

**'Between Two Worlds' –
Comparisons and
Explorations in Oriental
And Western Music
Cultures**

**Alaa El Din (Aladin) Abbas
Master's Thesis
Musicology
University of Jyväskylä
Department of Music
May 2008**

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty HUMANITIES	Laitos – Department Department of Music
Tekijä – Author ABBAS, Alaa El Din (Aladin) Ahmed	
Työn nimi – Title ‘Between Two Worlds – Comparisons and Explorations in Oriental and Western Music Cultures’	
Oppiaine – Subject Musicology	Työn laji – Level Master’s thesis
Aika – Month and year 2008	Sivumäärä – Number of pages 75 (+appendixes, DVD and CD)
Tiivistelmä – Abstract <p>One of the purposes of this research is to introduce reader something about how a musician coming from another culture experiences the new one he tries to settle in. Thesis, being in nature a portfolio in format, discusses both from personal and scientific vantage points cultural and musical differences, and yet similarities between the ‘two worlds’ in which the author has had experiences both as native and immigrant musician.</p> <p>This research introduces reader some aspects of Arabic music from both historical and theoretical points, making occasional comparisons to Western music culture. It also contains audio material from live concerts in which the author has applied his experiences as composer to include both Oriental and Western elements in his music. Most importantly, from musicological point of view, the thesis contains material from a fieldwork trip made to Egypt, during which the author got into contact with various musicians representing different musical genres and styles (folk, religious and fusion music). A case study of old zar-ritual and music’s role in it has also been included in the thesis. It is hoped that other researchers in the future would become interested in doing research in same fields.</p> <p>This study also includes attempts to explain in depth details about my own experience as a native Egyptian musician and composer in my own culture and also in other cultures. As a part of portfolio thesis, an artistic autobiography has been included. It should give one possible idea how to build bridges between Arabic and Western music cultures.</p> <p>Keywords:</p>	
Asiasanat – Keywords Portfolio thesis, Arabic music, Oriental music, Western music, maqam model, fieldwork, Zar	
Säilytyspaikka – Depository University of Jyväskylä/Department of Music	
Muita tietoja – Additional information	

INDEX

1. Introduction and Theoretical Framework	8
2. Autobiography of Aladin Abbas	10
2.1 The early childhood with my family	10
2.2 Music and me in early childhood	10
2.3 Studies against my will	11
2.4 My early career in music	11
2.5 Studies at the Arabic Music Institute	12
2.6 Some influential Egyptian musicians and composers in my life	14
2.6.1 Fathy Salama	14
2.6.2 Malik Osman	15
2.6.3 Abdu Dagir	15
2.7 My initiatives as a composer	15
2.8 Performing and teaching music in Egypt	16
2.9 Personal experiences about Oriental music abroad	17
2.9.1 First acquaintances with Finland	17
2.9.2 My work at the Pop & Jazz Conservatory in Helsinki	18
2.9.3 Espoon Music School	19
2.9.4 University of Jyväskylä	20
2.9.5 Sibelius Academy	21
2.9.6 The status of Oriental dance in Finland	21
2.9.7 Taru project	23
2.10 My experiences in Estonia and Sweden	23
2.11 My experience in Sweden	
3. A short overview on Egyptian Music	25
3.1 Melodic characteristics of Egyptian music	26
3.2 On some Egyptian folk music styles	32
3.3 On the influence of Oriental music to Western music	33
3.4 Some thoughts on Egyptian musical mentality	34
3.5.1 Influence of social environment	34

3.5.2 Role of cultural differences in understanding music	35
3.5.3 Why music?	36
3.5.4 Connections between feelings and technique in Egyptian musical thinking	37
4. Fieldwork project (January 2006)	39
4.1 Some general aspects on fieldwork methodology	39
4.2 Fieldwork methodology and an Egyptian informant	41
4.3 My fieldwork diary in Egypt January 2006	43
4.3.1 General	43
4.3.2 Some background to my project	43
4.3.3 Contacting informants	45
4.3.4 Around Cairo down town	46
4.4 Khamis Hinkish	47
4.4.1 The first meeting	47
4.4.2 The second meeting	50
4.5 Abdu Dagir	52
4.6 Fathy Salama	56
4.7 New topics emerging...	61
4.8 Sufi music performance by the group El Tannoura	62
5. Zar – healing with music	66
5.1 The origins of Zar	66
5.2 The zar instruments	67
5.3 The status of zar today in Egypt	68
5.4 The ceremony at Makan in Cairo	68
5.5 Interviewing performers	70
6. Conclusions	72
References	75
Appendixes (newspaper reviews, posters for concerts, music examples)	

1. INTRODUCTIONS & THEORETICAL BACKGROUND

One of the purposes of this study is to introduce reader how a musician of another culture experiences his life and music in new surroundings. The musician in question is the author of this study, who has tried to find his way as a performer and composer, and as one who has compared and searched for connections between Arabic and Western music. This access point has led to a self-reflective study of myself as a person who has tried to acculturate in music culture that in many ways is very different to the one I originate from. During my studies in Egypt at Arabic Music Institute some aspects of both cultures came familiar to, at some extent: theory of Arabic and Western music, studies on Arabic oud (lute) and Western classical guitar, plus studies on rhythmic aspects as well as singing both Arabic and Western music.

My experiences as an Egyptian musician (oud¹ player and singer), composer and teacher who has been cooperated with Egyptian, Arabic and Western musicians as well as in Egypt and in some Western countries, have given to me a practical and realistic, yet subjective, approach in starting to seek historical connections between Arabic and Western music. For such reasons this has become one of the main themes in this thesis. It is my attempt to introducing, at the beginning of this work, one possible model about Egyptian social and musical history and the behaviour of the common people in Egypt that has had a profound impact for understanding Egyptian music in general, and its meaning for people. Therefore I have seen it relevant to include a short description about Egyptian folk music styles, classical Arabic music and Arabic mode system², and provide a short explanation about differences between Oriental and Western modal systems. Some periods and happenings that have taken place in the course of time in different cultures have also been briefly mentioned in order to give an idea of obvious connections between Arabic and Western music.

The musicological core of this thesis is, however, neither its autobiographical or the historical part, but the fieldwork project dealing with my personal ethnomusicological research done in Egypt in 2006. This particular project is discussed in more detail in chapters four, five and six, the main focusing area being the zar-ritual as a musical and cultural phenomenon.

¹ Arabic lute, a short-necked fretless string instrument with six double strings (courses)

² in Arabic maqam (singular), maqamat (plural)

There has been a lot written about Western music adapting from Arabic (or Oriental) music, but the traffic has been twofold. As a musician and composer I certainly admit this 'twofoldness' myself, and some aspects of it should become clear when one reads this master's thesis. Yet, simultaneously, one should notice that there are also differences in ways of musical thinking and behaviour between Western and Arabic musicians, as well as in cultural and social life generally.

This study is a portfolio study in character. It does contain a lot of material, which may be regarded as 'non-scientific', at least what comes to use of generally accepted research methodologies. The non-scientific parts here deal mostly with my autobiography (both as a person and a composer/performer) plus concert recordings, press releases, reviews and myself as a teacher of practical music. I do hope, however, that they widen reader's scope about one immigrant musician, working and living in a culture in many ways different to his own. In terms of general credibility, a self-reflective autobiography is, of course, problematic due to its very subjective (and selective) character. Concerts, recordings and lessons are actual facts that have taken place, yet responses of those involved are, again, very subjective and far from stable. It would need another researcher to do more thorough and objective research on those. More or less the same goes to press releases and reviews.

When it comes to more scientific contributions of my thesis, then certain theories and practices of ethnomusicology and cultural research come forward. In both areas one can, for good reason, speak about interdisciplinarity in methodology and practice. In my study, various aspects of musical ethnography and musical fieldwork form the main bias. At the same time different theories concerning culture and its definition attempts have been very important to me during creation process of this thesis.

I wish to thank Dr Pekka Toivanen and the Department of Music in Jyväskylä University for kind support and help during my studies. I also wish to thank my mother Zeinab Taha for her support and understanding that started from my early childhood and has lasted for a lifetime. I wish to thank Tarja Abbas for her kind help and support during my studies and my career in Finland.

2. Autobiography of Aladin Abbas

2.1 The early childhood with my family

I was born in 1.10.1973 in Egypt in Giza, which is an area close to Cairo. I am the second child of my parents. My father was a lawyer who liked music a lot, and he used to play nay-flute and sing as a pastime. My mother was a teacher in a school. I have one brother, who is three years older than me. When I was a child, my family was living in Abbasseya, which is located in Cairo downtown area. During my childhood my mother got work as a teacher in Saudi-Arabia, and my family moved to live there for five years. After that my family lived a short period in Egypt, and I started my school there at the age of five. After three years in Egypt, my mother got a work as a teacher in Libya and my family moved there and lived there for one year. After that we came back to live in Abbasseya, and I continued my school in Egypt.

After the years abroad my family decided to move from Cairo downtown to Nasr city, which was totally new residential area built over a desert. My father built a house for the family and during that time our house was one of the first houses in the area. That place became a permanent home for my family, and me and still my mother and brother are living in the same house. My father died in December 1994.

2.2 Music and me in early childhood

Music has always been very important and deep inside me, and I had a strong talent in the music since I was a child. My mother has said that I started to sing already when I was only few months old. I made singing like sounds almost for half an hour every night before I fell asleep, and in the beginning my parents thought that I was ill and took me to a doctor. Soon they found out that there was nothing wrong with me, and that I was just enjoying making those sounds. I started to sing every day for a long time when I was about four years old. I tried to follow and learn, intuitively, from the roots of classical Arabic music by listening to the Egyptian and Arabic music stars like Farid El Atrache who was my favourite. I was also fascinated to listen to the voices of Om

Kalthum, Abd El Halim Hafiz and Mohamed Fawzi. Later I also became a fan with the music written by such composers as Riad el Sombaty and Zakaria Ahmed, and by listening to their music I gradually build a better understanding about the value of Om Kalthum and her great style, which was something new in Arabic music.³

In my school time I used to sing for my friends every day in the class, and I could not stop singing even when some teachers punished me. For that reason most of my friends used to call me ‘El Maghanawaty’, which means ‘the singer’ in Arabic. I did not have any chance to sing in the choirs of the school because only the children, who had relatives in the school or had powerful, high position or rich family, were chosen. I wanted to sing anyway, and I was interested in playing piano, guitar and oud.

2.3 Studies against my will

Before I went to the secondary school I had very strong wishes to continue my studies in a music school. My father was totally against it, and forced me to study in a commercial school. That school was supposed to give an education needed for an ability to work as an accountant in banks or some companies. I was not happy with that kind of education, and I was really suffering for three years when I studied a lot of mathematics and other things, which were far from music. That was one of the hardest periods in my life, but I managed to graduate from the commercial school.

2.4 My early career in music

After the commercial school I started to perform as a singer on different locations, such as at weddings and birthday parties with the bands, which were playing both Arabic and Western pop music styles. I was also performing with so called takht bands, which were playing only traditional Arabic music with Arabic instruments like oud, nay (an end-blown reed flute), qanun (a zither with 24-triple courses), reqq (rame drum with jingles)

³ I recommend my readers to get familiar with an excellent book about Om Kalthum, The book I am referring to is by Victoria Danielson, entitled ‘The Voice of Egypt – Umm Kulthum, Arabic Song and Egyptian Society in the Twentieth Century’. C.f. bibliography for more details.

and tabla (an hour-glass shaped drum), and no Western instruments were included in such bands.

I used to have a neighbour who had a guitar and I visited him often to learn about chords. I was still wishing to have an instrument, and I realised that the easiest and cheapest way was to start with the guitar. My mother then bought a guitar as a present for me. I started to play guitar first with my neighbour, and simply trying to learn by myself. I was very interested in western ideas of harmony, which do not exist, in traditional and classical Arabic music. Soon I started to play guitar with different pop bands in some hotels in Cairo for weddings and birthdays, always trying to produce oriental sounds by experimenting with different possibilities in modes, which had strong oriental atmosphere in them. Later I met a man called Asraf Afifi who was a guitar player. He had problems with his eyes and could not see well, so he used to work by ear. Afifi started to show me oriental techniques on the electric and the acoustic guitar, and taught me how to use oriental rhythmic patterns, such as maqsum, melfuf and fellahi on the chords when you were playing them.

In the end of the year 1989 I applied for a studentship at the Arabic Music Institute in Cairo. There I met students playing different instruments and some of them were oud players. Among those students there was one Syrian singer and oud player who was living in my neighbourhood. I started to visit him frequently, and we shared our musical experiences together. Then I asked for his help to buy my first oud at Mohammed Ali Street, which is the most famous place for oriental music instruments in Egypt. That way I bought my first oud and I started to study it on my own, including studies of oriental modes as well. The oud was the means for me to correct my singing and learn to feel Arabic style of music in a deeper way. But the main aim in my practicing was always to find the balance between Oriental and Western music.

2.5 Studies at the Arabic Music Institute

In year 1990 I was accepted in Arabic Music Institute and I started to study classical guitar and oriental music at the same time. From the beginning I felt that there was a mental gap between the students who were studying Western music and the others who studied Arabic music. Similar gap existed even between teachers. In my opinion the gap

came as a result different ways how to use musical material, and different pedagogical methods.

