

## **Al-Shabbabah**

Ali Salem Hussein Al-Shurman

---

**Abstract:** *Folk musical instruments are national materialistic aspects of civilization; this is very much the case when such instruments gain much importance and become widely used and popular. These instruments are also part of the global musical heritage, and the shabbabah has become part of this heritage.*

*Cross-cultural exchange worldwide has generated a sort of interconnection between cultures, which occurred in various styles and different ways through direct and indirect communications. Thus, the shape and the name of Al-shabbabah instrument varied from one country to another. Moreover, it was associated inseparably with the rituals that exist in every country where the researcher has shed light on some of the folk musical instruments, which sound similar to Alshabbabah.*

*According to the above mentioned, the researcher has conducted special investigations in the north of Jordan to find out the use of this instrument in Jordan. To sum up the results, which clarify the types of this instrument, as well as, its pioneers of folk performers in which the researcher has chosen the shabbabah, as it is played by the performer Ma'moon Al-Omari.*

*In this paper we will investigate its measures, range, registers, method of performance, musical features, in addition to the material, which this instrument is made from.*

---

### **I. Introduction:**

Nowadays, the need arises more than ever to appreciate and understand aspects and socio-cultural products of nations and civilizations. This calls for cross cultural dialogue in order to better understand, accept and benefit from the other. In this regard, materialistic products come to the fore to emphasize the popularity and the prevalence of such elements, let alone their importance in folk culture – in our case, the folk music instruments. However, such instruments are not confined to a specific culture, but are international or universal heritage. Hence their study, comprehension and analysis become of great importance, not only to one culture but to the collective 'global' community.

This paper focuses on a vital musical 'instrument', Al Shabbabah, and concerns itself with aspects of this instrument; its different shapes, the different ways to use it, and the musical tunes composed by playing Al Shabbabah. Such aspects, when investigated, reveal important social and cultural characteristics of time and place, as well as local and geographical variations. This research notes a lack of recorded data in this field. However, the scope of this paper will be limited to Jordan.

Available recorded data has been researched, where the author tries to detect and investigate renowned figures who successfully this musical instrument. In this regard, the musicologists "Kort zaks and Horn postel" in their research titled "Systematic der music instrument.1941" argue that "The research in the subject of the musical instruments classification is a conditional subject, because any subject under the classification is a vital and dynamic subject. This subject has no current limited or fix frames". (Imshaimer, Arnist, 1988).



“Picture of the Jordanian performer Ma'moon al-Omari- form Dir- Yousef town, Jordan”. It was taken by researcher

Musical folk instruments are diverse in shape, form, and end-product in terms of the music and tunes composed and produced. Such variations are indicative of the types under which they are classified, whether by wind or string-instruments. The Shabbabah belongs to the former type.

### **The shabbabah and similar instrument in different parts of the world:**

Cross-cultural interaction has resulted in exchange of knowledge, including that of musical influence, which meant the spread of expertise and know-how. This is evident in the case of folk, ceremonial-and-celebration-related, musical instruments, like Shabbabah, which we find across regions in different names.

## **II. Al-shabbabah:**

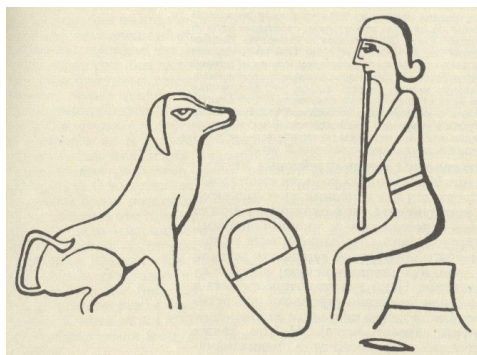
The shabbabah is one of the folk wind-based instruments. The music it produces is an outcome of ‘blowing air’ through its internal physical structure by means of vibrations. It belongs to music of instruments, made of wooden or metal tubes, into which air is blown, resulting in wind vibrations, hence the traditional names of such instruments. (**Kamien, Roger, 2000 P.22**). However, the shabbabah differs from other instruments in that it can be made either from wood or metal. Moreover, it is made in Jordan from both substances in addition to plastic. Therefore, the so called ‘tone colour’ can vary depending on the material the instrument is made of. Famous in all Arab countries, one scholar noted that ‘the sound of the shabbabah is clear and non-complicated and he added that the shabbabah is a nature tongued. This tongue is truly honest in its expression also it is faithful to do it eternities massage’. (citation needed)

