

## "Muwashshah Performance Style, YA Gharib Al-Dar, To Develop The Skill Of Synergy (Singing - Playing) On The "Oud" Instrument

**Asmaa Zain El Abdeen Abdullah Omar**  
Assistant Lecturer at the Faculty of Specific Education  
EL Minia University

**Pro. Dr. Atef Abdel Hamid Ahmed**  
Professor of Arabic Music Education  
And Former Dean of Faculty Arabic Music  
Of Music Education University  
Helwan University

**Dr. Hiam Tawfik Amin**  
Lecturer at the Department of Music  
Education Specializing in Minia



### مجلة البحوث في مجالات التربية النوعية

معرف البحث الرقمي DOI: 10.21608/JEDU.2025.349931.2180

المجلد الحادي عشر العدد 56 . يناير 2025

الترقيم الدولي

P-ISSN: 1687-3424

E- ISSN: 2735-3346

موقع المجلة عبر بنك المعرفة المصري <https://jedu.journals.ekb.eg/>

موقع المجلة <http://jrfse.minia.edu.eg/Hom>

العنوان: كلية التربية النوعية . جامعة المنيا . جمهورية مصر العربية



## "Muwashshah performance style, Ya Gharib Al-Dar, to develop the skill of synergy (singing - playing) on the "oud" instrument

### Research Introduction:

Arabic singing is one of the oldest forms of artistic expression in the world, and it is a mirror that reflects the depth of Arab culture and heritage. Arabic singing is characterized by its great diversity, as it includes multiple styles and templates such as muwashahat, qadood, tarab songs, and nasheeds. Arabic music relies mainly on maqams that give different colors to melodies, which gives Arabic singing a unique character and is not just a vocal art, but a means of communication and expression of diverse human feelings, such as love, sadness, joy, and nostalgia, and singing has evolved through the ages thanks to various cultural and religious influences, and has become an essential part of the Arab cultural identity.<sup>1</sup>

The oud is one of the oldest musical instruments in the world, and carries great cultural and historical value in the Arab region and the Middle East, and is considered a source of inspiration for artists and poets, and it is a wonderful musical instrument that combines beauty, diversity and cultural value, and the musical synergy between playing the oud and singing is an essential element achieved through the balance between the sound of the oud and the voice of the singer, and the harmony between musical tones and words. Lyricism, where the oud and singing express the same feelings and emotions in addition to the rhythmic harmony between playing and singing.\* The importance of the oud is due to the multiple aspects in which it is used, an instrument for the solo player and the instrument accompanying the singer, and it is also the favorite instrument of the composer, and the oud has been associated with the conscience and conscience of the Arab peoples, and it is characterized by its abilities to perform the most expressive melodies, and therefore it needs accuracy in performance, and a special skill in playing it, and the methods of playing the oud have differed with the

<sup>1</sup>- **Salah Al-Mahdi**: "Arabic Music: History and Development", Dar Al-Fikr Al-Arabi, 1995.

\*The researcher's vision.

development of eras - and years due to different cultures. But there are different pieces, some based on musical sensation and others based on technique.<sup>1</sup>

In view of the importance of the oud and the importance of Arabic singing in enriching the artistic outcome of oud students, which prompted the researcher to prepare a proposed program that uses the muwashshah template to develop the skill of synergy between playing and singing on the oud. \*

### **Search problem:**

"Studying the Methods of Performing the Muwashshah "Ya Gharib Al-Dar" to develop the skill of synergy (singing - playing) on the oud and ways to enhance the interaction between playing and singing to achieve an integrated and balanced musical performance"

### **Research Questions:**

1. What is the synergy (lyrical-instrumental) on the oud.
2. What are the technical characteristics of the muwashshah template.
3. What exercises are suggested on the oud through the muwashshah template.

### **Research Objectives:**

- 1- Developing the skill of synergy (lyrical - playing) on the oud through the muwashshah mold.
- 2- Identify the technical characteristics of the filter template.
- 3- Raising the level of students in the oud curriculum.

### **Importance of Research:**

Enhancing the understanding of lyrical-instrumental synergy The research helps to understand the interactive relationship between singing and playing the oud, and how to combine them in an integrated manner to create a balanced musical performance, and this contributes to developing the skills of students as musicians and singers on how to work together to achieve musical harmony.

---

<sup>1</sup> - **Taghreed Mohamed Taha:** "A Study on the Impact of Performing a Proposed Program for Playing the Oud Composed of the Caprice for Students of the Faculty of Specific Education", Unpublished PhD Thesis, Faculty of Specific Education, Cairo University, 2004.

\*-The researcher's vision.

## **Search Procedure:**

### **First: Research Methodology:**

This research follows the descriptive and analytical approach.

