



Mr. Tareq Al-Jundi

Level : Intermediate

Number of videos : 27

Curriculum: Mr. Omar Abbad

"Learn Oud 2" Course with Mr. Tareq Al-Jundi includes musical scales such as "AlHuzam", Sama'ee Darej Hijaz" and popular songs like " El Helwa Di", "El Bent El Shalabeyyah", and "Mawteni" poem as applications on the Arabic scales and new information explained by the instructor. The course also includes exercises on the left hand, right hand and the pick, while focusing on times and accessorizing playing the Oud. This course requires having the basic information that has been covered in the previous course "Learn Oud 1"

Mr. Tareq Al Jundi starts by explaining a new rhythmic sign : Ta TiFi which is derived from Ta Fa TiFi. He starts reading and rhythmically playing along with the metronome. In this lesson, Mr. Tareq continues to introduce us to a new rhythmic sign which is the Ta Fa Ti explaining how this sign is derived as well. Mr. Tareq Al Jundi recommends the students to practice these new signs and excel at the exercises included within the lesson before moving on to the next part.

The musical notation for the end of the piece is shown on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and the word "Fine" written below the staff.

[illegible]

Musical notation showing the equivalence between a sequence of three notes (Ta, Fa, Ti) and a single note (Fa) with a slur underneath it.

The musical notation shows the final measure of the piece. It consists of a single eighth note G4 with an accent (^) and a breath mark (v), followed by a quarter rest. The word "Fine" is written at the end of the staff.

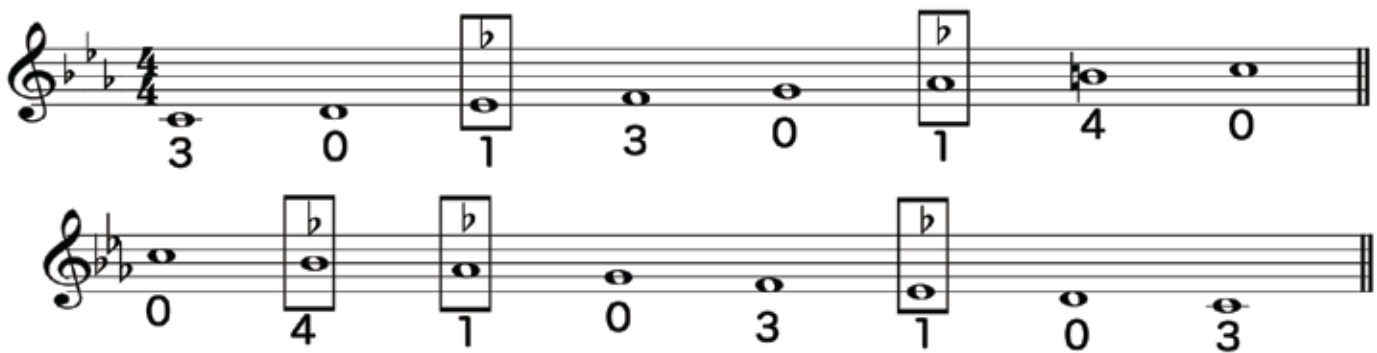
The first staff of music is written in treble clef with a 2/4 time signature. The melody consists of eighth and sixteenth notes. Above the staff, there are six accents (^) and three slurs (V) indicating phrasing. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

A musical staff with a treble clef, showing the final measures of the piece. The notation consists of eighth and sixteenth notes, ending with a double bar line and the word "Fine" written below the staff.

Lesson 1.2 - Nahawand Doolab and scale

In this lesson, Mr. Tareq explains about adding the 6th string to the oud in this course and how to tune the strings together. He introduces us to Nahawand Al Do while showing Nahawand Doolab starting from Do. He explains the Doolab rhythmically while playing Nahawand Doolab.

