

The Philosophy of Using the Maqam Transitions by Muhammad Abdel Wahab in a Poem Sahrat Miho Al lyali

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The Philosophy of Using the Maqam Transitions by Muhammad Abdel Wahab in a Poem Sahrat Miho Al lyali

Abstract:

The study aims to shed light on the philosophy and style of Mohammed Abdul Wahab in the maqam transitions through the study and analysis of one of his works of art poem (I stayed from him nights), and used a survey form of experts in the selected musical sample, and the research followed the descriptive method applied where listening, analysis and playing the maqam transitions contained in the lyric model, the most important recommendations of the research is the study and analysis of the compositions and mechanisms of Mohammed Abdul Wahab, and focus on the characteristics of these works of transformation and methods of transformation, and try to employ them in the service of some branches of the lyric form. Arabic music (Arabic solvage - Oriental analysis), to develop and develop the level of scholars and researchers in various specialized colleges and music institutes. It is also possible to use the melodic and musical skills in some of Mohamed Abdel Wahab's works, and to formulate melodic and lyrical exercises along the same line as an application that measures the understanding and understanding of the points of excellence and difference in these works of art.

Key Words:

Maqam transitions - Philosophy of Music Composition - Maqamat
- Arabic Music - Mohammed Abdul Wahab

Introduction:

Arab music was characterized by the richness of maqam and maqam transitions, where it contains the basic shrines, each of which is a whole family and the theme of musical shrines varied and interlocking a number of music scholars and researchers, as they have made many efforts to simplify and codify the maqams in Arabic music, because the maqam music is the main element on which to build any composition of music. ⁽¹⁾

Following the distinction of Arab music with the multiplicity of maqams, races and genres, the researcher noted by listening to some of The Works of Mohammed Abdul Wahab his diversity and richness in the use of maqams and maqam transitions used within the same work of art between familiar maqam transitions and innovative maqam transitions and shrines of first-class kinship and second-class kinship in most of his works. In view of the artistic model composed by Mohamed Abdel Wahab as a poem (I stayed from him nights) where the maqam moves between (The Shrine of Nahund - Tabriz - Nakriz), a transfer of a photographer's defeat on the degree of the nucleus of the song (I saw my lovely) as well as the diversity between the different races of the degree of the same degree of recital, rhythms and western forms employed such as: (Tango - Foxtrot) within the work of art through the researcher's study of the poem by listening and analysis.

This prompted the researcher to study the philosophy of the maqam transitions by Mohammed Abdel Wahab through a poem (Sahrat Miho Al Iyali), in order to take advantage of his melodic philosophy in enriching Arabic music and its various branches (Arabic composition, Arabic salvage, taste and analysis of Arabic

¹ - **Sheriff Mohammed Mahmoud Mohammed**: Impact of a proposed program using the basic denominators in the development of performance skill on the oud instrument, unpublished Ph.D. message, Faculty of Musical Education, Helwan University, p. 1.

music) among scholars from the undergraduate and graduate stages by addressing them with study, analysis and application.⁽²⁾

Search problem:

The researcher noted that although both the bachelor's and graduate studies of The Writings of Mohammed Abdel Wahab, whether singing (Solvage and Arabic singing) or playing as a second instrument (oud) or analysis (history and analysis of Arabic music), did not highlight the philosophy of Mohammed Abdul Wahab in the maqam and melodic transitions through the study and analysis of some of his works planned by the curriculum, to benefit from them in enriching and raising the level of scholars of Arabic music in its various branches.

Search goals:

- Learn about The Philosophy of Muhammad Abdul Wahab in the formulation of maqam and melodic transitions by analyzing a sample of his works poem (I stayed from him nights 1935).

The importance of research:

- The importance of research is to enrich and develop the level of scholars of Arab music through the study of the philosophy and thought of Mohammed Abdul Wahab al-Melody, which is contained in a sample of his musical works in connection with the current research (Sahrat Al-Lyali).

Search questions:

- What is the philosophy of Muhammad Abdul Wahab in the recitation of a poem (Shert Menho Al lyali).
- How much can you benefit from employing the thought and philosophy of Mohammed Abdul Wahab in some branches and courses of Arabic music in the graduate stage.

² - Researcher.

Assumptions:

The researcher assumes that the level of graduate student in the subject of Arabic composition will be improved by employing the philosophy of Mohammed Abdul Wahab in the method of writing and composing.

• Search limits:

Time limit: During the academic year 2020/2021

Spatial boundaries: Faculty of Quality Education, Department of Musical Education, University of Minya.

