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يا عبرتي دوم

صباح فخري

قديم

آما يا بابا

الحباب فراق عا عيني البكا في زيدي

عبرتي يا بايا يا يا يا يا يا يا بايا يا عيني ظنا يا ولفي

البك في زيدي دو عبرتي يا دوم عبرتي يا دوم

لحالي قولوا عيني ظنايا ولفي الحباب عافراق عيني ا

يا امان امان امان امان ني عي من والدمع تلف

لقاضي لاشرح ني عي من الدمع تلف لي لحا و ول قو بابا يا

ت نادي ولا ا الخنس ناحت فلا مثلي ديت نا خلتي يا الهوى

9
 االه لقاضي واشرح ربي يا يا

10
 ولا الخنسا ناحت فلا³ مثلي ديت ناختي يا هوى
 عجم جواب الكرد

11
 ولا الخنسا نا فلا³ مثلي الله ياهل يا يا³ يا يا³ ديت نا

12
 يا ديت نا قه³ را يف حكم الهى لما ت نادى

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 عيني نظر عن لف³ الوى³ عا³ عبرتي

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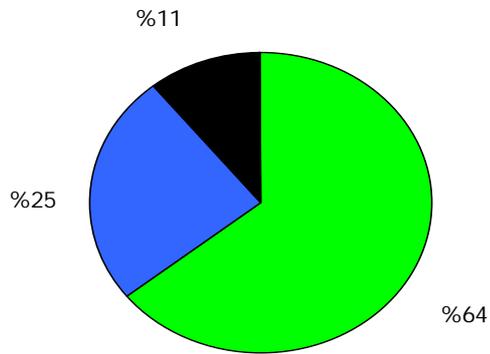
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Al-Mawal Al-Sharqawi (Al-Suba'ee) as a form of Improvisation in The Syrian Musical Heritage

*Ayman Tayseer and Rami N. Haddad**

ABSTRACT

The emergence of Al-Mawal refers to the simultaneous improvisation along with the incidence in our Arabic Islamic and Christian ceremonies, depending on emotional improvisation. It is an unprepared performance where composing and singing talents shares at the same time to bring it out.

In this research, both of the researchers endeavor to expose the characteristics of Al-Mawal Al-Sharqawi (Al-Suba'ee) that emerge in our heritage as a form of improvisation, as well as reviewing different opinions regarding its emergence, and finally giving explaining the way of performing it in Syria.

The researches concluded that there is no musical role in performing this form of singing in Syria, but depending on the ability of singer and proficiency of performance which is related to the quantity of moods the singer could gain, and of modulating and moving between different Maqam. In addition to what mentioned above, there is an idiosyncrasy related to the dialect used in Al-Mawal Al-Suba'ee which is very similar to Bedouins dialect and gives it a special characteristic.

Keywords: Al-Mawal Al-Sharqawi, Improvisations.

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