Nahawand Scale



Nahawand Doolab



Lesson 2 - Application on Nahawand scale

Mr. Tareq teaches us an application on Nahawand scale which is a song called "Uskudar". It is a well known melody from the Iraqi heritage and one of the widely famous applications of this melody is a song called "Ya athouli la taloumni" by the great Iraqi musician Elham Al Madfaei. Mr. Tareq starts by explaining the musical note of the song and reminds us of the dotted note. He explains the note in terms of durations and reads the note rhythmically for the first musical sentence, he plays the first part while considering the basics of playing and the positioning of the left hand and focusing on a key point which is that the player has to use the minimum amount of effort while playing through applying those basics correctly.



The musical notation for the Uskudar melody is presented in a single system with eight staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some dotted notes. The notation includes various articulation marks such as 'Fine' and 'D.C al fine'.

Uskudar

Lesson 3 - Elbent ElShalabeyyah song

In the third lesson we learn the song called “Elbent El Shalabeyyah” as an example of another application on the Nahawand scale. It is one of the most popular songs in the arab world. Mr. Tareq starts by explaining the song and playing its parts respectively then playing it as a whole piece, beginning through end while applying all the notes explained throughout the lesson.



Lesson 4 - Al Kurd scale

In the fourth lesson we learn Al Kurd scale. This scale is considered one of the main scales in Arabic music. We learn Al Kurd scale from Re. Mr. Tareq explains the notes forming the scale and how to play it ascending and descending. He focuses on the subject of finger spacing when playing the Mi b mol, and Fa. He gives a quick exercise to condition the left hand to the correct position. Mr. Tareq explains the Kurd Doolab and reads it rhythmically while explaining each part , then plays the entire Doolab continuously, beginning through end.

Al Kurd Scale



Al Kurd Doolab



Lesson 5 - Hayyarti Albi Maak

In the fifth lesson we learn the intro to the song : Hayyarti Albi Maak by Um Kulthoum as an application on Kurd scale. Mr. Tareq starts by reminding us of the tones to Kurd scale from Re, then continues to explain the parts of the intro by reading them rhythmically and playing each part. He concludes by playing it entirely, beginning through end.

Hayyarti Albi Maak

Um Kulthoum



أربع مرات

Lesson 6 - A New rhythmic sign



In the sixth lesson we learn a new rhythmic sign Es TiFi. Mr. Tareq explains the duration of this sign and the direction of the pick while playing it. He moves on to applying the first exercise on this sign as rhythmic reading and playing. Mr. Tareq focuses on the skill of rhythmic reading and demonstrating it through clapping your hands before playing. This skill's importance lies in the fact that it increases the musician's sense of tempo to make sure that the rhythm is correct during playing. In the second exercise we start with a new application on the Es TiFi by reading and playing a simple melody written in various forms.



Eight musical exercises in 2/4 and 4/4 time signatures, featuring the Es TiFi rhythmic sign. The exercises are written on a single staff in treble clef, showing various applications of the sign in different rhythmic patterns.

Lesson 7 - Comprehensive exercise

The seventh lesson is a comprehensive exercise of all the previous lessons and information learned. It focuses on the Es TiFi and other applications related to the positioning and stability of the left hand fingers. This exercise is considered to be very important because it is a revision of the important concepts and skills acquired so far.



The musical notation consists of six staves of music in 2/4 time. The first staff includes accents (^) and breath marks (v) above the notes, and asterisks (*) below the first, third, and fifth measures. The second staff includes a sharp sign (#) under the second measure and asterisks (*) below the fourth and fifth measures. The third staff includes asterisks (*) below the first, second, and third measures. The fourth staff includes a sharp sign (#) under the eighth measure. The fifth staff includes a slur over the first four measures. The sixth staff includes breath marks (v) above the first, third, and fifth measures, and accents (^) above the sixth, seventh, and eighth measures.

In the 8th lesson we learn the note “dotted Noir” followed by the Es TiFi. Mr. Tareq explains how this rhythmic unit was derived, then moves on to 2 exercises to instill the concept of previous information and the new sign.



Lesson 8 - continued

3.



Lesson 9 - Application

Mr. Tareq kicks off the first part of the 9th lesson with an exercise to review all the information learned in the 8th lesson while keeping in mind the notes previously highlighted, as well as the previously learned rhythmic signs.

4.





