

Contemporary Egyptian Music Compositions Between Inheritance and Delineation

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1. Introduction:

As I grow up learning music, I always wondered why contemporary Egyptian music² was so alienated to the most of audience and performers, still could be worth the investigation of few scholars and composers. The main essential problem is concentrated in two things: performers and audience. No wonder nowadays with the evolution of the Egyptian performer, older works of composers become more accessible and more enjoyable to a wider audience.

This paper is suggesting a perspective of understanding the construction of the musical meaning in a sample of Egyptian contemporary composers; especially those belonging to the post colonial area in Egypt. Examining the work of a composer in term of inherited materials which are driven from local Egyptian culture: secular or sacred folk music, and or traditional court music³; as well as examining the way these materials are being delineated. In addition, examining the relationship of the delineation to the composer or the performer, as well as to the audience.

The aim is to examine how the balance between the music as an expression and as a commodity is reached by contemporary Egyptian composers. It is the argument of this paper that as the audience class consists of the common, more of the inheritance is apparent; yet the delineation of this inheritance is inevitable as this music style is driven originally from the elite's.

Understanding the historical shaping of social strata especially of the elite through modern Egypt, will lead to understanding why such music style is alienated, and how composers can attain the subjectivity of a composer, at the same time attain successful commodity to his or her music.

2. Key terminology from historical point of view:

2.1 Cultural identity

In a world of such global influence, the question of identity is quite heard, and the search for or the talk about Egyptian identity is not an exception. Unlike what could be common of thinking that cultural identities are historical objects and that they are inherent; contemporary

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² Compositions of the nationalistic school.

³ known as Arabic Music or Arab Music

knowledge especially of postcolonial and postmodernism discourses provide us with another ways human do to construct their identities with. Identity construction drives from understating the history of nation or a country, and having some future goals to achieve to best select for a present plan to act according to it. Jacinta explains this notion stating that: “because cultural identities often draw upon perceptions of history and tradition as an important source of direction and legitimacy, they are often perceived as ancient and even primordial.”, then he continues to quite Edward Said’s arguments: “cultures are neither given nor organic or spontaneous, but socially constructed frameworks of interpretation”⁴. Therefore, culture as a dynamic interactive social construction is a critical condition to understand the world politics.⁵

Part of the history that the paper suggests it did influence choices of shaping the Egyptian identity after 1952 revolution, is the encounter of the west with Egypt⁶, beginning from Mohammed Ali’s applications⁷ to modern system in Egyptian education in general, and music education in the military in specific. Since that time and it is very relevant to the well educated Egyptian to apply western methods of life; especially in academia. Therefore, a beginning of literary music heritage was born with the establishment of the musical institution around the second half of the twentieth century. Thereafter it seemed to be in such a contrast with the oral music tradition, such generating a tendency of superiority of literal music to the local. Nowadays various questions regarding the influence of the west in the multi-cultural communities appear: “does the west present a universal culture or it is the forefront of a universalizing civilizing process, or whether it is a local culture that has attained a global reach?”⁸

2.2 Modern Egypt social strata

Social classes reshaping could be related to the social revolutions. We can easily track Egypt beth to modernism as an economic as well as educational path to the early nineteenth century and after the short invasion of the french to Egypt, specially in the times of Mohammed Ali’s and Khedive Ismaíl’s. A second turning point was with the social revolution in 1882 accompanied with establishing the British colony in Egypt. The third important event was the revolution of 1919. Finally, was the independence of modern Egypt by the military revolution of 1952 with its social reformation agenda.

⁴ Jacinta Hogan *Conceptualizing the West in International Relations from Spengler to Said*, Electronic book available from Ebrary database. 2002 p. 4

⁵ Ibid, p13

⁶ The French invasion to EGYpt in 1798

⁷ around 1805

⁸ Ibid, p.7

With the control of Ottoman empire in Egypt through el-mamaleek, social classes were reshaped. new elite emerged as viceroy and Ottoman nobles, and they did proceed the Egyptian nobles which included Ulma (religious scholars), officials, and bureaucrat- - intellectuals. In addition, there was the Levantine mercantile class and the Europeans⁹. Members of the elite constructed their world and economy. This had a direct influence in music. Faraway from folk music, the music of peasants, there was two supreme music: music of Ottoman court, which is called now Arabic music, and western music.

