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Utilizing the '*Sabaa Sawaqy*' Composition by *Nabil Shora* in Developing Piano Accompaniment Skills

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1) Introduction:

This research aims to employ the piano to accompany the main melody of the *Sabaa Sawaqy* composition, as well as determining the role of the piano accompaniment with technical modifications in maintaining the originality to the melodic structure of the *Qanun* instrument, while providing a positive educational environment. This research may help the development of piano accompaniment skills by introducing technical treatments that will add to the aesthetics of the *Qanun* instrument tune. The research problem was discovered when the researcher noticed the traditional teaching methods in the curriculum for varied performance to optional tool (Qnun), in the Department of Musical Education - the Faculty of Basic Education - the Public Authority for Applied Education and Training in the State of Kuwait. Accordingly, the researcher realized that *Nabil Shorah's* compositions of *Qanun* is an interesting and unconventional optional work for students, and that the accompaniment of the piano may contribute to providing a positive learning environment, achieving many of the teaching objectives considered vital for effective learning, and providing equal opportunities for the success and development of social skills.

To rebuild the goals of knowledge, the researcher studied previous works such as (Badr and Hamed, 2006), which is linked to the historical path of investigating the factors that affect the role of piano accompaniment to the structure of some international musical compositions, that were arranged for the *Qanun* instrument about the development of student focus capabilities, synergy and attracting other specialists in creating similar models. In another study, (Mohammed Yaqoot, 2000) mentioned that “*Nabil Shorah*” is considered to be one of the Egyptian authors who excelled in the creation of many musical forms in a manner that shows the contemporary works of the *Qanun* with special taste, and achieved a remarkable presence on the local, Arab and international musical scene since the beginning of the third millennium, due to its nature of integrating elements and interactions combining between originality and contemporariness, and the merger between different technical

skills of traditional and contemporary schools, and the fusion of different musical elements to create a mix of the Folklore and Classical Arabic Music., while (Abul-Nasr, 2019) has arranged the *Sabaa Sawaqy* composition by *Nabil Shorah* in the form of a piano suite as a model for the philosophical contributions and continual innovations in the field of Arabic musical composition in the twenty first century. The researcher made notice of the fact that the musical composition is non-traditional and is to be considered generally of the programmatic music type, as it carries within it the memories of the author, and employing musical elements with the main melodic formulating cells of *Qanun*, comes together to embodying the circular motion of the *Sabaa Sawaqy* in Fayoum Governorate, by alternating between the *tetrachords* and *maqams*, in addition to the patterns of musical elements and rhythmic models which depends on repetition. By depending on the extension of space for melodic, interest pressures rhythmic, transferring of tetrachords, and interferences melodies with merging between polyphonic and homophonic style, in addition to the use of a new vision to depict the maqam in two different pitches with a changing scale, rhythmic and polytony, the imitation melody, due to an interesting tonal richness, and fusion of performing the basic melody with rhythmic accompaniment between two hands at the same time.

2) **Historical Background of the author *Nabil Shorah* (١٩٤٧ – 2019)**

Born of *Kafr El-Sheikh* Governorate in the Arab Republic of Egypt, He has been referred to in many literatures by earning the titles of "The Godfather and International Historian of Arabic Music" and "The Guitar of the Qanun Instrument". Famous as one of the great composers at that time, and after joining the preparatory band at the Faculty of Music Education - Helwan University, he played the *Qanun instrument* and became distinguished among his colleagues for playing the oud instrument and performing *Umm Kulthum* songs, in addition to his interest in having scientific meetings and discussions with senior authors and musicians, he was influenced by the melodies of *Mohamed Abdel Al-Wahhab*, *Ahmed Fouad Hassan*'s solo performance on the *Qanun*, the art of accompaniment performance and Qanun divisions by *Muhammad Abdo Salih*, and orchestral introductions by the composer *Riad al-Sunbati*, and creation of some