### **Second: Research Sample:**

Mowashshah's blog, "Ya Gharib Al-Dar".

### **Third: Research Tools:**

- 1) Musical notations and audio recordings of the Muwashshah template (research sample).
- 2) Questionnaire of opinion of experts and specialists in the research sample.
- 3) Survey form for experts and specialists in the exercises proposed by the researcher and inspired by the Muwashshah template (research sample) to develop the synergy skill in playing the oud while singing.

### **Fourth: Search Terms:**

#### **1- Program:**

The program is defined as "the general plan that is developed earlier, and includes a set of educational materials that may be teaching competencies determined for students, and a period of time is determined for him, and the learner may study the program inside or outside the educational institution" and also means "all planned activities and systems formulated that affect educational strategies and lead to change in the educational process."<sup>1</sup>

#### **Procedural definition of the program:**

It is an organized set of steps and training procedures that include educational and practical activities aimed at developing the synergy skills between playing and singing of the musician and singer, the program is specifically designed to achieve an integrated performance of the "Ya Gharib Al-Dar" muwashshah, through training on the techniques of playing the oud, adjusting the musical rhythm, and

---

<sup>1</sup>- **Ahmed Hussein Al-Laqani, Ali Ahmed Al-Jamal:** "Dictionary of Terms Defined in Curricula and Teaching Methods", Alam Al-Kitab, Second Edition, Cairo 1999, p. 32.

coordinating the vocal performance with playing to achieve the desired balance and musical aesthetic.

## 2- Skill:

A set of performances that the individual acquires through learning and practice, which enables him to do a certain work efficiently and accurately while saving effort and time, and is characterized by spontaneity and mastery with continuity.<sup>1</sup>

### Procedural definition:

Skill is the acquired ability that is developed through guided training and structured practice, to enable the musician and singer to perform the muwashshah "Ya Gharib Al-Dar" efficiently and effectively, the skill in this context includes combining precise control in the playing of the oud, and consistency with the vocal performance, in order to achieve rhythmic harmony and musical harmony between playing and singing, according to the technical requirements of the muwashshah.

## 3\_ Synergy:

He did two things together To produce a greater effect of the sum of their individual effects.<sup>2</sup>

It is the ability of an individual to do two different things from each other at the same time and with the same skill, which earns a better result.

### Procedural definition:

Synergy is the ability to achieve effective and integrated coordination between playing the oud and singing during the performance of the muwashshah "Ya Gharib Al-Dar", so that the rhythm is adjusted, and the musical and vocal movements are unified in a harmonious and balanced manner, synergy is measured through practical performance in which the performer's commitment to timing, integration between vocal and melodic aspects, and the ability to present the musical work in a harmonious and integrated manner.

## 4- Musical Synergy:

<sup>1</sup>-Khader, Abdel Fattah "Motor Learning and its Applications in Physical Education":Arabi-Fikr Al-Dar Al ,Cairo, 2006, p. 8

<sup>2</sup>- almaany.com/ar/dict/ar-en/synergy.

The ability to coordinate and harmonize various musical activities such as vocal performance and playing, so that a creative unity that combines diverse musical elements in a harmonious and harmonious manner is achieved.<sup>1</sup>

### **Procedural definition:**

It is to achieve harmony and integration between the singing and playing performance on the oud during the presentation of the muwashshah "Ya Gharib Al-Dar", and it is measured by the performer's ability to combine the singing voice and the playing performance accurately, so that it shows compatibility in timing, rhythm, and musical expression.

### **Previous Arab studies and research related to the research topic:**

#### **First: Studies that dealt with the oud and some forms of Arabic singing:**

**The first study is entitled: "Proposed technical exercises to improve the level of student performance on the oud through the writings of Abdo Dagher".**<sup>2</sup>

**This study aimed to** classify and analyze the instrumental compositions of Abdo Dagher, access to the special techniques of these compositions when playing the oud, propose exercises to overcome the performance of modern skills when playing these compositions on the oud, **and reached in its results the** student's commitment to perform the technical exercises proposed by the researcher improves the level of student performance on the oud through the pieces of "Abdo Dagher", and followed The descriptive analytical approach and the applied method, and this study is consistent with the current research in upgrading the level of the student on the oud instrument, **and differs** in the use of Abdo Dragher's books to raise the level of student performance on the oud instrument and the research methodology.

<sup>1</sup>-Gardner, H. Frames of Mind: The Theory of Multiple Intelligences. Basic Books(1983).

<sup>2</sup> – **Islam Said Badawi:** "Proposed technical exercises to improve the level of student performance on the oud through the writings of Abdo Dagher", Master Thesis, Faculty of Music Education, Cairo University, 2009, p. 52.