With the 1919 revolution, that was proceeded with a shift in musical style and turning to more of the folk tones in Sayed Darwish's compositions, and that was followed by economic approach to establish an Egyptian national Bank (Egypt Bank); the court music of Ottoman's has changed to give up a lot of its ornamentation and to take from the folk music simplicity. Still, the western influence was so great as the need to establish a systematic science and arts to achieve more development aims and catch up with the advanced world; the west. By that time, Nationalism in music was founded by self-learned composers such as: Yussuf Grace, Bahiga Rashid, and Abo-Baker Khairt. Reaching the 1952 revolution and its social reformation frame, a contradictory influences appeared, only the latter was seen in the coming years . Formally, the state adopted the Western way of academia, and music was no exception. All musical life was shifted suddenly to admire western music, even the Arabic music ensemble began to include western instruments and large amount of performers and singers, to turn them to orchestras. Musical notation was suddenly an important thing, that the absence of it within the musicians of the oral tradition was something embracing and meant music illiteracy. One of the dilemma that faced scholars versus oral practice musicians was the meaning of composition. With the political differences, composition was taken to be only restricted to the academic literate musicians who studied in the institutions. Other wise is called "melodic setting or Talheen¹⁰".

2.3 Inheritance and delineation in constructing the musical meaning

The argument of this current paper is driven from reading Lucy's Green's approach to the construction of musical meaning. She divided up the construction into two categories: inherent and delineated meanings. This construction of her is based on the listeners relationship to the performed music composition. She defines inherent meaning as "keeping open level of virtual

⁹ Juan Cole, *Colonialism and Revolution in the Middle East: Social and Cultural Origins of Egypt's Urabi Movement*, Cairo: The American University in Cairo Press. 2000.

¹⁰ for further details look up :

Samha EL-Kholy's, "Contemporary Egyptian Composition", introduction, vol.1. Cairo: Prism.

musical meaning which is conventional but free of symbolic content”¹¹. She argues more that inherent meaning either gives the notion of fulfillment or dissatisfaction to the listener, “according to their subject-position, their knowledge, and their experience, the more fulfilling the response will tend to be; the less knowledge and experience, the more dissatisfying.”¹² Those virtual inherent meanings are encapsulating within them some connections of how and what we are listening for, these connections are what we call delineation. On the other hand, composers tend to think in a different way about the meaning of inherent, as they try to transform the most common delineation to give different and may be new meaning to a sound event. To illustrate, the intellectual approach in composing music, which is related to art or classical music, especially beginning of the second half of the twentieth century in the west, is concerned by working against the already known delineation of given inherent meanings. Ferrenyhough’s words sum it all:

“ We, as composers, do not only manipulate material; it signals to us-by means of the ordered freeing up and redispensing of figural energies-what it itself desire. if this concept seems unduly metaphorical: what is musical meaning; if not the revelation of new perspectives according to constantly mutating sets of (musically immanent) rules of play?”¹³

No wonder then different terms of listener-music relationship appears in the writing of Boulez to explain the result of such rebellious behavior of most contemporary western composers; para-memory ‘potential memory’ and posteriori ‘angle of hearing’¹⁴. Therefore, delineation could be a positive or a negative lead for the listener “according to whether they feel at home with those meanings and can appropriate them as their own values; or whether they fell embarrassed by them or otherwise antipathetical towards them”¹⁵. To conclude, Green states that according to the result feelings of the listeners toward both the inherent and the delineated meanings, his or her experience would be either celebratory or alienated.¹⁶

The Egyptian Musical scenery could be divided into four categories: folk music (sacred and secular), traditional art music, contemporary art music, and popular music¹⁷. Each category is mostly connected with a specific social class and specific education background. The influence of folk music on contemporary Egyptian composers was the greatest and balanced the western

¹¹ Lucy Green, *Music, Gender, education.*, NY: Cambridge University Press, 1997. p.132

¹² *ibid*, p. 133

¹³ Brain Ferrenyhough, “Tempo Della Figara”, *Perspectives of New Music*, Vol. 31, No. 1. (Winter, 1993), p19.

