Cabaret with direct play on the jingles and jingle splashes.
03:00	Third <i>Khanā</i>	<i>Samā'ī Thaqīl</i>	Classical position.
03:45	<i>Taslīm</i>	<i>Samā'ī Thaqīl</i>	Classical position. Finger roll with rapid transition from skin to jingles in cabaret position.
04:31	Fourth <i>Khanā</i>	<i>Wahda</i> variation in sixteenth subdivisions, then triplet subdivisions. Followed briefly by <i>mālfūf</i> and concluding with a 2 against 3 polyrhythm.	Cabaret with direct play on the jingles.

Figure 33. Form and performance notes of “Sama’i Alwaan - Colors - Huzam (Segah Baladi) G.”

GLOSSARY

Technical note: The researcher made use of the Library of Congress and the American Library Association Romanization table to transliterate Arabic characters.

<i>ādhān</i>	ازان	(from the Arabic <i>ādhina</i> ; “to listen”) The <i>Islamic</i> call to worship, announced by the <i>mūezzin</i> .
<i>bayād</i>	نياد	(Arabic; “oviparous”) Fish skin.
<i>bendār</i>	بندير	A large frame drum from the <i>Maghreb</i> region of North Africa. It is known for its unique buzzing sound produced by the snares under the skin.
<i>dābet āl-iqāʿ</i>	دابت الإيقاع	(Arabic; “officer of rhythm”) refers to the <i>riq</i> player in a <i>takht</i> or <i>firqah</i> . Moreover, it refers to the responsibilities of the <i>riq</i> player as ensemble leader and virtuoso.
<i>daf zinjārī</i>	دف زنجاري	(from the Arabic <i>zinjār</i> ; “rust”) The Iraqi term for the Arab tambourine; also known as <i>riq</i> in Egypt, <i>def</i> in the <i>Levant</i> and <i>tār</i> in the <i>Maghreb</i> region of North Africa.
<i>dāyerah</i>	دايره	(Persian; “circle”) A medium sized, round frame drum usually ornamented with rings or bells on the inside of the frame.
<i>def</i> (plural <i>dufūf</i>)	دف (دوفوف)	(Arabic; “frame drum”) a generic term for all frame drums. In the <i>Levant</i> it is used especially for the Arab tambourine.
<i>dūm</i>	دوم	An onomatopoetic word used for the open tone of Arab percussion instruments.
<i>firqah</i>	فرقة	(Arabic; “ensemble”) refers specifically to ensembles of increased instrumentation in Egypt following the First International Congress on Arab Music in 1932.
<i>firqat āl-mūsīqā āl-‘arabīyyah</i>	فرقة الموسيقى العربية	(Arabic; “Arab Music Ensemble”) founded in 1967 by the Egyptian Ministry of Culture, this ensemble was aimed at revitalizing classical Arab music. The new ensemble infused many Western elements with regards to leadership, instrumentation, and musician-audience interaction.
<i>fōks</i> , usually written “ <i>vox</i> ”	فكس	A fast <i>iqāʿ</i> in two beats.



ghaval The Azerbaijani variation of the Persian *dāyerah*.

