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ARABIC AND DRUSE MUSIC

'UD MUSIC  
WELCOME SONG  
LOVE SONG  
SONG OF EULOGY  
SONGS OF PRAISE AND JOY  
SONG OF EULOGY  
ARAB WEDDING MUSIC  
BEDOUIN SONG  
SONG OF GRIEF  
FOLK SONG  
SONG OF LONGING  
DRUSE DOUBLE REED AND VOICES  
DRUCE WEDDING SONG  
DRUCE FESTIVAL

# ARABIC AND DRUSE MUSIC

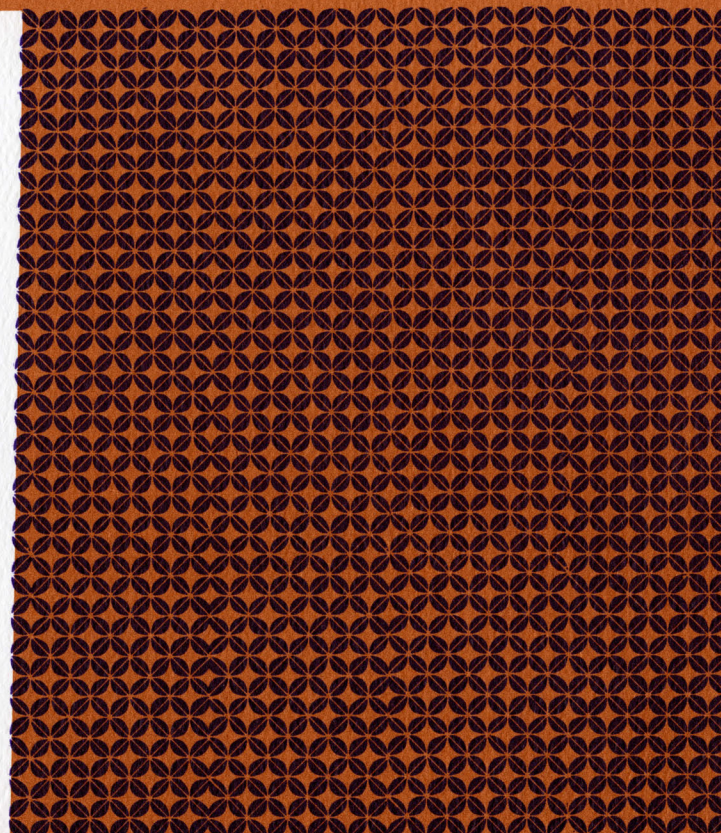
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ARABIC AND DRUSE MUSIC

DESCRIPTIVE NOTES ARE INSIDE POCKET

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## ARABIC AND DRUSE MUSIC

Recorded in Palestine  
By Şam EskinINTRODUCTION  
By Halim El-Dabh

The home of the Druze people is south of Damascus on the Hauran Plateau where it rises to the hills of Jabel (Mount) Druze, east of the Jordan slopes. They are firm in their Islamic beliefs, and their language is Arabic. In history they have proven to be unconquerable and unyielding to invasions. The topography of their land gave them a natural position of strength in the surrounding rocky fortresses. They are known for their stubborn defense of their own way of life, and their close ties of kinship.

The music and folklore of Druze people are, to a great extent, their very own, their geographical position and mode of life contributing to the preservation of their culture.

Druze music is fundamentally Arabic, in character. The theories that explain Arab music are numerous; they are complex, highly developed and involved. Studies in Arab Medieval aesthetics, mathematics, philosophy and mysticism, might be helpful in an understanding of these theories.

The melody in Arab music is confined to a scale system, Maqam'at. The rhythm is confined to an order of rhythmic pulsations (Iqa'at). The melody is inspired within the framework of the maqam. It follows the scale system and has no cadential formulas. This might explain why, to a European ear, it is hard to determine the beginning or end of an Arabic melody. Melismatic tones are not ornaments or passing tones. They are as important in melodic structure as what might appear to be the main tones. Har-

mony and chordal progressions, as known to Europeans, are absent in Arab music. The Arabs used their knowledge in harmony only for tuning and making their musical instruments. Counterpoint is also absent in Arab music, yet, there is a type of polyphony that results between the melodic mode and the rhythmic one, between these two and the drones (note reed music, Side II, Band 5).

