

# 10 Essential Rhythms for Oriental Dance!



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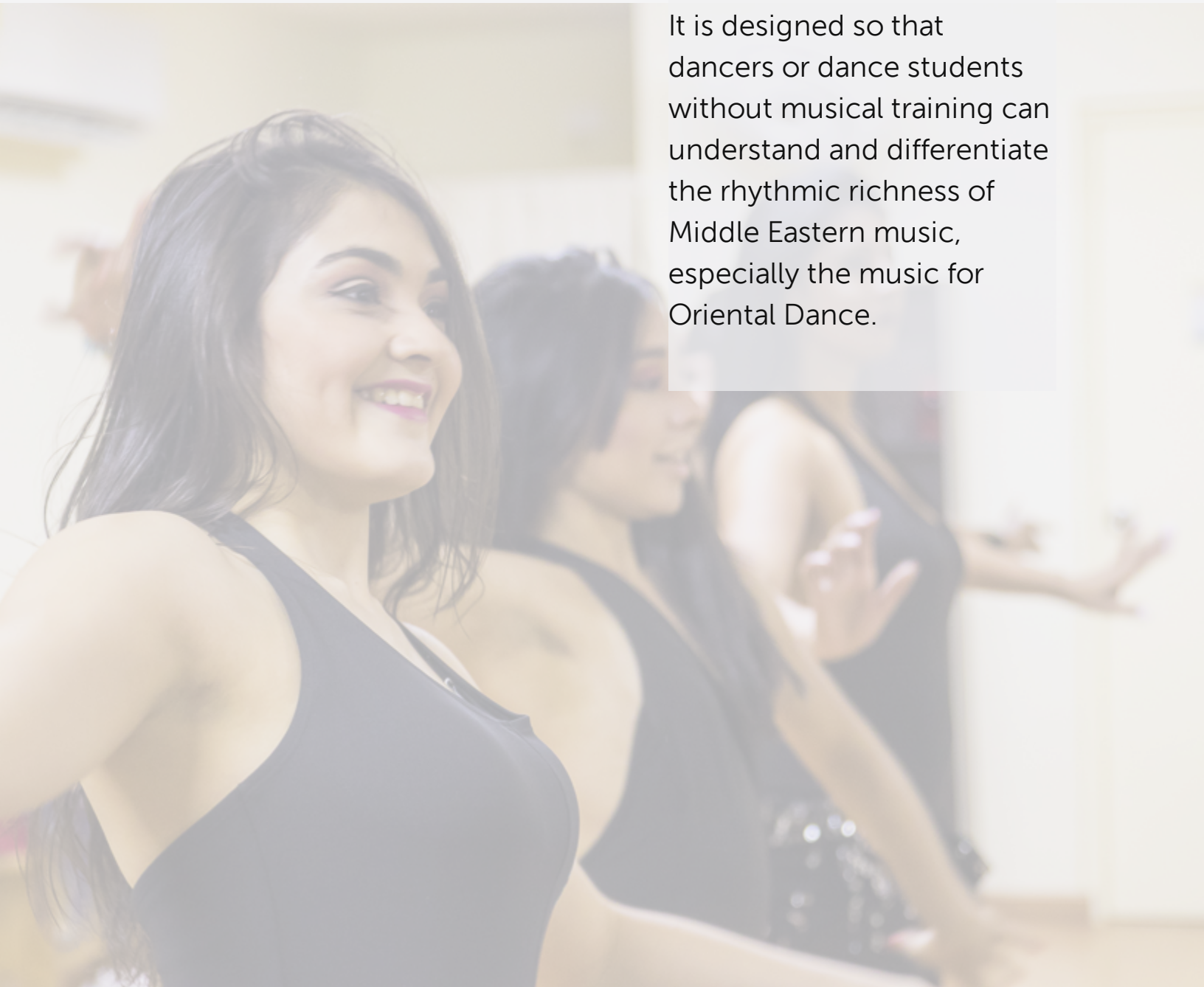


# What can you find in this ebook?

This is a short manual of rhythms for dancers.