traditional compositions for the Qanun instrument and operetta. He obtained his bachelor's degree in 1960 and was appointed to the *Faculty of Music Education*, after obtaining his master's and doctorate degrees, he held the position of *Head of the Arabic Music Department* in 1998, and *Vice-Dean for Graduate Studies* in 2002, then *Dean of the Faculty of Music Education* in 2004. In addition to administrative positions, he supervised many from scholarly theses in Egypt and abroad, in addition to professional activities in the field of development and leadership in specialized academic institutions, his publications included many books titled: *The Law Machine, Maqam and internal rhythm*, and attention to the balance between the tonal and technical side, is able to employ the melodic cells and internal rhythms to serve the meaning and the content of the general idea of the author's vision and characterizes . In addition to his writings that enriched the *Arab library* and benefited many groups from which are the scholars in the fields of *Arab music* and *Qanun* performance, for example "*Readings in the History of Arabic Music*", "*Nabil Shura and the Qanun Instrument*", "*Arabic Instrumental and Lyrical Musical Composition*" and "*The Nouba Lyrical Template*". Many scholars and researchers studied his distinguished works to examine the technical skills included and the extent of their contribution to improving the *Qanun* performance.

a. His style and music characteristics:

Numerous literature and studies indicated the ideology of *Nabil Shorah* 's compositions, which combines authenticity and contemporariness, and his imprint on the updating the musical formulation of *Qanun* compositions. His usage of Chords for supporting the main rhythmic pressures, and variation of internal rhythmic and construction of the melodic texture on the ornaments, through peaceful ascending and descending tones with a constant recurring rhythm to enrich the tonal circles (safaa Shawky, 1999), and incorporating polytonality and traditional ornament styles with chromaticism and extensive imagery with diversity in rhythm while preserving the balance and proportion in musical sentences. (Manal Al-Afifi, 1999) His unique style of writing in a special way, for example, using *maqam Hijaz* in two different areas, which depends on adjusting the *middle yuan* and the answers (*Hijaz*) by *Dukah* and *Muhair*, with *Diwan Al-Qaraarat* by *Hijaz Al-Yakah*, and *Hijaz* -

jawab, in addition to depicting the *Maqamat* (Magda Al-Afifi, 1999). Results of some previous studies reported the composition style that combines polyphonic and homophonic with an emphasis on melodic and rhythmic overlap and mentions his introductions of new skills in his works of “studies” on the qanun instrument that are represented by his usage of melodic imitation between hands and confirmation of the dialogue. The performance of the *pizz* with the thumb and middle in both hands without using a plectrum, the exploitation of a wide sound space while retaining the character of the maqam, reversing the playing mode between the hands, sometimes the right hand is higher than the left hand, and sometimes the situation reflects that the left hand is higher than the right, which requires the muscle coordination skill (Moshira Tawfiq, 2001), and he was interested to incorporate large groups of skills and techniques for mixed performances such as the *slide*, *Switching*, *trilling* and *Fardaj*, with diversifying in rhythm and scales.

b. About *the Sabaa Sawaqy* composition:

The title refers to *the sabaa swaqy* of the famous landmark in *Fayoum Governorate*, which were established in the Ptolemaic period as an aid to irrigate the land from a lower level to a higher level by the same force of water mentioned. according to the interview and audio recordings, this composition carries with it reflections in *Nabil Shourah' memories*, the original note has an analysis of the *tetrachord* and *maqams* that he used in moving in the melodic formulation to embody the circular motion of *the Sabaa Sawaqy*. And that the main topic of each piece is divided into two ideas, the first basic idea means (A), but the second (B) often considered by the author as an improvisational passage for the musician, and often the author is satisfied with the two ideas or returns to the first idea through signs indicating repetition (§). Also, his opinion to prepare this composition as a piano suite spread the aesthetic philosophy of Arabic music, and what it carries of flexibility that allows the western Piano instrument to perform on the condition of using harmonic structures within limit of resembling the nature of the work and maintaining the musical elements and originality of the main melody (*Nagwa Abo ElNasr,2019*).

3) Materials and Methods:

a. structural analysis: The research is based on using descriptive approach (content analysis) for the first, third, fifth of *The Sabaa Swaqa* as a selected sample, which included various musical and technical elements. It relies on the usage of research tools that include tables, music notation software MuseScore linked, in addition to personal interviews and audio recordings for *Nabil Shura*.^{*}

Qanun's: the researcher used the specific musical note by the author to learn about his methods of diversity in the Maqams and tetrachords, which are used for the melodic structure. as shown as (Table (1)).