¹⁴ Pierre Boulez, *Orientalism* (Cambridge, Mass: Harvard University press, 1986), p. 94

¹⁵ *ibid*, p.133

¹⁶ Green, p.134

¹⁷ Rasha Tomoum, “Analytical Study to the Adaptation of Heritage’s Melodies in Some of the Egyptian Nationalists composers”, Ph.D, Theory and Composition Department, Faculty of Music Education, Helwan University. Cairo. p.30.

education and style which was necessary acquired as part of those composers' academic path. The resulted musical meanings were a mix of inherent music materials, but with delineated western meanings; therefore, they were not easily recognized by the common. In addition, it was not also recognized by most performers, as the performers of classical music are not that well informed about performing folk music with its famous delineation; the same for folk musicians who practice oral music tradition instead. As a result, the constructed meaning of the composer has a struggle between the mediator 'performer' and the receiver 'listeners'.

3. Analysis sample:

Four works are chosen to a three composers from different stylistic generations. In these four works the inheritance varies from secular folk as in weddings and other ritual events; as in Abdel-Rahim's *Hassan & Naeima*. The second work of Daoud's *A Dream* deals with traditional Egyptian music as well as secular music events. The third work of Shokry's is related to the sacred stream of Egyptian Sufism. The, the fourth of Mattar is relating to traditional Egyptian music. While the first two compositions do have extreme musical references; the other two are abstract pieces.

3.1 Gamal Abdel-Rahim¹⁸ (1924-1983)

Hassan & Naeima ballet (Suite for the orchestra):

first movement:

The duration of this movement is 3:42 minutes. It is written for an orchestra (strings and woodwind), with the use of local Egyptian percussion as: mazhar and tabla.

The music is trying to convey an abstract version of the story of the famous Egyptian couple: Hassan and Naeima, who were not able to marry for their different social positions: as Hassan was a wonderer singer, while Naeima was the daughter of a well established higher-middle class family. Their love story ended by her family killing of Hassan . The overall structure and its extra-musical correlation of the piece is described in figure 3.1..1.

¹⁸ Gamal Abdel Rahim is consider the first professional composer to actually study music composition and the leader of contemporary music composition in Egypt.

Section 1 mm. 1-39	Section 2 upbeat 40- 77	Section 3 mm. 77- 104
mm. 1- 4 introductory rhythmic cycle mm. 5- 15 bass ostinato ideas a then b mm15-39 A (first melodic idea)+ ostinato a+b	upbeat 40-58 B (second melodic idea) mm. 58- 70 transformation of a mm.70-77 hint of B melody	mm.77-85 transformation of a mm.86-97 hint of B melody + rhythmic motive of a mm.97-104 closing statement (transformation of a)
intro: peasant dance a + b: mystery of the tale.....projecting to the future A: traditional wise melody conveying the narrator ` of events	B: wedding a transformed: projecting on the future hint of B: back to the wedding	a transformed: evil intentions hint of B: wedding is a past idea a last transformation: the killing of a Hassan

Figure 3.1.1 : Overall structure and programatic references, *Hassan & Naeima*, first movement.

Inherited & Delineated Elements in key parts of the piece:

Introduction mm. 1-4 (figure 3.1.2)

The inherited elements are the following:

- 1- The usage of rhythmic cycle “el-wehda el-Kabira’ in the mazhar.
- 2- The usage of traditional crotales technique (small cymbals attached to both the thumb and middle fingers in each hand).

The musical meaning is based on the common delineation and is going to be communicating images of dance and wedding ceremony. to the listeners

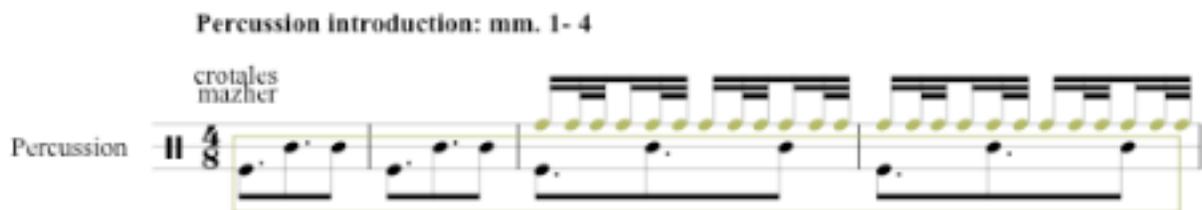


Figure 3.1.2 Inherited and delineated elements, *Hassan & Naeima*, first movement, introduction