Considered so related to emotions and heart-feeling songs, the shabbabah goes in harmony with the feelings of the singer rather than his voice. Whether happy or sad, the instrument seems to echo well the feelings of the performer and assist him to pour out his emotions in terms of expressive musical melodies. If he feels lonely, the shabbabah reflects his inner soul, and so on. It is made of a natural substance, the water-reed, which explains its original Sumerian name, ‘water-reed’. It was called in Mesopotamia, in Sumerian, “ki” “land”- “en” “master”-“gi” “Reed” (**research by YaqubHussam 1986**).

It has many shapes and sizes, and many different names. The instrument we mean here is not the classical one, because folk musical instruments are more widely used and varied and have a richer tone than the classical instrument. This variety includes using different names from country to country. All wind instruments come from the same origin which is the family of the “mozmar” and the shabbabah is the (instrument has the priority to be) nearest to the folk music (**Goregy, semon, 1973, P.122-124**).

It is noted that the shabbabah has been prevalent among professionals, but has not as yet reached the realm of ‘written literature’ or rigorous research. This is because it is classified as a folk instrument, where its literature is orally spread without any musical notation or any ‘written’ or ‘designated’ special notation for performance. In general, old wind instruments are based on different forms or types of the old flute, which is the nearest instrument to the shabbabah. It was used by both men and women in central Asia, as evidenced by in many pictures that reveal some of these instruments made of clay. Yet these pictures are not very clear, which make it difficult to know the origin of these instruments. Hence it was hard to classify them. This has opened the door for more speculation, contrary to stringed instruments. Wind- instruments have not changed or developed much across history (**Fezeco T.S.1980, P.23**).

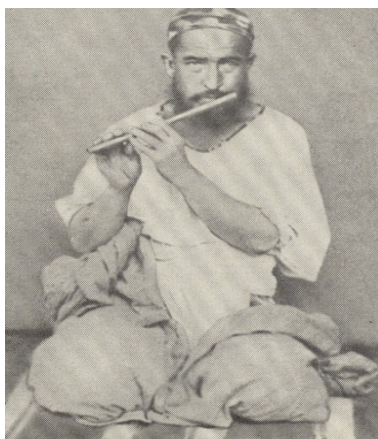
Old Sumerian relics reveal that the “inclination flute” is one of the oldest types of flute, one which was very similar to the shabbabah. However, the size of the tube of the instrument of the “inclination flute” is bigger than that of the shabbabah. The “inclination flute” consists of an empty tube measuring (700mm) in length. The upper hole of the instrument should be put between the lips of the performer who puts his two hands together on the lower part of the instrument. This proves that the holes in this instrument are in the lower part of the tube which can be opened and closed by the fingers of the performer. This instrument was made from “bamboo” or from “water Reed”.



An old drawing shepherd, performing on the inclination flute from the old Sumerian about 3000 B.C loafer museum- Paris” (it was taken from the book of T. fezgo “the musical instrument in central “Asia- Russian language P.25”).

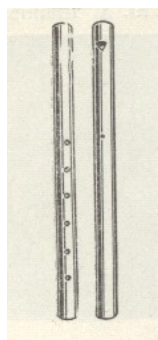
Considered one of the oldest forms of wind instruments spread all over the old- world, many of these instruments kept their own construction and shape. The above drawing dates back to the Sumerian era. We observe beside this old Sumerian drawing an old description of a musical instrument similar to al-shabbabah (**Fezeco T.S 1980 P.25**). This archive drawing of the Sumerian shepherd performing on his “old flute” shows the simplicity of the dynamic of this instrument and it shows the construction and the use of the shabbabah since older times. The musicologist Kort Zaks mentioned that this type of flute instrument has a soft and sweet sound (**Fezeco T.S 1980 P.24**).

