

# PERFORMANCE PORTFOLIO

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## **Acknowledgement**

I have spent many years collecting, arranging, archiving, and playing Arabic music and dealing with challenges to spread Arabic music worldwide. I have met with numerous international composers, musicians, and orchestras – playing in different parts of the world; I have built orchestras and conducted many concerts and I have organized many workshops and masterclasses, all with the same overarching goal of spreading Arabic music. I feel very grateful now that I found Salford University to be the official venue for my studies and for my research to be recognized and published in the academic world. This, in itself, is a huge step forward to support Arabic music. Thank you to Dr. Robin Dewhurst for all his support and guidance in my research and for helping/mentoring me to reshape my research academically and get me to this point in my studies. Thank you also to all of the Salford University team.

## **Author Declaration**

I hereby declare that this submission is entirely my work, in my own words, and that all sources used in researching it are fully acknowledged and all quotations adequately identified. It has not been submitted, in whole or in part, by another person or me, to obtain any other credit/grade.

# Abstract

Arabic music continues to struggle to reach an international presence in the music world due to one of two reasons: either it was not transcribed and notated properly, including stylistically correct ornamentation, or it was never written down at all. Thus, it was not archived and was subsequently unavailable to non-Arabic musicians. There are many reasons behind not finding a good source of books or research about the history of Arabic music. Today, it is rare to get a book or a resource that has a proper archiving of the history of notated Arabic music.

The following are the main reasons:

1. **Overcomplicating the documentation:** In a book called “Scales, Rhythms, and Maqams” by Mohamad Imam, he discusses the math behind the creation of the music, and he goes into mathematical details about every note and the spaces between notes. He lists over 80 names for different scales without having clear examples of each scale and how to use it. No harmony at all was mentioned in the book, not even one notation for the researcher to play any music and learn these maqams.

As a musician, I was looking for simplicity in listing the main maqams, then giving a musical example for each one on a sheet of music, preferably with a harmonious approach to every individual scale on what is suitable and what is to be avoided.

2. **Not following the world music notation:** In the book “Ahmad al Qabbani” by A. Abd Al Rahim, he lists good music sources and poets by Qabbani but unfortunately, the music has not been appropriately notated. Followers of Qabbani passed on the music without notation. Most of the musical pieces mentioned in the book were notated without a formal structure and no bar lines. A few pages from the book are attached as an example where the lack of accuracy and methodology in archiving those important pieces is apparent. Additionally, no harmony was applied. (Appendix 1, File 01).

As a conductor, I was looking for scores to be able to share with my orchestra and perform them. So, from my experience, I had to write an arrangement for the pieces from a single melody line, and in some cases from an audio file only.

3. **The confusion in the source of Arabic music:** Historically, there is a debate on the origin of Arabic music. Some claim that Mwashahat (single Mwashah, a Genre of Arabic music

that represented the collective musical styles in North West Africa, Spain, and Portugal around the 12<sup>th</sup> century) is the foundation of Arabic music which started in Andalusia. Others claim that Arabic music took the shape it is in today in the Levant, specifically, Aleppo, where Qodood (single Qad, another genre of Arabic music) comes from Aleppo in Syria, Al Qodood AL Halabieh, is a genre of music that is based on a pre-existing melody that is taken to a poet to write lyrics that fit into this melody. This all led to what we have today, where lots of the music was lost, stolen, or not documented in the first place.

After reading a few books about Arabic music history, I found a big gap between music in the early 12<sup>th</sup> century and 19<sup>th</sup> century and modern days.

- There is no clear record of any music for over seven centuries.
- Regardless of the origin of Arabic music, it is a challenge to find a scorebook for any piece.
- After introducing the western notation of the music and having the song written down for the orchestra, artists started going to recording studios, but the habit was, or still is, they do not keep the sheets afterwards.

4. **Literacy was a big part too**; just like poetry, the music did not start at a school or an academy; it was played at "Jalsat" (social gathering), where people who were outstanding poets had someone to adjust a melody onto their poem and sing it, so they were mainly song types - not purely music.

Compared to Western music, such as Symphony, Concerto, and Sonata, Arabic music has Lounge, Samaie, and Doolab. Luckily, these styles of music are found in a few books, only without arrangements.