As an example, some old Egyptian composers like Said Derwish, Salama Hegasy and Zakareya Ahmed based mainly on very old material from Turkish forms like Dulap and Samaiat, and on music the oriental studies. The oud teachers were explaining mainly how to play those old forms of oriental music, but not how to go into deep details about the technique and how to develop it further. This was because the technique of the teacher's was usually not proper enough. It is, of course, important to study old forms and styles in the beginning of one's studies, but teacher should also be able to show how to develop one's technique. Because the music itself has been already developed in the past, the students should have a possibility to learn also new methods in playing techniques. In short, all this was rather retrospective in character, at least how I saw it.

This meant that for example my guitar teacher was feeling very bad when I attended any oriental classes, and the guitar teacher was advising me always to avoid playing oud or any oriental instruments, or even listening to Arabic music that much because he was thinking that it would damage my ears. The teacher even told that the oud is reminding him about a fat ugly lady, but the guitar is like a beautiful lady with a nice body.

The problem in the institute, in my opinion, and elsewhere in Egypt was that musicians who perform or study Western music often feel that they have much better education. They also feel that they are engaged with 'higher' music culture than the musicians who perform or study oriental music. I always tried to avoid this problem by meeting a lot of musicians with no academic background from outside the institute. I believed that when I was meeting different musicians having different backgrounds, it would help me to get a lot of knowledge, which I can not ever get from the institute or any academic place.

I enjoyed playing classical guitar, but after some years I felt that I needed to study something different about Western music, because in the classical Western music I was always missing opportunities for free improvisation. I have always been very interested in improvising in different genres of Western music like jazz and blues, and at the same time generally in Arabic music. So I found blues and jazz music interesting for me, and started to look for some music books by different blues and jazz stars like

the guitar player Joe Pass, which is one of my favourite jazz guitar players, as well as by many other musicians like Miles Davis, John Coltrane and Pharoah Sanders.

Jazz music, for me, was the next step to understand more Western view of thinking about music after having studied styles of classical music. I felt closer to jazz style because of the roots of African music existing in it. I never dreamed to be a jazz player but I have always believed that if I want to find the balance between Western and Oriental music I must also try to understand a lot about different styles existing in Western music.

2.6 Some influential Egyptian musicians and composers in my life.

All the time during my studies I was trying to get in touch with Western musicians operating in Cairo. Some of them were occasionally coming to perform in Cairo Opera House or perform at other happenings around the town, and some came to visit Cairo only as tourists. I kept asking them all kind of questions to which I had not been able to find answers in books. I was lucky to find some good musicians from all over the world, Egypt included, who were able to guide me forward with my studies. Later on some of them turned out to be, not only influential to my music, but also informants in this study.

2.6.1 Fathy Salama

In the end of 1992 I met an Egyptian composer Fathy Salama, whose style of playing piano and keyboard I appreciated. I had been listening Fathy since 1980's when he was playing, composing and arranging music for some of famous Egyptian singers like Mohamed Monir and Ali El Hagar, Amr Diab and Anoushka.

I joined Fathy Salama's band as oud player in the end of the year 1993. I performed with Fathy's band in Cairo Opera House and in some cultural centres. This proved to be a good experience, and also a good chance for me to meet foreign musicians because Fathy Salama used to invite many musicians from all over the world to play with him. From the start I also found a lot of similarities in our musical thinking.

2.6.2 Malik Osman

Around same time as I got to know Fathy Salama, I met the great American saxophone player Malik Osman, who was then visiting Egypt. He used to be one of Fathy Salama's teachers. Malik Osman's competence was of great help to me to learn from a native musician more about blues and jazz theory, and to understand deeper meaning of blues.

2.6.3 Abdu Dagir

In early 1990s I met the famous violin player and composer Abdu Dagir at a public concert in Cairo. It was very interesting for me to meet an old composer, composing classical Egyptian music, and keeping the roots and the traditions of Arabic music alive. But simultaneously he was looking for new ideas and all the time developing himself as a composer and musician, which is not common among people of his generation. Abdu Dagir had been playing for a long time with some Egyptian stars like Om Kalthum, so he had a strong background and profile as a musician. He was also playing oud, and he had his own small workshop in which ouds were made.

From the very beginning of our acquaintance, I started to visit Abdu Dagir almost every day and to listen to his playing. He advised me in oud technique, and how I could develop my skills to catch the notes in faster way. Abdu Dagir's compositions have a special character, as referred to above. When I started to play his music, I had to follow his training methods, which was hard in the beginning but after a while I felt that it gave me stronger technique and provided me with new ideas in my improvisations.

2.7 My initiatives as a composer

After having gained experience from both Egyptian and foreign musicians, and their styles, I began to think about composing music myself. I wanted to create a new music

style, which could be enjoyable for Arabic audience, and in which they could be able to find a strong Arabic oriental touch. At the same time it could include some Western influences, which in many ways are different from Egyptian or Arabic. I found composing a proper way to express myself and apply my knowledge. Composing music gave me better understanding about Egyptian and Western music. It also helped me to find a way to combine them together, especially combining microtonal scales with Western harmony in the same piece, and involve traditional oriental beats simultaneously.

I have used in my compositions some modes from folk and traditional Arabic and Egyptian music. I have also tried to write most of my music down to make it easier for Western musicians to play, but I left in every tune some sections for free improvisations to keep the original idea of Arabic music strongly going. I have also tried to use some melodic phrases, which have a strong oriental feeling to get the musicians from any culture inside the mood. In some of my tunes I have used Western harmony in various ways. Many musicians and students, both in Cairo and also outside of Egypt, have regarded my compositions as a good way to study oriental music. It has been my goal to make a strong bridge between Oriental and Western music.

2.8 Performing and teaching music in Egypt

From very early on I started to perform my music with musicians from Egypt and Arabic countries, as well as from different nationalities like Indians, Americans, French and Germans. This was a good way for me to learn more how to communicate with musicians from the other cultures. I performed my music at some embassies and cultural centres, and also had an experience to be a member in a multicultural band in the town of Sharm el Sheikh for about eight months.

I had been active in teaching already before I graduated from the Arabic Music Institute. I gave private lessons on oriental playing and singing techniques, and my students were both Egyptians and non-Egyptians. After I graduated from the Arabic Music Institute year 1994 I worked there as a teacher for about one year. Then I started to teach in a private institute, meant mainly for foreign students, and at the same time I still gave private lessons. I also gained experience from teaching handicapped children.

Teaching foreign musicians in different places has given me a chance to experience problems which Western musicians face when they start to study Arabic music. One of the crucial things has been to find a proper way of understanding their musical thinking. I firmly believed that the best and easiest solution to start to teach oriental and Arabic music for Westerners is to try to find such music material, like Arabic pop music, which includes something familiar for them. In Arabic pop music one finds Western instruments and sometimes even Western beats, but at the same time melodic ornamentations are in accordance with Arabic practices. Some songs even have microtonality in their melodies. After such initial stages I normally have tried to go deeper and deeper to the roots of Arabic music, including folk styles, with my students.

According to my experiences many Western musicians are rather confused when they start to play Arabic traditional music for first times, since it differs so much from Western music. For example, old Arabic music styles often contain a lot of changes in scales and beats within a single song, a fact which makes it very hard for many Western musicians to follow and understand. The improvisations are also based on very different rules than in Western music.

2.9 Personal experiences about Oriental music abroad

2.9.1 First acquaintances with Finland

Already while I was living in Egypt I had contacts with Finnish musicians. I occasionally performed for the staff of Finnish embassy in Cairo, and I learned to know one lady working there who was interested in music and cultural happenings. When some Finnish musicians came to visit Egypt, I was asked to be their guide. I was happy to help anyone, and I became interested in Finland even though my original plan was to travel to France. Everything changed after this lady at the Finnish embassy arranged me in year 2000 a visit to Finland. In that summer and I came to Finland to participate the Haapavesi Folk Music Festival, performing there as a solo lute player and giving workshop of Oriental music. I also attended the Pori Jazz festival, performed there in a band and I exchanged musical ideas with one Finnish guitar player. There I learned to

know some other musicians from Finland and abroad. With some of these musicians I later had a chance to perform my own compositions in Faces festival.

I had a chance also to meet and perform in Helsinki with a band playing oriental music, specializing in classical Arabic music, more specifically in Egyptian classical style. The band consisted of a singer, oud, nay, violin, bass and tabla player. I was happy and excited that they were trying to play music, which is so different from their own culture. But while they were practicing I felt that there was something important missing from their music, which I could not recognize immediately. I was also wondering about the ways of improvisation system in their music, since there was very little of it.

I thought that the main problem was that they started to play oriental music from rather Western approach, e.g. playing mainly from written-out staff notation. According to my opinion the musicians were not interested and not patient enough to practice their techniques, for example by playing warm-up exercises before playing any musical pieces. I consider this as a very important aspect, since in Arabic music melodies strongly ornamented which requires both a light and a strong hand technique. Catching correct microtone in many pieces proved, according to my observations, to be problematic, thus sometimes changing the feeling of the song completely and giving the native listener feeling that they are out of tune.

2.9.2 My work at the Pop & Jazz Conservatory in Helsinki

Since having moved permanently to Finland in 2001 I have been teaching in many places. So far my longest period of teaching has been at the Helsinki Pop & Jazz Conservatory, where I first gave some occasional workshops and after that started to work as a part time teacher since 2002.

Almost immediately I faced with some problems, since some students found it difficult to accept me to teach something different than jazz and Western pop music, or when I tried to mix jazz music with other music styles. Many of the students were used to listen to jazz or blues made by few composers or performers only, and that had kept their musical scope rather limited. I also noticed that they were accustomed to use jazz harmony in rather rigid way, and not to apply it into other music styles.

Some students, according to my observations, had problems to hear and follow the beat, or play solo since they were used to play only with each other. When I offered

any solo piece for them to play, this became more evident. I also realized that the students were not used to pick up music by ear, and for them music had to be written down in notes first.



Pic. 1: Aladin practising at Itä-Helsingin musiikkiopisto before his workshop in January 2005

2.9.3 Espoo Music School

One of my positive teaching experiences was when I got a chance to give a workshop for children between 8-15 years old at Espoon musiikkikoulu. Those children played mainly classical Western music and their teacher had only students in classical guitar. In the beginning teachers and the principal were worried that oriental and Egyptian music

might not be interesting for their students, and they became more worried when I told them that I planned to make them improvise in free way without using any written notes.

My workshop was divided into two weeks, two hours at a time. In the first week the students seemed to be little tensed which is quite normal reaction, but when I started to speak to them and I asked some simple questions, like what is your name and how old are you, they started to be more open to me. I explained them something about my background and myself, and I told them that I had studied classical guitar in Egypt. I felt that this information was very important for them. I also told them something about Egyptian music history with the help of some CDs and videotapes.

I started to play with them by giving very simple melody; one of my own compositions called “Nubian magic”. I had about eight students in my class. First we learned to play the melody and then I divided them to two groups, four students in each. Some were playing the melody and the others were providing harmony to the piece.

In the second week the students were much more relaxed and I asked them to play the same tune again. I told them to take the notes away and I started to use small theme made only from two bars. I asked every student to try to create free solo fitting the idea of the melody and the atoms fear of the piece. At the beginning it was hard for them to do that but after while they started to play very nice and interesting improvisation phrases.

2.9.4 University of Jyväskylä

As a teacher I have also worked at University of Jyväskylä where I have been giving some workshops since year 2000. In Jyväskylä I have learned to know doctor Pekka Toivanen, who is interested in ethnic music and multicultural music education, and he has a great interest in Arabic music. He has formed a group called Sinuhe with some of his students, and they are playing mainly Turkish and Egyptian classical and folk music. The band’s instrumentation includes clarinet, violin, Egyptian tabla, req, bass and oud and bouzouki, the last two being instruments Pekka Toivanen is playing.

My experiences in Jyväskylä have been quite good. The students there are not focusing on Oriental music as the main aim for them, and I respect their commitment and the fact that they are doing their best. They are also trying to overcome difficulties in the technique of Arabic music. I felt very positive that the band is open to play

modern oriental music and sometimes I have been performing with them my own compositions on different occasions.

2.9.5 Sibelius Academy

In the year 2002 I gave a video lecture and workshop about Egyptian history of music and theory of oriental and Arabic music at Sibelius Academy (music university in Helsinki). The workshop also included introduction to Arabic rhythmic patterns and Arabic music scales. The timing of this workshop was problematic, since it took place in the beginning of June when most of the students had already left for summer holidays. Therefore only few students attended.

Most of my students were students studying singing or violin. I had a feeling during the workshop that they were not interested to know much about Arabic music, and occasionally I found it difficult to communicate with them. It was apparent that most of their knowledge was only about the Finnish folk music and the classical Western music. For this reason some of the students might have felt that Arabic music is something very strange and it did not make much sense for them. I remember that one of the students was making physical exercises during the class, and some students were arguing most of the time about almost everything I was trying to teach. Eventually all this led to situation that at the end of my teaching period I had only one student.

