

Baladi

for Riqq & Doumbek

N. P. Stottlemyer

NPS 001 - \$15.00

Level: Intermediate

Baladi for Riqq & Doumbek is composed entirely around the Arabic rhythm of *Baladi*. This piece explores advanced techniques for both riqq and doumbek, two commonly used percussion instruments in Arabic music. This composition is written for the riqq, an Arabic tambourine approximately 9 inches in diameter with 10 pairs of large brass jingles or sajat and the doumbek, a goblet drum, often made of clay or metal. This piece is also well suited to accompany Oriental dance (bellydance). The piece's dynamic changes would greatly compliment a well choreographed dance.

When choosing an instrument to perform with, consider that the skin of both instruments must be tensioned high, so natural skin should only be used when performing in a dry, arid climate. Both a tunable riqq and tunable doumbek are preferable. The riqq's jingles must be of high quality to ensure clear distinction of syncopated rhythms.

Riqq -

The performer of this composition should be familiar with the traditional techniques for the riqq. The instrument is held using the Oriental grip. In open position, shaking should be executed in the traditional side-to-side fashion, contrasting the contemporary front-to-back technique. Dum is played with the 2nd finger on the skin between the center and the edge while tek is played with the 4th finger on the edge of the skin where it meets the bearing edge. The muted stroke (often called "pa" or "sak") is played with the tips of the fingers in the center of the skin. If the performer is familiar with other techniques for playing the muted stroke (for example, with the 1st and 3rd fingers), they may be substituted. In closed position, all strokes are muted (with the exception of dum) by pressing both 2nd fingers on the skin. Dum in closed position is played with the 4th finger, however if the performer is advanced and is able to execute a 1st finger dum, a 1st finger dum may be substituted when appropriate. The muted stroke is played with the 3rd finger and tek is played with the 4th finger.

Key:

Jingles (Shaken) Jingles (Palm against shell) Dum Muted Stroke -Closed (Pa or Sak) Tek Muted Stroke -Open (Pa or Sak) Jingles (Fingers on jingle)

Doumbek -

The performer of this composition should be familiar with the traditional techniques for the doumbek. The instrument is held on the player's lap opposite his/hers dominant hand. Dum is played with the dominant hand, fingers together, hand flat, and in the center of the drum. Tek is played with the 4th finger of either hand on the edge of the skin where it meets the bearing edge. The slap stroke (often called "pa" or "sak") is played with the dominant hand by cupping the hand against the skin aggressively. It can also be played by muting the skin with the dominant hand while playing "tek" with the secondary 4th finger. Grace Notes should be played with the 4th finger of the secondary hand unless otherwise noted. Outward snaps are executed by closing the dominant hand, followed by snapping or "flicking" each finger outward beginning with the 2nd finger in the center of the skin. It is concluded with a slap played by muting the skin with the dominant hand while playing "tek" with the secondary 4th finger.

Key:

Dum Tek (Dominant) Tek (Secondary) Slap (Dominant) Slap (Secondary 4th Finger) Grace Notes (Secondary 4th Finger) Outward Snap

A recording of this piece can be heard at www.NPStottlemyer.net. Any questions regarding the performance of this piece can be directed to:

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