Bass ostinato ‘a’ & ‘b’ mm. 5-15 (figure 3.1.3)

The percussion keeps the same inherited materials of the introduction, while the new ideas ‘a’ and ‘b’, only have tonality as an inherited elements (Maqám El-Hegazeen on E)¹⁹. We can describe the new ideas as a total delineation especially to issues related to the melodic direction as the composer uses the octave replacement frequently. Another item is the mixing of flute and vibraphone or vibraphone and marimba, which indicates an atmosphere of mystery²⁰; indicating story telling and dramatic aspects of the piece.

Percussion introduction: mm. 1-4



bass onstinato "a": mm. 5-7




¹⁹

²⁰ especially of using the D# instead of D as the pattern of the Maqám suggests.

The image displays two musical staves for the first movement of *Hassan & Naeima*. The top staff, titled "bass onstinato 'b': mm. 8-10", features a woodwind part (flute) and a percussion part (vibraphone). The woodwind part shows a melodic line with a trill-like figure, while the percussion part provides a rhythmic accompaniment. The bottom staff, titled "bass onstinato 'a2 + b2': mm. 10-15", features a woodwind part (flute), a percussion part (vibraphone and marimba), and a strings part (Violin I and Violin II). The woodwind part is mostly silent, while the percussion and strings parts provide a complex rhythmic and melodic texture. The strings part includes a pizzicato section.

Figure 3.1.3 Inherited and delineated elements, *Hassan & Naeima*, first movement, bass ostinato ‘a’ & ‘b’

A mm. 15-39 (figure 3.1.4)

The inheritance is related mostly to the used timbre, as the choice of both the flute and bass clarinet, suggests similar related²¹ Egyptian woodwind instruments; nay and arghool²². The melodic direction to navigate through El-Hegazeen tonality is stepwise as in most traditional songs. Finally, the usage of the trill is very common in playing melodies in the nay.

The meaning is delineated by the use of polyphony that contain already ‘a’ and ‘b’ from the previous measures, presenting two main moods at the same time; a traditional melody representing a narrator who is telling the story, and mystery and dramatic lines projecting into the sad future of the killing of Hassan.

²¹ The composer was thinking of composing this piece to folk instruments, but it was difficult to achieve this goal at the time. Look up:

Rasha Tomoum “tanwal elqasses el-ghnai el-Shabi fi baadaamal almowalfeen almessreen almuasreen” Folk tales adaptations in Some of the composition s of contemporary Egyptian composers”, art. in Afaq, Supreme Cultural Council, Cairo issue 2, 1989-99.

²² both are local woodwind instruments.

first melodic idea A: mm. 15- 21

polyphonic texture: two main melodies, a + b ostinato + rhythmic cycle motive

woodwind

flute
bass clarinet

mazher rhythmic motive of "b" ostinato

Percussion

VLi
VI ii
VLa pizz. "a" ostinato

strings

woodwind

Percussion

rhythmic cycle motive

Mazher
vibraphone

"b" ostinato

strings

Figure 3.1.4 Inherited and delineated elements, *Hassan & Naeima*, first movement, A

B mm. 40-58 (figure 3.1.5)

What make this part so close to the folk music tradition , wedding music especially, is the opening of the speed-changable trill before the appearance of the melodic line. This sense of acceleration is achieved also by shifting from the traditional rhythmic cycle “simple masmodi”, which is associated with men dance with sticks²³ , to bamb. This rhythmic acceleration is been practiced also in folk music to increase the tension. Therefore, this part is depending on the common delineation of inherited materials, conveying common Egyptian wedding music.

²³ tahteeb dance

Second melodic idea B: the wedding; mm. 40- 58

woodwind

oboe
upbeat 44-46

speed-changeable trill

6

CL.b

trill

3

3

speed-changeable trill

Percussion

tabla

simple masmodi bamb

Figure 3.1.5 Inherited and delineated elements, *Hassan & Naeima*, first movement, B

Closing statement m 97 (figure 3.1.6)

This measure is a key point in the entire movement, as this specific usage of rhythmic accompaniment with the natural tremolo of the instrument²⁴, always indicates the rise of the music tension and drama (mostly used at the end of zar ceremony²⁵). It is a very local elements, however, it only appears for one measure. This encapsulating of this symbol is related to the delineated structure of the composer conveying abstraction.