## **My Research**

Over the last thirteen years, I have been commissioning arrangements of various musical pieces taken from the Arabic musical tradition. The principal purpose of my DMA is to expose and explore various parts of my archive of documented Arabic musical pieces through a series of performances, recordings, and broadcasts as follows:

- Project 1 – Premiere recordings of live performances for solo violin in conjunction with the Dubai Opera
- Project 2 – Premiere recordings of live performances for solo violin and orchestra in conjunction with the Dubai Opera
- Project 3 – Video of the lecture recital that shows the impact the geographical aspect has on musical dialect
- Project 4- Premiere live webcast performance for solo violin and harp

I started my musical journey at a very young age and learned much about performances and composing at that age, allowing me to become a part of the professional music community fairly early in life. I began touring with orchestras around the Levant area and Europe when I was 15 years old. Later, I worked with international musicians in various parts of the world, such as the UK, Austria, Italy, Germany, Bulgaria, Greece, Australia, the USA, and the Persian Gulf. During my career as a violinist, I have repeatedly encountered a technical challenge that, in my opinion, is impeding the progress of Arabic music and preventing it from turning into an accessible international musical art form able to be performed by musicians around the world. The principal challenges of disseminating Arabic music seem to fall into two main areas, depending on the context:

### **1. Working with Arabic musicians:**

During rehearsals, the most experienced musician or the one who knows the music from memory starts playing, and the rest of the musicians copy them, thereby creating the full part. Some of them then choose to either harmonize or add different fillings and ornaments to colour the piece of music. This continues until, at some point, all agree on one arrangement to follow. Thirteen years ago, I started my orchestra to back me up as a soloist and orchestrate the music I perform. I contacted various well-established composers from the Arab world, and they shared some of their music. I was given a one-line melody without a full score and parts for the orchestra to perform in each case. In 2019, I organized a concert to perform the music of a composer/guitarist, and the process lacked a clear score and arrangement (see page 38).



## **2. Working with non-Arabic musicians:**

When non-Arabic musicians are asked to play Arabic music, they always ask the same questions (Is the Arabic music notated? Can we play it? Is it the same as western music?).

We are now in the 21st century, where technology has spread to every level of our daily life, and yet, Arabic music is still not professionally written and made accessible for musical professionals.

In light of these challenges, I am proposing some possible solutions since Arabic music is the same as any other form of music in the general definition, it just has not yet been written or archived appropriately.

I feel the need, through my DMA, to start a documentation initiative, and through performing the music also, I will be able to showcase the different uses of the embellishments, in addition to showing the variations in using the same Arabic maqam scale and how it depends on the geographical location and the style of the music.

### **Aims and Overall purpose**

Therefore, the goal of my DMA is to achieve the following:

1. The presentation of a self-curated series of Arabic music recordings serves as a means of promoting and raising awareness of this beautiful musical art form.
2. The creation of fully-notated scores enables the music to be played by international musicians, and it exposes them to extracts from Arabic music history drawn from the past 200 years.
3. Adapting and rearranging the music to suit different forms of musical groups such as bands, quartets, orchestras, and soloists.
4. Notating and writing music ornaments from Syria and Egypt covering three main eras; 1880 to 1950, 1950 to 1990, and 1990 to date.
5. Describing the main differences in interpreting Arabic maqams according to prevailing local and regional cultural influences.

## Introduction

My name is Mohamad Hamami. I am an established composer and violinist trained in Western classical music. I enjoy an international reputation for my work in these fields. In addition to performing as a soloist and a member of numerous ensembles, I also teach strings, compose original music, arrange and produce orchestral scores for never-before-written Arabic songs, and I direct my 80-piece SharQ orchestra. I have performed at the Dubai Opera, Qartaj Amphitheater Tunisia, the Opera House Egypt and in Damascus, at UNESCO in Lebanon, at Madinat Jumeirah in Dubai, at Emirates Palace in Abu Dhabi, at Virginia City Hall USA, and a music festival in Algeria, among others. I have also recorded my solo album, which sold widely in record stores in the Middle East and on iTunes, Spotify, and others. My albums, IN PARADISE and WORLD CITIZEN, are featured on Air Emirates and Etihad Airlines flights worldwide. There is also a dedicated music video channel for all my music videos on ICE on EMIRATES. I also have written a movie soundtrack and music theme for TV commercials and other brandings. I designed and conducted lots of musical Workshops and Masterclasses in different parts of the world.

I began my career in music at the tender age of 8 years old. I come from a musical family. My grandmother was a professional Oud player, and my mother was a vocalist. As a young child, my father signed me up for violin lessons, and it quickly became apparent that I had a natural gift for music. I was one of 40 students admitted to the Arabic Institute for Music in Aleppo, Syria, out of 2,000 young applicants. At the Arabic Institute for music, I was trained in the Western pedagogy of musical education through written music and classical orchestral techniques under Russian professors.