Table (1)

elements	First	Third	Fifth
Maqam	Nahwand in color	Nakreez	Hijaz Car
length	46	34	31
Speed	andante	moderato	allegro moderato
Meters	simple binary	binary, triple	binary, triple
Sound space			
Form	Binary (A, B)	Binary (A, B)	Binary (A, B)
The tetrachords used in the original sound of Qanun	Kurd -Dukah, Nahawand -Rast - Hijaz -Dukah, Hijaz -Nawa, Lamy-Dukah, Nahawand B: starting from Hejaz -Nawa, Lami, Naha wand, Nahawand Rast.	Nawa Athar hold - Rast, Nahawand - Dukah, Nikriz, Nahawand - Husayni, Hijaz Kar.B:Nawa Athar, Ajam on Sikkah, Nahawand Al-Nawa, Nikriz, Ajam Rast, Nawa Athar hold	Hijaz -Rast with its krarat, Hijaz -Rast, Nahawand- Gaharkah, Hijaz -Nawa, Nawathar on Gaharkah, Hijaz Kar. Hijaz Kar, B: Hijaz -Nawa, Ajam Gaharkah,,Nawa Athar-Gaharkah hold, Hijaz Kar

Piano accompaniment: The researcher used the interaction between the melody cells and the tetrachords, then, taking advantage of the simple range of accompaniment in minor scales, which combines the polyphony and homophony, with emphasis on

^{*}https://drive.google.com/file/d/10TOzxGF0qVsoCqzNymUCdmtO_WYbIWVS/view?usp=drivesdk
https://drive.google.com/file/d/1vAarzQ0-5O5wBDUiVUP_vjcxmrHnzHQ3/view?usp=drivesdk

melodic and rhythmic interferences, exploitation of a wide pitch, as shown as the next table (No. (2)).

Table (2)

elements	First	Third	Fifth
Scales	C minor· IV, V	G minor· IV, V	F minor· IV, V
scales	simple binary	binary, triple	binary, triple
Sound space			
rhythmic models used			

b. The analytical performance:

the researcher has employed the relation between fourth and fifth degree to describe unequal melodic cells in the Qanun line, that movement in a continuous circle characterized by ascending sequence with gradual diversification and interaction. Provided that the accompaniment used is in basic degrees that can be examined **by musescore link below.***

First Sawaqy:

- First Sentence (From M.1-11) lengthy, the researcher used the melodic arcs to accompany, based on the mixing between the Chord, Harmonic intervals, and contrapuntal tones, on a

* https://musescore.com/user/26065141/scores/8166048?share=copy_link

dynamic shading *fp*, *mp*. Rhythmic figures are divided into smaller parts, As shows the following figure (1)



Figure No. (1) shows the first sentence of the first *Sawaqy*

- second Sentence (From M. 12-28) lengthy, characterized by repetition, left hand perform an extended a contra point tones, with a descending tone in the right hand, characterized by a diversity dynamic voice between *mf* and *mp*, with introducing an ornament trill (M. 15) and glissando (m.19) in the right hand, As shows the following figure (2)

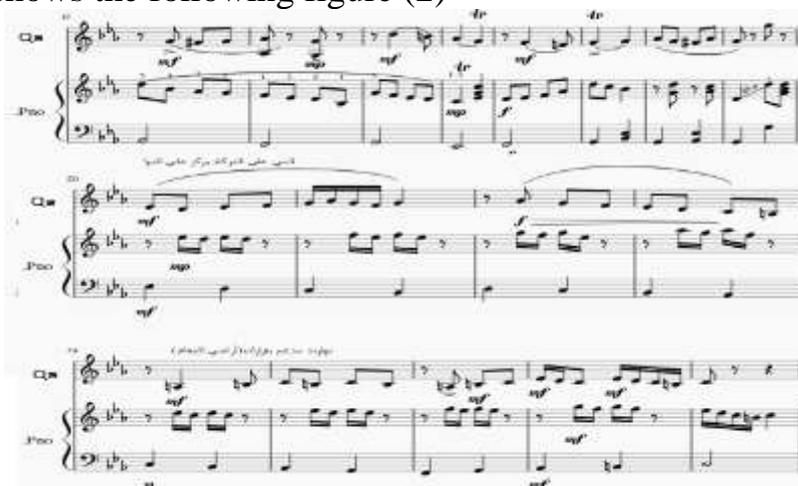


Figure No. (2) shows the second Sentence of the first *Sawaqy*

- Third Sentence (M.29-36) in the form of improvisations, the accompaniment is a fragmented harmonic arrangement between hands in a syncope rhythm, or melodic spaces in the right hand, the rhythmic model is characterized by an oriental character, As shows the following figure (3)