Closing section: the mudrder of Hassan: mm. 77- 104

rhythmic usage conveying the climax: m. 97

Mazhar

Percussion

vib. marinbu

vib.

Figure 3.1.6 Inherited and delineated elements, *Hassan & Naeima*, first movement, third section, closing statement, m. 97

²⁴ The tremolo is not indicated in score, however the percussionist, Yasser Moawed, on the record is performing it as heard in the oral practice.

²⁵ folk ritual for women with the intention of healing.

3.2 Rageh Daoud (1954)²⁶

A Dream²⁷ :

The duration of this song is 6:28 minutes. It is written for voice, strings, and percussion, with the occasional appearance of accordion.

The song is strophic as there is one idea dominating the piece, with varying the rhythmic cycles and textures, and with changing tonality. This matches exactly the words²⁸ of the text, as it goes like this:

Introductory statement:

Purely instrumental, with the main melody of idea A is represented in a different rhythm.

The first idea: A

You know girl:

I never saw your legs
or had the pleasure to be near you
even while I am at your arms

You know girl:

that look of departure in your eyes
is inhabiting my heart all the time
till the moment I find you

First repetition of the first idea:

You know girl:

this world is summarized in you
and the tea or the bori fish
even the Kentucky chicken is tasteless

You know girl:

the morning is getting late each day
as the night is just getting longer and sitting in my heart
before it leaves

You know girl:

the children is thinking of me as a ghost from the horror tales
who is being invited to a dinner party
when they see me each night hiding behind the clouds

²⁶ Egyptian composer who belongs to the third generation and a student of Abdel-Rahim. He is now is a very famous film music composer, however his repertoire includes classical and experimental music. Beside teaching in Cairo conservatory, he is the head of the committee on music, opera, and ballet, Supreme Council of Culture, Egypt.

²⁷ (song was originally within the Egyptian movie “*Sareq el-Farah*”).

²⁸ The researcher is providing an approximate translation to the meaning of the text in English.

Second repetition of the first idea:

You know girl:

all the prettiest girls of qaser el-niel,
 zamalek, and mohandeseen²⁹
 are nothing comparing to u

Third repetition of the first idea:

is performed by the saxophone first then the accordion, with the singer singing on the syllabi “ah”.

Fourth repetition of the first idea:

You know girl:

all the goodness of the “ahmed Helmy”³⁰ drivers
 all the generosity of “el-dewiqa”³¹ thieves
 the sound of workers in the instruction site
 the sense of humor of the waitress in the local cafes
 the persistence of the goods callers
 the long way to “el-ameriria”³²
 and the apples at the local farmer stores
 are nothing to just one look of your eyes to me.

Fifth repetition of the first idea:

You know girl:

I never saw your legs
 or had the pleasure to be near you
 even while I am at your arms
 this world is summarized in you
 and the tea or the bori fish
 even the Kentucky chicken is tasteless

Closing statement:

A repetition of the introductory musical section.

Even that the main idea **A** is repeated throughout the song, the inner structure of its melody and tonality, is giving a lot of vivid changes, along with the different rhythmic cycles accompanying each statement.

By examining the text, which is written in colloquial Arabic, the spoken language in Egypt, especially of youth and lower class. there are a lot of references to the lower class terminology and life rituals, all compared with the idealized woman figure in the man’s dreamt, and everything is nothing like having and meeting such a woman.

²⁹ they are all classy location, usually high-middle and high classes inhabit them.

³⁰ famous local station near the main train station.

³¹ low-class era

³² a hospital and a location

The music is making use of very clear references to the folk songs music, especially of weddings in the city, and that of the traditional Egyptian composer Sayed Dawish.³³

Inherited Elements in the piece:

- 1- Melodic direction: as most of it is emphasizing the tetrachord of the Maqám, and moving by steps, especially with clear descending cadential figures.
- 2-Tonality. as the usage of Maqám EL-Heqazz and gens el-saba.
- 3- Rhythmic cycles. with **A2**, there is the use of Bamb cycle, and **A4** the masmodi cycle.
- 4- Instruments. as the accordion and saxophone are giving the atmosphere of lower class songs.