Search procedures: -

A- Research sample:

A lyric poem (Sahrat menho Al Lyahi) was chosen by Mohamed Abdel Wahab, through which he demonstrates the prowess of the innovative (unfamiliar) maqam transitions, through which he explains his philosophy of the melody of the poem.

B- Research methodology:

- Descriptive/Semi-Experimental Approach (Content Analysis):⁽³⁾

It is the description and interpretation of the phenomenon to be studied, through the repeated monitoring of the emergence of the material studied, whether it is a word, personal, single, unit of measurement or time, and this approach actually leads us to use a basic base of primary sources such as cassette tapes and existing blogs for these works, and some of these works are analyzed.

C- Research tools:

- Expert survey form in the selected music sample.
- Music blogs and audio aids (audio recordings).

³ - **Amal Ahmed Mukhtar Sadek:** Music Language Study in Linguistic Psychology and Its Applications in The Field of Music, Center for Human Development and Information, 1988 Acting, p. 10.

Search terms:

- Music Philosophy: ⁽⁴⁾

It is a study of fundamental questions about the nature of music and our experience with it.

- Procedural definition: ⁽⁵⁾

The philosophy of the current research is to deal with musical ideas, denominators, races, and the familiar and innovative melodic and maqam transitions, which Mohamed Abdel Wahab used in the formulation of the melody of the research sample poem (I stayed from him nights).

Maqam transitions: ⁽⁶⁾

Transitions in different melodic cells within the denominator family of the original denominator used.

Innovative denominator transitions:

Transitions in different melodic cells from the original denominator or one of its branches to another place outside the denominator family by the basis of the denominator or the ample or any other sound degree within the original denominator used, due to the author's ability and skill in the denominator transitions.

(Theoretical framework)

Denominator transitions:

The composer can include in his composition places close to the original place from which he composes, because each place has relatives similar to Western music, and the author can use it in the course of the melody or to move from one place to another, to end in the original place from which it started and can end up in

4- Ahmed Bayoumi: *Music Dictionary*, Ministry of Culture, National Cultural Center, Cairo, 1992, p. 65.

5- **Researcher.**

6 - **Emad Bushra Iskandar:** "Studying the style of the composition of the music of Mohammed Abdul Wahab to Um Kulthoum, and using it in the teaching of Arabic music in specialized colleges", Doctoral Thesis (unpublished), Faculty of Qualitative Education, Ain Shams University, 2002, p. 9.

another place on the same degree of rection or a degree of nearby Tonic, for example:

- The place of **rast**: all shrines that settle on the degree of rast are relatives of the rast shrine.

- The Place of The **Bayati**: All shrines that settle on the degree of dokah are relatives of the Shrine of Bayati.

Accordingly, the author or composer can use in his biography of those relatives and start from one place to another according to his taste, and he can also kneel during the course of the melody on the race of those relatives temporarily to end in the place from which it started, and that it is not necessary for the author to abide by the beginning of any sound in any tone, on that he must take into account the tone of the melody, since each place is not without a prominent degree controlling his other grades, and this degree is (al-Ghimz) It is often the fifth degree relative to the basis of the denominator, and may also be the third or fourth in some places.

To find out what the transitions we are listening to, we follow the following steps:

1. First, we recognize the name of the basic place of the work that we listen to and to be analyzed, through the guide, the degree of the focus, and the signs of conversion that the music work is exposed to.

2. We follow the melody from the beginning, and if we feel a change in part of it, and the melody departs from the character of the basic denominator, we know that the melody has moved to another place usually of the relatives of the basic denominator, and this is called coloring or music diversification.

1. development of a new and more complex set of standards:

It is the transition from the circle of melody that the author began with after his tones have been firmly established in the

ears to enter another place close to him so that the soul is satisfied with this diversity.

2. Restricted transition:

It is the transition from the basic place to one of the appropriate places and then back to the basic denominator, and this work may be repeated even if the new denominator is changed, with the melody ending in the basic denominator.

3. Absolute transition:

the transition from the basic place to one of the appropriate places, from it to another place that suits it, and so on.

4. Qualitative transition:

a mixture of the first and second types, without restriction and without any condition other than to show the aesthetics of the transition from the denominators and some of them, with the conclusion to be the main denominator.⁽⁷⁾

It should be noted that Arab music scholars did not set rules for diversification, but left it to the taste of the author and his art, taking into account that the various denominators in the same denominators are monolithic and not mutually exclusive, and the advantages of Arab music are the multiplicity of the denominators in them so that the author can easily move between the denominators, and in his ability to follow the composition in a single style, and can only study the Arabic denominators adequately to help him to choose the appropriate and close place of the place through innovative methods such as:

The maqam transition by rhythm: by using another different rhythm to the rhythm of the lyric or the music work in preparation for a new cable or clip, the inner rhythmic tempo can also be used with the same technique.