2.9.6 Status of the Oriental dance in Finland

When I came to Finland I did not know about the power of Oriental dance here. I learned to know that there are a lot of women dancing as a hobby or profession. I was interested to know how and what kind of music they use to accompany the dance especially because I heard that most of the choreographies are based on Egyptian music. Egypt and Egyptian dancers seem to fascinate Finnish dancers much. I got to know some of dancers, and my first performance experience happened 2001. I played Arabic music with Finnish musicians, and one Finnish dancer was performing with us. I found out what I had already been wondering. The band did not practise enough and they played it like a Western tune from the notes without feelings. It was very hard for me to follow them, and especially singing was the most difficult situation because the

musicians did not learn how to accompany Arabic singer. Also the form of the song was very inflexible to change as an Arabic band is used to do.

I tried to give my knowledge in music to Finnish dancers and I had some workshops about history of music and dance as well as some drumming workshops. I faced a lot of difficulties because I found out that Finnish dancers have learned the most of their knowledge from dancing teachers who only are able to teach few musical points. I also got to know that many of the Finnish dancers have been visiting Egypt or watching Egyptian dancing videos, and after that they tried to pick some ideas. That is how they have been building their own imagination about Arabic music. I noticed that these pictures were so strong and they trusted themselves so much that what ever I said or did was underestimated.

Never the less I performed with some other Finnish dancers and I almost had the same situation with all of them. The only exception situation was in Jyväskylä where I found that my work was appreciated. I gave my knowledge to the dancers that were willing to share the opinions and ideas about the music coming from the musicians.

The weirdest experience I had in year 2002, when some Finnish dancers hired a band from Egypt to perform in one dancing festival. I was supposed to accompany the band with oud, classical and electronic guitar. I did not know who was coming and I was quite amazed when I met the band. The band members were playing keyboard, duff⁴, tabla⁵, accordion, zills⁶ and they had a singer. The band sounded like a common Egyptian wedding band that is not something high quality in Egyptians opinion. The band was advertised in Finland as a high quality band, and the band members were treated like stars and they also behaved like that. This made a gap between the arrangers and me. They saw the members of the band as stars and they were very happy and touched to finally have a live band in Finland.

The performance was really difficult. The band was playing some ordinary tunes and the most important points, improvisations and skilled solos were missing. The only players who were carrying on the feeling were the zill player and the accordion

⁴ a framed drum

⁵ an Arabic drum having plastic or leather skin

⁶ also called sagat, meaning four metal cymbals played with fingers

player. The singer had a lot of problems to catch the correct key and he gave me all the time wrong advises how to play scales and cords. The Finnish arrangers wanted me to follow him as a leader and obey his rules. This caused many problems because he simply was not enough competent.

2.9.7 TARU project

I participated TARU - Rajatonta taidetta, Arts and Diversity⁷ since the beginning of 2002 and I felt that TARU offered me very good chances. They made the first short television document about me in year 2005 and the document explained about my work situation in Helsinki and Jyväskylä. Then they made another program in year 2006 and the subject was the same but only my life and work situation in Helsinki. TARU also I performed with my band in Umo Jazz Club in Helsinki. This was a nice experience and I found out that the staff in TARU is very professional and experienced to deal with foreigner artists.

There is also a television program called Basaari that often introduces the life situations of foreigners living in Finland. The director Mohammed El Aboudi made also a program about my social and musical life in Finland and Egypt. This program was made year 2006. I got a lot of feedback from it and I was happy to make it.

2.10 My experiences in Estonia and Sweden

By chance I met one of the Estonian dancers who were visiting Finland in year 2003. She was interested in inviting me to Tallinn to give a workshop. At the same year I had my first workshop there. I found the students very motivated and exited about Arabic music and I gave drumming classes to them. Already in the same year I performed first by myself as a solo lute player and then with two Finnish musicians in Tallinn. In year 2004 I met an Estonian arranger Peeter Vähi who offered me a chance to perform as a solo oud player in Orient Festival in Tallinn and Pärnu in the next year. The festival

⁷ TARU-project is a three-year project funded by the European Social Fund (ESF) working under the theme of employment. TARU's beneficiaries are immigrant, disabled and young artists, who have just graduated or are still studying. Through artist counselling and employment services, the project aims to achieve employment possibilities for these artists. The project introduces them in the weekly TARU-TV and in the artist register on the project's web pages. TARU also provides artist training (www.taru.info).

became a positive experience for me because the audience was reacting very strongly and sharing the feelings all the time.

I continued to work with Estonian musicians and dancers, and in year 2006 I performed with my band at Oriental Dance Festival in Tallinn. The performance was based on my own compositions, and the Estonian dancers made their choreographies to my music. This experience was very good to me, to my band as well as to the dancers.

When I had given my workshops in Sibelius Academy I earned to know Ms Kristiina Ilmonen who was a leader of Academy's folk music department. She got me in contact with Mr Rostam Mirlashari, a musician and arranger originally from Iran, now residing in Sweden. He is also organizer of Kista Music Festival, held every year. He invited my band and me to perform at the festival in 2005. There I also took a part in a seminar dealing with the experiences of foreign artists in Scandinavian countries. I found the atmosphere in the seminar very good, and we shared many interesting experiences.

3. A short overview on Egyptian music.

The region around the Nile is one of the oldest and richest cultural areas in the world. There are documents stating that Egyptian musicians have used harps and flutes circa 4000 B.C., and double clarinets and lyres from around 3500 B.C. Percussion instruments were added to the orchestras around 2000 B.C. Probably there was no musical notation system existing in that period and there are no notated documents about the music of ancient Egypt. Yet musicologists believe that the liturgical music of the Coptic Church is directly deriving from the ancient Egyptian music.⁸

Arabs call Egypt "The mother of the world" because of its long and colourful history, which started thousands of years ago. In the recent centuries Egypt has been one of the first countries to create recorded and visual art forms in Arabic world. For example, the first gramophone recordings were made in 1904; in 1950s Egypt had a flourishing of cinema and film industry⁹. Cairo has been the dreamland for many Arabic musicians and singers to create a career in classical and pop music.

Classical Arabic music has resulted from various styles across the regions of Arab speaking world, and is enjoyed by people of different classes and backgrounds. Egyptian classical music has been the most powerful and effective among all Arabic countries, and it represents many styles particularly associated to certain cities, such as Alexandria, Ismailia, Portsaid and the villages of Upper Egypt¹⁰.

In Egypt also many different religious Islamic music styles, such as as Sufi and Zar, are existing, and simultaneously a Christian liturgical music sung in the ancient Coptic language is part of Egyptian legacy in her small, but still extant Coptic Christian population. Egyptian cultural life has left also remarkable mark to people representing other ethnic groups, even after they had left the country. These include sizeable populations of Greeks, Jews and Armenians. For that reason they called Egypt their home until 1950's and 1960's¹¹.

⁸ This information has been taken from www.wikipegia.org in May 2006 when the article still existed at that address. Understanding the credibility problems of Wikipedia in scientific articles, author states that the Arabic Music Institute in Cairo uses similar material in their courses.

⁹ See footnote 1

¹⁰ See footnote 1

¹¹ See footnote 1

3.1 Melodic characteristics of Egyptian music

The basis of Arabic and Egyptian music is called 'maqam' which is very close to the mode system of ancient Greek music, but not the same. A maqam has tonal centre, in which it must end. Maqam consists usually of two jins (scale segments). The jins is either a trichord (three pitches), tetrachord (four pitches) or pentachord (five pitches). The word jins derives from ancient Greek word 'genus', which means 'type' or 'species'. Tonal area of a maqam is usually only one octave (two jins), but sometimes it can cover more than one octave. Maqam also has different ajnas¹², in which pitches can be descending or ascending order. Most common of those are the following: Rast, bayat, sikah, hijaz, saba, kurd, nahawand and ajam. (www.maqamworld.com).

Maqams include microtones¹³, which Egyptians call as 'sikah notes'. In other words, if you play a microinterval from note E, it is called as 'E-sikah'. When you play E-micro, you produce a pitch, which is between E-natural and E-flat (often closer to E-natural). The musicians learn microtones only by hearing, and this can be hard for Western musicians (www.maqamworld.com).

Some of the most commonly used maqams and their characters are portrayed here: (www.maqamworld.com).

Maqam Sikah

Sikah on E \flat
Hijaz on G

$\frac{3}{4}$ 1 $\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{3}{4}$

¹² plural for jins

¹³ also called as micro intervals

Maqam Huzam is the most popular variation of maqam Sikah, with its second tetrachord being in Hijaz. Pieces in Sikah rarely go far without modulating on maqam Huzam.

Sikah on E \flat
Rast on G

$\frac{3}{4}$ 1 1 $\frac{3}{4}$ $\frac{3}{4}$ 1 $\frac{3}{4}$

Sikah on E \flat
Nahawand on G

$\frac{3}{4}$ 1 1 $\frac{1}{2}$ 1 1 $\frac{3}{4}$

Maqam Sikah has two forms shown above. Often the first form (Sikah-Rast) is used on the way up, and the second form (Sikah-Nahawand) is used on the way down

Maqam Hijaz

Sikah on B \flat

$\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{3}{4}$ $\frac{3}{4}$ 1

Ajam on B \flat

$\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ 1 1

Maqam Hijaz has two forms shown above. Often the (Hijaz-Rast) form is used on the way up, and the (Hijaz-Nahawand) form is used on the way down.

A very important peculiarity of the Hijaz tetrachord is a microtonal variation from Western equally tempered scale. In Hijaz the 2nd note (E \flat) is tuned slightly higher, and the 3rd note (F \sharp) is tuned slightly lower, so as to narrow down the resulting augmented second.

Maqam Hijaz Kar Kurd

Hijaz on C
Hijaz on G

$\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$

Kurd on C
Nahawand on F

$\frac{1}{2}$ 1 1 1 $\frac{1}{2}$ 1 1

Maqam Hijaz Kar Kurd has two forms shown above. The first form (Hijaz-Hijaz) is effectively maqam Hijaz Kar on C, and the second form (Kurd-Kurd) is effectively maqam Kurd on C. Both forms should be used during the maqam's melodic development. The melody should start around the octave (upper C) and develop maqam Hijaz Kar, then descend from the octave by developing maqam Kurd back to the lower C. The classification of this maqam under the Kurd family is based on its ending.

Maqam Rast

Rast on C
Sikah on E \flat
Rast on G

1 $\frac{3}{4}$ $\frac{3}{4}$ 1 1 $\frac{3}{4}$ $\frac{3}{4}$

Rast on C
Sikah on E \flat
Nahawand on G

1 $\frac{3}{4}$ $\frac{3}{4}$ 1 1 $\frac{1}{2}$ 1

Maqam Rast has two forms shown above. In general the first form (Rast-Rast) is used on the way up, and the second form (Rast-Nahawand) is used on the way down. The secondary jins is the Sikah trichord on the 3rd note, often used in modulations.

Maqam Saba

Saba on D Hijaz on F Ajam on B \flat

Musical notation for Maqam Saba (Form 1) on a treble clef staff. The notes are D4, E4, F4, G4, A4, B4, C5, D5. The notes are grouped into three sections: Saba on D (D4-E4-F4), Hijaz on F (F4-G4-A4-B4), and Ajam on B \flat (B4-C5-D5). The notes are marked with a flat sign (b) for F4, B4, and C5.

Rhythmic values: $\frac{3}{4}$ $\frac{3}{4}$ $\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$ 1 1

Saba on D Hijaz on F Hijaz on C

Musical notation for Maqam Saba (Form 2) on a treble clef staff. The notes are D4, E4, F4, G4, A4, B4, C5, D5. The notes are grouped into three sections: Saba on D (D4-E4-F4), Hijaz on F (F4-G4-A4-B4), and Hijaz on C (C5-D5). The notes are marked with a flat sign (b) for F4, B4, and C5.

Rhythmic values: $\frac{3}{4}$ $\frac{3}{4}$ $\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$ 1 $\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$

Maqam Saba has two possible forms, shown above. The first form ends on the octave (D) while the second goes beyond 8 notes and doesn't include the octave of the tonic (D). Since the first 3 notes of maqam Saba are the beginning of the Bayati tetrachord, Saba is a popular modulation from maqam Bayati.

Maqam Bayati

The musical notation for Maqam Bayati on D is shown on a single staff. The notes are D4 (quarter), Eb4 (quarter), E4 (quarter), F4 (half), G4 (quarter), Ab4 (quarter), and A4 (quarter). Brackets above the staff indicate the following chords: 'Ajam on F' (F4, Eb4, E4), 'Ajam on Bb' (Bb4, Ab4, A4), 'Bayati on D' (D4, Eb4, E4, F4), and 'Nahawand on G' (G4, Ab4, A4). A rhythm line below the staff shows the sequence: 3/4, 3/4, 1, 1, 1/2, 1, 1.

Maqam Bayati starts with a Bayati tetra chord on the first note, and a Nahawand tetra chord on the 4th note (the dominant). The secondary ajnas are the Ajam trichord on the 3rd note, and another Ajam trichord on the 6th note. These are often used in modulation. (www.maqamworld.com).

I wanted to include a short introduction to Egyptian (and generally speaking to Arab) world of maqams, since it plays such a vital role in Oriental music and its approach to 'proper intonation'. Maqam is a very distinctive framework for improvisations and compositions, and it differs in many ways from the Western tonal system of equally tempered majors and minors. Since, according to present scholarship, maqams have their roots in the world of Antique Greece, it thus has the same 'cradle of birth' as Western music. In the course of time different paths have been chosen, and led to different biases.

3.2. On some Egyptian folk music styles

Egyptian folk styles have very colourful and different characters. The styles include Nubian music of the south of Egypt, Saidi music of the upper Nile valley, and the Swahili tradition, reaching from the Mediterranean coast to the desert sound of the Bedouins.