It produces a sweet, soft, and pure sound. Arnist Imeshimer confirms in his article “The folk Sweden musical instrument” that “the instrument of the wooden tube can be found in parts of Europe. This wooden tube still contains some old about pastoral civilization “(**Imeshimer, Arnist, 1988. P.9**). What we mean here, is that this instrument is kept at the same specifications that are found in some old pictures and some drawings of this instrument. For example we can find many types of these flute instruments, or something similar in the late Soviet Union republics, and these are pastoral types. For example, in the Kasajestan republic we can find a similar instrument to the shabbabah called the “Sibizke” . In the republic of “Bashkiria” we find the instrument of “Kurai” or “Teshibizo” and in the republic of Turkumania we find the instrument of “Karge- Toye dyk” . In the republic of Abkazia we find the instrument called “Atsharpn” and in Kabardina will find an instrument named “Bejami”.



“a picture of a performer of an instrument similar to the shabbabah from central Asia” “from the book of T. fezeco about the musical instrument in central Asia- Russian language”.

The old kinds of the flute are differ from on another in the various number of sounds and holes which are between (3-6) holes and in the length of the tube (1000-450 mm). An instrument very similar to the shabbabah is the “Salamora”, which is a wind folk instrument that comes from Gorgia. Salamora is made from the “Water-Reed” and it has between “5-7” holes, as we can see in the “DoDuka”.

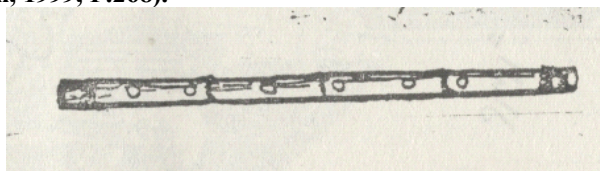


“A picture for the doduka instrument” from the dictionary Encyclopedia- by Russian language P.167”. It is a wind wood folk instrument, with a length of 400-500 mm, which was developed in 1950 by adding more pipes, and it was added to the folk musical orchestra in White Russia (**Yambuleski A.shertinbrs. B.1996, P. 167-453**).

In the middle Egyptian Dynasty, (2250-1600 B.C), the “inclination flute”, a pipe open from both sides, was used and made from the “Water-Reed”. This kind of flute is still in use by the shepherds till now. In Chinese civilization this instrument has a different name, “Dee”, which is an old long tube (700-800 m.m), with

three holes. In the third century B.C, the flute was used and it had six holes (fezeco, T.c 1980, P.24). Similar instruments, in terms of shape or the performing method, include the “Egyptian Nay” with a mouth-piece called the whistle that resembles a cylindrical tube made of wood or ivory, with seven holes. The shabbabah is made from one phalange made from the “Wood- Reed”. This kind of shabbabah is different because it has seven holes and another one at the back. Such properties make the shabbabah different from the shabbabah widely known in Jordan, as the latter has only five holes and it has no holes at the back (Al-Jamal, Sameer yahyah, 1999, P.224). In addition, we have the Phalange instrument (the whistle) and the phalange is a musical instrument which was described in the book of Sameer al Jamal titled “the history of the Egyptian music”.

In Egypt it consists of four phalanges and six holes, the body is made from the “wood- Reed”, and it has open upper- down ends, one hole from behind. The performer can hold it inclined, blowing in the air at the edge of the upper side of the instrument. The sweet and passingly tone depends on the skills of the performer (Al- Jamal Sameer yahyah, 1999, P.268).



(A picture of the little phalanges “from the book of the history of the Egyptian music by doctor Sameer Al-Jammal)

The name of the instrument	The place of founding or using	The name of the instrument	The place of founding or using
The shabbabah	Jordan, Lebanon, Iraq, Palestine, Syria	Kargi	Turkumenia
The inclination flute	The old Iraq	Atsharbn	Abkazia
Sibizke	Kazajestan	Bijami	KabaRdinia
Kurae	Bashkiria	Dudka	White Russia
Tshebezga	Bashkiria	salamura	Goregia
Dee	China	Fifa	Romania
The phalange	Egypt		

(A table, shows the name of the instrument which are similar to the shabbabah

The Romanian scholar A. Hertsea states that for the ideal classification of musical instruments we should take in to consideration not only, the technical performing tone color and its timbres, but also observe the complete performing process.( A.Hertsea, 1988). So, to achieve these requirements for performing, the musical instrument must have the following specifications :

- The way of producing the sound from the instrument
- The ability to perform one or more sounds at the same time
- The duration
- The ability of the instrument to perform forte and piano
- The dynamics
- The range
- The ability to perform varied melodies
- The richness of the sound in different registers of the instrument.