⁷ - Ihab Hamed Abdul Azim, Hazem Mohammed Abdul Azim: "The Analysis of Song", first edition, 2006, p. 26-27 acting.

Transition by tonal coloring: by through a sequence of half-dimensional tones as a music or musical imperative.

Transition by lengthening: by a tone or score to move to another new place.⁽⁸⁾

(Practical framework)

The poem "I stayed up from him the nights"

Music and Singing /

Lyrics/ Hussein Ahmed

Mohammed Abdul Wahab

Shawky

1935

I stayed up late for the night, the money of love and my case.

If my boyfriend backs up on me, I'm not asking him.

My heart is a butterfly.

Oh, love.

Love is in my survival.

Oh, love.

Love is in it my visitors

A heart without a gram, an empty body of the soul.

I didn't see my boyfriend in good faith like a deer.

My Lord is a beauty that is beyond beauty.

Look how you're going to get out of the paper and the dalal.

Tell the loved ones to be nice to them and in my case

They look repulsed, but they're in the right.

What shorter life to waste in the struggle

Oh, love.

Love is in my survival.

Oh, love.

Love is in it my visitors

⁸ - **Mustafa Abdeslam Ali:** "Creating melodic tracks in the shrines (Gardeningkar, Zingran, Longing Afza- Athrod), Andra Kurd, Unpublished Doctoral Thesis, Helwan University, Faculty of Music Education, 2001.

Analysis of the artwork (Sahrt menho Al layali)**Mode:** Nahwand**Denominator and melodic transformation techniques:** using direct denominator transition, slowing down the speed of tango rhythm in preparation for a new residence.**Innovative Maqam Transition:** Hozam on a Rast tonic**Traditional maqam transitions:** (Nahund Is sensitive - Tabriz [Ajam on Rast degree] - Neckriz) on the degree of rast.**Decorations and ornaments:** the use of Arpeggio**Libra:** 2/4, lyric Albidum from m (84).**Types used:** Tango Rhythm, Fox**Template:** Poem**Audio space:** (from the degree of the ykah/ the decision to reach the answer of Bosalik / Mei's answer).**Structural structure:****- Musical introduction:** came in the form of a dialogue between strings and an accordion machine where:**A. From M1: M (20):** A review of the delicate nahund residence at the degree of rast, accompanied by the rhythm of tango and a total recital on the degree of rast.**Shape (1)****B. From M (21): M (33):** Solo accordion, a cross-section of the nahund (sensitive) theme of tango with the accompaniment of the bus, and a full-fledged anchor on the degree of rast.



Shape (6)

- The lyric section (floating with love my heart ... Don't care:

From M (68) K2: M (84) A review of the tabriz (a photographer's amel on the degree of rast) concluded with a short song in the form of an upward tonal sequence, and a perfect focus on the degree of the Kardan.

Shape (7)

The song section (ah of love... Zouali): From (85): M (116) k1 a



review of the residence of longing aphazza pictured on the degree of rast, with a temporary recital on the degree of the nucleus.

Shape (8)

- The song section (heart without... Empty: From (116) K2: M

(125) A review of the residence of The Nisheris on the degree of rast.





Shape (12)

The song section (what is the shortest life... Struggle): From (185)2: A.D. (189) Concluding by reviewing the place of tabriz (a picture of the rast degree), with a total recital on the degree of rast.



Shape (13)

The final doctrine (ah of love... Etc.): A review of the Nabeez residence with a total anchor-grade recital as previously analyzed. **(Innovative denominator transitions):**

- The maqam-based transition from the "nakriz' to the head", to the degree of the nucleus of m (116)1: m (125) from the shrine of The Narez, from m (126): m (140) from the place of a pictorial defeat on the level of the nucleus.



Shape (14)

The maqam from The Noa's defeat to rast at the degree of rast: from M (168): M (181) from the place of a pictorial defeat on the level of the nawa, and from m (182): M (185)1 rast at the degree of rast.