**The second study is entitled: "A proposed program to improve the performance of Arabic muwashahat among students of the Music Education Division".<sup>1</sup>**

**This study aimed to** identify the basics of Arab muwashahat, identify the basic skills necessary to improve the performance of Arab muwashahat, measure the relationship between the application of a program based on the study and analysis of Arabic muwashahat (in terms of its history, development, composition, schools, method of performance) and improve the performance of Arabic muwashahat among students of the Music Education Division, and this study followed the descriptive approach (content analysis), **and reached in its results to** The performance of the Arabic muwashahat among the students of the Music Education Division improved as a result of the application of the proposed program based on the study and analysis of Arabic muwashahat (in terms of its history, development, composition, schools, method of performance), and this study **is consistent** with the current research in raising the level of student performance in the form of the muwashshah, which is one of the lyrical templates, **and differs** in raising the student's efficiency in playing while singing, the research methodology and the sample selected from the lyrical templates.

**Second: Studies that dealt with the skill of synergy with the musical instrument: The first study is entitled: "The effectiveness of motor synergy skill in performing rhythmic interviews with hands to improve the performance of the student teacher on the accordion machine".<sup>2</sup>**

**This study aimed to** improve the playing skills of student teachers by developing motor synergy between the hands during the performance of rhythmic syllables on an accordion. It followed the descriptive approach, **and its results came up with**

<sup>1</sup> **Manal Mustafa Hassan Mohamed:** " A Proposed Program to Improve the Performance of Arabic Muwashahat among Students of the Music Education Division", Research Published Journal of Music Science and Arts, Volume Thirty-Eight, Faculty of Music Education, Helwan University, Cairo, January 2018, p. 30.

<sup>2</sup> - **Tarek El-Sayed Gander:** "The effectiveness of motor synergy skill in performing rhythmic interviews with hands to improve the performance of the student teacher on the accordion", Published Research, Music Science and Arts, Volume Nineteen, Part Two, Faculty of Music Education, Helwan University, Cairo, January 2009.



thirteen technical exercises aimed at enhancing motor synergy and improving the quality of performance on the accordion. **This study is consistent** with the current research in the development of synergy skill through the development of technical exercises for the musical instrument and the descriptive analytical approach. **It differs** in the selected sample and in the main objective of the research subject, which is the type of synergy, in this study focuses on the kinetic technique of playing using the hands, while the current research focuses on the common musical expression between singing and playing.

### **The second study is entitled: "Developing the singing performance of the student teacher on the oud".<sup>1</sup>**

**This study aimed to** develop the singing performance of the student teacher on the oud, and to prepare an advanced method in teaching to develop the skill of the singing performance of the student teacher on the oud in line with this era and the requirements of the labor market and attracts the attention and tendencies of students to this instrument, and followed the descriptive analytical approach, **and reached in its results to** answer the research questions, this study **is consistent** with the current research in raising the level of student performance in playing while singing. And the research methodology **and differ** in the sample selected from some lyrical templates and the development of the skill of synergy between playing the oud while singing.

### **The research is divided into two parts: Part I: Theoretical framework and indicates:**

- About Arabic singing.
- About the Muwashshah template.
- About the oud instrument.
- About synergy.

### **Part II: Applied Framework includes:**

- Analysis of the blog of the research sample.
- The lyrical-instrumental exercises proposed by the researcher inspired by the melodies of Muwashshah Ya ghreeb Al-Dar.

---

<sup>1</sup>- **Hiam Tawfiq Amin:** "Developing the singing performance of the student teacher on the oud", **published research, Journal of Research in the fields of specific education**, Minia University, July 2018, pp. 72-70.



## Theoretical Framework: About Arabic Singing.

The Arabs were famous for their love of singing and music penetrated into their poetry and Arabic singing began in eloquent poetry, where the origins of Arab singing since its inception were associated with Arabic poetry and this mixing between them made Arab singing from the beginning a national character that does not belong to a tribe in the pre-Islamic era or a specific country after Islam, but rather pervades all Arabs.<sup>1</sup>

### - About some lyrical templates.

Arabic singing has different types and forms, and each of these types has its own specific features, and its own framework, whether in terms of systems or in terms of melodic construction, i.e. the template that characterizes both the author and the composer, and from these types (muwashshah, mawwal, role, poem, monologue, dialog, trilog, anthem, composer novel, taqtuqa, dhikr songs, mawlid songs, wedding songs, religious hymns, pilgrims' songs, dance melodies, folk songs).<sup>2</sup>

I will limit myself here to the definition of (muwashshah).