Lesson 9 - continued

We will now learn the song "Ya Ghzayyel". Tareq starts by reading every bar rhythmically and then playing it while giving notes on each bar, after that he plays it continuously from beginning till end. In the end Tareq talks about embellishing while playing and going off tune to add a certain beauty to playing. A musician can embellish in the ways they see appropriate according to their sense, or imitating something they saw or heard from another musician, this helps build experience and innovation for a musician.

Ya Ghzayyel

The musical notation for "Ya Ghzayyel" is presented in three staves. The first staff is a rhythmic exercise in 2/4 time, featuring eighth and sixteenth notes with accents (^) and slurs, and asterisks (*) indicating specific points. The second staff shows a melodic line with a few notes and rests. The third staff continues the melody, ending with "D.C al fine" and "Fine".

Lesson 10 - Pick exercises

In the lessons 10, 11 and 12 we focus on the right hand , specifically the pick. we learn exercises that increase the playing skills and improve the right hand's ability to play the cords. Mr. Tareq asks the musicians to start with those exercises in low speed and increase it gradually with practice until reaching the ultimate speed. he advises to practice reading the note and memorizing the exercises to focus on increasing the speed instead on reading. Mr. Tareq asks the musician to think of those 3 exercises as daily practice with the goal to gradually reach a high speed of playing after mastering it in low speed.



The image displays five staves of musical notation for pick exercises in 4/4 time. The exercises consist of eighth and sixteenth note patterns with pick marks (^) and slurs. The third staff includes fret numbers 4, 2, 0, 2, 4, 2 under the notes.

Lesson 11 - Pick exercises

In lesson 11 Mr. Tareq starts with new exercises of the pick. those exercises get harder each time for the use of the pick in the right hand so that the player will master the skill of playing with the left and right hand equally. Mr. Tareq refocuses on starting slowly and correctly, then increasing the speed while maintaining the clarity of the notes and sound, and not to reach a high speed of playing unless playing slowly is done correctly. this exercise focuses on stability of the fingers and the direction of the pick while playing.

Allegro





Lesson 12 - Pick exercises

In lesson 12 we continue the pick exercises with a last one that focuses on the direction of the pick and the stability of the fingers. Mr. Tareq focuses on using the pick exercises as daily practice to work on increasing the speed while maintaining the clarity of the note.

Moderato

The image displays six staves of musical notation for guitar pick exercises. The tempo is marked 'Moderato'. The first staff includes accents (^) and slurs with asterisks (*). The second staff has a slur with an asterisk. The third staff has a slur. The fourth staff has a slur and fingering numbers 1 3 4. The fifth staff has a slur and fingering numbers 1 2 4. The sixth staff has a slur and fingering numbers 0 1.

Lesson 13 - A New note

in lesson 13 we learn a new note which is one of the most important syncopation notes ; the Croche Noir Croche. Tareq analyses this note and how it was derived to understand it and read it rhythmically. Tareq starts applying the first exercise on this note by reading each bar rhythmically and playing it correctly.



Lesson 13 - continued

Tareq moves on to a second exercise on the note explained in the previous lesson. he reads the exercise rhythmically and plays it entirely. a unit or musical phrase in this exercise is very important being the base of many popular arabic tempos which Tareq plays a few examples of. He plays arabic tempos that use the same unit mentioned as a base to its variations.



Lesson 14.1 - El Helwa Di Song

in lesson 14 we learn a new song called "El Helwa Di" by Sayyed Darwish which is one of the most popular songs in the arab world sung by many artists. It is an application of the notes explained in the previous lesson. Tareq starts by explaining the musical note and the signs affecting the variation in sound during playing. He then starts reading the notes and rhythms, after which he plays the song gradually with the notes in preparation of playing it continuously while applying all the signs in the note and adding some ornamentation



Lesson 14.1 - continued

Moderato 

mf

p

Fine

f

mf

Lesson 14.2 - El Helwa Di Song

Tareq continues in the second part of this lesson the rest of the song “El Helwa Di” by Syyed Darwish, explaining the remaining verses with the notes. He concludes by playing the whole song continuously while applying the signs in the musical note and embellishing his playing.