I excelled in my musical education, receiving top marks and earning the honour of being the top-ranked student in my class. I graduated with my diploma at the age of 14. As a top graduate of the most prestigious music school, my teachers highly recommended me to other musicians and music producers. One of my strengths was sight-reading music nearly perfectly, in addition to my ability to learn and perform written pieces with only a few minutes of practice.

My work has been featured in television and radio advertisements, including Rotana TV, MBC, Mazzika, Abu Dhabi TV, Dubai TV, Sama TV, Emirates News, and Abu Dhabi Classic FM Radio.

Having travelled across the globe, I was exposed to musicians and composers from all over the world. I performed with musicians who played all genres of music, from Irish folk music to Latin, American Jazz, and traditional Indian music. My experience as an international musician shaped my skills and influenced my unique sound as a performer. I have been awarded several international music awards.

## **Summary of professional experience:**

1995 – 2001	Violinist	Aleppo Chamber Orchestra
2001 – 2019	Conductor/Soloist/Concert Master	Dubai Chamber Orchestra.
2004 – 2008	Concert Master	Bahrain Chamber Orchestra
2008 – 2010	Lead violinist	Dubai Philharmonic Orchestra
2008 – current	Conductor and solo violinist	SharQ Orchestra.
2015 – 2016	Guest Artist	Virginia Symphonicity - USA
2017 – 2020	Concert Master/Soloist	Dubai International Orchestra
2020 – current	Lecturer, MaterClass	Dubai Culture Authority

At the age of 7, my father took me to music school to study the violin. I started my violin lessons at the Arabic Music Institute with Professor Kostanian, and in 6 months, I played for my first exam (Indian Story Violin Concerto). At the end of the year, I played Vivaldi A minor, which made Professor Bapayiev submit a special exception to move me to his department and study under him, where he teaches only advanced and postgraduate students. Studying Western classical music under the Russian school methodology greatly influenced my performance style, discipline, and techniques. I joined the Aleppo Chamber Orchestra at age 12 and started playing more serious Western classical music repertoires such as Viotti, Mozart, and Beethoven violin concertos. My mother used to ask me to play some popular Arabic tunes that she would recognize and relate to as she and her mother were Arabic vocalists and oud players. However, I was not able to because notes were not available at that time, so my professor could not teach these songs to me. We were taught only Western classical music in the Music Institute because there was no syllabus or notation for Arabic music.

The Arab world had no music institutes before the mid of the last century, at which point, three were created: one in Baghdad, Iraq, one in Cairo, Egypt, and one in Aleppo, Syria. These institutes employed Russian professors, using the Western classical music syllabus, teaching music theory, and using Western instruments. We did not, and to date do not, have a syllabus for teaching Arabic music. In the last couple of years, an institute in Abu Dhabi, UAE, implemented a program for students who wish to study the oud. Great music in the Middle East was learned and passed on mainly by studying with a small number of very talented musicians. No notation system was used as it was mainly taught by ear. Even studying the Arabic scale “maqam” and improvisation shared the same path. So, for me to go and start learning how to play Arabic music was a serious challenge that motivated me to learn more from those great Arabic musicians, and this was not an easy task as I was only used to playing from a music score.

For many years, I have been studying the Arabic scales known as "maqams," which encompass a wide range of styles and skills. I am working on developing a suitable platform for anyone interested in studying it.

In Aleppo, we have a club for artists to meet to drink coffee, chat and play and exchange music. When I was a teenager, I was introduced to them by one of the musicians as the youngest talented violinist who reads music. I needed their help, and I started notating everything I learned from them with little details about styles and music colours.

The notation system became adopted worldwide because of its adaption to any music. This made me decide that there is no Western or Eastern notation system, it is one for all of us, and I want to implement that change. Arabic music is changing, and I want to be part of this change.

As a result of my DMA, I am unifying Arabic music with the world's existing notation system, demonstrating that the notating music system is one for all of us and that all musical genres fit into it.

Music crosses cultures and builds bridges for generations from different parts of the world to come together and merge. I believe the standard notation system is the key to achieving that and I am working on my part of it that concerns Arabic music.

To me, Arabic music is an identity like any other style of music. It tells stories of generations, describes life in its language, gives us an understanding of our past, and widely brings us all together, and that is precisely my message in playing my violin.