<i>ghawāzee</i>	غوازي	(Arabic; “conqueror”) refers to the rural dance and music which preceded modern <i>raqs sharqi</i> . It is believed to have stylistically remained in tact since at least the early nineteenth century when the Ottoman Empire’s Muhammed Ali, <i>Wālī</i> of Egypt and Sudan, banished the dance and music from Cairo to Upper Egypt.
<i>haj</i>	حج	(Arabic; “pilgrimage”) one of five pillars of <i>Islam</i> , to make a pilgrimage to Mecca.
<i>halāl</i>	حلال	(Arabic; “permissible”) refers to any object or action permissible by Islamic law.
<i>harem</i>	حرم	(Arabic; “forbidden”) refers to any object or action forbidden by Islamic law.
<i>iqā’</i> (plural <i>iqā’āt</i>)	إيقاع (إيقاعات)	(Arabic; “rhythm”) refers specifically to a cyclonic rhythmic mode in the Arab tradition. The plural <i>iqā’āt</i> refers to the Arab repertoire of rhythmic modes.
<i>Islam</i> (<i>āl-’islām</i>)	الإسلام	(Arabic; “submission”) An Abrahamic monotheistic religion revealed by the Prophet Muhammad. Followers “submit” to <i>Allah</i> (God) and believe the <i>Qur’an</i> (the <i>Islamic</i> holy book) is <i>Allah’s</i> verbatim words.
<i>īsā</i>	يسا	An ornamentation of two <i>taks</i> , subdividing one beat in an <i>iqā’</i> .
<i>jālghī baghdādī</i>	جالغبي بغدادى	The traditional classical Arab ensemble of Iraq. The <i>jālghī baghdādī</i> performs works of the <i>maqām āl’irāqī</i> repertoire.
<i>kamānjah</i>	کمانچه	(Persian; “little bow”) Traditionally, a bowed spike fiddle. The European violin, given also the name “ <i>kamānjah</i> ,” replaced the spike fiddle in most Arab ensembles.
<i>khanā</i> , (plural <i>khanāt</i>)	خنا (خنات)	Instrumental stanzas or verses within the <i>longā</i> and <i>samā’ī</i> song forms.
<i>lān</i>	لان	(Arabic; “melody”) refers specifically to the basic melody of a composition without ornaments.
Levant (Arabic; <i>āl māshriq</i> <i>āl-’arabiyyah</i>)	المشرق الموسيقى	The region encompassing the Eastern Mediterranean littoral between modern-day Turkey and Egypt.
<i>longā</i>	لونجا	Traditional song form consisting of four <i>khanāt</i> , typically in the <i>iqā’āt</i> “ <i>vox</i> ” (<i>foks</i>) and <i>samā’ī darjī</i> , and a reoccurring <i>taslīm</i> in the <i>iqā’ mālfūf</i> .
<i>āl maghreb</i>	المغرب	A region in North Africa encompassing the countries of the Arab Maghreb Union including: Algeria, Libya, Mauritania, Morocco, Tunisia, and Western Sahara.
<i>mālfūf</i>	ملفوف	A fast, syncopated <i>iqā’</i> , in two beats.



<i>mālūf</i>	مالوف	(Arabic; “familiar” or “custom”) is the traditional ensemble of Tunisia. <i>Mālūf</i> ensembles perform repertoire in the classic Arab tradition. The <i>mālūf</i> tradition is thought to be closely related to the Andalusian traditions prominent in Morocco and Algeria.
<i>maqām</i> , (plural <i>maqāmāt</i>)	مقام (مقامات)	(Arabic; “mode” or “scale”) refers to the melodic modes of classical Arab music. The plural <i>maqāmāt</i> refers to the Arab repertoire of melodic modes.
<i>maqām āl’irāqī</i>	مقام العراقي	The repertoire of Iraqi classical music.
<i>mazhar</i>	مظهر	A large tambourine (approximately 27cm) from Egypt. It is performed in a similar manner to the <i>def</i> or Nubian <i>tār</i> with the addition of large jingles that add tonal color.
<i>maqsūm</i>	مقسوم	<i>Iqā’</i> in four beats.
<i>mūezzīn</i>	مؤذن	The person who leads and recites the <i>ādhān</i> .
<i>nāy</i>	ناي	(Arabic; “reed”) An end-blown flute made from the reed plants found near fresh water. It has seven finger holes; six in front and a single thumb-hole on the back. Microtones of <i>maqāmāt</i> are achieved by partial covering of finger holes and adjustments to the player's embouchure.
Nubia (Arabic; <i>āl nūba</i>)	النوبة	A small region in North Africa in what is modern-day Upper Egypt and Northern Sudan.
<i>ūd</i>	عود	(Arabic; “lute”) a short-neck lute with 6 courses of strings; 2 strings each with the exception of the last course, which is a single string, totaling 11 strings. the <i>ūd</i> is played with a plectrum.
<i>qānūn</i>	قانون	(Arabic; “law”) a trapezoidal shaped box-zither. The typical range of the instrument is three and one-half octaves. It is positioned on the player's lap and plucked with the fingers of both hands.
<i>qarshī</i>	قرشي	Two ornamental <i>taks</i> , played as grace notes in <i>iqā’āt</i> .
<i>raqs sharqī</i> ,	رقص شرقي	(Arabic; “Oriental dance”) The classical Egyptian form of belly dance.
<i>rebab</i>	ربابة	(Arabic; “bowed”) A simple stringed instrument of one, two, or three strings. It is held upright on the player's leg in the seated position and bowed with the dominant hand. In modern ensembles, the Western violin is often used as a substitution.