Lesson 15 - Sama'ee Darej Hijaz scale

In lesson 15 we are introduced to the Sama'ee Darej Hijaz scale which is an application on Al Hijaz scale and the concept of syncopation which Tareq has explained in previous lessons. He starts by explaining the note and tempo , then the Sama'ee Darej template while putting the musical lines in order in this template. Tareq starts reading the bars by rhythm and then reading the notes in each bar in order to play them while highlighting the notes, then he finishes by playing it completely, start to finish.

خانة اولى

Sama'ee Darej Hijaz

Andante



تسليم



خانة ثانية

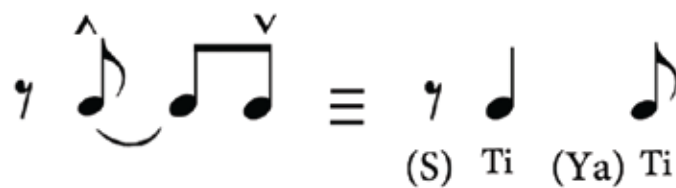
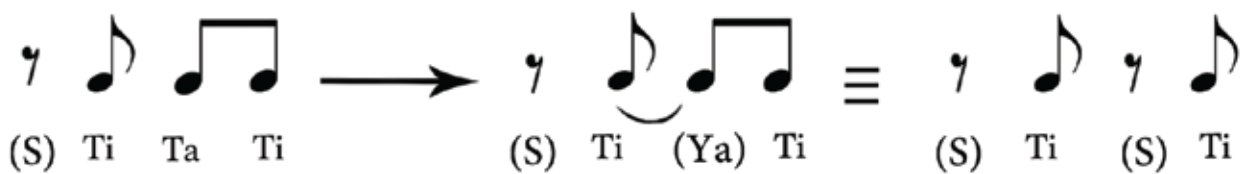


خانة ثالثة



Lesson 16 - Es Ta Ti note

In lesson 16, we are introduced to a new note of the syncopation which is Es Ta Ti . Tareq starts to analyze it both by rhythm and duration, and how it was derived. He starts with a first exercise as an application on this note, he reads it rhythmically and plays it while focusing on the direction of the pick during application.





Lesson 16 - continued

In the second exercise of the new note in syncopation which is on Do scale, Tareq starts reading rhythmically and playing the exercise while focusing on the direction of the pick. He elaborates on reading the exercise rhythmically in order to understand the concept of syncopation, its importance and applications in oriental music.



Lesson 17 - Nam Dam'ee Min Oyouni Acrostatic

In lesson 17 we learn an application on the concept of syncopation which is Nam Dam'ee Mn Oyouni Acrostatic by Sayyed Darwish. Tareq starts by explaining the scale and noting the forms used in the note. He starts reading rhythmically and playing gradually parts of the acrostatic while noting the direction of the pick and the notes' periods. he concludes by playing the entire acrostatic, beginning to end, in the required speed while applying some ornamentation.

Nam Dam'ee Min Oyouni Acrostatic



The musical notation is presented in three staves, each in 2/4 time and featuring a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with accents (^) and slurs (v) indicating specific playing techniques. The first staff contains a sequence of notes with accents and slurs. The second staff begins with a repeat sign, followed by notes and rests, and ends with the word "Fine". The third staff continues the sequence with notes and rests, ending with the instruction "DC al fine".



Lesson 18 - Halaleya Song

In lesson 18, we learn a popular song from the heritage which is called Halaleya. It contains many useful applications on the concept of syncopation which Tareq has focused on in previous lessons. Tareq starts by explaining the note and reading it rhythmically, then reading the musical notes. Afterwards he plays each bar with tips and notes on how to use the bass cord to play bass notes. He concludes by playing the entire song.