**Muwashahat:** It is one of the Arab lyrical compositions that spread throughout the length and breadth of the Islamic Empire when the art of music and singing flourished between the seventh and eighth centuries AD, where it was made in the East first and excelled in its workmanship (Ibn Al-Mu'taz) and (Ibn Sinai Al-Mulk 608:550 AD), the author of the most important book in it, which is "Dar Al-Taraz" and then moved from the East to the Maghreb until the Arab armies entered Andalusia in 711 AD in the Umayyad era led by Tariq bin Ziyad and Musa bin Nusair, then it spread Muwashahat became famous in Andalusia in the ninth century AD, especially after the arrival of one of the princes of the Umayyad house, Abdul Rahman Al-Dakhil to Andalusia in 750 AD and became the supreme ruler of all Andalusia and became Muwashahat the most important musical arts in

<sup>1</sup> – **Kamal Al-Najmi:** "The Heritage of Arab Singing", Dar Al-Sharq, 1st Edition, Cairo, 1993, p. 168.

<sup>2</sup> – **Abeer Nimr Ibrahim Othman:** "Innovative technical exercises inspired by the artistic song in the templates of contemporary Arab singing to improve the level of performance on the qanun instrument", previous reference, p. 9 (edited).

Andalusia and was singing in classical Arabic and loved by people and spread and developed in the city of (Granada, Cordoba, Seville).<sup>1</sup>

### **The muwashshah is divided into three parts:**

1. **Physical:** It is the main body of the muwashshah and its title and consists of the main melody by which the muwashshah is known, and the muwashshah may consist of several physicals, all of which depend on the basic melody with repeated consecutive verses, and thus the task of the physical is to display the basic melody and the maqam.

2. **Box :** The melodic area is the melodic astersal to review the composer's abilities in the transition between different maqams and colors and is called interactions in Western music.

3. **Lock: It** is usually at the level of melodies and physical weights by re-performing the first text or with new texts.<sup>2</sup>

The spread of muwashshahat in Egypt in the early nineteenth century and the Egyptians excelled in its performance with the performance of some Egyptian colloquial words such as Ya Lail, Ya'in, Ah Ya la la la la and others, as some Turkish words were added from the door to complement the lyrical melody such as Aman and Janem and others, and the most famous composers of Egyptian muwashshahat: Muhammad Othman, Kamel Al-Khalai, Darwish Hariri, Sayed Darwish, Daoud Hosni, Mahmoud SobhZakaria Ahmed... and others.<sup>3</sup>

The muwashshah template in Arabic music is a lyrical form characterized by a specific poetic and musical structure, and is considered one of the finest forms of Arab artistic expression, and the muwashshah "Ya Gharib Al-Dar" is a prominent example of this template, and is characterized by the following technical characteristics: The muwashshah usually consists of syllables whose melodies are repeated with the change of text and fixed syllables in the text and melody in "Ya Gharib Al-Dar", this repetition and diversification is observed in the texts, the lyrical text: The muwashshah is characterized by classical Arabic or colloquial upscale language, and with the use of rich poetic images and strong emotional

<sup>1</sup>– **Mahmoud Kamel:** "Tasting Arabic Music", Cairo, 1979, pp. 34:33.

<sup>2</sup> –**Nabil Shoura:** "Arabic Music (History. Taste. Analysis)", pp. 155:154.

<sup>3</sup> – **Zain Nassar:** "Journal of Arts", No. 64, 1997, p. 35.

feelings, the text expresses nostalgia and parting in an influential manner, and there is a use of musical repetition with minor changes to highlight the aesthetics of the text and keep the listener in a state of interaction, and the rhythm of the muwashshah "Ya Gharib Al-Dar" is characterized by its balance between simplicity and complexity, with its ability to interact with words and melody in a way that highlights emotions and feelings, which makes the muwashshah an integrated work that combines musical beauty. The emotional depth and these characteristics make the Muwashshah "Ya Gharib Al-Dar" a wonderful example of Arab Muwashshahi art, which combines fine poetry with fresh music in a style that embodies oriental cultural heritage.\*

### About the Oud:

The oud is one of the most important instruments of the eastern takht, as it is one of the oldest instruments that have developed from many other instruments, and it has a great status and status among the Arabs, in hearing it benefit the body and refinement of the soul,<sup>1</sup> and the oud in the Arabic language is every wood thin or thick, wet or dry<sup>2</sup>, and idiomatically it is a musical instrument of stringed instruments that are performed **on their strings** by the feather,<sup>3</sup> and the oud is used in composing, playing and accompanying singing.

The oud has a special character, has an attractive melodic character, influenced by Europeans moved to Europe after moving to Spain in the early eighth century, and the Arabs opened a heavy island, and it is worth noting that the Crusades have a great impact on Europe's recognition of them, next to important commercial centers between East and West, such as Venice and Andalusia, and European music historians recognize that the oud has been

---

\* The researcher's vision.