However, Cort Zax, for example, analyses the musical instrument and he concentrated on two main factors as follows :

- The construction of the instrument
- The way of performance

For better knowledge about the specifications of the musical instruments we must take into consideration an important point which is:

The mood of the performer and his performance ability.(Kahins kentis derger 1988, P.246-236).

The name shabbabah was written in the old Arabic scripts under different names including ,Kasabah, Nay, Shabbabah,” “Al-Farabi, al -Hassan al- kateb and Ibn Zilah. They named it“ al nay” because it was the most famous and well known instrument at the time (al-Hassan al-kateb, P.35).

### III. The correlation between the name Al Shabbabah and its tone color:

According to Hussam Yakoub, the shabbabah is only complemented by accompanying lyrics. The shabbabah has never been performed solo. The name Al-Shabbabah is derived from the verb stand up abruptly. The name shabbabah with the “stressed sh” denotes its meaning. Youth (in Arabic Shabab) normally express their love, the real love, and strong feelings, by playing Al-shabbabah by themselves or social and national occasions.

The sound of the shabbabah is similar to the human sound, it is so dazzling and clear in its high register. The shabbabah is called the crying instrument because its sound is close to the crying sound of a human being. In some Shabbabah registers the tone color is very close to the meaning of the verb “Arr” in Arabic which means “Cry”, which is used to lead and watch out or bring the attention of the goats, because the sound of the shabbabah is just like a crying sound. (Yacoub, 1986).

In the countryside we find melodies based on the Shabbabah consonance with the necklaces of the sheep and the goats. “Al-Shabbabah is made from the “water – reed” plant, the fact that shows the relation between the shabbabah and land where the “water- reed” grows. In Iraq, they name it after the material. Hussam yakoub argues that “the old civilization and the legends had pointed to clear signs that pointed to “wadi al rafedain” as the origin of the shabbabah (Ishak, Hussam Yakoub, 1986). The performing of the shabbabah in the Arab World was complimented many times in old Greek literature (Trezeno, 1996).

#### **The relationship between the musical instrument Nay and the Shabbabah**

The relationship between the Nay and the Shabbabah is noted. The word Nay is a Persian word as opposed to the Arabic Shabbabah or (kasabah) where the blowing-up operation is done directly in the Kasabah. The act of blowing-up happens directly at the edge of the shabbabah hole (Rasheed, Sobhi Anwar, 1988). The genre of the music performed on each instrument is different, because in the case of the Nay, the performer can play many Arabic traditional musical forms, whereas, that can't be performed using the Shabbabah as it has always played one role of an accompaniment instrument. In the case of the Shabbabah one can perform only folk Arabic music.

There are many kinds, sizes and shapes of the Nay, but the Shabbabah has many kinds and sizes similar to one another. Moreover the Nay's sizes, differ in many ways, as follows:

- The Shabbabah is made from “water- Reed or plastic or metal”.
- The length of the Shabbabah tube which controls the “Tone color”.
- The width of the diameter of the tube hole and its length.
- Both instruments are similar in the way of performance and the way they are held.

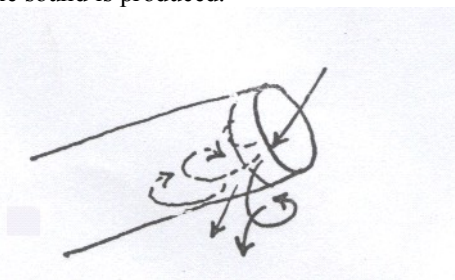
#### **IV. What is the Shabbabah made from?**

Shabbabah is made of dry wood-reed, is open from both ends, and is used in Libya, Tunisia, Algeria and Morocco where it is called as “Al- Kasabah. In Syria, Palestine, Jordan and Lebanon, the same Shabbabah is used and is similarly made from dry water- Reed as well as metal. The performer makes his instrument by himself. The high quality of the Shabbabah is determined by the substance from which it is made, but it has its own privet tone color and it has its own register that differs from the Shabbabah made from the dry water- Reed. The latter has a soft (unclear), sweet and wit sound, and its sound is very similar to the sound which can be produced from the Shabbabah made from plastic.