Nubian music originates in the south of Egypt and Sudan. Today it can be found in Cairo and other areas around Egypt too. Ali Hassan Kubana was a famous Nubian singer and his mixing between jazz-fusion and traditional Nubian music made him very well known on the world music scene. Mentioned must also be the famous oud player and singer Hamza el Din whose creations of different Nubians style became popular in the world music, especially after having collaborated with the Kronos Quartet. In popular music field a Nubian singer Mohamed Monir, who has included social criticism in his songs, can be mentioned. In his albums he makes use of the sounds of traditional Nubian music and mixes them with jazz and rock idioms. This fusion has made him very famous among Nubians, and also internationally

Saidi musicians derive from upper Nile and they call their music style also as saidi. Saidi is also the name of one of the most famous Egyptian rhythmic patterns used in classical and pop music. The famous saidi singer Metaal Genawi was even chosen by the government to represent Egyptian folk music abroad. Some other talented musicians coming from the same area include Ahamed Ismail and Omar El Gizawi

Bedouin music is a general term for music style prevailing in the deserts close to Libyan border, and to eastern parts of Sinai. One of the most popular Bedouin instruments is Mizmar¹⁴. Awad Emodic is a famous and remarkable name in Bedouin music style. (www.wikipedia.org/wiki/Music_of_Egypt).

3.3. On influence of Oriental music to Western music.

Between the 11th and 13th centuries there was a strong connection between the Islamic Middle East and Europe; a time era which was called as the time of the Crusades. During the Islamic occupation of the present day Andalusia (713-1492) this cultural connection was perhaps the most evident. Musical (and other cultural) scholarship activities done in Muslim universities of medieval Spain (e.g. Cordoba and Toledo) included translation of Arabic and Greek works and commentaries into Latin and vernacular, and vice versa. Some scholars, such as Julian Ribera, Alois R. Nykl, and Henry George, have argued that there has been a strong Arabic influence in medieval music theory, terminology, musical instruments as well as in rhythms and songs form too.

¹⁴ a double clarinet, rich in overtones.

The influence on instruments is indicated by the name derivations like the lute coming from ‘al-ud’ (lit. ‘wood’); the nakers or kettledrums from ‘naqqarat’; the rebec from ‘rabab’ and the anafil, or natural trumpet, from ‘al-nafir’. Another example of the influence between the Middle East and the West is the famous song collection from the late thirteenth century, namely ‘Cantigas de Santa Maria’. The work, compiled by the king Alfonso X (of Castile and Leon), includes miniatures showing musicians from different ethnic and religious groups (Christians, Jews and Moors) performing on different kinds of instruments like the lute, the psaltery, and the double –reed shawm (www.trumpet.sdu.edu/m151/Arab_Music2).

3.4 Some thoughts on Egyptian musical mentality

In this chapter I want to state some of my personal thoughts on Egyptian mentality, and reflect them to writings of some well-known scholars in various fields of ethnomusicology. Many of the statements here are based on my personal experiences in Egypt, yet some seem to be rather universal in spite of cultural, climatical and geographical differences.

3.4.1 Influence of social environment

First I want to suggest that talent¹⁵ belong to the first steps one should think in many kinds of art. By different levels of talent I suggest that we can still feel that music is the deepest kind of art among Egyptians. We can hear all kinds of songs and rhythms from different areas and periods, performed by normal people all the time for example in the streets, markets, gardens and coffees. Egypt, as has already been said, has one of the oldest and richest cultures in the world and has a big array of musical styles and colourful moods.

In the book “How Musical Is a Man?” John Blacking (Blacking 1976/1990) writes about Venda of the northern South Africa. He admits that even those who have suffered from the dented logic are musical people. If I compare that to Egyptians I find the same

¹⁵ in Arabic and Egyptian culture meaning that the person is able to perform music with right feelings

meaning and idea can be applied to that country as well. I agree that we need to consider social situations in musical traditions, creations and performance. For example in traditions of Egyptian music, all musicians have to study and try their best to go deep in the meaning and the feeling of human capacity and discover patterns of sound and identify them. It is important to know why and how they play same phase or same song in many different ornamentation styles.

In many cases researchers face a lot of problems when they start to analyse the music of a composer in a certain culture. It is hard to illustrate what the composer was thinking when he composed the song. Before we start to analyse any music from any culture we should first try to understand and feel the culture, which the composer comes from. (Blacking 1990).

3.4.2 Role of cultural differences in understanding music

There is really a danger if we compare different music solely on the basis of how it sounds like. We find several possibilities and structural interpretations to any pattern of sound. The common mistake is to compare them only according to our [Arabic or western] knowledge of theory and scales. We have always to consider the cultural differences and ideas. We have to look for the point of features that have parallels in music (Blacking 1990).

The sound may be the object, but man is the subject (Blacking 1990; 26). Human relationships are at the roots of Egyptian culture. Strong relationships between father and his family and the neighbours with each other, friends and lovers form a basic part of Egyptian society and affect music in a very strong way. For example, there are songs composed for the mother and how we should respect and love her. In a Venda proverb it is said that man is man because of his association with other men. You could apply the same to Egyptian way of living as well. There are no gaps between people from different social groups and no rules to prevent communication between them. To quote Blacking, 'from that hand individual consciousness is nurtured within the collective consciousness of community and hence becomes a source of richer culture.' (Blacking 1990)

3.4.3 Why music

There are different types of Egyptian songs and moods and certainly there are some parallels between them. It is important to analyse the compositions in terms of the social function and cognitive processes that may exist in other fields of human activity. For example, there are songs, which have been made to push people away from drugs and to avoid them. I do not think that analysing of the function in other fields of human will diminish the importance of the music. I think that among many of the greatest Egyptian musicians we find their special talent mixed with time of experience and a lot of new ideas created by them which gave to them such remarkable way and special style

Music can be such a strong and clear way for describing attitudes, or educate people. There are some musicians in Egypt who are famous for their ways to use certain kinds of moods that are included in maqams and other aspects of oriental music; moods which can be felt very sad or passive and suffering as well as happy and joyful. Music can reveal the nature of feeling and truth that language cannot. Thus, when we hear a piece of music it can tell us a story about composer's reasons for writing it and what he is trying to tell us by this piece of music. Sometimes we can see that there is strong connection between the name of the piece and what we feel when we hear it.

So I dare to suggest that understanding of religions, politics and other aspects of the social life of any culture can lead us to deep understanding of its music. And, yet, music cannot necessarily be learned like other cultural skills. To get very close to some musicians in Egypt you have to listen to what they feel about life generally. Many musicians feel very comfortable if they tell you even their life story and what kind of problems they faced in their personal and musical life. If you start interrupt them by your commentaries and questions, they may feel very bad and uncomfortable and it may lead to an end of your data collecting activities; that they stop to play and they may even leave the venue. To be able to speak about humanity and humans is, according to my observations, one of the basic rules for Egyptian musicians. Talk itself can be either positive or negative. Sometimes musicians feel that speaking about the negative points in music and the life generally and criticizing is the realistic way to learn and to go forward. This was very evident in my encounters with some of my informants during my field trip.

Improvisations lie at the heart of Oriental and Egyptian music. Egyptian musicians feel that they are talking with the instruments. They play and they express their feelings and their life experiences. Their souls are speaking and take them from mood to another. The reactions of audience are very important. The audience and performer are in contact all the time, and performers pick up feelings from the audience. The performers want to feel and know the reactions of the audience, and how well reciprocal communication between the two works, and use this knowledge to create their ideas during the performance.

Music is metaphorical expression of feelings associated with the way society really is (Myers 1992; 103). For example in Egypt, many of the fruit sellers are singing when they are selling in the streets or in the markets. Similarly, when some fishers are fishing, we may occasionally hear their singing and drumming. In patterns of sound they express their aspects of social experience.

3.4.4 Connections between feelings and technique in Egyptian musical thinking

In Egypt, ability to develop techniques of the traditional music, and ability to create new ideas are the basics for keeping music alive. Many people in Egypt think that a composer, who has ability to create new style fitting to the society as a feeling, can be regarded as a genius one. 'Feeling' is the key to the Egyptian music and to recognition of existence and importance of deep structures in music. This is the basic idea how to create a successful performance. I consider that if anyone tries to perform Egyptian music without 'feeling', he is never going to reach the deep core of oriental style. And he will realise that whatever he played for many years, he finally gained nothing. To quote Myers, 'we must play what we feel and feel what we play' (Myers 1992; 110).

Therefore various technical exercises for the fingers in forms of scales and arpeggios are very important in order to understand the essence of Egyptian and Arabic music. Only after mastering them we are able to proceed forward as musicians. Then we may understand better styles of some composers by using their systems of playing and their style of scales and arpeggios. It will also help us a lot if we are allowed to watch those composers/musicians performing, how they hold (or have held) their hands when performing, their body movements when they played their instruments. Even the looks

and visual reactions on their faces can give us better idea about their music, and feelings involved in it.

4. FIELDWORK PROJECT (JANUARY 2006)

4.1. Some general aspects on fieldwork methodology

Traditionally, at least, main interest areas of those who do fieldwork have been various areas of folklife. Folklife can be described as something that includes some or all of the following:

'Folklife is the traditional, expressive, shared culture of various groups in a geographical area (continent, country, province, parish...): familial, ethnic, occupational, religious, and regional. Expressive culture includes a wide range of creative and symbolic forms, such as custom, belief, technical skill, language, drama, ritual, architecture, music, play, dance, drama, ritual, pageantry, and handicraft. Generally these expressions are learned orally, by imitation, or in performance, and are maintained or perpetuated without formal instruction or institutional direction.'

<http://www.loc.gov/folklife>

Folklife can be said to be universal to human culture and to be dynamic. Particular traditions come to an end or are modified; particular events, objects, and forms of expression change and evolve, but the process continues by which traditional culture is created. Today's folklife is in many ways different to that of our ancestors, yet we still practice rituals, make music, perform plays. We dance and make handicrafts. We speak languages and practice religions.

Basically fieldwork can be defined as being scholarly work that requires firsthand observation—recording or documenting what you see and hear in a particular setting. In such setting one gathers together raw material that may one day find its way into a library or museum, to be used by future scholars or by the original researcher to produce an essay, book, exhibit, or an online presentation. When the project is under way, a fieldworker often discovers one or several subtopics. In real life, no matter how well

one has planned his fieldwork project in advance, several changes to original plan occur during encounters with 'informants' or 'tradition bearers'.

It is not my aim to go in deep-detailed instructions of fieldwork methodology in this thesis. Some aspects of 'general methodology' must, however, be mentioned since my experiences on actual 'field' contradicted some of 'general' methodological recommendations.

In many fieldwork guides it is recommended that at least the following equipment should be handy for a fieldworker:

1. Notebooks, pens, and pencils.
2. Camera, film, or digital medium, and accessories as needed, such as an assortment of lenses, a flash, lighting equipment, and a tripod.
3. Audio or video recorder (battery-operated ones are useful); microphones; plenty of fresh tape, discs, or sound cards; batteries; and an extension cord.
4. Tape measure for recording the dimensions of material objects.
5. Appropriate dress, which is both comfortable and/or right for the occasion. Some fieldworkers need a stout pair of shoes and casual clothes, for example; others, collecting at events such as a family dinner or a church service, will need more formal clothes.
6. Release forms—sometimes also called “consent” or “permission” forms (see sample forms section)-
7. Maps

('A Layman's Guide to Fieldwork')

Recording, of course, is important because it collects the information just as it was spoken, sung, or played. This is self-explanatory. Recordings must be accompanied with notes that provide information concerning location, date, subject matter, and additional observations. Fieldworkers should always ask the person interviewed for permission to share both the information and the audio and visual documentation created during their

visit. For such permission release forms, to be signed by informants, are usually needed and recommended. Release forms may be very specific or they may be very broad.

And it was precisely such a release form I encountered problems with during my field trip. Or, not actually with the form itself but with process of signing one...

4.2. Fieldwork methodology and an Egyptian informant?

Ethnomusicologists face sometimes a hard task when they must collect a lot of data and information from archives and libraries. Even more important than this is collecting and documenting material from living informants (Blacking 1990; 1). When they work in cultures lacking written records they must rely on methods designed to investigate oral history (Blacking 1990; 22). Thus ethnomusicologists must know how to deal with the performers and make them feel comfortable. In Egypt you have to make your informant feel that you are open person and you cannot speak about music in the beginning only as a theory and scales. You have to connect music to his life history. When you start to ask for instance about his childhood he includes the music history naturally as a part of his life. It is very hard for many informants to separate their social and music life.

It is very common that the best studies made by insider (native) experts with native knowledge of language. Or by outsiders (foreigners) who are able to be objective and open-minded. Problems arise when ethnomusicologists, going for instance to Egypt, rely only on their own imaginations and views about oriental and Egyptian music; a viewpoint built in their own countries. Such an approach often lead them to a lot of difficulties and a cultural shock, which may prevent them to continue their work in the field.

