

CYMBALISMS

basic rhythms, drills and patterns for Zills and Sagat
by **KARIM NAGI** (www.karimnagi.com)

drum rhythm reference

MASMUDI (baladi)	D		D		is		T		D		is		T		is	
MAQSOUM (X2)	D	T	is	T	D	is	T	is	D	T	is	T	D	is	T	is
AYYOUB (X2)	D		is		D		T		D		is		D		T	
MALFUF (X2)	D	is	is	T	is	is	T	is	D	is	is	T	is	is	T	is

combinations and patterns

	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
<u>Araj A (longa)</u>	R	/	R	L	R	/	R	L	R	/	R	L	R	/	R	L
<u>Araj B</u>	L	/	L	R	L	/	L	R	L	/	L	R	L	/	L	R
<u>Araj C</u>	R	/	L	R	L	/	R	L	R	/	L	R	L	/	R	L
<u>Araj D</u>	R	/	L	L	R	/	L	L	R	/	L	L	R	/	L	L
<u>Araj E</u>	L	/	R	R	L	/	R	R	L	/	R	R	L	/	R	R
<u>Araj F</u>	R+	/	L	L	R	/	L	L	R+	/	L	L	R	/	L	L
<u>Araj G</u>	L+	/	R	R	L	/	R	R	L+	/	R	R	L	/	R	R
<u>Araj H</u>	B	/	R+	L+	B	/	R+	L+	B	/	R+	L+	B	/	R+	L+
<u>Araj I</u>	B	/	L+	R+	B	/	L+	R+	B	/	L+	R+	B	/	L+	R+
<u>Araj J</u>	L	/	R+++++++L		/	R+++++++L		/	R+++++++L		/	R+++++++L		/	R+++++++L	
<u>Araj K</u>	R	/	L+++++++R		/	L+++++++R		/	L+++++++R		/	L+++++++R		/	L+++++++R	
<u>Araj L</u>	R	/	R+	R+	R	/	R+	R+	R	/	R+	R+	R	/	R+	R+
<u>Araj M</u>	L	/	L+	L+	L	/	L+	L+	L	/	L+	L+	L	/	L+	L+
<u>Shakl 1R</u>	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L
<u>Shakl 1L</u>	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R
<u>Shakl 2R</u>	/	R	L	R	L	R	/	R	L	R	L	R	/	R	L	R
<u>Shakl 2L</u>	/	L	R	L	R	L	/	L	R	L	R	L	/	L	R	L
<u>Shakl 3R</u>	R	/	L+++++++R		/	L+++++++R		/	R	L	R	L	R	L	R	L
<u>Shakl 3L</u>	L	/	R+++++++L		/	R+++++++L		/	L	R	L	R	L	R	L	R
<u>Shakl 4</u>	B	R+	B	L+	B	R+	B	L+	B	R+	B	L+	B	R+	B	L+
<u>Shakl 5</u>	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L

legend of symbols:

R = Right Hand closed / L = Left Hand closed / "+" = cymbal rings open for "DUM" sound / B = Both closed / +++++ = long ring "sizzle"
D = "Dum" sound / T = "Tak" sound / S = "is" or empty space, can be replaced by R, L, fast doubles (RR, LL, RL, LR), R++++. or L++++
SHAKL = Arabic for "version" or "characteristic" / ARAJ or ARAG = Arabic for "limp" or "gallop"

playing Arab rhythms:

DUM can be played by R+ or L+ / TAK can be played by R or L or B / is can be played R, L, doubles (RR, LL, RL, LR), R++++. or L++++

C Y M B A L I S M S

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class exercises for pattern and combinations above

Araj A+B

You did this all your lives, Da Da Da... Da Da Da... till you cry .

Araj C

Here we are exchanging one hand to the other, leading with the Right, Then the Left, again and again. We used arm motion up and down to keep track of our hands. On beat "1" of each cycle, your hand does either Right Tak or Left Tak by your hip. Every time your Right hand does Tak on beat "1", you do a Hip Bump on your Right Hip. Repeat from the Left hand and Hip. So you are going back and forth Hip Bump on the Right then Left, etc.. on every beat "1". We then travelled forward and backward with this motion. The Tabla played Maqsoum. I remember it being very fun.

Araj D

We have a Right Hip Drop every time our Right Hand does Tak on beat "1". We then used this Hip Drop as a simultaneous step with the Right Leg. This allowed us to travel around the room, using a Right Step/Hip Drop on every beat "1" leading with the Right hand Tak.

Araj E

Same as above both leading with the left. We then alternated leading with the Right, then the Left. The Tabla alternates between Maqsoum and Masmoudi.

Araj F

Camel Undulation. Every time you do Dum with your Right Hand, you step lateral right with the Right Leg. Every time you do Tak with the Right Hand, you step lateral right with you Left Leg. Don't forget to weave the pelvis forward and back as well. Undulate, baby !!!

Araj G

Same as above but leading with the left leg and hand. We then alternated 4 cycles with the Right (Araj F) then 4 cycles with the Left (Araj G).

Araj J and K

This is the time when I had you all move in close and I showed you the sizzle with one cymbal. Remember, I threatened to do it with each and every one of your cymbals, in the event that you wanted to blame your instrument for the lack of sound. We did not move with this, but we just started to get a nice sound before we moved on in topic.

Araj L and M

This is the very first exercise we did in class in order to get all the Dum and Tak sounds. See how you can play Araj with ONE HAND !! Often people have spiritual revelations during this opening exercise. They hear a hollow, heavenly sound in their inner ear. It's probably just sound trauma from all that clanging :-/

We ended by impromptu soloing. We would link Hip Drops, Pops, general isolations and shimmies while accenting them with the Sagat Taks and Dums.