

An innovative way to teach the Arabic music analysis of the freshman students through e-Learning

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Abstract. E-Learning is a new style. follow him in scientific research as a means to get to the content of the Lesson that we or explaining the information that want to be connected through e-Learning in order to facilitate the Educational process and to ensure Juwah in the delivery of information through the standards process we envisage when the application. The researcher will provide a model of how the teaching of Arabic music – induced analysis of this new style, hopping to take full advantage of the student neophyte, so come to this study aims to identify the nature of e-Learning and how to deal with him. Learn how the teaching of Arabic music for analysis e-Learning.

Keywords. Arabic Music, e-Learning, musical templates

1 Introduction

The analysis is the way of civilized creations in the Arab music. Every art from the arts has tow faces the first one is synthesizer and the final image is the listened to or watched by the receiver. And we identify and measure the aesthetic value and test standards accepted. The other side is the analytical side, in the sense high light the details of different stages which the technical work was based. The analysis means re thing to its initial ailments. and the disclosure of secrets consider in scientific precise means used and the different styles that influenced artist and renovations invent analytical. Gives us the scientific basis which should be based up on all the art. The music science and art, but its functions lies in the moral Semitism benefits. In order to express feelings and disciplining the soul music addresses the mind and conscience at the same time .

The importance of analytical studies generally return to in being a fundamental way to build the next generations her life on the basis of scientific in pervious developments in her field, so that in can continue her way on a correct scientific methodological for the systematic back later for cultural creations advanced.

2 e-Learning

A lot of public and private learning institutions are raising the slogan e-Learning as a mark on the progress and the quality of the education it has. They have one name although they have one name e-Learning but in fact the name has different definitions. Some of them the definition of (Abdullah Bin Abdul Aziza Al Mouse) he said that e-Learning is a way of teaching by using the mechanics modern communication computer networks, and multimedia as sound, image, the graphics and the mechanics of search in electronic libraries, also internet gates whether that was remotely or in the classroom. Important, the intended was of use technology of all kinds to connect all kinds of information to the learner in the shortest time and least effort and the greatest benefit. Definition of (Ibrahim Abdullah Mohaisin) he said that e-learning or default is the kind of education that relies on the use of electronic media in the communication between teachers and learners and between the learners and the educational institution.

Definition of (Horton and Horton) where he said any use of web technology and the Internet to up to date the education. Definition of (Henderson): where he said that e-learning is distance education using computer technology.

3 Basics about the meaning of e-learning

1 – There is no one meaning or one definition agreed on to the term e-learning. Because there are tens of diverse and disparate definitions.

2 – Most of meanings offered for e-learning it looks overlapping, confusing and difficult to understand.

3 – The meaning of e-Learning is still in the formative stage and settle not stable till now and it e-Learning referred to as in the case of constant development as it relates to education technologies that grow and evolve day after day.

Studies on this subject some of the special studies, such as e-learning study (Zakaria Ben Yahya 2015) which aimed to:

Disclosure of the trend to words e-Learning among teachers of secondary school in Saudi Arabia. In the light of scientific specialization and expertise in the field of work attend educational seminars in the field of technology variables.

The study (Mohamed Hassan, mg 2013) which aimed to:

Recognize the influential role of education and information technology in education in general and the Arab child rearing in particular and features information generation. The goal of the Arab child's education technology. And the negative effects resulting from the use of technology and information on the child's life in addition to the role of the family and specifically the role of parents in protecting their children from the negative effects of technology then define the role of the school and the state in the promotion of child rearing in the information society.

The study (Atef Ehab Ezzat, 2011) and which aimed to: improve the level of students in the subject of Arabic music analysis and understanding and serve as seed kurds and its branches as a model guide to understand the test of the shrines of Arabic Music.

The study (Amani Mohamed Hanafi, 2011) which aimed to: use of modern teaching aids, and it requires a home for studying material and the Arab solfeggio singing process showing different styles of information (notebook that – analysis – listen) at the same time making it important preparation of electronic educational program Eshetma on those types of information capable of sticking to display a choice. Reliance on the student's ability and self-effort in the education process by the way audio-visual and print.

The research aims to identify the nature of e-learning and how to deal with him and learn how the teaching of Arabic music analysis via e-learning. The main research problem in that there is a lack of material to absorb Arabic music analysis of the beginner, so the researcher to the work program that addresses this shortcoming. This program includes a form of Arabic music analytical model of Arabic music using the method of "Dr .Nabil Shoura" advice as a model of models that are taught to the student models. Search is based on the use of the descriptive content analysis of the models shows you how to accommodate the Arabic music analysis is easy for the beginner student.