<sup>1</sup>– **Mahmoud Ahmed El Hefny**: "The Science of Musical Instruments", Egyptian General Organization for Authorship and Publishing, Cairo, 1987, pp. 74:73 (Edited).

<sup>2</sup> – **Academy of the Arabic Language**: "Al-Wajeez Dictionary", special edition of the Ministry of Education, Cairo, 1994, p. 440.

<sup>3</sup>– **Sobhi Anwar Rashid**: "The History of Oud", Dar Aladdin for Printing, Distribution and Publishing, 1st Edition, Damascus, 1999, p. 8 (Edited).

transmitted by the Arabs, and the oud has been known in its two types, the oud with a long neck, and the oud with a short neck.<sup>1</sup>

### Stages of changing the shape and size of the oud:

The oud has gone through several stages of change in shape and size until it strings and settled on its customary form, which is the oud with five or six -appeared in different shapes and sizes in Egypt, there are three basic sizes: (large small) as well as known from the forms of oud type in the form of a pear -medium .and others in a rounded or more elongated manner



Figure (1)

### About synergy:

The learning process has been and is still the subject of attention by educational researchers, teachers and curriculum designers because of its link to education, which is one of the elements of the development of societies, and in light of the developments in the educational system, which sees the learner as the main axis in the educational process, the focus has become focused on learning

<sup>1</sup> – **Mohamed Abdel Hadi Debian**: "The Development of the Oud – Problems and Solutions", unpublished master's thesis, Higher Institute of Arabic Music, Academy of Arts, Cairo, 1991, p. 69.

methods, learning strategies, and learning difficulties in order to improve learning outcomes.

Among the cognitive problems that affect the learning process, and weaken the student's ability to acquire skills and information, is the problem of poor visual-motor integration (Visual Motor Integration), the student in order to learn to read and write, he must master many of the necessary processes and skills in perception and visual-motor coordination, visual discrimination, and audiovisual memory, and when these functions are disturbed, the student has difficulty in accurately learning reading and writing skills.

The skill "skill" in its general sense is only the result of the learning process, and the word skill has several related meanings, including: It is a specific complex activity that requires a period of intentional training, organized practice, and controlled experience, so that it is performed in an appropriate manner and has a useful function such as the skill of performing on musical instruments.<sup>1</sup>

One of the types of synergy (lyrical-instrumental) on the oud refers to the harmony and integration between singing and playing, where both the sound (lyrical) and the playing (oud) work together in a harmonious and balanced manner to enhance musical expression. This synergy depends on the musician's skills in achieving a balance between singing and playing performance, taking into account the following aspects: (rhythm, emotional expression, dialogue between singing and playing, musical techniques, improvisation and vocal balance).<sup>2\*</sup>

This supports the subject of the current research, as it is necessary to develop exercises intended and useful to improve the skill of sensory-kinetic synergy between the hands of students on the oud instrument, due to the importance of this complex skill under which many skills fall, to achieve compatibility between playing with hands and singing, especially temporal compatibility, so the researcher chose to apply the experiment to some students of the oud in the third year.

The researcher believes that despite the importance of identifying the way to perform singing and playing the oud and the importance of this instrument, there

<sup>1</sup> - Amal Sadek, Fouad Abu Hatab: "Educational Psychology", Anglo-Egyptian Library, second edition, Cairo, 1980, p. 478.

\* Researcher's Vision.

is a topic that is no less important than that, which is the need to achieve consistency of singing together during the performance so that each skill is complementary to the other, and this must happen in complete harmony, and that basic and foundational skill for students in playing and singing on the oud is one of the important skills that must be acquired, improved, paid attention to and trained in the early stages of education. Until it is mastered.\*\*

## **Part II: Applied Framework includes:**

### **Mowashah Oh stranger of the house**

---

\*\* Researcher's Vision.

مقدمة موسيقية

غناء يا غريب الدار

يا لا

يا لا لا لا لا لا لا لا لا

موسيقى

The image shows a musical score for a piece titled "مقدمة موسيقية" (Musical Introduction) and "غناء يا غريب الدار" (Singing O Dear Stranger of the Home). The score is written in a single system with eight staves. The first staff is the beginning of the piece, marked "مقدمة موسيقية". The second staff is the start of the vocal line, marked "غناء يا غريب الدار". The third staff continues the vocal line. The fourth staff is the start of the instrumental line, marked "يا لا". The fifth staff continues the instrumental line. The sixth staff continues the instrumental line. The seventh staff continues the instrumental line. The eighth staff is the end of the piece, marked "موسيقى". The score is in a 4/4 time signature and a key signature of one flat (B-flat major or D minor). The melody is simple and melodic, with a clear vocal line and a supporting instrumental line. The piece ends with a final cadence.