If we speak about Egyptian modern music we find that modern music is divided to two ways of thinking. The first way is trying to create a new style out of pure Western music. Many musicians I have met agree that in such a way one misses totally the feeling and the touch of oriental music. But at same time we find that kind of music being quite strong and popular among the audience. The second way is creating a new style out of the roots of oriental Egyptian music moods, which is not so common today and you find it only among few musicians and composers. We must wonder and ask what about classical and traditional, folk styles? We notice that some musicians are still performing these styles but we can also observe easily that the amount of the audience

is very small. One reason for lack of audience may be that those musicians have not kept their techniques developing, and by thinking that remembering their repertory by memory is enough to make a successful performance. Yet one notices that famous bands of the past were taking care of their techniques and the development of their style all the time.

In field work, one of first the difficulties which we face in Egypt is to ask informants to sign any documents, even when you try to make them to sign a release form (see ch.4.1.). There is a bad history concerning written documents and signing them in Egypt. Many people regard such documents as attempts of cheating them some way. People who cannot read or they have never had education are, unfortunately, easily to be cheated. So they can sign a document the contents of which they don't know, and afterwards they have often faced a lot of problems, ending sometimes as big crises in the courts. Also the educated people have faced similar problems because in Egypt it is easy to play some tricks with words, and the meaning of the document can be something else that it seems to be. So it is very hard to make all the informants trust that you have translated the release form or any kind of applications in correct way. Besides in Egyptian culture written documents don't play so big role in ordinary life, so people are not used to deal with papers as much as Western world do. As I found out, it is enough that the informants allow by word of mouth you to record and interview them.

Another matter of concern, which we can face in Egypt when we are in the field, is how to interview the informant. This should happen in a natural way so that the informant can behave as he or she feels free, for example by not interrupting him all the time and not make him to be afraid of papers and documents which may cause disturbance for the main idea of the interview. We have to consider also very much how to speak and communicate with the informant. When an Egyptian musician is speaking about music usually he is including his life story and all the problems he has faced in his life. So one must not make a gap between them. Such attempts may make some musicians feel angry and uncomfortable. It is also very important to give them all the necessary time for comments about what they are telling like saying: "yes", "fine", "then, what happened", "ooh, that's very good".

One of the biggest mistakes also how we describe the fieldwork in our research is lack of respect towards informants. If we make our work in unrespectable or even in disgusting way, we will hurt informants and destroy whole situation. It is true that sometimes there is a big gap between the cultures and environments and they can

be so far from us and difficult to understand. But this should not have any affect to our research writing. We may encounter some poor people and naked kids in Egypt, but if we write about those encounters in insulting way we may cause a lot of problems when somebody from the same environment reads our writings. He or she will speak or tell to the others and warn them that they should never trust anymore any researcher or interviewer coming to meet them in the future. Inexperienced researchers may thus close the doors of knowledge and information for future generations.

4.3. MY FIELD WORK DIARY IN EGYPT JANUARY 2006

4.3.1. General

A fieldwork diary is generally understood as a written document, describing the researcher's personal experiences during his research. In it the researcher may explain about the difficulties, which he has faced in his fieldwork project, even if it his own culture or some other culture. A fieldwork diary should give a realistic picture of what has happened, reflecting the personal attitude and the way of behaving for the researcher during his work. From a fieldwork diary we may learn how to enter our fieldwork in a correct way and how to avoid problems caused, for example, different ways of thinking in different cultures.

During my fieldwork period I have been dealing with different kind of informants; musicians, composers and dancers. My informants are performers of Egyptian music, classical Arabic music, religious music and hybrids of Western and Oriental music.

4.3.2. Some background to my project

In 2005 I met a document maker and director Mohammed El Aboudi, who is originally from Morocco and working in Finnish television channel 1¹⁶. He made a short document (about ten minutes long) about me for TARU project as a part of a three-year project funded by the European Social Fund (ESF) working under the theme of employment.

¹⁶ YLE televisio

TARU's beneficiaries are immigrant, disabled and young artists, who have just graduated or are still studying. Through artist counselling and employment services, the project aims to achieve employment possibilities for these artists. The program was made in interesting way and we received good feedback. After this program we decided to continue working together, and we got an idea to go to Egypt and make a document about my social and music life. Mr El Aboudi contacted me at the end of year 2005 and he told that the idea had been accepted from the Finnish television.

We had been speaking about doing fieldwork research for my studies in Jyväskylä University and I thought then that this could be the best chance to make my fieldwork research at the same time. Doctor Pekka Toivanen who is my supervisor in Jyväskylä University lent a video camera to me for that purpose.

I had planned with the documenter that he will stay with me in Cairo only one week for filming and preparing his program and I will stay three weeks more by myself so I have more time to preparing my field work. I started to think where I should start and whose doors I should knock first.

On the 11th of January 2006 we came to Helsinki airport to start our journey and our flying time was 17.45 with Czech airlines. Mohammed wanted to start to film me already at the airport when I was leaving Finland and going back to my home country. First we had to transit in Copenhagen and the time for transit was very short but we made it by running. Then we had to transit in Prague and finally we arrived at Cairo airport at 02.10 am. We had made an agreement that I will shoot material also with my camera for my field work at the same time, after he had filmed me and my informants first, or even simultaneously if he did not need me to be present in the view. This was mainly because I did not want to lose any time in collecting material.

After we had arrived in Cairo my brother Ehab Abbas and his son Saif came to pick us by his car and we drove first the documenter to his hotel in Cairo downtown, which was quite far from where I live. My house is located closer to the airport than Cairo downtown, in the area called Nasr city. I am living with my mother and my brother with his family is living in the same building. I arrived finally at home about five o'clock and it was very nice to see my mother for a long time. Although I felt like wishing to sleep for a week or even a month, I had to start to work next day.



Pic. 2. Aladin practising at home

4.3.3 Contacting informants

On the following day after my arrival I started to contact the informants immediately, remembering and reminding myself that I was going to be in Cairo for a month only. It may sound for many people that it is a long time, but when you are Egyptian or you have profound knowledge of the country you will then understand that this is really such a short time. I contacted some of the informants and many of them said they were travelling for a short time during my staying. So I had to arrange carefully when to meet them. It is hard to arrange a meeting since most of them had daily routines, for example sleeping very late, sometimes until 5 pm. If I did not catch them immediately after they had woken up, they had gone already out for a work or for other reasons. Then I had to wait sometimes to the next day or try to call them very late during the night between 1 am and 3 am. I had to call also many times to everyone, starting to feel very tired and frustrated, and I felt also that I was some kind of a worker in a company making telephone calls.

4.3.4 Around Cairo down town

I suggested for the documenter that we can go out and have a look around in down town and also I can show him my country especially because this was his first trip to Egypt. My brother drove us to the centre of Cairo and we started to walk around the shops and the streets. The streets were full of life and all kind of action. A lot of people and a lot of cars, motorcycles, horses, donkeys and people driving bicycles having a large piece of wooden plate over their head full of bread. There was a lot of noise coming from the cars and the people. Many people were selling in the streets all kind of things like clothes, food, sweets and toys. The traffic jams were almost everywhere whole day until early morning. People were also singing in the streets. The strong feelings and the hot reactions of a human being were going like open theatre for almost whole day.

I asked the documenter if he would like to see the most famous street in Egypt for music instruments makers and musicians. He told that he heard before the name of the street in many Egyptian movies and that this name is quite famous among Arabic countries. The name of the street is Mohamed Ali Street. The street is located in Cairo down town closed to one of main squares called Ataba and other side of street is Opera square where we used to have our old Cairo Opera house which burned down in 1960s. We went towards Mohammed Ali Street, which is still famous place to hire musicians and dancers for different kind of celebrations like marriage, birthday or the party for the new baby in family. The street is full of music instrument makers making lutes, qanuns, tables and almost all kind of oriental music instruments, which they are selling them in shops. They sell also some Western instruments like guitars, flutes and Western drums. The street is very narrow and full of traffic and people. You find also shops selling sweets, grocery, things you need in office and school plus many fruit sellers who are selling their products over the street.



Pic. 3. Aladin practising with his band at home

4.4. Khamis Hinkish

4.4.1. The first meeting

Mohammed and I started to look around in the street, and noticed that there were many ordinary Egyptian coffee houses. I suggested to him that we could go and sit in any of them and rest and drink some of the Egyptian drinks. We sat down and started to discuss about many things that we should concentrate in. When we decided to leave I just remembered that the famous tabla player Khamis Hinkish had a rehearsal place and a percussion shop on the same street. I suggested Mohammed about the idea that Khamish could be our first informant. I did not remember exactly where his shop and the house for rehearsing were; I just remembered that I had visited this house with my wife and a Finnish drummer Christer Hackman in summer 2005. I had met Khamis Hinkish before many times during his recording sessions in some studios around Cairo. Khamis Hinkish is very famous with certain sound and special kind of hand technique.

On the 13th January 2006 we came back to Mohammed Ali Street. We sat in a coffee house again and suddenly someone came to sit close to us. I happened to know

that most of the customers in this kind coffee houses were musicians waiting for gigs or just sitting and enjoying themselves. This man started to speak to me when he noticed that we had a camera and he asked what we were doing. I told him that I am a musician and living in Finland. I introduced him also to Mohammed. Then I asked him what he is doing himself. He told that his name is Mustafa Katkut and he is a duff (= frame drum) player in zaffa band, which is playing at weddings.

We started to speak about musicians, which we both knew. I mentioned Khamis Hinkish's name to him. He told me that he knows him very well and he asked me if we like to visit his shop. We went straight to Khamis's shop where he had different kinds of tablas, reqqs and duffs. Khamis was very welcoming and he asked us to sit outside the shop because there was a nice coffee house close to it.



Pic 4. Aladin playing with Khamis Hinkish in latters flat

We started to speak about life generally and music. He said that he is travelling sometimes to Europe and he is not very happy about the level of tabla players in Egypt nowadays. He feels that few of them are good but still they could not create something special in their techniques. He mentioned also that he had been recently to Spain. He felt very positive about his visit as he felt usually about Spanish people, and that this

visit was not his first to Spain. He had given a lot of workshops and he performed a lot with Spanish dancers. According to him Spanish people generally are catching the oriental music and its rhythmic patterns very quickly and they are very interested about Egyptian music culture. He also mentioned that he had made a DVD and CD with one of the most famous Spanish dancer, and was feeling very positive about that work. Together they had even made a small book explaining the patterns he demonstrated in recordings.

Khamish mentioned that he had also some plans to release a tape in Egypt containing new ideas about Egyptian rhythmic patterns. Then I remembered that he used in his previous rehearsal he had with me different kind of tablas, plastic and leather skin ones, and that he used four singers and had also keyboard player. In his music he is always making space for the tabla solos. So it was some kind of calling and response between the rhythm and the melody. Then he asked me if I remember that joint rehearsal of ours, made for that experimental purpose.

We spoke for a while then we agreed that we should meet again and I should interview him in more quiet and peaceful place since the shop was quite noisy and the sounds of the people and the cars were too loud for the recording purpose. He suggested for us that we should come to his house and make the interview there. He said that he is willing to show us parts from the DVD, which he had made in Spain when we come to his house. We agreed that we would come to his house and make the interview there. Then he asked me to bring my oud with me so we can play something together. Mohammed and I left feeling happy to find our first chance to start to work. After that I dropped the documenter to his hotel in downtown and I went back home. It was almost 2 am and I felt really tired because I was all the time thinking and concentrating how to use the time in best way and as we always say in Egypt "The time is like a salt, if you don't cut it, it will cut you". On my way home by microbus, which is the common way of transportation in Egypt nowadays, I was thinking how I will record the interview with Khamis Hinkish if I am playing with him at the same time. I was worried to leave the camera over the stand and something disastrous might happen, since Khamish is very full of energy and impatient and moving a lot. Then I thought of my brother Ehab who used to work as a cameraman and had recorded concerts and some happenings in the universities. I spoke to him immediately when I came back home about 3.30 am. He was interested in the idea and willing to help me.

4.4.2. The second meeting with Khamish Hinkish

Next day Mohammed and I got an interesting idea when I suggested him to take my 12-year old nephew Saif with us to Khamis Hinkish. I used to teach Saif tabla when he was about five years old and he was always in love with beats and anything with different kinds of drumming. I am still giving him lessons every time I visit Egypt and he is improving all the time. I asked Saif if he is willing to come with us and he was very happy about the idea. He was only worried to play in front of Khamis Hinkish because he knows that Khamish is one of the most famous tabla players in Egypt and he might not like his playing. But I told him that he doesn't have to be worried because Khamis understands that Saif is still young and he is trying his best.

On the 14th of January 2006 at 9 pm we went to Khamis Hinkish house. I started to interview him and asked about the difference between the technique of tabla in the past and today. He said that he feels that there is no difference; just the speed is faster nowadays. Then he gave us an example by playing maqsum pattern in periodical styles from 1940s to 1960s. Then he played once more the same beat as he had renewed it in 1970s when he had recorded a tape with the famous folk singer Ahmed Adawayya. He played a small part from song called 'El Sah el Dah Embo' which was one of the big hits at 1970s. Khamish used a certain kind of snap technique, and then he started to sing the song at the same time he was playing. The song has two phrases repeating the name of the song and then words "eddi el wad labo", meaning "give the boy to his father".

I asked Khamis to check how my nephew's is playing. Khamis started to play some phrases and he asked Saif to repeat after him. Then he played maqsum beat with different variations. He turned to Saif and he kissed his head and he said that he is really talented and having good ability to catch the beat. Then he asked him to enjoy Hinkish School as a student because he made the school specially to teach children around that age. The school is not official and he is gathering children and making rehearsals with them. Sometimes he performs with them in some happenings, and recently also in television.