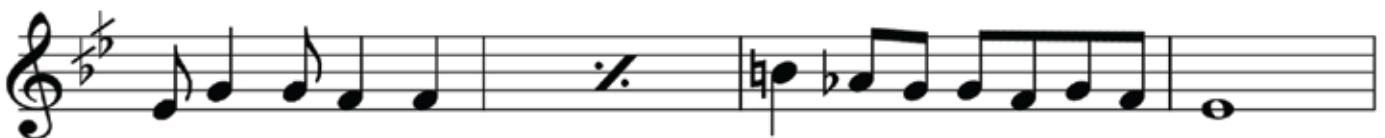
Halaleya

Fine

D.C al fine

Lesson 19 - Al Huzam scale

In lesson 19, we learn a new scale called Al Huzam scale. We will learn it on Mi 1/2 b mol. we learn the notes forming the scale then we start with an exercise on Al Huzam scale, Maqsoum tempo. we will utilize the concept of syncopation. Tareq explains each bar rhythmically and names all the notes in it, then plays each bar while elaborating on the notes. he concludes as usual by playing the exercise continuously , non-stop, beginning to end in its required speed.



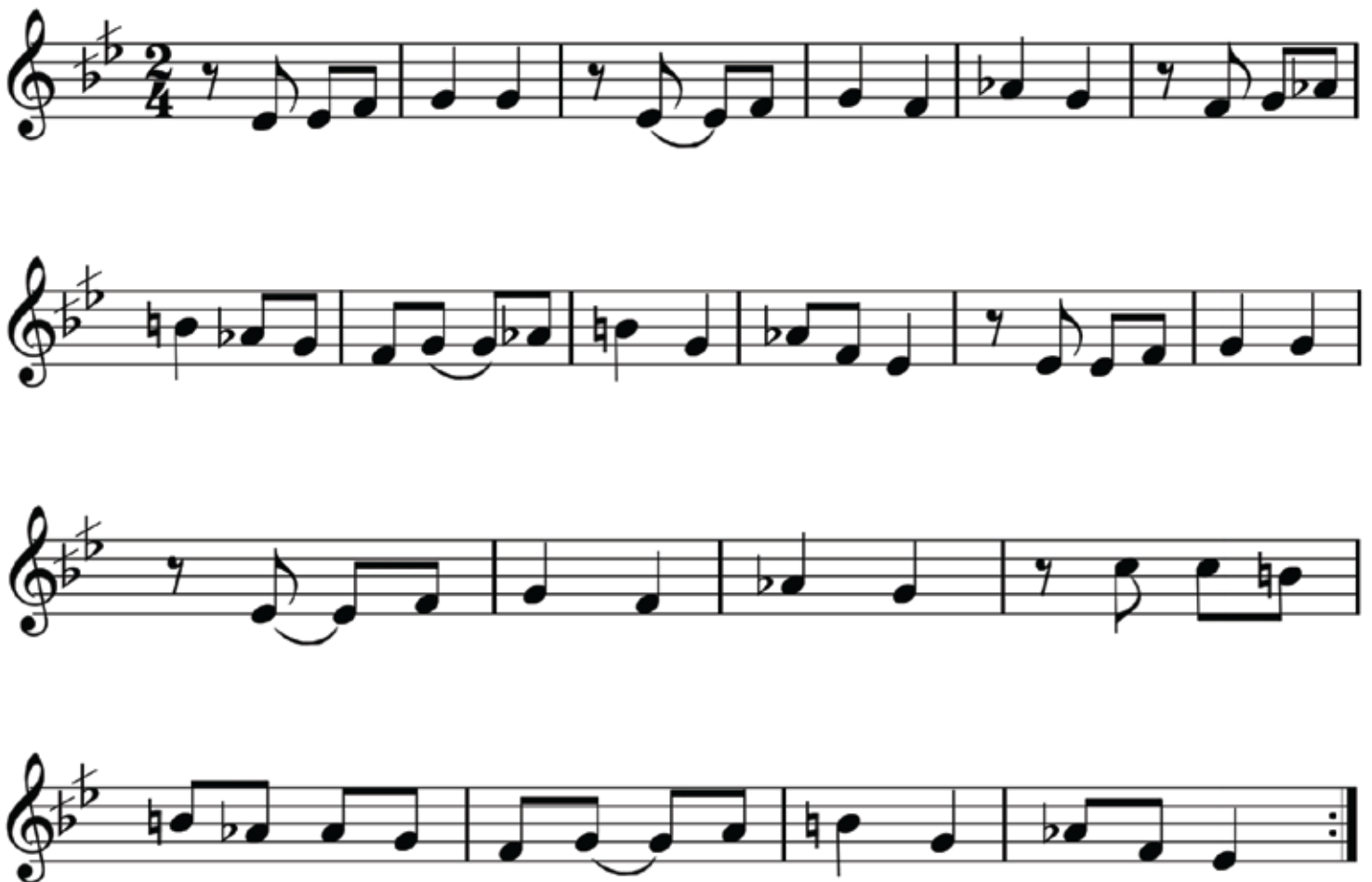
Fine



Lesson 20 - Marmar Zamani Song

In lesson 20 we learn Marmar Zamani song from the syrian heritage , which is an application on Al Huzam scale explained previously. Tareq starts as usual by reading each bar rhythmically and then reading the musical notes, afterwards he plays the exercise with tips and notes. he concludes by playing the entire song and replaces the silent notes with the bass cord to embellish the playing with ornamentations and additions to the original note.

Marmar Zamani



Lesson 21 - A New note

In lesson 21 , we learn a new note called the Ta Fi. Tareq explains the derivation of this note and how it is written. he starts by explaining the first exercise on this note. Then he reads each bar rhythmically and plays it . He concludes the exercise by playing it entirely then moves on to the second exercise on this note and the Nahawand Do scale. He reviews all the notes in the Nahawand Do scale and then explains and plays the entire exercise. Tareq focuses on the pick, its direction and on correct counting of the durations of notes.



Nahawand Do Scale



Lesson 22 - Application

In lesson 22, Tareq continues explaining about the Ta Fi note through an exercise which is a repetitive pattern of different notes starting from Do. Tareq asks the player to apply this pattern on many scales learned and starts by applying it on the Rast scale. He moves on to the second exercise and plays it, then analyzes it musically and plays it gradually while giving notes and tips . Tareq adds a third exercise to practice for the purpose of increasing your speed with practice and improving your right hand performance.





Lesson 23 - Mawteni song