On the other hand, the sound produced by the metal Shabbabah is genetic and quiet in the thick register and this sound is strong and shape in the high register. However, in the higher register this sound of the metal Shabbabah is just like a whistling sound. From all these materials we can find out, that the Shabbabah which is made from plastic is less used and less popular. Producing the sound can be done by blowing air inside the tube of the shabbabah. This air, which comes from the lips of the performer, is created by a draught of air from the performer's lips sticking together to the edge of the hole which is in the upper part of the shabbabah. It produces a vibrating air Column inside the tube of the Shabbabah from which the sound is produced.

The sound produced by the metal Shabbabah is genetic and quiet, has a thick high register, and is strong. However, in the higher register the sound of the metal Shabbabah is just like a whistling sound.

From all these materials we find that the plastic Shabbabah is less widely used and less popular. Producing the sound can be done by blowing the air inside the tube of the Shabbabah. The air which comes from the lips of the performer is created by a draught of air from the sticking to gather lips of the performer to the edge of the hole which is in the upper part of the shabbabah. This produces the vibrating air column inside the tube of the Shabbabah from which the sound is produced.



There is another way of performing on Al-Shabbabah. This can be done by blowing the air while the incisors of the performer are inside the tube of the Shabbabah. Here the air comes out directly from the throat of the performer to the inside and the sound which comes out from the instrument is determined by blowing the air to the specific pitch the performer needs.

There are, however, different and strange ways of producing the sound, one of which can be performed by blowing from the nose of the performer.

(Eto Gafa, 1986, P 153), states that ancient people have known the Flute or the Shabbabah because in some islands like “Boreno” and “Taiti” we find many different kinds of the Flute instrument which are performed by the nose (Eto Gafa, T.1986, P.135). However, the Flute is not the same well-known Flute in our present time but it is a type of the Shabbabah instrument.

The author of this research has attempted, during field trips, to investigate the shabbabah in Jordan and focused on the Shabbabah used by the Jordanian popular performer Ma’moon El-Omari as a sample for this research.



photography of the shabbabah which is used as a sample for this research

The researcher had studied this instrument thoroughly by taking measures and analysis, and has arrived at the following results:

We must say that these results have come after a long investigation with the performer. The following measures were taken in a private laboratory:

The name of the instrument	The making material	The length	The Region	The holes numbers
The Shabbabah	Metal	25 C.m	1.5 C.m	Five holes

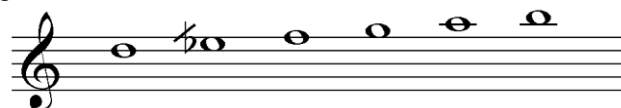
The results are the following:

- The intervals between the holes depend on the size of the instrument.
- The numbers of the tone which can be performed on this instrument are six tones which can be repeated on a higher octave.
- The numbers of the fingers which can be used for performing on this instrument are five fingers, two from the right hand and three from the left hands.

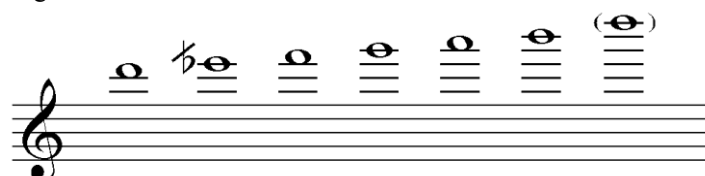
- The range of the instrument:



- The numbers of the registers:  
Sharp register and thick register.



- The rang of the lower register:



- The range for the sharp/ high register:
- The interval between the side holes are equal, at 2 C.m.