4 Material and Method

The researcher followed the method of Prof. Dr. Nabil Shoura advice in the analysis of the mechanism and musical templates in Arabic music, there for, the researcher made Electronic program to, treat that failure this Electronic program includes one of models Arabic music analysis using the method of Dr Nabil Shoura advice. Divided into several sittings represent an illustrative model of scientific material required to overcome the difficulties.

The first sitting:

To student recognize listening heavy mold and its component and what sets it apart as one of the mechanism in the mold of Arabic music and how his analysis in a manner consistent.

The second sitting:

To student recognize signs and rhythmic forms used in heavy listening template and how her performance and her time and method of drawn.

The third sitting:

To student recognize on the scales used in the beating and heavy listening .

The fourth sitting:

To student recognize used on races and melodic cells and dimensions and assembled to shrines used in heavy listening template. Such as (category piatti Adokah – category piatti Hosseini rust – category Saba).

The fifth sitting:

To student recognize on the Arab denominators used in heavy listening template. The dimensions and race and how they recorded and evidence taken in every shrine on alone. such as (The stuts piatti – stuts jharkah – stuts Hosseini – stuts Hijaz) .

The sixth sitting:

And the student listens to heavy mold listening well to recognize the different tonalities transfers in the mold. It also recognizes the full focal sites and temporary template audio.

The researcher will present proposed method in the program used to analyze a template listening

Method of analysis

First: numbering and text mode blogger definition audio card, or as follow (Table 1):

TABLE 1: TARIFF CARD MUSICAL BLOG

Authoring type	to, or lyric
Form (template)	I heard – the role etc
Place	Rast – Piattietc
Rhythm	Scales
	I heard a heavy beating
Composer	...

Second: identify the artwork vocabulary (melodic cells) and assembled to the shrines, and then classified Nnsabha to the families of Mqamah.

How to recognize the melodic cells?

- 1) Alaragoz identify sites to listen to the text and read blogger Solvaiaa and it is divided into two types:
 - **Alaragoz full:** a stability and the end of the musical phrase on the basis of place of origin or basis of the new place, of any.
 - **Alaragoz temporary:** a stand on the degree SOUND waiting for the completion of meaning music, Alaragoz be temporary on the basis of the new cell or other degree.

Musical Phrase 1

ركوز مؤقت (راست على درجة النوى)
يستقر على درجة الكردان

ركوز تام على
أساس المقام

Musical Phrase 2

جملة تامة

ركوز مؤقتاً (بياتي علي الدوكاه)
يستقر على درجة النوى

ركوزاً تاماً
(بياتي علي درجة الدوكاه)

Musical Phrase 3

جملة في مقام الراسات

جملة في مقام الهزام

ركوز مؤقت (راست نوي) ركوز تام راسات ركوز مؤقت (حجاز نوى) ركوز تام (طبع سيكاه)

- 2) after determining the degree of Alaragoz follow a rising presence of a third of the distance in which we can determine the cell name tonalities. In case there is less than this distance we follow the descending grades of degree Alaragoz to get to know on the cell name, taking into account the dominant place .

TABLE 2: MODEL TO ANALYZE THE CUT

gauge No	Mold parts	Tonalities cell or place
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Defines the template name etched parts such as (Bodily – Detrayed – Cover). However, if the template is free (Fantasy) it is sufficient cell number and scale tonalities or primarily user.

TABLE 3: PRIMARILY USER

No gauge	Tonalities cell or place
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Third: The development of melodic structure and path (Mstaqrat melody). The melodic structure is strong pressure upon which basic structure of the work of art group. And devise these pressures through the relationship between balance and beatings. Then Ndunha without time constraints and then add her grades Alaragoz as for the strengths of the work of art connect and strong pressure line Piatti. The every fact of the melodic path and in the case of a (strokes) in strong pressure sites, recorded their place based primarily (Tonic) this also applies to cases of change number strong positions.

Fourth: the development of rhythmic forms:
Extraction formats ubiquitous rhythmic melodic and rhythmic arranged by Allhh accepted.
Extract patterns and repetitive rhythmic compositions.

Fifth: the development of tonal circle.
the development of tonal circle. Draw a circle starting from a certain point writes primarily underneath the original shares and then move around the circle and melodic cell and shrines that show the tonal artwork path names.

Sixth: the development of the audio range.
Recorded voice hardened degree in melody decision and then share to the highest degree in the answers melody.

Seventh: comment on text.
Acitical study of the work and, in many ways the most important.
Proportionality and balance in the melodic phrases and sentences.
The Proportionality of rhythm comprehensive concept (internal – balance – beating) with composer.
Tracks tonalities and tonalities and remittances in the rhythmic melody.