I asked Khamish also if he likes classical and traditional music more or pop styles. He said that for him all music is music, and he doesn't see any difference, but one should introduce styles and genres in a good way and high quality of technique. He

mentioned that he is going to perform soon with the famous jazz drummer Yahya Khalil and his band. Yahya Khalil is playing mainly Western jazz and blues music and using mainly Western instruments. He is performing often in Cairo Opera House and Cultural centres. Khamis was very excited about this kind of mixture between tabla and jazz music.

It happened by chance that we got a musical background caused by a Koran reciter in the street, from a funeral. The custom among Egyptians is to furnish a funeral by hiring a Koran reciter or using a cassette machine. Sometimes people make a tent in the street or they hold a funeral in their houses. This funeral happening was a problem for the documenter, and he mentioned that he is afraid that he may not use the material in TV since they have certain rules in television concerning extra noise. I told him that this is the sound of the reality and the natural feeling of the Egyptian street and it is impossible to find a quiet place in Cairo. I felt myself that this background sound was a positive sign for my fieldwork.

Khamis, after that happening, started to speak about other bands in which he performed and also famous singers like Abd El Halim Hafez and Karim Mahmoud. Then he asked me to play something together. I played with him one of the famous traditional songs for the famous Egyptian singer Om Kalthum called 'Ghanili shoaia'. I chose this song especially because it is having easy melody and simple catchy theme for an 'average' Arabic and Western listener. Melody of that song is in pure Arabic maqam "rast". That is why I chose it to be recorded in my fieldwork diary filming (see the joint DVD-recording, chapter 3). The rhythmic pattern of the song was maqsum played by Khamis Hinkish in his own special style, which made me feel like I was playing with harmonic instrument accompanying my playing all the time. It gave me feeling like if he played melody with my oud all the time. I really enjoyed the playing with him and I think he enjoyed too.

After we had finished playing Khamish introduced his son to us. He called him Khamis el sughayar¹⁷. He was a boy about 15 years old. Khamis asked him to play something for us. He started to play simple themes and some ideas that he had learned from his father. Khamis was very happy and satisfied for his playing. After that he started to show us as he promised some parts from his DVD that he had recorded in Spain. The DVD contained interesting musical ideas. It was divided to tabla lessons where Khamish was explaining about the famous Egyptian and Arabic patterns and

¹⁷ meaning the small Khamis

speaking also about some technical details. The other part of the DVD contained a performance in which a Spanish dancer was dancing an oriental dance. After we had watched the DVD we left.

4.5. Abdu Dagir

Same day in the evening I finally reached Abdu Dagir, having returned from Mecca. Abdu is a famous violin player and composer, one of the few players from the 'golden era of Egyptian music'. He has played, for instance, in Om Kalhum's orchestra and with other famous bands and singing stars.

On the 16th of January at 7.30 pm Mohammed and I went to Abdu Dagir's house, and I remembered that last time I saw him was about one year before. When he opened the door to us, he looked very tired and pale. I first thought that he just felt shy to tell us that he cannot make it today, but obviously he was merely exhausted from his travelling to Mecca. Abdu Dagir is very free in his manners. He likes to wear simple clothes at home; he likes always also to express himself all the time when he is speaking about any subject. He likes also to speak and tell stories about his personal life and his past. He is always expressing his feelings in strong way, sometimes even by shouting and moving his hands. Occasionally some Western people misunderstand Abdu Dagher, thinking that he is fighting with others.

Abdu Dagher started our discussion by telling us how his music business is going in Egypt, and he complained a lot about his situation in a music field. He said that he doesn't have even one concert per year, and he feels that he doesn't want to perform in Egypt anymore because there are no chances available for him and he was really feeling so bad and sorry about that. Such a situation has been part of his life for a long time, as far as I can remember, as I know him since early 1990s. Abdu said that the main problem is because there are no new music creators anymore, and only few musicians are having good ideas and feelings and that musicians are not educated enough. That is why they cannot go forward and develop their techniques and ideas.



Pic. 5. Aladin discussing with Abdu Dagir about music.

It may be sufficient to mention something about Abdu Dagir's musical background and career. When he started to compose in new style, he built a strong new idea about the roots of Arabic music. He believes that those roots are in religious music and chanting. He got a lot of resistance because of that, and many tried to close all the doors from him everywhere. According to Abdu Dagir he has not been given any work in the Cairo Opera House since 1980s. He is very dissatisfied with the fact that Opera House's program policy is nowadays based on Western classical music and they hire a lot of musicians from Russia and Ukraine. This, according to his opinion, is destroying the history of Arabic and Egyptian music. Abdu is not against the idea of playing Western music and to adapt new ideas from it, as he feels Western music also adapted a lot of ideas from Arabic music.

Abdu Dagir explained to us a lot of things about his own musical history, which, until now, has lasted almost sixty years. He told us many stories about his father who also was a musician. The father owned the most famous music shop in Tanta, a small town close to Alexandria, and Abdu Dagir was born and lived his childhood there. His father didn't want him to become a musician and used to hit him so badly all over

his body that sometimes he couldn't even wear his clothes or take them off. After telling this, Abdu showed us the bruises in his body.

Abdu Dagir spoke also about the hard work to get musicians from his town and the neighbouring towns in order to build new school based on new tone colours and techniques, which didn't exist in that period. He told us also very interesting story about how he got to know first time Western technique of playing. He was about nine years old and he heard that there was a movie coming to the cinema in his town about a famous Western violin player. Thus he planned to go to see it, and of course he couldn't say anything about that to his father. He said that he didn't even have money to enter the cinema. He was very worried to go but the love for the music was so deep inside him. This was the best opportunity for him to hear how Western musicians were playing and thinking about the music generally and what kind of sound they can produce out of the instruments. He was already then interested about the difference between Western classical orchestra and Arabic one; the latter still having few musicians in it. He went to the cinema and he had to jump over the wall to enter and he stayed in the corner hidden from the eyes of the people watching and learning new ideas and enjoying the playing of the violin player. The movie affected him so strongly that he composed a piece about it when he was about eleven years old.



Pic. 6. Abdu Dagir improvising on the violin at his home. Cf. DVD, chapter 8.

Abdu Dagir still has a dream to have his own school and to teach the new generations how to keep Arabic and Egyptian technique in the best shape. He wasn't so sure that his dream can become true but he still hopes that things will change one day.

I asked him also about the situation of the singers nowadays. He said most of them have almost similar weak voice. According to him this is because of the new generation does not follow methods and doctrines of 'the old school'; the school which created the most famous Egyptian singers and left special marks in Egyptian music field. One well-known example was Om Kalthum (1904? -1975) who got her learning from her father who was religious chanter in a Koran recitation school. One can also say that she got her extraordinarily beautiful voice [a personal opinion, but shared by many] as a gift from God. Abdu Dagir pointed out that Om Kalthum's style has remained so enduring because she built her music and singing on indigenous religious style and hence on the basics of Arabic music. Om Kalthum regarded by Egyptians as one of the pyramids (she is sometimes called as 'the fifth pyramid of Egypt'). She will probably remain forever as a landmark in Egyptian and Arabic music history.¹⁸

During our conversation Abdu mentioned that about hundred years ago there hardly was any Arabic classical music orchestra in Egypt, only small bands called "takht". Such bands were performing everywhere in Cairo and some other cities, such as Alexandria. In addition to "takht"-bands there were some folk bands (like saidi) and line-ups playing 'sufi' music. Such bands were performing mainly in countryside.

At the end of our conversation I asked him to play one of his compositions together with me, as I used to do always when I visited him. We played one of his most well-known compositions called 'Layali Zaman' meaning 'The Old Nights'. That piece is in a famous Arabic maqam called 'rast' (this performance can be seen and heard on joint DVD, chapter 1). Abdu Dagir behaves as if having a school at his own home, and he is always willing to share his knowledge and give most special information for anyone who is willing to learn from him. Finally we decided to call it a day, and let him rest after his trip. I promised him that I would come back to see him before returning back to Finland.

We were very happy that everything went fine and I was also so happy that I managed to meet Abdu Dagir before it was too late for Mohammed the documenter, since his time of stay in Egypt would be shorter than mine. I went back home and I

¹⁸ Reader is again referred to Virginia Danielson's book about Om Kalthum and her music.

watched from the video camera what I had recorded with Abdu Dagir and tried to make sure that I would not make any mistakes to my diary. I felt fine about the quality of picture and sound.

4.6. Fathy Salama

The 18th of January 2006 was to be the last day for Mohammed the documenter in Egypt. I managed finally to get in touch with Fathy Salama and I made appointment with him for about nine o'clock the same evening. Fathy Salama is one of the most famous piano players and composers in Egypt, and he is also one of the prominent makers of pop music. He loves musical mixtures between different cultures, and he is one of the most successful composers what comes to musical fusions between Oriental and Western music. He has composed and arranged music for many Arabic and Egyptian pop stars and made them stars like Mohammed Mounir and Amr Diab¹⁹. Fathy Salama has worked in music field since late 1970s and he has his own band called 'Sharkiat'. He is constantly looking for new ideas and he enjoys playing with different musicians from all over the world. Fathy Salama is travelling a lot abroad teaching music and performing with different bands. One of his biggest artistic and commercial successes is the CD, in which he collaborated with Senegalese guitarist and singer Youssou n'Dour, as chief arranger and bandleader.²⁰

Fathy Salama's flat is about 15 minutes' drive from my house. Fathy and I made a plan that Mohammed and I would interview him, and after finishing the interview we would drive the documenter directly to the airport. Luckily for me, Fathy had arranged a rehearsal for that very same evening with his band Sharkiat since there was a performance coming in few days. When we arrived at his house, he was already playing with his band.

¹⁹ One of the greatest names in Arabic pop music world since 1980s.

²⁰ The resulting CD titled 'Egypt' (rec. in 2004) has won several awards.



Pic. 7. Aladin playing with Fathy Salama in his flat

After arrival I immediately started to film him in his rehearsing room. The room was very small and full of musicians, playing various instruments. Fathy was sitting close to the entrance at his piano. Beside him there was a bass player, and in the middle of the room there were percussion player and tabla player sitting beside each other. In front of them there was a nay [=reed flute] player. Accordion player was sitting on the floor and beside him there was the sagat [= an instrument made of metal, played with a metal stick; a sort of guiro] player, who also played other percussion instruments. The reqq [= frame drum with jingles] player of the band was also standing in the middle of the room in front of the whole band. Finally, there was the singer Karima Nayt from Algeria sitting on the floor with a microphone in her hand. Example of band's music can be heard (and seen) on the joint-DVD (chapters 2 and 9).



Pic. 8. Fathy Salama practising on keyboard

After having finished the rehearsal, which lasted about two and half hours, Fathy was ready for interview. I asked him about his background and how he learned to play the piano. He said that he learned to play piano at the age of six with the help of some Russian teachers then residing in Cairo, and so he started to first study classical Western music by playing compositions by various European composers. Simultaneously he taught himself to play Oriental music. Fathy kept mentioning that he never had any teachers in Oriental music, but he learned by listening the radio at home, thus adopting techniques and styles of great Egyptian composers and singers. Fathy's family members were big fans of Om Kalthum, and Fathy said he learned a lot by listening to her music.

I then asked him his opinion about the level of the music in Egypt today. He said that there is an attitudal problem concerning the music generally, since many musicians have started to ignore traditional Egyptian music and they are not interested to learn much from it. According to Fathy many young Egyptin musicians seem to be 'lost somehow' and, partly as a consequence, have started to make music which doesn't have any connection with 'our culture and its riches, although they should use them'. To my question concerning the singers in Egypt today he answered that singers in 'earlier

times' [1960s and 1970s] had to gain certain amount of support by people before they were allowed to sing on any television or radio channel. At that time Fathy was against such idea since he thought that talented singers should have had easier access to public performances on TV or radio. Nowadays he thinks differently since he feels that today virtually anyone can just enter to play and sing on TV and do what ever without any talent or musical competence. That kind of phenomenon is, according to Fathy, destroying what he and some other musicians are trying to build up in Egypt.

I then asked Fathy about his band Sharkiat. He said that he is trying to use the roots of Egyptian and Oriental music as a basis, but at the same time he is adding and adapting new and different ideas and ingredients from other cultures. I had to mention him that some people in Europe oppose the idea of Egyptian musicians playing Western instruments like piano, and the same people think that Egyptian musicians should stick to their own traditional and folk instruments. Fathy commented that this is a common Western way of thinking of the Middle East, and when they think of Egypt they just imagine 'pyramids and camels'. Fathy, rather sarcastically, commented that many Westerners see Egyptians as nothing more as 'camel drivers'. Then he went on by saying that they [Westerners] should think more openly about the music in the world, and that an instrument like piano can be used in many different ways and it can produce different kind of sound combinations in different cultures. I mentioned Fathy about my experiences in Finland; that there are people who want to listen only traditional²¹ and folk music from Egypt, and that they are not interested enough in new compositions. Fathy said that he understands somehow such a way of thinking since musical quality of many new Egyptian bands is rather poor. At the same time, however, people in the West should also realize that there is nothing wrong in creating new ideas per se. Such ideas should, of course, be introduced and performed in a good way in order to be able to deliver deep and profound meanings and feelings from our cultures. Fathy emphasized that there are bands and composers in Egypt doing their best to introduce new music and at the same time keeping the roots of tradition strong in their music.