At age 10, I learned a small piece of music that was dear to my mother and when I played it for her, she enjoyed it and recognized the effort I put in to achieve that. I remember my father went to almost every bookstore asking for Arabic music books, where he found quite a few of them and bought them for me to study. They were all very valuable books that had a lot of research in Arabic music history, but they all lacked the notation part of the documents. A few of them had Parts/Scores but notated in a basic way that was not appropriate for a solo instrument, and none of them had any arrangements of any sort. I had to listen to lots of recordings and meet senior musicians for my research to note down the closest to the original score and then add the arrangements on top, so I could play them with my colleagues in my band at that time.

I was asked to join a few Arabic music bands with older musicians because I had the techniques that they lacked. I used to write my parts and bring a music stand and sheet to rehearsals. I was then heavily criticized for being too academic, and according to them, I was not getting the essence of Arabic music. Also, I was a threat somehow to them because I could deliver the music in a powerful style, and regardless of the number of repetitions, it always sounded the same to me, whereas it was not the case with them as ornaments were used with no specific order.

After I learned a few Arabic pieces, I performed at my school and international competitions, where I won first prize Nationally. My parents were happy, and every time we had guests over, I would play for them. One winter evening, I was walking to my music class when an elderly lady stopped me in the street and chatted with me about music when she saw me carrying my violin. She then asked me to play a little tune for her, which I did, and she felt so happy. Then she told me that one day my music would flourish because I play from my heart.

I believe that what I went through was not an easy process, and I do not want any little boy or girl who wants - or whose parents want them - to play Arabic music, not to be able to do so because of the non-existence of books or methods. I do not want them to be bullied because

they do not know how to play music by ear, thus the main reason for my DMA and the archive. I want to provide this platform and start a syllabus for Arabic music so more people can learn and not feel intimidated, and this DMA will allow me to do so.

One day I was in a live performance with a band when some of the violinists started playing off-key and pointing at me, so the singer was angry with me, and I felt so scared and embarrassed but could not tell him it wasn't me. In the next performance, I unplugged my electric violin, and when he did the same, I showed the singer my power was off, and it was the other violinists who intentionally were doing that to bully me, and I suppose it was just because I was the most scholarly of the group.

People who are used to no system feel threatened by the academic approach to things. This is the same with musicians who learn and play by ear; they do not feel comfortable with academic scholars. However, I believe it is our duty at this time to take the music forward and systemize it academically, at the same time to empathize with traditional musicians and not abandon them completely, but still learn from them. So maybe we can have them perform as guest artists to do the things they know best backed up by the orchestra. These musicians carry the authenticity and the original style of Arabic music that is not written. It is part of my journey to find the musical terms to make it easier to play the articulations or phrasing associated with the styles of performance represented by the repertoire I have selected for inclusion in this portfolio.

The following chapters seek to present the various projects that I have selected for inclusion in the DMA portfolio, and, in the supporting appendices, I will be providing full scores and links to related recordings, including live performances and music videos.

Recently I completed a large project; an album called **World Citizen**. Initially, I was inspired by my original intent to spread Arabic music worldwide, making it accessible and playable. I started my journey on this project in 2011 by travelling the world and choosing music from every region I visited. I wrote the scores and recorded them in different studios around the world. I worked with different musicians from different backgrounds, playing the solo line with my violin and adapting it to my personal style, regardless of the origin of the music. Moving then to focus on the music from the Arabic world and further to countries such as Japan, Turkey, Mexico, Italy, and Greece. Recording Arabic music with musicians from the UK, Australia, Greece, Bulgaria, Turkey, Singapore, and others, including from Arabic countries,

made the success of my initiative. I encountered no problems displaying the music amongst these musicians and studios. However, it required me to provide specific details about the approach to the style and ornaments, and the story of the music, and occasionally, I needed to demonstrate it on my violin. As we see in the attached recording, the result came out successfully, with the scores available and playable.

## Project 1: Music from the Levant

I have included recorded pieces from Syria, Egypt, and Lebanon in this project and a premiere live performance. During the lockdown in 2020, I proposed to Dubai Opera to do online concerts, as music connects with people at these times and gives us hope while we are staying at home following the regulations for safety and health. I used that platform to connect Arabic music specifically with a broader audience, which is what informed my choices in the repertoire. Performing in Dubai, where I have access to a multi-national audience, I played the main solo line at the first concert, providing the notation to every song. This notation allowed non-Arabic musicians to play the pieces, eliminating potential challenges such as specific articulation, ornamentation, and interpretive phrasing.