Figure No. (3) shows the Third Sentence of the first *Sawaqy*

- Fourth Sentence From (M.37-46) lengthy sentence, the basic melody is in the same style as the previous, and the accompaniment is a fragmented harmonic ensemble between the two hands in a sound space of up to 3 octaves. As the following figure (4)



Figure No. (4) shows the Fourth Sentence of the first *Sawaqy*

Third Sawaqy:

The accompaniment depends on a polyphonic melody, different from Qanun's line, with maintaining the harmonization of the tonal frequencies that the author used, preserving the rhythmic pressures,

- First Sentence (From M.1-12), the researcher used *tenuto* and *staccato* technique to play harmonic chords in left-hand syncopation rhythm. The rhythmic patterns and simple scales can be divided into smaller parts. end on (C). As the following figure (5)



Figure No. (5) shows the first sentence of the Third *Sawaqy*

- second Sentence From (M.13-34) lengthy, the author used various melodic and rhythmic through a sequence of long phrases organization has become unequal in length, researcher believes that this sentence is in a *rondo*, so, it can be divided internally into (a b c b2), The researcher used the same rhythmic and melodic pattern in the accompaniment of the first sentence, in addition to the use of ladder degrees with a reverse movement between the hands during the phrase (c). As the following figure (6)



Figure No. (6) shows the second Sentence of the Thrid *Sawaqy*

Fifth Swaqy:

The *Qanun* line is characterized using melodic arcs in a regular phraseological division through melodic cells that move in an ascending continuous circle starting from the *maqam-Hijaz* on *Rast*. Meanwhile, the accompaniment relied on a mixture between homophonic and polyphonic style, the use of harmonic combinations that suit the nature of tetra chord.

- First Sentence (From M.1-8) the accompaniment is based on a mixture of harmonic distances and contra point, using indicating dynamic between (f) and (mf), The rhythmic patterns are simple and broken down into smaller pieces to keep the tonal frequencies coming from *Qanun* in line with the piano. As the following figure (7)

The image shows a musical score for the first sentence of the Fifth Swagya. It is titled '1 Allegro moderato' and includes the Arabic title 'سواقي الخامس الراشدي'. The score is divided into two systems. The first system shows the Qanun part in the upper staff and the Piano accompaniment in the lower staff. The Qanun part features a melodic line with a mix of eighth and quarter notes, starting with a forte (f) dynamic. The Piano accompaniment consists of chords and single notes, with dynamics ranging from forte (f) to mezzo-piano (mp). The second system continues the Qanun melody and the Piano accompaniment, with the Piano part marked mezzo-piano (mp).

Figure No. (7) shows the first sentence of the Fifth Swagya

- second Sentence (From M.9-19) lengthy, characterized by a sequence of melodic cells in the sound of the Qanun, while the accompaniment relied on the use chords of scale (c), characterized by a diversity between staccato and tenuto. As the following figure (8)



Figure No. (8) shows the second sentence of the Fifth Swaqy

- Third Sentence (From M.20-35) improvisational, the basic sound of *Qanun* depends on using a regular phrase, taken by repetition. researcher believes that this sentence is a *rondo form*, and it can be divided internally into three phrases (a b c b2) whose accompanying varies between peaceful descending tones with a parallel movement by two hands, or tone and harmony, when performing the melodic phrase b2, the researcher' diversification is using a rhythmic syncopation characterized on oriental music. As the following figure (9)



Figure No. (9) shows the third sentence of the Fifth Swaqy

4) Conclusion and result:

In conclusion, the author wants to highlight the importance of the piano accompanying role, then determine the required technical performance, and suggest the following performance instructions:

