



## Chapter 8: Site 4

Egypt: *Takht* Instrumental

Instruments: *ney* (flute), *ud* (plucked lute), violins, cello, bass, *qanun* (plucked zither), *riqq* (frame drum)

TIME	LISTENING FOCUS
0'00"	Opening melodic material centers on pitch E-flat. All melodic instruments play same melody with slight variation, creating a heterophonic structure. Listen for shifting tonal center throughout the performance. Also, note the drum sounding the basic pulse on beats 1 and 3 (duple meter).
0'22"	Change in melodic material. <i>Maqam</i> performances are <i>through composed</i> , meaning the melodic material does not repeat. Listen for continual changes of melody.
1'28"	<i>Riqq</i> (frame drum) becomes more active. Listen for its improvisations throughout the performance.
1'53"	Note the significant change in tonality and new melodic material.
2'21"	Listen for the ascending melodic motives (short melodic phrases).
3'39"	Note the significant change in tonality and new melodic material again.
4'15"	Listen for the descending melodic motives. Compare the increased tempo (indicated by the drum pulse) at this point with the opening material.
5'12"	Tempo slows to the end. Note that the final tonality centers on pitch C.

Source: "Bashraf" (instrumental composition), performed by the Arabic Music Ensemble of Cairo; from the recording entitled *Egypt: Echoes of the Nile*, Multicultural Media, MCM 3005, 1997. Used by permission.

**ETHNO-CHALLENGE** (CD 1.28): Fieldworkers are often challenged when recording amplified music, because the sound systems usually distort the original sound. Experiment with recording your voice or an instrument using different microphones and take note of the differences in timbre.