موسيقى

كورال الثغر يغني

موسيقى

يا لالا

يا لالا

موسيقى

The image displays a musical score for the piece 'Korall al-Thar Yaghi'. It consists of nine staves of music. The first two staves are instrumental, with the first staff starting at measure 38 and the second at measure 42. The third staff is the beginning of a vocal part, marked 'كورال الثغر يغني' (Korall al-Thar Yaghi), starting at measure 46. The vocal part continues through the fourth, fifth, sixth, and seventh staves, with lyrics 'يا لالا' (Ya Lala) appearing above the notes. The eighth and ninth staves are instrumental, with the eighth staff starting at measure 60 and the ninth at measure 70. The word 'موسيقى' (Musical) is written above the eighth staff. The score is written in a single system with a key signature of one flat and a 2/4 time signature.

المغني الشجر يغني

موسيقى

موسيقى الختام

fine

يا غريب الدار  
يا غريب الدار بأفكاري  
أدعوك لتأتي بأسحاري  
الشرع يغني ويسني  
والقلب أسير ولهان  
كم تحظر ليلا ونهار  
بحمائل فاق الأقمار  
والطرف كحيل تبار  
ما بين بحور الأشعار

إيقاع لم المحبس

8 4  
ت ك دم دم دم تك تك

Identification Card:

جنس كرد على درجة دو كاه

جنس نهاوند على درجة نوا

بعد مكمل

جنس كرد على درجة حسيبي

دو كاه

كرد

جبار كاه

نوا

حسيبي

عم

كردان

محر

**Maqam** : Kurds

**:Multiplication**

4/4 : **Balance**

Muwashshah : **Template**

Pentagon

**Acoustic Space:**



**First, Instrumental Analysis:**



- From M (1): M (13)<sup>2</sup> Musical introduction (collective instrumental performance of the musical band), with a review of the maqam of the Kurds on the degree of dukkah, using the melodic sequence.



Mechanical accompaniment in the form of <sup>2</sup>(M(29 :<sup>4</sup>(From AD (13 - from the maqam of the Kurds with touching the ringsdistribution of st degree of bosalik (Mai Pikar) as a navy with a mazura (23, 25) [genus Nahawand on the dukah], and a complete concentrate on the degree of .dukah



- From AD (29)<sup>4</sup>: M(37)<sup>3</sup> accompanied by a mechanism identical to individual singing and choir from the maqam of Kurds, and a complete focus on the degree of dukah, with the use of the degree (Araba Hijaz / Fa#) to give the character of the maqam of Hijaz.



- From AD (37)<sup>4</sup>: M (45)<sup>3</sup> musical crisis where from AD (37): M (40) a review of the sex of Hijaz on the degree of Dukah, with touching the degree of Mahor (Si Picard), from M (41): M (45)<sup>3</sup> returning to the Maqam of the Kurds on the Dukah.



From AD (45)<sup>4</sup>: M(61)<sup>2</sup> Mechanical accompaniment through the distribution of strings, from the maqam of Kurd on the degree of dukkah, with touching the bousalik cart (Mi Picard) in Mazoura (55, 57).



- From AD (61)<sup>4</sup>: M(69)<sup>3</sup> accompanied by a mechanism corresponding to group singing / choir where from AD (61)<sup>4</sup>: AD (64) a review of the Hijaz gender through the repetition of the appearance of (the Hijaz / Fa cart#) and a temporary focus on the degree of Mahor (Si Picard). From AD (65): AD (69)<sup>3</sup> back to the main maqam as a response with a complete focus on the degree of Kurd.



- M (72) A review of :<sup>4</sup>(musical crisis where from M (69)<sup>3</sup>(M (77 :<sup>4</sup>(From M (69 the Hijaz sex through the appearance of (Araba Hijaz / Fa#), and a temporary<sup>3</sup>(focus on the degree of (Mahor / Si Picard). And from AD (73): M (77 .Returning to the Maqam of the Kurds



- La Pimol ) of **Bayati Shura** A review of the maqam <sup>2</sup>(AD (86 :<sup>4</sup>(From AD (77 .the automatic distribution of strings Bimol) through-Mi Semi -Si Picard



to review the gender accompanied by a mechanism<sup>3</sup>(M (94 :<sup>4</sup>(From AD (86 of Hijaz (Araba Hijaz / Fa#), returning to the maqam of the Kurds and a .complete focus on the degree of dukkah



- From AD (94)<sup>4</sup>: AD (102)<sup>3</sup> a review of the gender of Hijaz (Arabat Hijaz / Fa#), returning to the maqam of the Kurds and a complete focus on the degree of dukkah.



- From AD (102)<sup>3</sup>: AD (106) The closing music of the Maqam of the Kurds on the degree of Dukah, with a complete focus on the degree of Dukah.

