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Arab Rhythm: Performing Īqā'āt

Suggested Grade Levels: 6-8

Co-Curricular Areas: Social Studies, Mathematics

National Music Standards:

2. Performing on instruments, alone and with others, a varied repertoire of music.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.

Common Core Standards:

Mathematics:

6.RP.1 Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities.

7.RP.2.b Identify the constant of proportionality (unit rate) in tables, graphs, equations, diagrams, and verbal descriptions of proportional relationships.

8.G Understand congruence and similarity using physical models, transparencies, or geometry software.

Standards for Mathematical Practices:

CCSS.Math.Practice.MP1 Make sense of problems and persevere in solving them.

CCSS.Math.Practice.MP4 Model with mathematics.

Reading Standards for Literature:

6.7 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

7.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium.

8.7 Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

Objectives:

Students will hear and see performances of Arab percussion in a variety of Arab ensembles.

Students will recite Arab rhythms with traditional onomatopoeic syllables.

Students will identify traditional instruments using regional names.

Students will perform Arab rhythms with traditional instruments.

Students will transcribe traditional rhythms.

Materials:

Google Earth for maps of the Middle East.

“Farida et l’ensemble de Maqam Irakien, FMA 2007, Festival du Monde Arabe de Montréal,” Youtube, http://www.youtube.com/watch?v=fD1ljFD_LeQ

“Al-Bustan Concert with Marcel Khalife - Fil Bali Ughniaton,” Youtube, <http://www.youtube.com/watch?v=hLTbXujYJTA>

Instruments: Arab tablas/doumbeks/darabukas (small djembes are also suitable), frame drums, and riqqs/tambourines

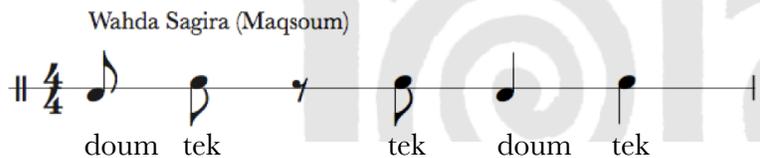
“Rhythms of the Arab World,” <http://www.npsmusic.com/wp-content/uploads/2012/02/Poster-Rhythms-of-the-Arab-World.pdf>

“Basic Tones for Arab Goblet & Frame Drums,” <http://www.npsmusic.com/wp-content/uploads/2012/02/Basic-Tones-for-Arab-Goblet-Frame-Drums1.pdf>

“Sama’i Farahfaza,” *Sard*, by Nizar Rohana. Audio CD & iTunes.

Lesson Procedure:

1. Greet your class! You may want to greet them in Arabic with *ahlan wa sahlan*, “hello and welcome.”
2. Introduce the lesson topic: “Today we will play Arab rhythms with traditional Arab instruments.”
3. Inventory prior knowledge. “Who are the Arab people?” “Where have you heard Arab music?” “Where is Arab music performed?” etc... (Responses will likely include confusion about the terms Arab and Muslim. Use this as a teaching opportunity to inform students that not all Arabs are Muslim and most Muslims are not Arab. Being Arab is an ethnic identity, whereas being Muslim is a religious identity.)
4. Find the Middle East on Google Earth (or another map). Locate familiar Arab countries either from current events or other curricular areas. Give students leadership roles in this activity. Question students about their familiarity with countries.
5. View the video “Farida et l’ensemble de Maqam Irakien, FMA 2007, Festival du Monde Arabe de Montréal” Ask students to describe the percussion instruments and how they sound. Students should identify low (doum) and hi (tek) sounds.
6. Teach the *iqā* (rhythm) maqsum aurally using the onomatopoeic syllables doum and tek from the poster “Rhythms of the Arab World.”



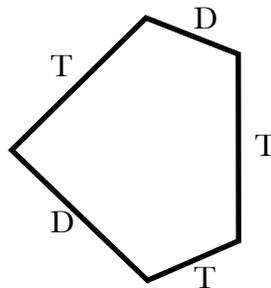
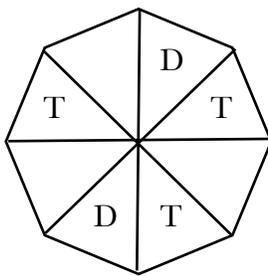
7. View the video “Al-Bustan Concert with Marcel Khalife - Fil Bali Ughniaton.” Recite maqsum verbally as a group while viewing the performance. (6.7, 7.7, 8.7)

8. Ask students to transcribe maqsum in either Western notation or an alternative notation (8.G). Ask students about the relationship of note values (6.RP.1, 7.RP.2.b). Alternative notations might include:

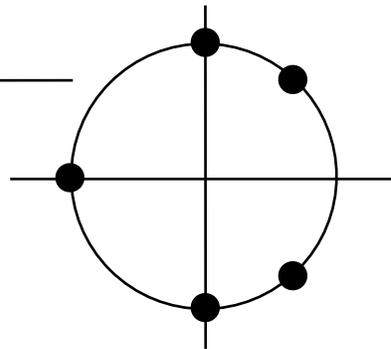
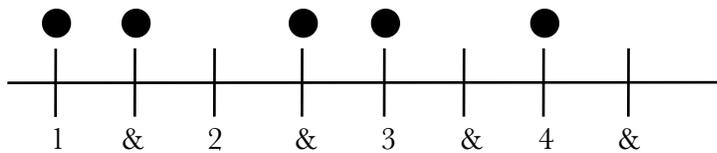
Tables