Delineated Elements in the piece:

- 1- Modulation. The modulation is not following the traditional music rules of modulating to the Maqám of the second tetrachord, rather it depends on coloring the first tetrachord.
- 2- Modulation speed. The composer modulates in a very fast speed, as he is thinking of one tonic center “D”, then giving different settings to it, within four measures.
- 3- Texture. It is polyphonic, even with the traditional use of *drown*, the vocabulary of the harmonic chords, especially using *I7* at the beginning, and altered chords, all are against the traditional set. The texture help setting the mood of the dream wise nature or the mythical dream of the women; related to the text.
- 4- Structure: Although it depends on repeating the one melody as in the folk songs, the variety of each repetition makes the ideas different, and the rhythmic cycles gave rise to different mood shifts. The result is a fast change in mood for the common listener.

All this usage of uncommon delineation will achieve the dreaming state associated with the text.

The following figure (3.2.1) illustrates these elements on a reduction scoring of the first 34 measures:

³³ very famous traditional composer who lived in the first quarter of the twentieth century, and adapted a lot of folk music in his melodic settings.

Intro: mm. 1-12

Violoncello melody: 1st phrase 2nd phrase

Contrabass

D: \sharp

a: mm. 13 -21

Violoncello melody: 1st phrase mm. 13:16 2nd phrase mm. 17:19 cadential expansion mm. 20:21

Violin I p. t.

Violin II

Viola

I vii7 alt I

- *gold color: inherited element
- *blue color: delineated element
- *note in a box: chromatic note within tonality

b: mm 22- 31

1st phrase mm. 22:24 2nd phrase mm. 25:29 cadential expansion mm. 30:31

Voice

gus kurd melodic coloring: gus saba zamana

outlined of prolonged ornamented climax

Violin I N,n

Violin II N,n

Viola f.n N,n

Violoncello pedal note

Contrabass pedal note

ii alt V 7 alt I - I hegaz

instrumental cadential expansion: mm 32- 34

melodic implications of vii → I

D: maqam hegaz:

Figure 3.2.1 Inherited and delineated elements in *A Dream*, reduction analysis, mm. 1-34

3.3 Khaled Shokry (1956)³⁴

Meditation, third movement (1996):

The duration of the last movement is 6:16 minutes. The composition is written for chamber mixed ensemble : woodwind, strings, and piano. Two contrasting motives appear in a dialogue throughout the piece. The first one is masculine and depends on the repetition with varied rhythmic of two notes A and B. The first appearance of motive 1 is in the beginning of the movement in the cello (figure 3.3.1).

Motive 1
♩ = 50

vlc.
mm. 1-2

M2

M2

mm. 4-6

fl. vl.
cl.

vla.
fg.

cluster of M2 around A

Figure 3.3.1 Intervallic structure, *Meditation*, 3rd mov., motive 1

The second motive (figure 3.3.2) is an expansion of the same usage of the major second, but in an equal rhythmic ratio, as well as soft level of dynamic. Therefore it is more lyrical than the first motive.

Motive 2
piano
m6

descending 7ths

expanding the M2 around the A

Figure 3.3.2 Intervallic structure, *Meditation*, 3rd mov., motive 2

³⁴ A composer of the fourth generation (style wise), was a student of Abdel-Rahim. He has composed for the classical realm, also has many film music pieces.

A very important accompaniment figure appears related to the accumulated interval of seconds forming a repeated clusters in the lower region of the piano in an original rhythmic cycle. Figure 3.3.3 illustrates the construction of this rhythmic cycle.

m. 10

10/8

1 2 3 1 2 1 2 1 2 3

grouping of the parts

1 2 3 1 2 1 2 1 2 3

traditional rhythmic cycle
'smai teiqel'

Figure 3.3.3 Rhythmic structure, accompaniment, *Meditation*, 3rd mov., m.10

Even this rhythmic structure is related to inherited rhythmic cycle, in term of parts grouping, but it is delineated through the equal accentuation of all the performed rhythms, and then modified through adding or eliminating some parts through the horizontal change of meter. Figure 3.3.4 illustrates some of this delineation.