I then began performing this repertoire every evening on my balcony to get live music to people living in the community, believing this will make a difference. When we were in lockdown, we felt isolated from the world, and I believe that connecting with music helped us connect with the world – even virtually, by travelling through music to places we have been to or would like to visit. So I used my balcony as a platform to play music for the community. Neighbours could listen to my violin from their balconies – enjoying it and connecting with their feelings through music. This was a wonderful experience to watch and be a part of. I played *Helwa Ya Baladi* (*My Country is Beautiful*) so that everyone could connect to the lyrics and music in their way. This song talks about how beautiful our homeland is, and the longing evoked in the music triggers our emotions in a sweet, nostalgic way. I believe that music has the power to evoke different emotions such as those that arise from war, sport, patriotism, and nostalgia. A video (Hamami, Helwa Ya Baladi Dalida violin cover by Mohamad Hamami 2020, حلوة يا بلدي) and a recording of a radio interview are included in (Appendix 1, File 02).

from



## Choice of Repertoire

The music choices in this project come from the era between 1880 – 1970, focusing on folk music and the different uses of the Arabic maqam scale, and the difference in articulating the phrases based on region and style. I played the pieces mentioned in the referenced (Hamami, Mohamad Hamami Live Streaming , 2020) without accompaniment to focus on the main violin melody and showcase the differences in styles, also to express the approach to the same maqam between different countries, as demonstrated in the video found in Appendix 1 No 03.

1	Project's repertoire booklet	Refer to the table below
2	Video	(see Appendix 1, File 03) <a href="https://youtu.be/HeoExoSVxNs">https://youtu.be/HeoExoSVxNs</a> <a href="https://www.facebook.com/dubaiopera/videos/235219964227298/">https://www.facebook.com/dubaiopera/videos/235219964227298/</a>
3	Composers' profile	refer to the table below

Table 1 – Final artefacts for Project 1

	Repertoire	Singer	Composer	Country	Year of production	Maqam
	<b>Introduction</b>					
1	<i>Addaish Kan Fi Nas</i>	Fairouz	Zyad Al Rahbani	Lebanon	1973	Kurd
2	<i>Lessa Faker</i>	Um Kalthoum	Ryad Al Sunbati	Egypt	1960	Ajam
3	<i>Al Nahr Al Khalid – Overture</i>	M. Abdelwahab	Mohamad Abdelwahab	Egypt	1954	Kurd
4	<i>Ahwak</i>	Abdelhalim Hafez	Mohamad Abdelwahab	Egypt	1959	Ajam
5	Medley 1. <i>Kan Al-Zaman</i> 2. <i>Allamouni</i>	Fairouz	-Elias Rahbanis -Rahbani Brothers	Lebanon	1973	Nahawand
6	<i>Fi Youm We Leila</i>	Warda	Mohamad Abdelwahab	Egypt	1974	Ajam
7	“Qodood Halabeieh” 1. <i>Hal Asmar</i> 2. <i>Ah Ya Zein</i> 3. <i>El Bolbol Nagha</i> 4. <i>Fouq Elna Khel</i>	Sabah Fakhri	Syrian folk	Syria	1930	Hijaz
8	<i>El Helwa Di</i>	Sayed Darwish	Sayed Darwish	Egypt	1908	Hijaz

Table 2 - Dubai Opera Concert April 9, 2020 – Dubai - UAE

In this first project, I was inspired by so many requests from non-Arab musicians to play a repertoire with the minimum amount of ornaments for them to try it out and to be able to play the same.

I chose music from Syria, Lebanon, and Egypt, and the reason for the choices was that the songs in the list are the most played ones in every region for so many years. Many covers and recordings have been made instrumentally and vocally, so these songs are very meaningful to many generations because of the nostalgic sense in them being a song in a classic film or a song after the war or one that talks about immigrating to a new land and missing home and love there. So, here, I seek to take the listeners on a journey in the Levant where they will experience listening to slightly different styles and approaches to composing between countries that share the same geographical platform and historical culture but differ in dialect. To start with, I took every piece and studied the composer's approach to the main melody and tried to keep the stylistic emphasis in certain places within the pieces by maintaining the local direction of the melody. The reason why I think this is the standard is that keeping the direction of the main melody and the geographical source of the original song in mind both have an impact when an arrangement is being made. There are many differences in ornaments and articulations not only between countries but also in areas within the same country. For example, Lena Chamamyian, a female singer from Damascus, Syria, took music from Aleppo, Syria (Qodood Halabieh) and added an element of jazz, thereby taking the music out of context (Chamamyian, 2017) (Hamami, Hijaz improvisation-Hal Asmar , 2020) (Fakhri, 2013). I have included a performance of the same song (*Hal Asmar*) by Lena Chamamyian, the original song, and my performance (see Appendix 1, File 04/05/06).