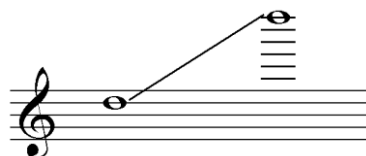
- The region of the upper hole is 1.5 C.m.
- The interval between one side hole and another from the down to the end of the tube of the instrument is 5 C.m.

It is very important to mention that it is not possible to perform “The music scale” or “Full scale mugam” on the Shabbabah, because the octave inside the Shabbabah has only six tones which can’t give a complete octave. The performer can repeat these tones on a higher octave (high register) and that can be done by increasing the blowing of air inside the tube of the Shabbabah and also by sticking the lips together with more power:



(a picture which can show how the performer is sticking his lips together during the performing on the Shabbabah instrument)

From all this we find that the performer cannot perform a Full perfect melody or song or full octave but it is possible for the performer to perform a melody or a song or full octave whose tones are no more than six tones and the performer can repeat the same melody or song on a higher octave as a personal choice. During the research our researcher asked the performer to perform the lowest tone possible on his instrument and then he asked him to perform the highest tone possible on the Shabbabah. After that our researcher asked the performer to perform the tone passage from the lowest tone of the al-Shabbabah range to the highest tone, so the whole range comes as follows:



#### Musical range of al-Shabbabh

From the above, we can notice that there is a passage which has six tones and these tones are connected to each other by small intervals consisting of from one and a half tone and 3/4 tones .

This construction is repeated an octave higher. Therefore, the researcher has noticed that the lowest tone for the selected Shabbabah in this research is very close to the (re) second octave “Re2” and the highest tone of the range is very close to the tone (re) of the fourth octave “Re4”. It is very important to say that the whole full range of the Shabbabah instrument and the tone color depends on the length of the tube of the instrument and the length of the hole diameter, which means here the thickness or the slimness of the tube of the instrument, Also it's tone depends on the kind of material from which the instrument is made. We must take in to consideration that all the Shabbabah instruments which are used or made in Jordan have five holes. The Techniques of the performance depends directly on the following factors:

- The musical skills of the folk performer

- The range of the performer's knowledge and his appreciation of folk music.
- The level of the performer's musical culture.
- The skills of the performer to use his fingers on both hands. We mean here that there is no set order in opening and closing the holes in the Shabbabah.
- The ability to control the fingers while performing and the size of the holes of the Shabbabah; also the possibility of the performer controlling the holes by opening and closing them completely.

#### V. Some aspects of using the Shabbabah instrument:

People in Iraq used the Shabbabah instrument during the funeral ceremony, accompanied with the death ritual songs while singing by a "sad singer" who was well known for them. This singer is called "Ka-La" with the stress on the latter

"Ga" or big "Ka" which was taken originally from the Arabic word "Kawal". For example in Palestine they use the adjective "Kawal" for this kind of singer. In Jordanian popular language they say "Yalla Gool", which means "Oh my God come on say". The Yazedian sect in Iraq which still until the present time use the Shabbabah during the funeral ceremony. All this shows the great and the clear relation between the composers and the performers. As the Iraqi researcher Hussam Yakub said that there is an old Sumerian saying, "The bad singer will be a Shabbabah performer" (Ishak, Hussam Yakub, 1986).

The Shabbabah was the friend of the shepherd and the farmer in the pastoral and the mountains area in open land. This music has an improvisational type and non-mental form because the performer is performing in a natural way. He does it to enjoy himself by playing the Shabbabah while he guides his sheep. More evidence of the pastoral type of Shabbabah. Comes from "AL emam, Kamal El Deen Bin Tha'lab bin Ja'fer bin Ali El shafe'i" who died in 748<sup>th</sup> "Hejri", in his book which was titled "Al imta' bi Ahkam Asama' ". . . . And the shepherds playing their music by a piece of cane named (minjarah)" (Rasheed, Subhi anwar, 1988, p.221).

There are many common aspects which indicate the similarity between Shabbabah and Menjarah which we mean here, which are the pastoral tone color and the material from which the instrument was made (Cane) and the places where it can be found ever.