<i>riq</i> (plural <i>riqāt</i>)	رق (رقائق)	(Arabic; “parchment”) The Egyptian term for the Arab tambourine; also known as <i>daf zinjārī</i> in Iraq, <i>def</i> in the Levant and <i>tār</i> in the <i>Maghreb</i> region of North Africa.
<i>sak</i>	سك	The slap or muted stroke, played with the fingertips in the center of the skin of an Arab drum.
<i>samā’ī</i> (song form)	سماعي	Traditional song form consisting of four <i>khanāt</i> , typically in the <i>iqā’āt samā’ī thaqīl</i> and <i>samā’ī darīj</i> , and a reoccurring <i>taslīm</i> in the <i>iqā’ samā’ī thaqīl</i> .
<i>samā’ī darīj</i>	سماعي دريج	<i>Iqā’</i> in six beats.
<i>samā’ī thaqīl</i>	سماعي ثقيل	<i>Iqā’</i> in ten beats.
<i>sharīah</i>	شريعة	The moral code and religious law of <i>Islam</i> .
<i>shughl</i>	شغل	(Arabic; “workmanship” or “craftsmanship”) the artistic skills and technical ability required of a musician to perform with sensitivity to other musicians or performers.
<i>sultanah</i>	سلطنه	(Arabic; “queen”) The musician or performer’s state of ecstasy, or the degree to which they have been overcome by music.
<i>tablah</i>	طبله	(Arabic; “drum”) is a goblet drum traditionally made with clay and headed with fish skin. Modern innovations of the instrument have led to tunable versions made of metal with synthetic skins.
<i>takht</i>	تخت	(Arabic; “bed” or “platform”) an ensemble in the classical tradition of Arab music, largely popular prior to First International Congress on Arab Music. Instrumentation is usually (but not limited to): <i>ūd</i> , <i>nāy</i> , <i>qānūn</i> , <i>rebab/kamānjah</i> (violin) and <i>riq</i> .
<i>tak</i>	تك	An onomatopoetic word used for the high-pitched tone produced on the skin's edge of Arab percussion instruments.
<i>tār</i>	طار	(Arabic; “string”) In Upper Egypt and Sudan (Nubia), the <i>tār</i> is simply a frame drum, otherwise known as the <i>def</i> in other Arab countries. In the <i>Maghreb</i> region of North Africa it refers to both the Arab tambourine and the smaller Andalusian tambourine of Morocco. The word <i>tār</i> likely predates the Arab tambourine and suggests the use of a string probably as a snare similar to the <i>bendīr</i> of the <i>Maghreb</i> .

<i>tarab</i>	طرب	No English translation exists. <i>Tarab</i> refers to the classical tradition of Arabic music, typically repertoire prior to World War I. The term <i>tarab</i> also refers to musical affect, especially the emotion evoked by music.
<i>tarab āndalusī</i>	طرب اندلسي	The traditional classical Arab ensemble of Morocco and other regions of the <i>Maghreb</i> .
<i>taslīm</i>	تسليم	(Arabic; “peaceful”) A reoccurring refrain within the <i>longā</i> and <i>samā’ī</i> song forms.
<i>tatwīr</i>	تطوير	(Arabic; “developing” or “evolving”) refers to the development of musical instruments, ensembles, and performance.
<i>tef</i> (plural <i>tefler</i>)		The Turkish variation of the Arab tambourine.
<i>tympanum</i>		The Latin term for an un-ornamented frame drum.
<i>thaqīl</i>	ثقیل	(Arabic; “heavy”) refers to the accented beats of a rhythmic cycle.
<i>wālī</i>	والي	(Arabic; “governor”) first attributed to Muhammad Ali, <i>wālī</i> of Egypt and Sudan, early nineteenth century, Ottoman Empire.
<i>wazn</i> (plural <i>āwzān</i>)	وزن (اوزان)	(Arabic; “measure”) refers specifically to a cyclonic rhythmic mode in the Arab tradition. The plural <i>āwzān</i> refers to the Arab repertoire of rhythmic modes.

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