### **Second: Lyrical Analysis:**

- From AD (13)<sup>4</sup>: AD (29)<sup>3</sup> doctrine "O stranger of the house... With beauty beyond the moons" alternating performance between both the choir and the singer with a review of the maqam of the Kurds on the degree of dukkah, with touching (Busalik / Mai Picard) in m (23, 25) as a navy, and it is clear the appropriateness of the area of the vocal layer of the choir where: starting from (the degree of Kusht / Si Picard decision to the degree of puzzling / Re Jawaba).
- From AD (29)<sup>4</sup>: AD (37)<sup>3</sup> a collective lyrical clip (Ya la la ya la la) from the maqam of Hijaz (Arabat Hijaz / Fa#), returning to the main maqam as a response (Araba Kurd / Mai Bimol) on the degree of dukkah with complete



concentration on the degree of dukkah. It illustrates the coverage of a complete vocal octava with the unification of the performance of Arabs and ornaments in a synchronous and acoustically pleasant manner.

- From M(45)<sup>4</sup>: M(49)<sup>2</sup> a lyrical clip of the choir, "The gap sings. The party is a lyrical show of the region of the gender of origin as a response to the degree of dukah with touching (chariot Koshet / Si Picard decision) as a navy, with a temporary focus on the degree of Rast.
- From AD (49)<sup>4</sup>: M(53)<sup>2</sup> lyrical clip of the choir "And the heart is captive. "Seas of Poems" is a lyrical review of the region of the gender of origin as a response to the degree of dukkah, with a complete focus on the degree of dukah.
- From AD (53)<sup>4</sup>: M(57)<sup>2</sup> repeating the lyrical syllable "The gap sings... Kahil Batar" is a show of the genus Nahavand on the Dukah (Mi Pikar) grade, with a temporary focus on the Jaharka grade.
- From M(57)<sup>4</sup>:M(61)<sup>2</sup> lyrical stanza "And the heart is captive. Seas of poetry) a return to the shrine of the Kurds, and a complete repetition of the degree of dukah.
- A collective of the madhhab (Ya la la la la ya la la) from the maqam of Hijaz (Arabat Hijaz / Fa#), returning to the main maqam as a response (Araba Kurd / Mai Bimol) on the degree of Dukah.
- From M(77)<sup>4</sup>: M(86)<sup>2</sup> individual lyrical" the gap is Yemeni. Bahour al-A'shar" from the Maqam **Bayati Shura**, with a complete focus on the degree of dukkah.
- From AD (86)<sup>4</sup>: AD (94)<sup>3</sup> collective repetition of the madhhab (Ya la la la la ya la la) from the maqam of Hijaz (Arabat Hijaz / Fa#), returning to the main maqam as a response (Araba Kurd / Mai Bimol) on the degree of dukah.

### Exercise on the maqam of the Kurds:





**A simplified proposed exercise inspired by the first melodic model :**



**A simplified suggested exercise inspired by the second melodic model:**

(a)



(b)



**The objective of the exercises proposed by the researcher:**

A suggestion that may contribute to training the student to raise the level of playing the oud with singing.

### **Researcher's comment:**

The researcher noted that the musical synergy between playing the oud and singing is an essential element achieved through the balance between the sound of the oud and the voice of the singer, and the harmony between musical tones and lyrics, where the oud and singing express the same feelings and emotions in addition to the rhythmic harmony between playing and singing through the exercises proposed by the researcher.

### **Results:**

The results of the research came through answering the questions, where the answer to the first question came in the theoretical framework in the part on synergy and the answer to the second question in the theoretical framework in the part on the muwashshah, and the answer to the third question came in the applied framework Exercises in the first melodic model and the second melodic model 4 Inspired exercises proposed by Muwashshah Yaghrib Al-Dar, which may contribute to raising the level of students' performance in the skill of synergy (singing - playing) on the oud.

### **Recommendations:**

#### **The researcher recommends the following:**

- 1- The inclusion of singing on the oud for the bachelor's stage, which paves the way for students to perform the subject (Arabic singing) at the postgraduate stage, as is followed by his study in the subject of singing and playing songs for the third year at the Faculty of Specific Education - Minia University on the piano.
- 2- Paying attention to the use of various lyrical templates, including the muwashshah template, to consolidate the Arab heritage by playing and singing the oud instrument , which bears the character of Arab maqamat, and using it to overcome the educational difficulties of the second instrument and the Arabic solfege.