It is not too difficult for the western ear to become accustomed to the Arab style of singing and some of the intervals that at first sound "impure". These impurities are characteristic of certain maqam or jins (part of a maqam).

INTRODUCTION TO ARABIC  
SCALE SYSTEMS: MAQAM'ATSigns of alteration approximated to European  
types of accidentals

## TO LOWER PITCH:

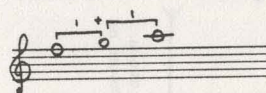
♭ = half a flat      1/4 Tone  
b = a flat      1/2 Tone  
|b = a flat + half a flat      3/4 Tone

## TO RAISE PITCH:

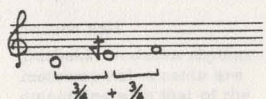
♯ = half a sharp      1/4 Tone  
# = a sharp      1/2 Tone  
## = a sharp + half a sharp      3/4 Tone

## BASIC INTERVALS:

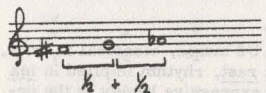
Bu'd Tanee ny = Intervallic resonance = whole Tone



Muganeb Kabeer = Big distance = 3/4 Tone



Muganeb Sagheer = Small distance = 1/2 Tone

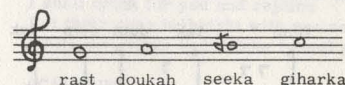
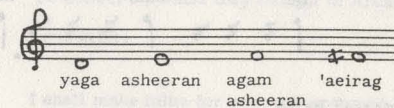


The Arab musicians of medieval times did not seem to mention the "quarter Tone." However it is implied in the intervallic distance of muganeb kabeer (3/4) Tone.

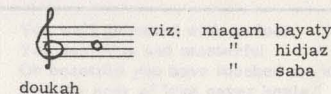
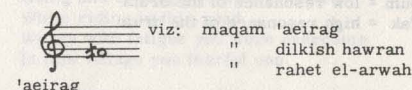
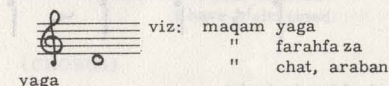
To alter the basic intervals mentioned above the word nim and tik are used for added, lower or higher, fragments of Tones.



## BASIC DEGREES:



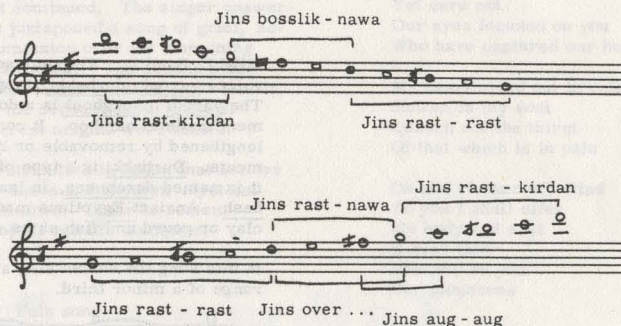
## Derivations:



etc ... etc ...

Close to sixty maqam can be established on the above mentioned basic degrees.

## MAQAM RAST



## NOTES:

Maqam, plural maqam'at.  
jins, plural ajness.  
Maqam rast is identified by emphasis on the degrees of seeka and yaga. It is possible to transpose the tasweer maqam. 'Ud music in SIDE I,

Band 1, uses a tasweer of maqam rast on the degree of C instead of G.

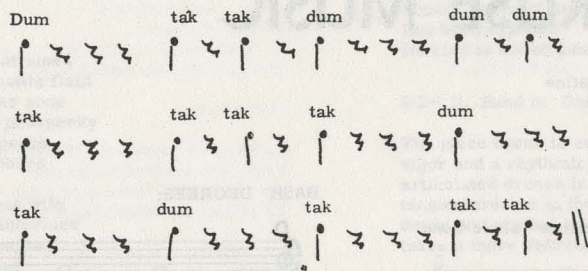
In some modern Arabic schools the rast is established on C and used as a fundamental maqam from which other maqam'at can be derived.