1	&	2	&	3	&	4	&
doum	tek		tek	doum		tek	

Polygons



Line & Circle Plots



1. Display instruments for students. Explain the regional names of each instrument using a map.
 - i. The Arab goblet drum is known as the tabla in Egypt and Iraq, and derbekki in Syria.
 - ii. The Arab tambourine is known as riqq in Egypt, def in Syria, tar in Morroco and Tunisia, and daf zinjeri in Iraq.
 - iii. The Arab frame drum is known as the tar in Upper Egypt, duf in Lower Egypt, katem in Lebanon, def in Syria, and daf in Iraq.

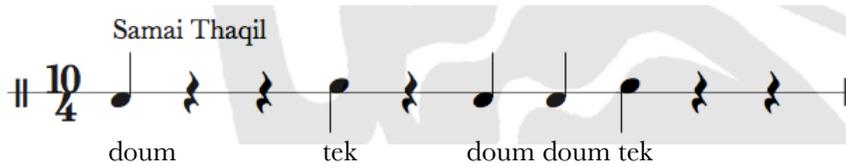
***Best Practice:** If utilizing a portfolio in your coursework, allow students to illustrate instruments in them. Illustrating the instruments encourages students to focus on the fine details on the instrument's construction and facilitates the opportunity to compare them to similar instruments.

2. Distribute instruments. Allow students an opportunity to experiment making high and low sounds with the instruments.
3. Demonstrate doum and tek on each instrument. Ask students to play the tones back to you.
 - i. Doum on the tabla is played in the center of the drum with the dominant hand. The hand should be flat and relaxed with the fingers (- thumb) together.

- ii. Doum on the riqq is played with the index finger of the dominant hand. The entire finger should make contact with the skin.
- iii. Doum on the tar is played is played with the thumb of the dominant hand. Rotate the hand so the entire thumb strikes the drum about halfway between the center and edge of the drum.
- iv. Tek on all instruments is played with the ring finger on the edge of the drum. The first joint of the ring finger (distal interphalangeal joint) should make direct contact with the bearing edge.

12. Practice each tone using the exercises from “Basic Tones for Arab Goblet & Frame Drums.” Teach each exercise aurally. Ask students to transcribe the exercises if you desire them to retain a copy. ***Best Practice: If you are limited on instruments, use body percussion. Ask students to demonstrate ways of playing “doum” and “tek.”** Beating one’s chest produces a fabulous doum (the thoracic, or chest, cavity is the second largest cavity in the human body) and clapping produces a tight, high pitched tek. Rotate players on instruments.

13. Teach the īqā (rhythm) samai thaqil aurally using the onomatopoetic syllables doum and tek from the poster “Rhythms of the Arab World.”



14. Ask students to transcribe samai thaql.

15. As a class, perform samai thaql to the recording of “Sama’i Farahfaza” by Nizar Rohana. Stop at time code 4:02 before the meter change.

Assessment:

Use the following rubric to assess students' understanding of the *īqā'āt* maqsum and samai thaqil.

Criteria	Proficient (3)	Developing (2)	Attempted (1)	Not Attempted (0)
Tone Production	Student produces full-bodied, resonant tones consistently. Technique is exceptional with correct hand formation and precise contact with the skin.	Student's production of full-bodied, resonant tones are inconsistent. Contact with the skin is imprecise. Hand formations require minor improvements.	Student is attempting performance, however little attention is given to the formation of the hand and contact with the skin.	The was no attempt to produce tone from the instrument.
Rhythmic Accuracy	Student performs rhythms with exceptional accuracy. Doums and teks are played on the correct beats with little or no error. Doum is always on the first beat.	Student performs rhythms with few errors. Doum is always on the first beat with subsequent doums and teks having some errors.	Student does not perform doum consistently on the first beat. Subsequent tones are consistently on incorrect beats.	No attempt was made to perform in rhythm.
Transcription	Transcriptions represent rhythms with 100% accuracy. The number of beats/subdivisions are correct. Transcriptions represent correct placement of doum and tek tones.	Transcriptions represent rhythms with few errors. The number of beats/subdivisions are correct. There are two or less errors in placement of doum and tek tones.	Student attempted transcription, however the number of beats/subdivisions are incorrect resulting in an inaccurate representation of rhythm and incorrect placement of doum and tek tones.	No transcription was attempted.

References:

“Hand Anatomy.” American Society for Surgery of the Hand, 2009, <http://www.assh.org/Public/HandAnatomy/Pages/default.aspx> (accessed May 15, 2013).

Marcus, Scott L. *Music in Egypt: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2007.

“National Standards for Music Education.” National Association for Music Education, 2012, <http://musiced.nafme.org/resources/national-standards-for-music-education/> (accessed May 14, 2013).

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