In lesson 23, we learn the Mawteni Anthem by the great Palestinian poet Ibrahim Touqan, Music by Mohammed Fulaifel. In this poem, there is an application on the new note and the information learned in previous lessons. Tareq starts by reading the note rhythmically and then reading the musical notes, afterwards he plays the bars gradually. Tareq continues the remaining of the anthem , and in the end suggests another method of playing it as an exercise for the right hand. He adds ornamentation when he plays the entire song and encourages the musician to do the same and vary their playing methods.



Mawteni





Lesson 24 - Application on Treble and Bass

In lesson 24, we apply an exercise using alternation between the bass and treble notes; by using 2 strings as a repetitive pattern which is a very important exercise to learn to alternate between strings smoothly with your right hand, and also to memorize the correct locations of the notes and the precise location of the left hand fingers. Tareq focuses on playing slowly at first and mastering the tune and the clarity of the sound, then increasing the speed.

The musical notation consists of five staves in 2/4 time. The first two staves show a repetitive pattern of eighth notes. The first staff has accents (^) and breath marks (v) above the first four notes, and fingerings (2, 4, 3) above the last three notes. The second staff has fingerings (2, 4) above the first two notes. The third staff continues the pattern. The fourth and fifth staves show a more complex pattern of eighth notes, with the fifth staff ending with a double bar line.

Lesson 25 - Tal'a Men Bait Abouha song

In lesson 25, and the last one in this course, we learn to play the song "Tal'a Men Bait Abouha" by Nathem Al Ghazali. Tareq plays it differently than the first course by applying the method of alternation between bass and treble cords. This exercise requires high focus and extensive practice in order to play the song correctly. After explaining the parts of the song, Tareq plays it fully in the normal speed while elaborating that reaching this speed required practicing it slowly and mastering it, then gradually increasing speed. Tareq concludes the course by tips on daily practice, finger exercise and gradual increase of speed, and promises the students with more courses.

Tal'a Men Bait Abouha