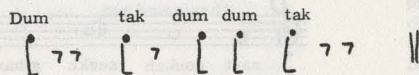
# EXAMPLES OF RHYTHMIC MODES

## IQA'AT

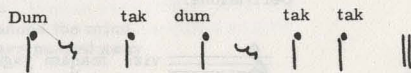
### IQA EL-CHAMBER:



### IQA SAMAI SAGIL:



### IQA NAWAKHT:



Plural of iqa is iqa'at  
Dum = low resonance of the drum  
Tak = high resonance of the drum

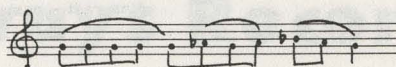
SIDE I, Band 1: Ud music, classical in form, melody in maqam rast, rhythm implied in iqa samai. There is expressive beauty in the descending and ascending qualities of the various ajnas that make up the maqam and the melismatic turns around certain notes of the maqam. The communicating power depends upon the vibrating resonance that transcends the order of the maqam. The 'ud is a very popular string instrument in the Near East, both in old and modern times. It is the predecessor of the various European lutes. Ten or twelve strings are coupled in twos and tuned in fourths. The coupling gives the 'ud its peculiar nasal quality. A plectrum is used for playing the instrument and also to underline the implied rhythmic mode.

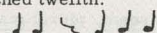
Notice the ascending neutral third over a drone C: here the melody takes a more definite shape. Compare with reed music, Side II, Band 1.



SIDE I, Band 2: Welcome song, making use of voice, yaroul, durbakki, tapping and clapping. The yaroul or orghoul is a double reed instrument made of bamboo. It could be shortened or lengthened by removable or replaceable attachments. Durbakki is a type of drum. In Egypt it is named derabucca, in Iraq, dumbak or dumbash. Ancient Egyptians made derabuccas from clay or gourd and fish skins.

In this song the voices sing a melody within the range of a minor third.



The line of the yaroul extends outside the range of the singing voice but remains centered around it. Effects of vocal articulations, falsettoes and zag'areet (vocal effect in articulated timbre, shades, falsettoes and vibrations, to express joy) extend above to a diminished twelfth. Rhythm is in iqa' moudawar  $\frac{6}{4}$  

the clapping and tapping regulate the iqa' moudawar while the durbakki plays it like  $\frac{12}{8}$  subdivided in 5 + 3 + 4.

The lyrics make several repetitions of the following meanings:

Fi hal darel ma'mura  
Ya-mul fursan.

Alive is this house  
With wealth and might.

SIDE I, Band 3: A song of love, unaccompanied male voice interrupted by chorus and clapping.

Your presence is ecstasy oh Leila  
Your fragrance is love almighty  
Out of my reach, infallible in your height  
Abstract love and passion in time brought me distress.

### CHORUS:

All the eyes focused on you who have captured the hearts

Like the blossoms of palms you are ripe and delicate  
Like the fragrance of sweetness you are fair and white  
Oh my soul, Oh Leila  
In my heart there is sadness  
In anguish yet I am enraptured.

### (CHORUS)

Your presence is ecstasy, oh Leila  
Your fragrance is love almighty  
Out of my reach in your protected height  
Abstract love and passion  
In time brought me distress.

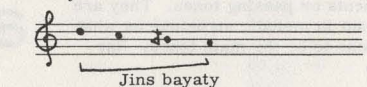
### (CHORUS)

Beauty is the sight of Leila  
In elegance and charm her cheeks like roses  
Shining clear and painted

A lover is desirous  
In want for Leila  
Prayers and prestige he has deserted.

SIDE I, Band 4: A song of eulogy (haddada) in antiphony, solo answered by a chorus accompanied by clapping.

### Melody



within a limited range of jins bayaty.

Rhythm: iqa moudawar emphasized by clapping

In call of you  
The only God  
Arise oh almighty

### CHORUS:

A good life he has lived

Within my soul  
I cherish him

### (CHORUS)

A son of nobility and courage  
Of wealth and might

### (CHORUS)

Remember those who have left before  
Happiness be extended to you in the fields

### (CHORUS)

On the day of judgment  
Shining would he be with his goodness

### (CHORUS)

Abundant were your good deeds  
Kindness in time will shelter you



(CHORUS)

For your well being we shall sing  
That your ill-fortune be expelled

(CHORUS)

Blessed be the day of your departure  
In remembrance be it marked in time

(CHORUS)

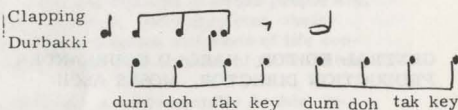
The maidens had sought your heart  
Flowers and roses will speak of their love

SIDE I, Band 5: Songs of Praise and Joy,  
Ya Heij Farishel Dar

Haj is the title given to one who has made the pilgrimage to Mecca. On his return he is looked at as being lofty and authoritative. Here the singers are urging the haj to make his place ready for the visitors and neighbors who are coming to rejoice after his return from his pilgrimage.

