

Rhythm Hints

d: dum

t: tek

c: clap

bold font: accented beats

|: separator of groups of beats, except in Resham Firiri where it is a separator of measures

Resham Firiri

The basic rhythm is heard in two major beats, anchored by the tar rhythm. Bamb and malfuf rhythms are prominent.

dumbek:

intro:

d t . t . . t . | d . t . d . t .

. t . t . . t . | d . t . t . . .

d . t t . . t t 16 times

d . t . d . t . | d t . t d . t .

refrain:

d . . t . . t . | d . . t . . t t

bridge:

d . t t . . t t 8 times

d t . t . . t . | . t . t . t . . 3 times

d t . t . . t . | d . t . d . t .

verse:

d . . t . . t . 15 times

d . t . d . t .

tar:

d d .

with the exception of

intro:

d d . | d . . . d . . .

. **d . | d**

d d . 16 times

ḍ . . . ḍ . . . | ḍ . . . ḍ . . .
bridge:

ḍ ḍ . 8 times

ḍ ḍ . | 3 times

ḍ ḍ . | ḍ . . . ḍ . . .

zils:

intro:

. 4 times

ḍ . . . t . t . 16 times

ḍ . t . ḍ . t . | ḍ . t . ḍ . t .

refrain:

ḍ . . . t . t .

bridge:

ḍ . t t ḍ . t t 14 times

ḍ . t t ḍ . t t | ḍ . t . ḍ . t .

verse:

ḍ . . . t . t .

Salla Fina Al Lahza Hindiyya

The khush rank rhythm is in 17 beats which in this muwashah are grouped naturally with the lyrics as 3+4+3+4+3:

ḍ . t | ḍ . ḍ ḍ | t . t | ḍ . ḍ ḍ | t . t

Rompi

The basic rhythm is karsilama, heard grouped as 2+2+2+3. The following realizations of the rhythm are based on the second recording on the website:

tar:

ḍ . . . | ḍ . . . | ḍ . . . | ḍ . t . t .

zils:

t . t t | t . t t | t . t t | t . t . t .

But to give a slightly lighter sound, the second dum can be replaced with a tek.

The following dumbek rhythms are from the first recording, where there is a lot of rhythmic ambiguity. For the main melody, the rhythm can be heard grouped as 4+5, and in the Rompi refrain accented as 4+3+2:

dumbek:

ḍ . t t . t t . | ḍ t . t t . t t t t
ḍ . t t . t t . | ḍ t . t t . | t . . . rompi

In the dumbek introduction and in the taqsim, the rhythm may even be heard grouped as 3+3+3.

There are many different recordings of this piece with much variation in the rhythms played. We should experiment with what works best for us. A simplified 4+5 rhythm for the dumbek or bass guitar is:

ḍ . . . t . t . | ḍ . . . t . t . t .

Chams Al-Achiya

Both the slow and fast quddam rhythms are based on 6 beats, but the slow rhythm is heard grouped as 2+2+2 whereas the fast rhythm is heard grouped as 3+3.

slow:

ḍ . t t | t . t . | ḍ . t .

fast:

dumbek:

t . t t t . | t . ḍ . . . or
ḍ . t t t . | t . ḍ . . .

riq:

t . t t t . | t . t t t .

Inas Inas

The basic rhythm is in 6 beats grouped as 3+3. The cross rhythms in this piece are deceptively simple, with the daf and dumbek emphasizing the first beat and the clapping coming on the third and sixth beats as anticipatory beats.

daf:

ḍ . . | . . .

dumbek:

ḍ . t | t t t

claps:

. . c | . . c

Asia:

The rhythm is in seven beats heard grouped as 2+2+3:

tar, dumbek:

d . | t . | t t t

There is one measure in 9 beats which can be heard grouped as 2+3+2+2:

d . | t . . | t . | t .

Why Are Flowers So Red?:

The rhythm is in eight beats. In the instrumental introduction, the rhythm may be heard grouped as 3+3+2, but when the vocals enter, it is heard grouped as 4+4.

dumbek, tar:

d . . | d . . | t .

d . . d | . . t .

riq:

d t t | d t t | t t

d t t d | t t t t

Morgh'e Sahar:

The basic rhythm is in six beats, grouped as 3+3.

tonbek:

t . . t t . | t . t . . .

The rhythm is often ornamented with a finger roll on the first tek or on the last tek or on both the first and last teks.

Sallam Allay:

The rhythm is the saidi :

dumbek, tar, riq:

d . t . | . . d . | d . . . | t . . .

zils:

t . t t | t . t t | t . t t | t . t t

The Hossam Ramzy version of the song contains many variants of saidi, including:

d . d . | . . d . | d . . . | t . . .

. . d . | . . d . | d . . . | t . . .

d . t . | d . d . | d . . . | t . . .