It is not designed for musicians, as the language is very simple and without technicalities. The rhythms are not in the pentagram but in a counting system, with which dancers can feel more comfortable.

It is designed so that dancers or dance students without musical training can understand and differentiate the rhythmic richness of Middle Eastern music, especially the music for Oriental Dance.





## Maria Isabel Angel

María Isabel Angel, has a degree in Dance from the University of Antioquia, began her training in Oriental Dance in 1999. Throughout her extensive career she has trained in countries such as Egypt (to which she travels every year), Turkey, Morocco, Dubai, USA, Argentina, among others.

Her Dance Academy is located in Medellín-Colombia and has become a reference not only nationally but also internationally.

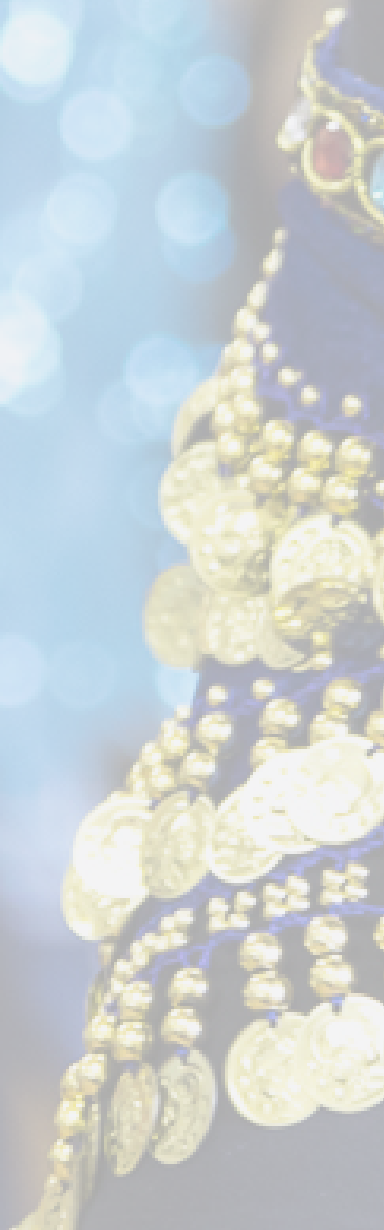
Her clear teaching methodology, her passion for research, her continuous training, her delivery in class have earned her students all over the world.

Today her Academy offers the first Oriental Dance Academic Program in Colombia, endorsed by the Ministry of Education.

Her classes are lived day by day, online and in person

*"Great dancers are not great  
because of their technique,  
they are great because of  
their passion".*

Martha Graham



# Notations that you will find in this ebook:

## **D**

It refers to Dum

## **T**

Refers to Tak or Tac

## **K**

It refers to Ka

## **Es or S**

Silence

## **1 and 2 and 3 and 4**

The rhythms have beats and off beats. Beats are indicated by numbers and off beats are "and".

The maqsoum has 1&2&3&4& because it is a 4/4 rhythm.

A masmoudi kabir being 8/4 will have a count of 1&2&3&4&5&6&7&8&.

## **Upper and lower case**

In this document, The Capital letter are strong accents.

### **Versions (V):**

Each Rhythm will be presented in different versions in the charts.



# 1. Maqsoum (4/4)

V.	1	&	2	&	3	&	4	&
A	D	T	es	T	D	es	T	es
B	D	T		T	D		T	
C	D	T	tk	T	D	tk	T	tk

In Arabic, it translates split in half. It is also known as wahda w nusss (Arabic for one and a half). It is considered by many, the base rhythm of music for oriental dance. According to Hernán Ergueta in his book "Rhythms from the Maqsoum" (2011) "it is probable that the maqsoum arose in the Mashrek region, more specifically in Egypt, where it could have been very popular and from where due to ancient invasions and migratory movements it spread throughout the rest of North Africa, Arab Asia, Turkey and Europe".