Shape (15)

Abdul Wahab's philosophy of the maqam transitions with a poem (I stayed from him nights):

Through the study and analysis of the poem technically it turns out that the philosophy of the maqam transitions at The Maqam abyuna in connection with the work of art (sahrat menho Al lyali) came with his use of the method of direct maqam transition between shrines of the first class such as: (Nahund - Al-Naheriz - Tabriz - Longing Afza Photographer On the rast) on the degree of rakos rast, using the degree of cloud (noa) in the transition to the shrine of the humor depicted on the degree of the nucleus of the last song, the second to move to the residence of the nagaris brilliantly and conclude with it instead of the main place of the poem (Nahund) where :

1. The composer used the place of the nahund (sensitive) as a main residence, expressing the meaning and content of the words of the poem.
- 2- The composer used a set of denominators of the first degree, such as:

- A- Al-Nahund:** Abdul Wahab drafted the musical introduction and the musical section (Sahrat ... and Mally) from the degree of tonic Rust.
- B- Al-Nakriz:** From which the composer coined the lyric section (if my lover ...) from the degree of tonic Rust.
- C- Tabriz:** The composer composed the music using the style of Double Card, and the lyric (floating with love my heart .. don't care), with a total tonic on the degree of rast.

D- Al-Shawk Afza is a formed on the rast: The composer coined the musical and the final lyric from the maqam of the photographer on the level of the nucleus, with a perfect recital on the degree of the alika.

3- The conclusion of the poem from the shrine of the nasheed on the degree of rast, unlike what was familiar with the conclusion of the work of art from the same main place (Nahund).

4- The composer used the method of direct maqam transition between the denominators contained in the poem, using the style of the Kurdish double in the transition from the place of the Nasheed to tabriz (a picture of the degree of rast), and the degree of cloud in the movement of the maqam on the degree of the rast to the humor depicted on the degree of the nucleus of the lyric (i saw my beloved ...)."

5- The composer used an innovative maqam innovation in the transformation from the humor depicted on the nucleus to the place of the rast a-based anchor through a downward melodic sequence.

6- Diversity in the use of Western rhythms and rhythms such as tango - fox trots, and their adaptation in conjunction with eastern shrines such as hazam.

Results and recommendations

Answering search questions:

Q1 What is the philosophy of Muhammad Abdul Wahab in the recitation of a poem (I stayed from him nights)?

- The philosophy of the maqam transitions by Mohamed Abdel Wahab in some of his works is characterized by the selection of a set of maqams with a kinship of the first degree, where it is clear when listening to them and the difficulty of performing them by singing or playing.

- Satisfy the main denominator of the artwork starting from the decision area, using the method of direct denominator conversion

as shown in the research sample (night time) where it travels between (nahund, nephritis, tabriz, longing afza) of the same degree of tonic (rast) in musical commitments and coupés.

- Use it to the degree of the gamaz in the transition from the carnivore sat-ins, to the humor of the cameraman on the level of the noain in the lyric section (did you see my lover ...),
- The diversity of the techniques of the maqam conversion and the melodic track between the direct lyrical style and the transition using the rhythm (tango) (Fox Trot).

Q2 How much can i benefit from employing the thought and philosophy of Mohammed Abdel Wahab in some branches and courses of Arabic music in the postgraduate stage?

- 1- Develop the student's vocal space through training in the performance of the research sample denominators performed by Sulfaya (The Place of Nahund, The Neabeez, Tabriz, Longing Afza, Hazam).
- 2- Mastering the value of the value of the students playing or singing between different denominators using the method of direct denominator conversion or using the degree (cloud).
- 3- Develop the ability of the student to perform unusual or innovative transitions such as the transition between the maqam (Hazam and Rast) using the degree of the maqam, which helps to develop the performance of the study in arabic authorship and oriental analysis.
- 4- Mastery of the performance of the improvisation of the sulfion through naturalization (the performance of a group of races that share the degree of recital and almost the same vocal area) such as (Nahund, Nakriz, Tabriz), as shown in the musical passages contained in the poem.
- 5- Training in the mastery of the use of rules and organization of self-taking, as shown by the clear tide of the musical passages (do not care . . . ah of love).

6- Training in the cutting of performances during the performance properly as shown in the section (floating in the lower radius).

Recommendations and proposals

Study and analysis of the musical and mechanical compositions of Mohammed Abdel Wahab, and highlight the characteristics of these works of transitions and methods of transformation of Maqami, and try to employ them in the service of some branches of Arabic music (Arabic composition - Arabic Solvage - Oriental analysis), to develop and develop the level of scholars and researchers in various specialized colleges and musical institutes. To use the melodic and musical skills in some of the works of Mohammed Abdul Wahab, and to formulate melodic and lyrical exercises along the way as an application that measures the understanding and understanding of the positions of excellence and difference in these works of art.

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