²¹ By 'traditional' I am referring music by such composers as Sayeed Darwish or Mohammed Abdul Wahab, or performances by artists such as Om Kalthoum or Farid El-Atrache. In broad sense, Egyptian music from (roughly) 1920s up to 1970s.



Pic. 9. The group Sharkiat

I was satisfied with Fathy Salama's interview. I just was worrying little about the sound quality on videotape because Fathy had, at the same time, some preparations made in his flat, and most of his furniture was taken outside. We were recording in his living room, which was almost empty, and the reverb there sounded to be a bit too much to my ear. After all, everything turned out to be having worked fine.

I managed to meet Fathy again on the 3rd of February 2006. We discussed more about his 'apprentice years' in Oriental music, and he kept emphasizing the importance of listening different musicians and composers from Egypt and Arabic world. This, according to him, has given him a lot of understanding concerning techniques, ornamentations and also microtonal scales. In the end I asked him to play something on the piano to show differences between Oriental and Western techniques. While he was playing I joined him with my oud, and we used 'basic' C minor scale as our musical framework. We improvised freely and nothing was planned beforehand. I

am very happy that we had a chance to do some music together. Our improvisation on the lute and the keyboard is on the joint-DVD (chapter 3).

After the first interview at Fathy's place was over, Mohammed the documenter was taken to the Cairo airport. Mohammed seemed to be happy about his trip generally and he told me that he would check the material in Finland after he came back, and that we should be in touch later. I, on my behalf, went back home and started to make plans how to use the last three weeks of my trip.

4.7. New topics emerging...

On 19th of January 2006, in the morning, my mother told me that Mr Hamdy, the taxi driver to Fathy Salama and some of Fathy's friends, had phoned me to ask how I am doing. I phoned him back and all of a sudden I remembered something very important which Mr Hamdy had told me already about half a year earlier during my previous visit to Egypt. He had mentioned that he had started to work with Doctor Ahmed El Maghraby, who has been teaching in the Language University in Cairo and who has special interest in traditional Egyptian music plus arts in general. Mr Hamdy told me that doctor Ahmed El Maghraby is arranging Sufi and Zar happenings every Tuesday in place called Makan in Cairo downtown. Doctor Maghraby does this in co-operation with Egyptian Ministry of Culture. I was really happy of this phone call, giving me a new topic for my fieldwork.

So, on Tuesday the 24th of January 2006 in the evening I went to Makan and there I met Mr Hamdy, selling the tickets to the performance. He told me that doctor Maghraby will arrive very soon. When he arrived, I introduced myself and explained what kind of filming I had planned to do. I was concerned whether he would allow me to film the event since most of the concerts in Cairo held by the Ministry of Culture are prevented from being documented. Furthermore I was worried because Zar ceremonies had gained bad reputation among many, since such ceremonies were, in the past, arranged for other kinds of purposes than public performances. Zar ceremonies, in their original context, were performed in order to use music for healing mentally or physically sick people. Among Zar performers there is still a firm belief that they and their ceremonies can heal people from their illnesses.²² For my big relief, doctor Maghraby gave me his permission to document the ceremony, which lasted almost two hours, and I have to say

²² Contents of Zar ceremonies are discussed in more detail in chapter 6.

that the performance was very interesting. After the ceremony was over I asked doctor Maghraby if I could come back the following week and interview some of the performers. He gave his permission to my request.



Pic. 10. Zar performers in Makan

I have dedicated chapter 6 for more detailed discussion about the Zar in general, and for the ritual that took place in Makan during my field trip specifically.

4.8 Sufi music performance by the group El Tannoura

When one is speaking about sufi, or sufi music, one needs to be aware that one is dealing with a certain religious school in the world of Islam. The word 'sufi' itself refers to Arabic word 'suf', meaning 'wool'. This, again, refers to the simple clothing, which the Muslim ascetics wore. Another etymological possibility is the word 'safa', referring to 'purity'. These two combined may denote 'someone who wears wool on top

of purity' (Haddad, Gibril Fouad: Sufism in Islam LivingIslam.org: http://www.livingislam.org/k/si_e.html)

Sufism has spread throughout the Islamic world, and an important part of sufi practices is called 'dhikr' (or 'zikr'), which involves singing, instrumental playing, dancing, meditation, costumes, ecstasy and trance. In trance one may purify one's mind and find a pathway to God. An effective way to get into trance is by music and ecstatic dancing, and by repeating divine names. Turkish 'whirling dervishes' have long been associated with Sufism. My own contact to sufi music was a performance of group El Tannoura in Cairo.

On the 26th of January 2006 I went out to buy some presents for my wife and her family in Finland, and I happened to walk to the bazaar area called Khan El Khalili. The area is full of shops selling different goods like pharaoh statues and papyrus sheets. People are also selling clothes in the streets and there are lot of other shops selling different specimen made of silver and gold. There are some very old buildings from different periods of time in the bazaar area. While walking there I, all of a sudden, remembered having watched El Tannoura band, a famous sufi group, performing in one of those old buildings called Kasr El Ghory²³. I also remembered that the performances had since then been moved to Saladin Castle, a location I had visited about two years earlier. I had been discussing about sufi music as one of the possible areas of documenting with my supervisor in Finland, and now it seemed as if I indeed could get some material on film.

So there I went towards Kasr El Ghory to make enquiries about performance situations of El Tannoura group nowadays. I managed to speak with an official working there, and I explained him the purpose of my visit. He told me that filming is not allowed and that he can allow people only to use a normal camera. I then tried to persuade him by telling that teher are people who want to know more about our music culture, and especially in the music universities around the world there is a need for more information. El Tannoura band, as far as I was aware of, did not have many chances to show their special talent and skillful techniques for outside world, or even for Egyptian audiences. They may be one of the very few bands around still performing Sufi music and presenting that music in a nice way and with good arrangements.

I also told him also that I am one of the Egyptian musicians living Europe and that I wanted to be a good messenger for Europeans what comes to Oriental music. I did

²³ Ghory Palace, That place is owned by the Ministry of Culture in Egypt.

mention and emphasize the importance of bands such as El Tannoura being proper ambassadors of Egyptian culture in this globalized world of mainstream pop music, which is found everywhere now. I assured him that if I may film El Tannoura, the film material would be used only for good purpose and to attempts to make a good reputation for this band among the academic people in Finland. Finally he agreed that I may film them and we made appointment that I was allowed to come with my video camera and do the filming.

Five days later, on the 1st of February 2006, I came back with my camera as we had agreed. I met the same official again and he told me to go upstairs and film the performance from the balcony of the palace so no one would see me when I am filming. There were policemen everywhere, and occasionally some of them came to ask what I was doing there. Luckily the official told them that I had permission to film the performance. The balcony where I was filming was quite small, and it was quite far from the stage. The other problem that I faced was that the group was quite big, about 30 performers in all, and I couldn't fit them into the camera screen at the same time. Somehow I managed, by using camera's zoom possibilities, to film the performance and even to capture small technical details in playing and dancing. Dancers and dancing is especially important in sufi music performance.

The official who had given me the permission to film had left the palace in the meantime, and my situation with the police became more difficult since some 'fresh' police officers had arrived to the place and of course they didn't know why I was there. They started to ask questions and I tried all the time to keep them away from the camera while I was filming all the time. Finally I packed my things, went down to thank some of the performers for their successful show and after that I went back home.

Unfortunately I did not manage to interview any of the performers.



Pic. 11. El Tannoura performing at El Ghory palace

5. ZAR – HEALING WITH MUSIC

5.1 The origins of zar

Zar (sometimes also written as 'zaar') ceremony is one of the oldest and richest religious music and dancing styles, which has been found in some countries in Middle East and North Africa. The scholars suggest that the zar is originated in Ethiopia, in or near the town of Gondar between 1850 and 1900 and it spread in the Islamized Sudan and Egypt (Frishkopf 2002). The style entered Egypt from Ethiopia by the end of the nineteenth century and some of the zar performers in Egypt still believe that zar has originated in Ethiopia.

In the past zar ceremony was very popular in rural areas of Egypt and in some areas around Cairo. Zar ceremonies in the past were arranged for two different kinds of purposes. The main purpose was to arrange zar only for healing the health problems, both mental and physical sicknesses. The masters of zar ceremony even believed that they can cure people in cases of physiological disturbances, depression and frustrations, and even some cases when people have been paralyzed, or if someone has lost ability of speaking or hearing (www.bdancer.com/zarreis).

Zar mainly performed by women, but men can also attend to the band. The women who were performing sometimes wore male clothes, and traditionally very strong women or 'ugly' (whatever that means) women were engaged to lead the ceremony (www.bdancer.com/zarreis).

Zar ceremony has usually taken place at the house of the patient, or at the house of the zar master. A special room for zar was used because some people believed that such room became a 'maskona'²⁴. Actual performances happened usually in the centre of such room, and the performers were moving around in a circle and played music close to the bodies and ears of the patients. The performers danced around the patients by using certain kind of movements, such as moving their heads and hands up from side to side to the pulse of the music. The leader of the ceremony sometimes even drank blood of chicken or rabbit. In the middle of the circle there often was a tray containing different kinds of food to please a 'jinni' to get 'al barakat'²⁵. The performers

²⁴ Having the power of a 'jinn' or 'jinni' (an form of magically empowred spirit being, being capable to cause evil among humans by entering their souls.)

²⁵ to get the best blessing from a jinni

sometimes imagined that they were speaking to the spirits and the angels, and they also used some kind of smoke, which they believed that it could bring stronger and deeper feelings to their ceremony.

5.2. The zar instruments

The most common instruments used in zar are drums, such as duff (frame drum), mazhar (frame drum with jingles), tabla with leather skin and narazan (double headed drum). They use also sagat (pair of finger cymbals). Some players use shakers wrapped around their bodies²⁶. Those shakers are like big belts containing small pieces of wood, and when dancers twist their bodies a sharp rattling and shaking sound is produced. Other kinds of shakers, giving a metallic sharp sound, are also used and they are held in the hands of the performers. The main melody instruments is tambura, a large lyre with six strings and with a skin-covered sound box which has two holes through which the spirit of the tambura is believed to see the people who are participating in the ceremony. Usually the tambura played by men (Frishkopf 2002).



Pic. 12. A tambura player in a zar ceremony.

²⁶ in Arabic 'el mangor' or 'el aoksh'

5.3. The status of zar today in Egypt

For a long time zar has been almost non-existent in Egypt, and it is nowadays very hard to locate a zar ceremony in Cairo or even in countryside. One reason for such situation may be that zar ceremonies have faced many difficulties among the police, the government and the educated people. Difficulties have arisen in cases when there have been patients with serious health problems, and zar ceremonies were used as healing method. Some of the patients could not take it, and it ended with their death or fainting. Such cases made the whole society reject the idea of zar, and as a consequence zar was avoided as a healing method. This led finally zar ceremonies to become illegal.

As mentioned, it is very hard to find zar happenings today. There is only one place, called Makan and located in Cairo down town, which is arranging zar ceremonies with the permission of Ministry of Culture. But these happenings are mostly unknown for general public and therefore hard to find since they are not well advertised. The purpose of these ceremonies is merely to give a show, not to heal anyone. Original initiative ideas for these shows came from Doctor Ahamed El Maghraby (already referred to earlier) and he has been active in taking care of these happenings.

5.4. The ceremony at Makan in Cairo

The zar performance we are dealing with here lasted almost two hours, and most of the performers were women playing different kind of drums, and they were singing and dancing at the same time. There were also two elderly men dancing and playing 'el mangor' (double-headed drum). The same men occasionally played kind of shakers, which produced metallic sound. Then there were two other men sitting in the middle of the performers playing tamboura (the lyre). Occasionally they were also drumming.

A lady, around 50 years old, who was the leader of the group stood in front of the performers and sang. She was leading the band by her voice and sometimes by certain kind of bodily movements, and she frequently played the duff. When she slowed down or speeded up the tempo, everyone in the group followed her. Sometimes she used a rather strange language in her singing; a language which I could not understand and which was not any Arabic language. She communicated actively with the audience

during the performance, and sometimes she tried to speak to the audience. Her face was full of enjoyment, and she had nice smile, which I felt that it came deep from her heart.



Pic. 13. The leader of the zar group in Makan.

Some of the female drummers were standing while playing, and sometimes participated in dancing. They mostly played sagats (finger cymbals). All performers gave such a strong impression that they really loved deeply what they were doing, and that zar music is part of their bodies. The music kept going all the time, changing from one mood and style to another through singing in which calling and responding between the leader and the rest of the performers was frequently used.

I had a chance to observe and record the ceremony more than once, and the point, which interested many among the audience, was that the way of performing had different atmosphere each time. The audience could strongly feel that some musical elements within performances were of the Middle Eastern origin, whereas some were clearly [Sub-Saharan] Africa in style in terms of music (modes, singing style) and dance. A good example containing African elements can be seen and heard in chapter 2 of the joint DVD. More Oriental in character is chapter 5 of the same recording.

The performers were in no way so-called educated musicians, but they had very clear and precise sense of time in their rhythm, and they were able to control all the time in easy and natural way different feelings of the pieces by playing in different ways accordingly (snaps, different finger techniques etc.). Similarly, in their singing sometimes they used pentatonic scales and decorated them with oriental ornamentations, and gradually moved from 'African' mood to more 'Arabic'.