### **Bibliography:**

1. **Ahmed Hussein Al-Laqani, Ali Ahmed Al-Jamal:** "Dictionary of Terms Defined in Curricula and Teaching Methods", Alam Al-Kitab, Second Edition, Cairo 1999.
2. **Islam Said Badawi:** "Proposed Techniques to Improve the Level of Student Performance on the Oud through Abdo Dagher's Books", Master Thesis, Faculty of Music Education, Cairo University, 2009.
3. **Amal Sadek, Fouad Abu Hatab:** "Educational Psychology", Anglo-Egyptian Library, second edition, Cairo, 1980.
4. **Taghreed Mohamed Taha:** "A Study on the Impact of Performing a Proposed Program for Playing the Caprice Composer on the Oud for Students of the Faculty of Specific Education", Unpublished PhD Thesis, Faculty of Specific Education, Cairo University, 2004.
5. **Taghreed Mohamed Taha:** "A Study on Proposed Foundations for the Method of Using the Badminton in Playing the Oud", Unpublished Master's Thesis, Faculty of Specific Education, Cairo University, 2002.
6. **Khader, Abdel Fattah:** "Kinetic Learning and its Applications in Physical Education", Dar Al-Fikr Al-Arabi, Cairo, 2006.
7. **Arabic Letters and Researches:**
8. **Zain Nassar:** "Journal of Arts", No. 64, 1997.
9. **Samir Yehia El-Gamal:** "The History of Egyptian Music (Its Origins and Development)".
10. **Sobhi Anwar Rashid:** " The History of Oud", Dar Aladdin for Printing, Distribution and Publishing, 1st Edition, Damascus, 1999.
11. **Salah Al-Mahdi:** "Arab Music: History and Development", Dar Al-Fikr Al-Arabi, 1995
12. **Abeer Nimer Ibrahim Osman:** "Innovative Technical Exercises Inspired by Artistic Song in Contemporary Arab Singing Templates to Improve the Level of Performance on the Qanun", Cairo University, 2010.
13. **Kamal Al-Najmi:** "The Heritage of Arab Singing", Dar Al-Sharq, 1st Edition, Cairo, 1993.
14. **Academy of the Arabic Language:** "The Brief Dictionary", Special Edition of the Ministry of Education, Cairo, 1994.

15. **Mohamed Abdel Hadi Debian:** "The Development of the Oud - Problems and Solutions", unpublished master's thesis, Higher Institute of Arabic Music, Academy of Arts, Cairo, 1991.
16. **Mahmoud Ahmed El Hefny:** "The Science of Musical Instruments", Egyptian General Organization for Authorship and Publishing, Cairo, 1987.
17. **Manal Mustafa Hassan Mohamed:** " A Proposed Program to Improve the Performance of Arabic Muwashahat among Students of the Music Education Division", Research Published by the Journal of Music Sciences and Arts, Volume Thirty-Eight, Faculty of Music Education, Helwan University, Cairo, January 2018.
18. **Nabil Shoura:** "Arabic Music (History. Taste. analysis)".
19. **Hani Zuwayed Mahmoud Mohamed:** " Exercises inspired by Alexandrian folk melodies to raise the level of performance of the novice student on the oud", Master Thesis, Faculty of Specific Education, Alexandria University, May 2012.
20. Developing the Singing Performance of the Student " :Hiam Tawfiq Amin Published Research, Journal of Research in the Fields ، "Teacher on the Oud .of Specific Education, Minia University, July 2018
21. almaany.com/ar/dict/ar-en/synergy.
22. Gardner, H. Frames of Mind: The Theory of Multiple Intelligences. Basic Books(1983).

## Study Summary

### "Muwashshah's performance style, O Gharib Al-Dar, to develop the skill of synergy (singing - playing) on the "oud" instrument

#### Introduction:

The oud is one of the most important instruments used in Arabic music in addition to its main role in the Arab takht, as it is a specialized instrument in colleges and specialized institutes that are popular with students to study it because of its important role, it is more appropriate in the study of songs, memorizing songs and training on the Arabic solfege, and despite the great position that this instrument enjoys among the various Arab instruments, there are still some problems facing those who teach this instrument in Various musical colleges and academies, and in view of the importance of the oud and the importance of Arabic singing in enriching the artistic outcome of the oud students, which prompted the researcher to prepare a proposed program that uses the Muwashshah, Ya Gharib Al-Dar, in developing the skill of synergy between playing and singing on the oud.

The research dealt with the theoretical framework of the research previous studies related to the subject of the research, an overview of Arabic singing, an overview of the muwashshah template, an overview of the oud instrument, and a brief synergy, and the research follows the descriptive analytical approach to the method of performing the musical synergy of the muwashshah template on the oud, as came the applied framework analytical study (theoretical and instrumental), and muwashshah Ya Gharib Al-Dar, and provide the exercises proposed by the researcher necessary to facilitate some of the performance difficulties included in that author, and the research concluded with the results of the research, their interpretation and recommendations.

Keywords: synergy, lyrical instrumental, muwashshah, oud instrument.