- Playing melodic arcs in irregular phrasal divisions requires the flexibility of using the wrist joint to lean towards the beginning of the arc, with the beginning tone being clearer with the hand raised slightly at the end of the arc.
- The accompaniment melody in the left hand included a mixture of harmonic chords and contra point, which may represent a melodic imitation of a reverse movement with the main melody in the right hand, which requires controlling the performance of the tones and considering that they are at the level of clarity of the melody in the main tone of the *Qanun*.
- Performing harmonic octaves in the left-hand accompaniment requires complete control and flexibility in the use of the arm and forearm to specific fingers from the wrist towards the notes being played, preferably fingers close to the keyboard.
- The researcher suggests that the chords be performed in (Tenuto) with the commitment that the tones take their full time, with raised the hand lightly in preparation for playing the next chorus.
- Performing the ornament (*tr*) requires adherence to the appropriate fingers numbering with muscle flexibility, provided that the movement comes quickly by changing the weight of the arm from one tone to the other in a circular motion from the wrist joint and with consideration to the accent pressure on the beginning of the ornament.
- Playing changing tones in a descending peaceful sequence in the right hand (as M. 19, *first swaqy*) requires commitment to the arched position of the hand and perform equal notes with the fingers relaxed during performance so that the fingers do not cramp, using specific numbering of the fingers.
- Performing the term (*fp*) requires using the weight of the arm and then relying on the weight of the fingers quickly to achieve sudden fading after performing vigorously.

- To Performance the *Slur* in right hand, first tone should be performed more deeply and clearly than others note, with the hand slightly raised at the end of the arc to play the next notes.
- Be focused on the explicit pressures of oriental music, considering clarity to the original sound of the *Qanun* instrument.

5) Recommendations:

- Incorporating this type of prepared literature into the curriculum courses, with publishments through musical recitals.
- Conducting studies and research dealing with the formulation of the piano accompaniment polyphonic style, and the merge between oriental and western music.

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Summary

Utilizing the '*Sabaa Sawaqi*' Composition by *Nabil Shora* in Developing Piano Accompaniment Skills

This research aims to prepare an innovative accompaniment for the piano that emanates from the main melody of the composer of the *seven Sawaqi* (first, third and fifth) of the Qanun instrument, in addition to defining the role of the accompaniment piano and the appropriate technical treatments and performance techniques to preserve the originality of the structures, and to provide a positive learning environment. The research is concerned with developing the skills of the accompanying piano through the development of some technical treatments that may add to the aesthetics of the melody of the qanun instrument. The researcher used the descriptive approach to analyze the content, and it includes the theoretical framework for the research, a brief about the author, *Nabil Shoura*, his style and the character of his music, a brief about *The Seven Sawaqi* composition, and the applied framework in which it is determined to show the method that the researcher used to employ the piano as an instrument accompanying the *Qanun* instrument through the research sample, the researcher used the musical notes prepared by the author specifically to determine the genders used in the main sound of the qanun, and the instrumental analysis of the musical notes. The research concluded with recommendations and references, then a summary of the research.

ملخص البحث

الاستفادة من مؤلفة "سبع سواقي" عند "نبيل شوره" في تنمية مهارات أداء البيانو المصاحب

هدف هذا البحث الى اعداد مصاحبة مبتكرة لآلة البيانو ومنبتقة من اللحن الرئيسي لمؤلفة السبع سواقي (الأولى الثالثة - الخامسة) لآلة القانون، بالإضافة الى تحديد دور البيانو المصاحب والمعالجات الفنية والتقنيات الأدائية الملائمة للحفاظ على أصالة التراكيب، وتوفير بيئة تعليمية إيجابية. يهتم البحث بتنمية مهارات البيانو المصاحب من خلال استحداث بعض المعالجات الفنية التي قد تضيف الى جماليات لحن آلة القانون. استخدمت الباحثة المنهج الوصفي تحليل محتوى، ويتضمن الاطار النظري للبحث نبذة عن المؤلف "نبيل شوره"، أسلوبه وطابع موسيقاه نبذة عن المؤلفة "السبع سواقي"، والاطار التطبيقي يتحدد فيه إظهار الأسلوب الذي اتبعته الباحثة لتوظيف البيانو كألة مصاحبة لآلة القانون من خلال عينة البحث، استعانت الباحثة بالمدونة الموسيقية التي أعدها المؤلف خصيصا لتحديد الأجناس المستخدمة في الصوت الرئيسي لآلة القانون، والتحليل العزفي للمدونات الموسيقية، وأسفرت نتائج البحث عن تحديد التقنيات الأدائية المستخدمة، ومن ثم، اقتراح الارشادات العزفية التي تسهم في تنمية مهارات البيانو المصاحب. واختم البحث بالتوصيات والمراجع ثم ملخص البحث.