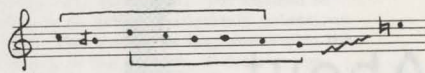
The rhythm in iqa' ba'ira basseet (simple)  $\frac{4}{4}$  is expressed with clapping and durbakki.

Drums accompanied by vocal effects of joy and happiness.



SIDE I, Band 6: A song of eulogy (haddada),  
sung in antiphony, solo answered by chorus, accompanied by clapping.

Melody within the range of jins bayati over rast



Rhythm: iqa baseet  $\frac{4}{4}$  emphasized by clapping.

These veins are ours  
To us the nocturne of this darkness belongs  
He who has willed  
To him is the becoming

CHORUS:

A good life he has lived  
Within my soul I cherish him

The poet praised his sight  
His daughters slumber not  
For happiness or misfortunes  
Have breached the darkness with light

(CHORUS)

Defenders of pride  
Oh men of might  
Praise his eminence  
In proverbs or through the night

(CHORUS)

Sing oh wise men sing  
His art and knowledge  
So wide have spread  
In repentance we pray  
For enhancement we sing

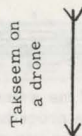
SIDE I, Band 7: Arab wedding music. This work makes use of reed instruments, type orghoul, mizmar along with vocal effect, zaghareet, tapping and clapping. A durbakki is added to the second half of the work following a takseem on a drone. Takseem is a form of composition that allows improvisations on a basic maqam. Here the drone holds the center of the maqam.

It is worth noticing the vocal articulation in the women's voices. The control of timbre, tonal shades and vibrations are a very delicate means of expression. The slightest changes will make it either wailing in grief 'nuwah' or rejoicing in exalted happiness 'zaghareet'.

The rhythm in the first half is in iqa' mourabaa  $\frac{12}{4}$ . In the second half the durbakki subdivided the mourabaa in a regular dabka rhythm

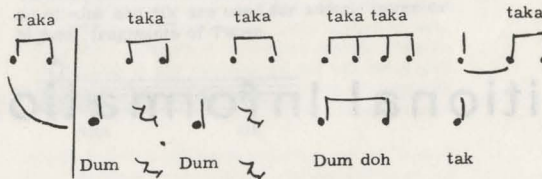
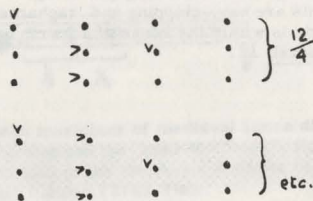
First half

V = instrumental accents  
> = dance accents with body movements and tapping



Second half

Durbakki in dabka rhythm instrumental accents are coinciding with that of the durbakki voice and vocal vibrations do not coincide.



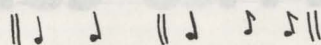
SIDE I, Bands 8 and 9: Music and songs of bedouin camps. The first of these two pieces opens with low men's voices enunciated with expressive, guttural articulations and vibrations. This practice is peculiar to the Dervishes in their rituals of dhikr. Unfortunately this expression was not continued. The singer answered by his chorus juxtaposed a song of grief, acceptance and submission over the remaining patterns of a dhikr ritual. The second piece follows in the same manner. It is clear that in the two songs in the bedouin camp musical practices of different origins were mixed.

Dervishes are fraternities in Islam that believe that with music, dance and rhythm, mystical ecstasy can be attained. Dhikr is remembrance of the prophet and his disciples.

SIDE II, Band 1: Folk song.

The melody is confined to a simple mode, type gins of nahawand within a range of a fifth.

The rhythm is simple baseet, or



/Dum Tak or /Dum Tak keh

The work is sung in a responsorial fashion (solo voice answered by a chorus) accompanied by a shabbabi (Nay). The chorus repeats the

opening verses at the end of the quatrains sung by a solo tenor.

CHORUS:

You well groomed with a cloak  
You desirous and masterful  
Oh Leila you have touched me with a scar  
And the scar of love never heals.