The Shabbabah also used to accompany national and social ceremonies, such as wedding ceremonies in north Jordan because the Shabbabah has a small range, which gives the performer the ability to perform these songs. In addition, these songs accompanied folk dances.

Because of all these reasons we know why the Shabbabah is used widely in the north of Jordan more than any other area. The Shabbabah and the percussion instrument (Tablah) form a great duatto to accompany the singers (Raddeed) who repeat the song after the song has been played by the Shabbabah performer in the dance circle (Addabkah).

Instrument	Performing method	Tone color	Player gender	Place of performing	Performing ceremony	The position of the performer while playing
Shabbabah	Blowing up	Sad, sweet, encouraging to get rise in its upper register	Only men	-Open places like flatlands and mountains -close places like traditional singing collectives	-public ceremonies -social ceremonies -wedding ceremonies -Peasant soiree	-sitting -standing

(This table shows more details about the Shabbabah way of performing)

The performer here is performing an octave lower or higher, depending on his psychological conditions and according to the voice register of the singers who are repeating the same melody. To perform the popular singing forms like the "dal'ona, Zarif iltool, jafraa" and the other popular songs from all different types and all kinds and also some light songs which can be performed accordance to the possible tones which can be performed on the Shabbabah. In addition, the performer can impense during the "Tashyileh" in the popular dances like the "Dabbkah". "The tashyileh" is a solo musical improvisation which the performer plays it by himself during the Dabbkah dance. Performing the Shabbabah indicates the importance of the Jordanian colloquial language because these expressions are widely used and because the Shabbabah instrument is used as an accompanying instrument with the folk Jordanian songs. The following are some of the singing examples which are accompanied by the Shabbabah in the folk Dabbkah:

- Aldal'ona:





**Aljafrah:****Zarifatool:**

The Shabbabah was mentioned in some old Arabic references. It was mentioned with other old folk musical instrument. For example, it was mentioned by Sheehab Adin in his famous book titled (Safeenat Sheehab) which is in English (Sheehab Ship). He said in a part of his poem:

My guests are the strings                the Daf and Tanboor and mizmar  
Also the organ and the Rababa    The Nay and the Mawsool and the Shabbabah

**The shabbabah literature and the traditional performers in Jordan:**

From the best traditional performers, the researcher chose four traditional performers who played a great role in spreading the literature of the shabbabah in the Refian Jordanian society during the past era. Some of them:

- A'akab
- ,Ma 'moon al Omari
- Ghazi mayyas
- Sulaiman ebreeq

Methods of performing the performer using his upper lip to close the half of the shabbabah hole in a strict way by putting their cutting teeth in the shabbabah hole. However, this method is rarely used because the performers are afraid of losing their teeth. One of the performers who used this method was Sulaiman Ebreeq from Enbah in the north of Jordan.

Performer name	Shabbabah material	Performing method	Top era	Music type
1. Al a'kab	-plastic -metal	Fixing the shabbabah hole on the cutting teeth	-60's -70's	-popular -zeref al tool -Jafra
2. Sulaiman Ebreeq	Plastic, metal	Fixing the shabbabah hole on the cutting teeth	-70's -80's	Popular and modern music
3. Ghazi Mayas	Metal, water paper	Sticking the lips together	-60's -70's -80's -90's	The popular, modern, and some songs which have been composed by Jordanian composers
4. Ma'moon al Omari	metal	Sticking the lips together	-70's -80's -90's	Modern and popular music

(this table represent the information about the traditional performers of the shabbabah in Jordan by the research recorders fields)

As we have seen the shabbabah instrument was performed only by men. However, there is a special instrument for females like the "Fifa" instrument which is a type of Romanian Flute. This kind of instrument is found in the south of Romania. It is played only by young and single women, and the type of the music which can be performed on this instrument is love music. It is made from special wood which is called "Sambucus Nigra" it has a cylinder shape. It can also be made from water reed, but that is rarely done. (Hertesia, A.1988, P.217).

