

Samma'i Form with Piano Accompany in Romantic Style

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Abstract. The idea of this research Build on Oriental music merge with its Unique Scales through the formulation of one of the most used Oriental Musical Samma'i form with piano accompanying and deal with Quarter tone .the distinctive character of Oriental music for Western music and the purpose of bringing concepts for the listener and devise formulas and new trends for accompany western instrumental piano with Oriental instrument (Oud) and enrich the attendant and Oriental stereotypes in a new Trends, Both researchers chose composing in this form with style Accompany with the era of romantic lyrical characteristics of Schubert pattern and the style performance of Chopin through rhythmic interviews and style of the time compensation and lyrical tunes set out in the accompanying piano . Which enriches of oriental forms by composing accompanying piano in the same style of Western forms and collateral between instruments such as cello and piano or violin and piano, and others. As Oriental music and its forms did not extend them by this way it is integrating Western Ages properties with Oriental music merge, which depends upon the idea of this research and presented by researchers through composing Samma'i form on the oud and piano accompaniment.

Keywords. Accompany, Oud, Piano, Samma'i

The oriental music form (Samma'i) is one of an important musical form in the east, this form wrote to many oriental instruments like Oud, Kanoun, and Violin.

Definition of Samma'i form¹

Composing on the rhythm Samma'i Thaqueeel². Consists of four Khana & Taslima which repeated after every khana. Except the Fourth khana which formulated on more quickly Tempo³.

By composing (Samma'i) form on Oud⁴ (Oud is considered one of the Oriental stringed instruments known to ancient Civilizations⁵, was used by the ancient Egyptian for more than three thousand and five hundred years. Europe Knew Oud in the early eighteenth century and during the Arab conquest of Sicily (212 AH / 827 AD), and the Crusades played a role in this music, as well as communication between the east and the important commercial centers of Morocco, oud has six double Strings played by Plectrum) In this research we try to make a different in this oriental traditional form With Piano Accompany in Romantique Style, with Chopin tempo rubato & Shubert lyrical style.

This idea come from the challenge we confront as a piano&Oud Professors, we find the student playing the monophonic line in oriental form without new creation and development by putting a new thought with Accompany looks like the duet between piano and violin, Cello...etc.

So we try to mix this two different Culture to have new form like the international music, (samma'i) form contain 5 parts beginning with the first called st,Khana followed by Tasleema-,nd,Khana – Repeat Tasleema-ed,Khana-repeat Tasleema-th,Khana-Repeat Tasleema. Looks Like: A, B, C, B, D, B, E, and B.

In Oriental Music we find different Scale Called (Maqam⁶: It consists of a sequence of two tetra chord).

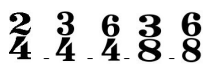
In this composition we used (Maqam Nahawand)⁶.

We used this maqam in the first Khana&Tasleema (A, B) in Ed, Khana (C) we used another maqam called (Maqam Bayatee) transposing on (G) Note.

¹ Soheir Abd Elazeem: Oriental Music Agenda, National books publishing house, 1984, p 88.

² Jamil Bashir: Oud –ways&methods of teaching, Musical Arts Department, Baghdad, 1994, p. 19.

rhythm Samma'i Thaqueeel 

³ Such as 

⁴ Mohammed Abd Elhady Debian: The relationship between Oriental music and international music through the ages, Giza 1997, p. 83.

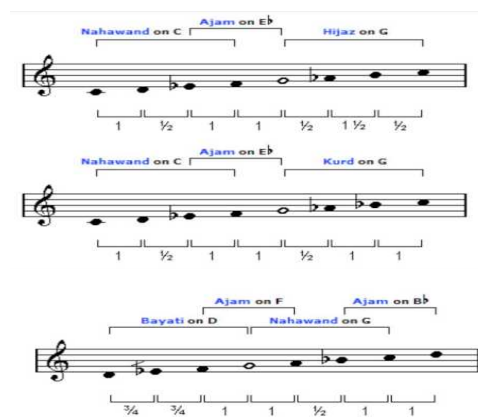
⁵ Such as the civilization of the Nile Valley Which appeared clearly through drawings and engravings in Pharaonic temples.

⁶ Taymour Ahmed Youssef: Oud Instrument and the player, publishing renaissance of Egypt for publication and distribution, Cairo 2006, p. 59.

In rd., th Khana (D, E) we return back to Maqam Nahawand, we also use C minor scale for Composing Piano Accompany to be Suitable for Maqam Nahawand and use the Romatique Style in Piano to introduce our new thought and idea by creating a new Style in oriental form with Piano Accompany to help the Students to play oriental Music with International Style.

Results

- [1] By this Research we can find a new creation depends on maxing the oriental form (Samma'i) with the elements and attributes era (Romantique Era).
- [2] This research will be helpful to the student who want to play oriental music with western spirit, by using this new creation between Oud&Piano.
- [3] It will be the first beginning step to understand the oriental form and the integration of cultures help to convergence of view between different instrument and different era.



Conclusion

The idea of this research Build on Oriental music merge with its Unique Scales through the formulation of one of the most used Oriental Musical Samma'i form with piano accompanying and deal with Quarter tone. Both researchers Adopted composing in this form with style Accompany with the era of romantic lyrical characteristics of Schubert pattern and the style performance of Chopin through rhythmic interviews and style of the time compensation and lyrical tunes set out in the accompanying piano.

References

- [1] Jamil Bashir, *Oud –ways methods of teaching*, Musical Arts Department, Baghdad, 1994.
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- [3] Soheir Abd Elazeem, *Oriental Music Agenda*, National books publishing house, 1984.
- [4] Taymour Ahmed Youssef, *Oud Instrument and the player*, publishing renaissance of Egypt for publication and distribution, Cairo 2006.

Music Score

* Sama3i Romantique *

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The musical score is written for Oud and Piano in 18/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into three systems, each with two staves (Oud and Piano) and a bass line.

System 1: The Oud staff begins with a melodic line. The Piano staff has a chordal accompaniment starting with a *mf* dynamic. The bass line consists of a series of eighth notes.

System 2: The Oud staff features a triplet of eighth notes. The Piano staff continues with a chordal accompaniment. The bass line continues with eighth notes.

System 3: The Oud staff begins with a melodic line. The Piano staff has a chordal accompaniment. The bass line continues with eighth notes.

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7

Oud.

Piano

Ped.

R

9

Oud.

Piano

8va

rall.

F

p

a Tempo

F

8va

Ped.

11

Oud.

Piano

8va

rall.

mf

a Tempo

F

Ped.

13 3

Oud.

Piano

8^{va}

8^{va}

rall.

F P

Ped.

Ped.

15

a Tempo

Oud.

Piano

a Tempo

Ped.

Ped.

Ped.

Ped.

17

Khana 2

Oud.

Piano

4

mf

8^{va}

Ped.

Ped.

19

Oud.

Piano

8va

Ped.

21

Oud.

Piano

Ped.

23

Oud.

Piano

Ped.

25

khana 3

Oud.

Piano

Ped.

27 5

Oud.

Piano

8^{va}

Red.

29

Oud.

Piano

8^{va}

mp

mf

Red.

3/4

3/4

3/4

Allegro

Oud.

Piano

Red.

Oud.

Piano

Red.

Red.

Red. *

6

Oud.

Piano

Ped. *

Oud.

Piano

Ped. *

Oud.

Piano

Ped. _____ Ped. _____ Ped. _____

Oud.

Piano

Ped. _____