m. 10

10/8

1 2 3 1 2 1 2 1 2 3

grouping of the parts

1 2 3 1 2 1 2 1 2 3

traditional rhythmic cycle
'smai teiqel'

m. 12

11/8

grouping of the parts

m. 14

9/8

grouping of the parts

Figure 3.3.4 Delineation in the structure of the rhythmic cycle, accompaniment, *Meditation*, 3rd mov., mm.12 & 14

The entire composition of meditation is associated with mystic ideas, especially the third movement. The Egyptian tradition of Islamic sufism is the seeds of the declinations happenings in this movements. EL-dhkir, is a ritual depending on the repetition of the name of *Allah* in a specific exhaling pattern. It is also “associated with the unbroken concentration of mind on the first phrase of the Ismail profession of faith; in order to be receptive to the supernatural”.³⁵ In the ritual of dhikr, the regular repetition causes a case of trance to form, thereby reaching different knowledge of the creator. The delineation of such repetitive idea and the creation of transformed motives 1 and 2, is the structural path of the composer. Figure 3.3.5 illustrates some of the transformation to the main motives, where figure 3.3.6m illustrates the final merged motive after the excessive repetitions. Ending the piece in a such delicate way.

The figure displays three musical excerpts illustrating transformations of motives:

- mm. 12-16:** A single staff in bass clef with a 10/8 time signature. It shows rhythmic variations and melodic contours.
- mm. 20-21:** A piano/violin section. The violin part (VL.) is in treble clef with a 10/8 time signature. Annotations include "change of the order of the notes" and "change of rhythmic values and ratios". The piano part (fg.) is in bass clef with a 10/8 time signature. A note in the piano part is annotated with "transposition 3rd down".
- mm. 23-24:** A violin/viola and piano/viola section. The violin/viola part (Vla.) is in treble clef with a 10/8 time signature. Annotations include "chromatic notes in introducing m2nd" and "relation to the original set". The piano/viola part (Vlc) is in bass clef with a 10/8 time signature. Annotations include "transposition" and "transposition p4 down".
- m.30:** A section labeled "motive 2" in treble clef with a 10/8 time signature. Annotations include "chromatic notes introducing m2nd" and "change of rhythmic figures". A "transposition p4 down" is indicated at the bottom.

Figure 3.3.5 Some of main motives transformation, *Meditation*, 3rd mov.

³⁵ Fritz Meir, *Essays on Islamic Piety and Mysticism*, trans. John O' Kane. Colon: Berill, 1999. pp.25-26



Figure 3.3.6 Transformation in the closing section, *Meditation*, 3rd mov.

3.4. Nahla Mattar (1971) Fantasy in Huzam (2001-02)

The duration of this piece is 6 minutes. it is scored for guitar, and was arranged in 2005 for Ud. Huzam is one of the microtonal Maqám of Egyptian music³⁶. The pieces is divided into three sections. The first section is a kind of exposition to the melodic, percussive, and harmonic materials. The middle section is a development to the previous materials. While the third section is consider a hint to the first section first melodic ideas.

The piece is incorporating three musical styles: melodic direction of Egyptian music, tapping on the body of the instrument of flamenco, and functional harmonic progression of western music adapted to fit the nature of the used tonality (figure 3.4.1).

Andante ♩ = (60)
[ad. Lib.] tapping

harmonic progression of tonic dominant functions

Guitar

Melodic direction: descending of the first three notes in Huzam with its special leading tone