The shabbabah began to disappear from the singing realm in Jordan in the 1980's. Instead, the bagpipe began to be widely used as the alternative instrument in private and public ceremonies and by quarter tone was introduced to facilitate playing on western musical instruments specially on the western organ. It then became possible to perform the popular Arabic songs which contain quarter tones and which accompanied the folk dances, especially the married ceremonies, with a quality of sound and a musical range that exists in the folk instruments such as shabbabah and the "yargoul instrument" and other instruments. Therefore, since the middle of the 1990's the small oriental band which is named Orge and the singer and the performer of the Durbuakka-Tabblah. Prevailed in the different cities and countryside to accompany the Dabbkah and to perform songs in different festivals and ceremonies.

## **VI. Conclusion:**

- There are very similar instruments to the Shabbabah, which are spread all over the world .
- “The Jordanian Shabbabah” has only five holes.
- There are three types of “Jordanian Shabbabah” which are wooden, metal, plastic Shabbabah.
- The musical tone color of the Shabbabah depends on the material which it was made from.
- It is not possible to play the whole musical scale on the Shabbabah.
- The musical range of the Shabbabah has two different registers which adds color to the sound.
- There is no written musical composition for the Shabbabah.
- The Shabbabah plays the role of the companion instrument only with folk singing and folk dances.

## **VII. Recommendations:**

The present research suggests the following recommendations.

- To support the lab-researches to provide better knowledge about the historical era of the Shabbabah instrument and to get further details.
- To establish a special center in Jordan for ethnic music.
- To encourage the learning of playing the Shabbabah to prevent the disappearance of its compositions.
- To encourage composition of Shabbabah instrumental pieces.
- To know the basis and the truth of the compositions which can be played on the Shabbabah and to document and to analyse these compositions in the correct and perfect way.

## **References**

- [1]. Imshaimer and Arnist the Sweden popular musical instrument an article about “the popular music instrument and the instrumental music” Jibusa. A. the Sovietian musical composer, the second part- Muscu- 1988.
- [2]. Atugafa. T., Kaleembo, A., Corcof, Musical- lingered- Russia, 1986.
- [3]. Sameer Yahya al Jamal the Egyptian music history the Egyptian public establishment for books- Egypt.1999.
- [4]. Al-Hasan Al- Kateb. Completion of the singing literature an investigation by Gatas Khashaba, Cairo- Egypt.
- [5]. Garji, Cemon, the Arabic music, translated by Abdulla No'man, was publishing in the Arabic police edition, Jonia, 1973.
- [6]. Fezco, T.s, the musical instruments in central Asia, music, Muscu, 1980.
- [7]. Rasheed Soubhe Anwar, a music in old Iraq, the public culture house Iraq, 1988.
- [8]. Kahans, Kenteset Dreger, the regulation principles for the musical instruments, this research was translated from Germany to Russian language, the musical instrument and the instrumental music, the second edition, the Sovietcomposers, Moscow, 1988.
- [9]. Trezeno, the flute instrument ,russian language, Moscow, 1996.
- [10]. Hertsea, A. the miracles in the singing and instrumental music “the Fifa” as a form of the Romanian flute forms a search in the popular musical instruments journal. Second edition- Soviet Composers, Moscow, 1988.
- [11]. Yanboolski, A. Eshteenbars, S.b the encyclopedia musical dictionary. Soviet encyclopedia, Moscow, 1996.
- [12]. Yakoub Hussam, the shabbabah is an educational instrument, the Arabian Gulf states heritage popular center – the first conference about popular heritage Baghdad, 1986.
- [13]. Kamien, Roger, Music an appreciation, McGraw-hill companies, USA, seventh edition, 2000, P.22.
- [14]. <http://iraq.iraq.ir/cpg/displayimage.php?album>  
<http://hyperphysics.phy-astr.gsu.edu/hbase/Music> 15  
- [http://en.wikipedia.org/wiki/Woodwind\\_instrument](http://en.wikipedia.org/wiki/Woodwind_instrument) 16

The interviews:

- An interview with Ma'moon Al Omari from Dir Yousef town- Jordan, 2012.
- An interview with Sulaiman Ebreeq from north Enbah town- Jordan, 2012.
- An interview with Al-Ak'ab from north mazar- irbid-jordan,2006.
- An interview with Ghazi Mayas from Ramtha city-north of Jordan, 2012.