Taking into account the acoustic areas in decisions and answers melody and suitability of the potential of the machine performed by or in the case of the human voice singing.

Melodic verbal treatment of the text or the use of letters tide.

The use of strokes and using them to complete the standards, and the decoration and self – regulation in singing.

Allazmat use C – required for the confirmatory crises, rehabilitation and decorative.

Through this approach we can shed light on the ingredients and the specifics of our music Arab multiple different dialects and diverse forms Ventaraf on the musical tradition of scientific and cultural assets Vtbda Arabic music that we maintain the rules on the fundamental rapture of environmental assets and local color making music our art to him to stay and immortality.

TABLE 4: A PRIVATE ANALYSIS TERMS

The term	Symbol
Phrase	P
Phrase	C
Mazhurh) scale(M
Mazhurh (5) second Nawar	$M (5)^2$
Mazhurh (5) first – bellied	$M (5)^1$
Mazhurh (5) third – bellied	$M (5)^3$
Mazhurh (5)Tripe first Aldobl	$M (5)^1$

Listening level template.

The musical score is written in 10/8 time with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music, each starting with a measure number:

- Staff 1: Measure 1, marked with a Roman numeral *I*.
- Staff 2: Measure 4, marked with a section symbol (§).
- Staff 3: Measure 6.
- Staff 4: Measure 8, marked with a Roman numeral *II*.
- Staff 5: Measure 10.
- Staff 6: Measure 12, marked with a section symbol (§) and a Roman numeral *III*.
- Staff 7: Measure 14.
- Staff 8: Measure 16, marked with a section symbol (§) and a Roman numeral *IV*. It includes a first ending bracket labeled "1.".
- Staff 9: Measure 18, including a second ending bracket labeled "2.".
- Staff 10: Measure 20, marked with a section symbol (§).

TABLE 5: TARIFF CARD MUSICAL BLOG

Authoring type	Automated
From (template)	Weaked hearing
Place	Piatti tinted
Rhythm	Scales
	Multiplication: Weaked hearing
Composer	Old Arabic heritage

TABLE 6: SIDE ANALYSIS TONAL

Mold parts	No . Gauge	Tonalities cell or place
Box I	m (1) + m (2) ⁹ m (3) ⁹	Shrine Jharkah Sex Piatti Dukah settle degree cores
Tasleem	m (4) ⁸ m (1):m(3)	Piatti shrine (Najdi Hussini) Touching melodic cells (Nahawand – Jharkah – Sakah – Piatti – Rast) And then return to review the shrine Bayati . Sex Piatti Husseini Rust – core sex Sex
Box II	m (1) m (2) m (3) ⁹	Piatti Dukah settle degree cores Hosseini shrine Maqam Hijaz Piatti shrine
Box VI	m (4) m (1)+m(2) m (3)+m (4) m (1)+m (3) ⁸ m (4)+m(5) ⁸	Sex Saba Piatti shrine

Structure and melodic track

7 التسليمة الخاتمة II

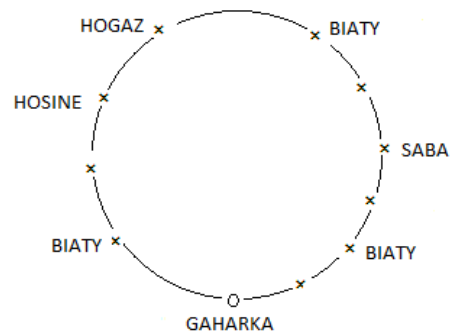
13 الخاتمة III الخاتمة IV

19

Rhythmic forms used

Rhythmic composition used

Circle tonalities



5 Discussion and conclusion

There is a balance and consistency in sentences and phrases.

A rich tonal conversion.

Acoustic space instrumental mechanism.

The fourth Cdumm the same balance and hit the fields for the first, second and third delivery.

Repeat m (1) + (2) the first column in all parts of listening.

After showing the model chosen for analysis on some of the Arabic music experts.

Results appeared to indicate the acceptance and approval of the trial after listening to the work (search topic).

Finally, after carrying out the model (heavy acoustic) that the researcher analysis in a method Dr. Nabil Shoraa advice. It turned out to be one of the best ways to teach the Arabic music analysis via e-learning. Also encourage innovators to create such as a business and education in Egypt and the Arab world. The widening in the issuance of such methods and enrich the music library with them. And encourage this work as part of the graduate programs. And providing scientific and practical as with activities in colleges and private institutions. And to deepen the study of the importance of e-Learning and linking all branches of Arabic music. And deliberation and follow all used in this area of development serve the educational process and to benefit from the expertise of those who preceded us in this area.

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