Oh you well groomed  
Master of charm  
Oh you beautiful, it's time to travel  
The foreign ship sailed in joy.

(CHORUS)

Oh you well groomed. There in the valley  
Your love scattered my heart  
But the nets of fishermen were set  
To collect it, while they thought of Arnada.

(CHORUS)

I shall make hilba for you well groomed  
I shall drink for you and rejoice  
Let their eyes be bright with praise  
While the juices and drinks I shall prepare.

(CHORUS)

You well groomed going up to Zahle  
You well groomed coming down from Zahle  
My hands in soil were stained  
While a fulfillment of your desires  
I have maintained.

(CHORUS)

Going and coming you well groomed  
While riding in this road  
Weary with fatigue you were overcome  
In this village you fearful one.

(CHORUS)

You well groomed with a cloak  
You desirous and masterful  
Oh beautiful you have touched me with a scar  
And the scar of love never heals.

(CHORUS)

SIDE II, Band 2: This song is remarkable in its sequences and moods. It moves from a poetic mood in abstract expression symbolized in the love for both women and homeland to a rhythmic folksong in dance-like movement. This culminates in the appearance of the bridegroom. The following text is that of the complete song, only a portion of which is heard in this recording.

CHORUS:

You the essence of juice  
Yet care not  
Our eyes focused on you  
Who have captured our hearts

My heart cried out in vain  
Sunken is my soul  
Quench not the thirst  
Of that which is in pain

Oh abu (father of) Riad  
To you I shall offer  
My body and soul  
If ever God  
Bestows on you  
Her pleasures

Long you live  
Ah -----

(CHORUS)

A replacement let it not be  
That a change in my love occurs  
Let it not be that your place  
In my heart will be refilled  
Myself to you has been exposed

(CHORUS)

Kind in your being, oh God  
Bring us forth  
Those we love best



(CHORUS)

Long live Abu Gosh (the name of a town)  
Protected in the rocks  
Built by her blessed sons

Long you live  
Ah -----

Victory will be attained  
The day in the battle field  
Abu Gosh and her sons  
With power and prosperity  
Shall endeavor peace  
With their neighbors

Let your passions with  
My sentiments interlace  
In a poetic eminence  
Let us interweave

I long to bind  
In kinship with 'Am-radi ("Uncle" Radi,  
his homeland)

(CHORUS)

From Zahle I come  
Going toward my love  
Years of Have (?) shared  
On your bosom  
That which enhances the mind  
But like days have passed away

Oh God, let it not be  
That my heart is filled with grief

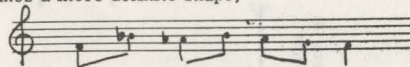
(CHORUS)

You I love who  
Has betrayed my passion  
And filled my heart  
With grief

Upon my heart  
A scar was marked  
Myself in complaint  
Has been exposed  
Be kind to me oh Lord

SIDE II, Band 3: Druse double reed music.

The piece opens to convey a melody of great vigor and a rhythmic mode captured within the articulated drones in reiterated pulsations. The tension created in the relations between melody, drone and rhythm becomes less when the melody takes a more definite shape,



preparing for the entrance of the women's chorus and the finale. Such a procedure is classic in Arabic music. Notice the use of plectrum in underlying a rhythmic mode and the rhythmic articulated drones of the double reed instrument. The women's chorus sings at the wedding gathering to praise the bridegroom's masterfulness.

SIDE II, Band 4: A popular Druse song of humor usually used in wedding gatherings. The instruments are nay, clapping and 'zaghareet. The melody is within the range of a fourth iqā; fakhit waurash  $\frac{10}{8}$ .

Huzzein brought us news  
Here comes the hunter (of a woman)  
Huzzein comes with wonders  
Here arrives the charmer (woman)

Rejoice oh lover  
Let not your means wear out

The wedding night  
Twice might sour  
Haughtiness to you oh Kamal

Arise oh lover  
On her vehicle  
The hunter comes

Drugs (for the lover) we have not  
Why bribe us off  
Maidens (to prepare the lover for his wedding night) we have not  
Why bribe us off

Huzzein brought us news  
That here comes the hunter

Huzzein came with wonders  
There arrives the charmer

SIDE II, Band 5: Druse festival music.

GENERAL EDITOR, HAROLD COURLANDER  
PRODUCTION DIRECTOR, MOSES ASCH

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