sika tetrachord hegazz tetrachord



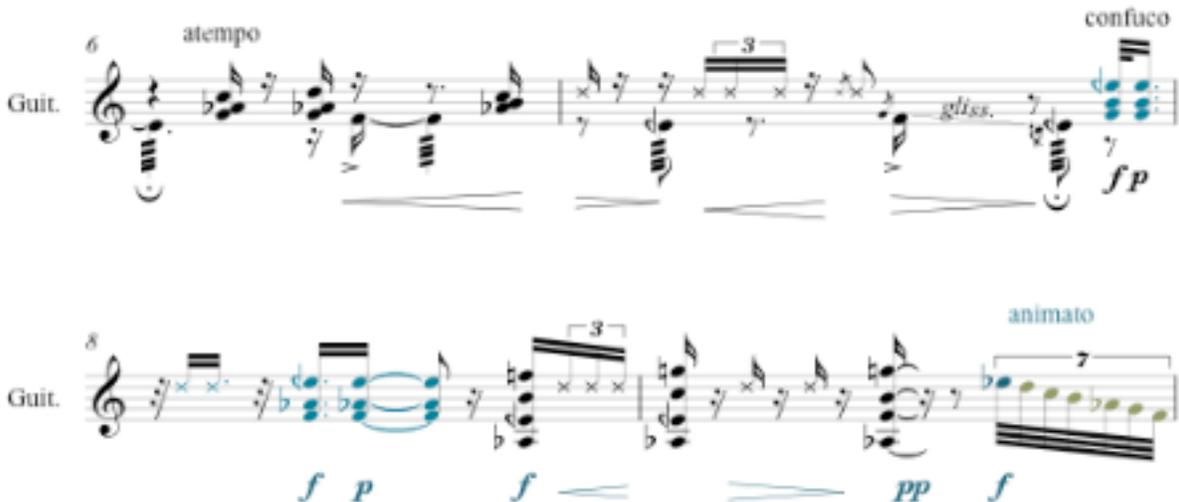
Figure 3.4.1: Musical Influences, Fantasy in Huzam

Inherited Elements in the piece: (Figure 3.4.2)

- 1- Using the tonality of Huzam
- 2-Melodic direction

Delineated elements of the piece: (Figure 3.4.2)

- 1- Modulation which is based on changing tetrachords by keeping a pivot note (the root of tetrachord).
- 2- Texture, dynamics, tempo and harmonic progression.
- 3- Interrupting the melodic flow by the use of tapping causing unpredictable structure.



The image shows two staves of guitar music. The first staff, labeled 'Guit.', begins at measure 16 with a bracket indicating a 'start of modulation to nahwand on c (c minor)'. It features a triplet of eighth notes, followed by a series of chords and melodic lines with dynamic markings of *mf*, *f*, *ff*, *mf*, and *f*. The second staff, also labeled 'Guit.', starts at measure 18 with a triplet of eighth notes and a *ff* dynamic. It includes an 'animato' marking and ends with a 'rit.' (ritardando) marking. The score is written in 2/4 time and includes various guitar-specific notations like slurs and triplets.

Figure 3.4.2 : Some of the inherited and delineated materials, Fantasy in Huzam

5. Conclusion:

- 1- The first two pieces of ABdel- Rahim and Daoud are using combinations of common delineations and new delineations to the inherited materials, which fits to the programatic aspects to the piece.
- 2- The other two piece of Shokry and Mattar, are more into the abstraction of the inherited meaning, creating new delineation.
- 3-The source of Abdel-Rahim delineation is western; as to summarize the dramatic events, and creates a novel musical meaning of the original tale. He depended on encapsulating inherent rhythmic figures as icon (m.97), to use it symbolically during the piece, and to be recalled back at the end of the entire work in the third movement.
- 4- Daoud depended mainly on varying the idea to stretch the song and created a unifying melodic material to it; yet to convey the state of dreaming which is embedded in the text, he used delineated modulations in fast pace within the traditional melodic direction. This is mainly a technique of western composition.
- 5- Shokry's inherited materials are hidden, and only the new delineations are showed by the abstraction of melodic sets and structure folding. However; it can only be understood correctly by referring to the inherent structure of el-dhkir sufi ritual.

6- Mattar's new delineation depends mainly on conveying the short inherent meaning in the three sources of the fantasy in husam piece. The fast transition between the three, creates a new mix which lead to a special performance : in term of technique and and interpretation.

7- All pieces needs a special kind of performers that are able to express the delineated inherent meaning; percussion and woodwind lines in Abdel Rahim, voice line in Daoud's, all lines in Shokry's, and the melodic lines and harmonic passages in Mattar's.

8- It could be assume, with the proper performance, that Abdel-Rahim's and Daoud's will have better reception by the wide audience, the other two will have difficulty. The main reason for this is the existence of special programatic elements to the firsts.

9- The previous assumption is reflecting the composer choice between self expression and commodity, when choosing to compose abstract composition in Egypt³⁷

³⁷ Abdel-Rahim and Daoud have many abstracted compositions, while Shokry and Mattar have some programatic composition too.

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