# 2. Masmoudi Saghir or Baladi (4/4)

V.	1	&	2	&	3	&	4	&
A	D	D	es	T	D	es	T	es
B	D	D		T	D		T	
C	D	D	tk	T	D	tk	T	tk

Saghir in Arabic means small. So this is the small masmoudi. Baladi means country or my country.

Lets differentiate the Raqs Baladi or Raqs from Taqsim Baladi. Raqs Baladi is the social dance of many countries of the middle east. Is done by people of all kinds in weddings, parties and just normal celebrations.

Taqsim Baladi or ashra baladi is the musical progression that usually begins with a taqsim and then is followed by questions and answers between the drum and the accordion.

### 3. Saidi (4/4)

1	and	2	and	3	and	4	and
D	T		D	D		T	

Al Saidi is a region of Egypt located in the south or upper Egypt. In that area is very popular a martial art that is called Tahty. This game-dance is done by men and has its rules. The dance version is called Raqs al Assaya or Saidi or Stick Dance and is done by women and men.

### 4. Maqsoum Sarieh (4/4)

V.	1	e	&	a	2	e	&	a
A	D	T	es	T	D	es	T	es
B	D	T		T	D		T	
C	D	T		T	D	<u>tk</u>	T	<u>tk</u>

Sarieh in arabic means fast. So this is a fast maqsoum. Some musicians say is 2/4 and some says 4/4. But they all agree that is a faster maqsoum.

### 5. Fallahi (2/4)

V.	1	e	&	a	2	e	&	a
A	D	K	es	K	D	es	T	es
B	D	K		K	D		T	
C	D	K	t	K	D	k	T	<u>tk</u>

Fallahen are the egyptian farmers. This rhythm was very popular in the countryside and now it has spread to the music for oriental dance.

Raqs Fallaheen is not a folk dance, is a stage dance created by Mahmoud Reda, in which he highlights the role of the Egyptian farmers.

## 6. Conga (4/4)

1	and	2	and	3	and	4	and
D		T		D	T		

Apparently, it was introduced to the arab music from the west.

## 7. Masmoudi Kabir (8/4)

V.	1	&	2	&	3	&	4	&	5	&	6	&	7	&	8	&
A	D		D		es		T		D		es		T		T	
B	D		D				T		D				T			
C	D		D		t	k	T		D		t	k	T		T	k

Kabir in arabic means big. So this is the big masmoudi,

The word masmoudi

There are several variations: with 3 dums at the beginning or 5 dums, among others.

## 8. Ayoub (2/4)

Versión	1	e	&	a	2	e	&	a
A	D		es		D		T	
B	D			t	D		T	
C	D			t	D		T	k

One of the rhythms associated with the pre-Islamic healing ritual called Zaar. Some authors describe it as a ritual of liberation of bad energies or spirits and others define it as a ritual of communication between the physical being and the spirits that inhabit each one, so that they coexist in peace.

It is a ritual that is still present in societies of the Red Sea and the Arab Gulf.



## 9. Chiftetelli (8/4)

V.	1	&	2	&	3	&	4	&	5	&	6	&	7	&	8	&
A	D		es	T		es	T		D		D		T		es	
B	D			T			T		D		D		T			
C	D		k	T		k	T		D		D		T		t	k

Chiftetelli is a dance in Turkey and it is also how Oriental Dance is known in Greece.

## 10. Malfuf (2/4)

V.	1	e	&	a	2	e	&	a
A	D		es	T		es	T	
B	D			T			T	

In Arabic it translates rolled. It is usually seen in dancers music entries.

## Bonus!

## Al Szaffa Masri (4/4)

V	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
.																
A	D		T	T	T		T		D		T		T		e	
															s	
B	D		T	T	T		T		D		T		T			
C	D		T	T	T		T		D		T		T		t	k

Zaffa , Zeffa or Saffa in Arabic translates "procession" , being one of the most popular the Zeffa al Aroussa or "March of the Bride" -in the context of weddings-. And masri, translate Egyptian.

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