5.5. Interviewing performers

Before the ceremony I had a cup of tea with one of performers. He was very old man and he had many health problems so that he could not even walk well and I was wondering how he is going to perform. When the ceremony started I was shocked to see the power he suddenly got after he started to communicate with the other members of the group. That already tells a lot about power of music.

After the show I briefly interviewed the tamboura player Rafat Moustafa. He told me that tamboura is tuned as a fifth being the tuning interval. He also shares the viewpoint that the zar has its origins in Ethiopia.

I then interviewed one of the singers who also was playing duff. Her name was Sabah and they were calling her 'El Chahrura'. I asked her about her background, and she said that her mother was a zar performer and when Sabah was young her mother was teaching her the ingredients of zar. Sabah's mother used to take her to zar ceremonies in order to make her familiar with the style. Sabah said that now she feels that zar has become an essential part of her, and that she cannot live without performing zar regularly. She said that zar, for her, is some kind of mood where she is living in. She feels that she is not in 'this world' when she is performing.

I asked her if she thinks that there is any connection between praying practices in Islam and the zar ceremony, since, from my experiences, many in the Western world seem to think so. Sabah said that he disagrees with that kind of viewpoint. According to her they [praying in Islam and zar] are two different subjects and that they are very far from each other. It would be a big mistake, in her opinion, to start to make any kind of connection between these two subjects. Once again she said that zar is some kind of mood where she lives, dreams, imagines and swims with her soul in. Zar, for her, is some kind of way to express her feelings.

But all the performers agree that zar ceremony contains some songs in which performers tell and chan about Islam and the great power of God and Prophet Mohammed as a high example for all Muslims. It is, however, worth noting that zar as a part of Islamic culture has nothing to do with praying practices or doctrines of Islam as a religion, in spite of the rather common misunderstanding that zar, or sufi styles, are some kind of praying customs for Muslims.

6. CONCLUSIONS

After finishing my fieldwork I spent last few days in Egypt by trying to get some new material before travelling back to Finland where I arrived on the 9th of February 2006.

In this thesis I have tried to give to the reader, on one hand, a picture how a musician of another culture experiences his life and music in new surroundings, and, on the other hand, a descriptive and somewhat analytical idea about musical ethnography and fieldwork. Both access points have led to a self-reflective study of myself as a person, musician, composer and scholar. It has been my attempt to introduce one possible model about Egyptian social and musical history and the behaviour of the common people in Egypt in order to help reader to step into music and musical culture of Egypt in general. Therefore I saw it relevant to include a short description about Egyptian folk music styles, classical Arabic music and Arabic mode system, and provide a short explanation about differences between Oriental and Western modal systems. Some periods and happenings that have taken place in the course of time in different cultures were also mentioned in order to give an idea of obvious connections between Arabic and Western music. As a musician and composer I certainly admit such 'twofoldness' myself, and some aspects of it should become clear when one reads this master's thesis. Yet, simultaneously, one should notice that there are also differences in ways of musical thinking and behaviour between Western and Arabic musicians. This, most obviously, becomes evident from the lines of this thesis, since I admit that, in many ways, I lack the capability to write scientific text properly, and that is very much due to the culture where I come from which puts more bias on the oral learning than the written. Yet I dare to say that my experiences 'in the field' were genuine. My informants were of flesh and blood and representing rich cultural heritage, being both rooted in tradition and at the same time innovative and adventurous. All emphasized the importance concerning proper knowledge of tradition before one is in state of re-shaping it. For possible future scholarly work with my informants I dare to wish to get a chance to co-operate with someone who is more skilled in writing than I am.

The musicological core of this thesis and its main focusing area has been the zar ceremony as a musical and cultural phenomenon, with the help of a case study I succeeded to document during my field trip in 2006. I consider myself as a lucky person having had a possibility to document such a musical and cultural rarity, which has links

to a very distant past, and may be an important link between Arabic and Sub-Saharan African music cultures. I admit that there is a lot of more detailed and analytical work to be done with my material, and I am willing to learn to study it more profoundly.

As a musician and composer I wish I could focus more on writing new compositions based on the roots of Arabic and Oriental music and try to find new ways how to mix Arabic music with Western music without losing the original Oriental feeling. During my years in Finland I have formed a band called Aladin Dreams mainly from the students I have had in the Pop & Jazz Conservatory in Helsinki. I have been performing both with them and by myself as a solo oud player and singer. All in all there have only rather few performances so far, and I wish I could have more as a performer in Finland and abroad as well. I also wish to get more teaching work. I am very interested in to carry on giving workshops and lectures in Estonia and expand my working field as a teacher to Scandinavian countries and further to Europe.

My teaching plan is to focus more in deep details about the folklore and the traditional music in Egypt and Arabic world. To carry out such a plan means that I need to develop as a researcher as well. I am seeking to find good ways for my students to understand the essence of Oriental music styles and help them to catch the 'native' feeling of performing. The best way to do that is by giving lectures and workshops about the system of Arabic scales and beats by using videos, DVDs and audio material. It is also important to give an idea about the history of Arabic music in different periods. My teaching will also include some of the old religious styles like Sufi and Zar, for example by using the recordings I made during my fieldwork research in Egypt 2006. But in order to be able to use that material most beneficially I need to improve as a researcher, learn more analyzing methods, study more cultural research and improve my writing skills. For example zar is a very important and interesting subject to explore and analyze in more detail, and since it is still rather unresearched area, I wish I could to carry on with that subject.

I believe that above mentioned further studies will give a new way of thinking to Western students in the future and help them to understand much more about Arabic music styles which have not been discussed much in the academic music world.

REFERENCES

A. Printed sources

Blacking, J. 1990: How musical is man. The University of Washington Press. Seattle

Danielson, V. 1997 : The Voice of Egypt - Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century. The University of Chicago Press. Chicago.

Frishkopf, M. 2002: Understanding music in the Middle East. In The Garland Encyclopedia of World Music, volume 6: The Middle East. Editors Virginia Danielson, Scott Marcus, Dwight Reynolds. Routledge

Grout, D. J. 2001: A history of Western music. New York; Norton

Myers, H. (ed.)1992: Ethnomusicology: historical and regional studies. London; Macmillan

Slobin, M. 2002: in Worlds of music: an introduction to the music and the world's peoples. Editor Jeff Todd Titon, New York, Schrimmer Books

B. Online Material

Boulos Afif Alvarez 1966: Music In The Middle East. Saudi Aramco World, January/February 1966 published in www.saudiaramcoworld.com (7.5.2006)
www.bdancer.com/zarrevis, the zar revisted by Me'ira – The Joyful Dancer 1/6/96 (2.8.2006)

www.maqamworld.com (27.3.2006)

www.trumpet.sdu.edu/m151/Arab_Music2

Racy Ali Jihad, PHD and Logan Jack, PHD: Arab music – part one, contact with the medieval west Reprinted here from the original chapter in The Genius of Arab Civilization: Source of Renaissance, John Hayes, editor, in the second edition (1983) by Eurabia (Publishing) Ltd. and in the third edition (1992) by New York University Press (10.1.2006)

www.wikipedia.org/wiki/Ancient_Music

Kilmer, Anne Draffkorn, Journal of Cuneiform Studies xxxviii (1986) and West, M.L., 'The Babylonian Musical Notation and the Hurrian Melodic Texts', Music & Letters, Vol 75, No 2. (May, 1994). (17.2.2006)

www.wikipedia.org/wiki/Music_of_Egypt (8.3.2007)

www.worldmusic.nationalgeographic.com/worldmusic (27.4.2006)

<http://www.loc.gov/folklife/fieldwork/index.html> (19.10.2006)

ARABIALAISEN MUSIIKIN ILTA

Leppävaaran nuorisotilalla
pe 14.5. klo 18.30-20

esiintyjänä

ALADIN DREAMS

Aladin Abbas

Pinja Laaksonen

Otto Lappalainen

Antti Lauronen

Jussi Reijona

Toni Salmela

Jan Mikael Szafirovski

Maria Teittinen

Moderneja ja klassisia tyyliuuntia yhdistävää
arabialaista musiikkia.

Tilaisuuteen on vapaa pääsy
ja se on avoin kaikenikäisille.

Tervetuloa!

Järjestää: Espoon kaupunki, kulttuuritoimen keskus/ nuorisoasiainkeskus

Leppävaaran nuorisotila
Veräjätienkatu 8 C
Puh. 09-54 14 145

world groove club

CROSS BORDERS

15.9. Zero Drama (Peru/Suomi)
Shankara (Intia/Suomi)

13.10. 2-Year-Anniversary Party
Special guests and cd-giveaways

3.11. Kiskokaa Siskot (Klezmer/Folk/Sibelius-Akademia)
Aladin Abbas (Jazz/Fuusio/Egypt)

Between and after the bands, our Global Fusion DJ's
Soma & Reso-Nation will play some fresh club-friendly
world music for your dancing pleasure.

More info: www.robindewan.com

UMO Jazz House Pursimiehenkatu 6, 00150 Helsinki. Klo 21-04
Liput 6 euroa. Lippuvaraukset arkisin 10-16, puh. (09) 6122 1914 tai sähköpostilla raisa@umo.fi

TARU
RAJASOITA JAIDETTA
ARTS AND DIVERSITY



umo

GLOBAL MUSIC CENTRE



six
degrees

DIGELIUS MUSIC

Helsingin sanomat,
Gallen-Kallelan Afrikka soi nyt
levyllä, 29.11.2005

Hannu Lehtoranta's CD "Celestian Kuu"

Sattumalla oli sijansa myös siinä, miten osa muusikoista löytyi levyille. Oudonnäköistä instrumenttikoteloä kantavan **Aladin Abbasin** Lehtoranta bongasi paikallisjunassa Hiekkaharjun tienoilla. Osoittautui, että egyptiläismies on Kairon arabialaisen musiikin institutista valmistunut specialisti, joka on opettanut muun muassa Pop & Jazz Konservatoriossa. Hänen ud-luuttunsa säestää hienosti *Taivaallisen kuun* Nuubialais-variaatiota.

Aladin Abbas (s.1973)

säveltäjä ja luutunsoittaja Kairosta Egyptistä.
Hän on opiskellut muun muassa maineikkaan
egyptiläisen nykysäveltäjän Abd Dagirin johdolla.

Abbas valmistui Arabic Music Institutesta 1994.
Hän on asunut Suomessa vuodesta 2000.

Sinuhe-yhtye

on arabialaisen musiikin projektiryhmä, jonka
kotina on Jyväskylän yliopiston musiikin laitos.
Ryhmän opiskelijat erikoistuvat monikulttuuriseen
musiikinopetukseen. Sinuhe on toiminut eri
kokoonpanoissa vuodesta 1998.

Istanbulin illat, Kairon yöt

musiikkia ja tansseja
Egyptistä ja Turkista

Aladin Abbas Sinuhe-yhtye jyväskyläläisiä tanssijoita

Aladin Abbas (laulu, luuttu, perkussio)

Sinuhe

Joona Hasan (raqq, daff)
Maria Kolari (viulu)
Timo Kovanen (basso)
Ari Sadinmaa (klarineti)
Pekka Toivanen (luuttu, bouzouki)
Sirpa Toivanen (sello)
Tatu Viitala (tabla)

Tanssijat

Liisa Harjula
Kaisa Helttunen
Kirsti Pehkonen
Merja Pänkäläinen
Jessi Sahlberg
Tiina Vesa
Nina Äijälä

Juontaja Emma Kostainen
Valot Matti Suora
Äänentoisto Mikko Myllykoski
Käsiohjelma Inka Vilén

Järjestää

Jyväskylän yliopiston musiikin laitos ja
Jyväskylän kaupungin kulttuuritoimi,
yhteistyössä Seitsemän Hunnun Tanssi ry.

**torstaina 28.10.
kello 19.00**
Jyväskylän ylioppilastalo
Ilokivessä

Liput 8 e, opiskelijat 6 e

Abbasilla on monipuolinen kokemus musiikin opetuksesta niin entisessä kuin nykyisessä kotimaassaan. Hän opettaa muun muassa Pop & Jazz Konservatoriossa Helsingissä. Hänellä on oma orkesterikin, Aladin Dreams, jossa soittaa konservatorion opiskelijoita.

Abbas on opiskellut itämaisen musiikin teoriaa ja historiaa, klassisen arabialaisen musiikin tyylejä ja kansanmusiikkia, perinteisiä egyptiläisen ja arabialaisen musiikin laulutyylejä, arabialaisen musiikin rytmiiikkaa, länsimaisen klassisen musiikin teoriaa sekä klassisen kitaran, luutun ja tabla-rummun soittoa.

Ainakin näitä.

– Täällä musiikillisesta taustastani kysytään aina, olenko folk-, jazz- vai klassispohjainen muusikko. Minun on vaikea suhtautua kysymykseen, koska olen niitä kaikkia. Egyptissä tällaista jaottelua ei käytetä.

Konserteissa Abbas soittaa perinteistä ja modernia egyptiläistä musiikkia, klassista arabimusiikkia sekä klassisen arabimusiikin ja länsimaisen musiikin fuusiota. Hän myös säveltää itse.

Sunnuntai 27.11 2005

Sanni Haikarainen