The challenges I faced were choosing the arrangement (based on full orchestration or on what is available) as most Arabic bands will use violin, cello, percussions, qanoon, oud, and keyboard. In my project, I tried to make the arrangement available for a wider range of bands and possibly orchestras (this being one of the main objectives underpinning my whole DMA), keeping in mind that some music does not fit well with a full orchestral arrangement as that could make the melody heavy and out of context. An example is a folkloric song in Bayat Maqam, in which the inclusion of a brass and wind section, piano or harp would be inappropriate due to the inclusion of quarter tones that cannot readily be performed by these instruments, whereas in a song like *Teleli el beki* by Fairouz, simple chords were enough to

accompany solos by qanoon or violin. On the other hand, *A'teni al Nai* can take a full symphony orchestra arrangement.

It is useful at this point to explore some contemporary examples in which Arabic music has been the subject of a rearrangement. In Assala Nasri's concert in Amsterdam (Assala & Holland Symphonia), she sang (*Samehtak*) in Sika Maqam, which has a B half flat, and she had the orchestra play Bb while she sang the quarter-tone, see the video in (Appendix 1, File 07) (Nasri, 2012) The result of the B half flat being sung against a Bb in the accompaniment was to create an undesirable harmonic clash between the parts. We can see at minute 8:57 Assala starts to improvise, expecting the Concert Master to translate her improvisation, but it was not quite right, and throughout, the entire song is out of scale. We can hear the distance between the orchestra and the main vocal, and it seems clear that the harmony of the arrangement does not fit with the Arabic key.

The benefit of having the arrangement and archiving the score sets out the main reason for my DMA: making Arabic music accessible for any international orchestra to play whilst retaining the intended style as much as possible. At the same time, knowing that some of the colours in the music cannot be written in articulation, such as when the violin is trying to produce a special effect such as a nai sound or shaky bow sound or some specific types of tremolo.

Music notation and arrangements did not exist in Arabic music, as notated music was invented in the Western world. It was not part of the Arabic music tradition, and the general music practice for the Arab world, until recent history, relied on a purely oral tradition in which music, poetry and stories from the past were passed down the generations through instrumental and vocal performances and the spoken word. Even though the Quran was not written down until many years after the death of Prophet Mohamad, the poetry from the Jahili Era was the same. For example, the Azan (the Muslim prayer call) was learned from one region to another in the oral tradition, without the need for musical notation (Appendix 1, File 08).

The songs in this project are classical Arabic music. Even though the last five songs are folkloric, they fit into the classical approach due to the Hijaz Maqam scale. They are original songs from Aleppo and are sung in different keys in every region and with different approaches. This is similar to an early opera singer of the West, using different approaches in performance

according to the region within which the performance was taking place. An indication of how a single piece can be interpreted in contrasting ways can be found by examining the following rendition of *Lamma Bada*, a traditional song originally recorded by Fairouz:

*Lamma bada* - Paris Orchestra & choir <https://youtu.be/h4wF8wlp6FM>

*Lamma Bada* - Lena Chamamyan <https://youtu.be/EE8cHyjCNLE>

*Lamma Bada* – (Trad) by Fairouz <https://youtu.be/uP28ut2J7tE>

*Lamma Bada* - Mohamad Hamami [https://youtu.be/c4B\\_wSXXTe0](https://youtu.be/c4B_wSXXTe0)

(Appendix 1, File 09/10/11/12)

Another example of the music being taken out of context is in Lena Chamamyan's rendition of *Lama Bada*. Her arrangement and style of singing transformed the main melody. She did not manage to retain any of the essence and authenticity of the piece.

So, if the notation or instructions accompanying improvised elements of the music do not carry the same meaning or texture of the proposed idea in the melody, the whole meaning will be lost. For example, if a Western musician tries to play it, and there is a special vibrato or bowing technique that cannot be indicated in the written music, they will not be able to deliver the material with idiomatic authority. To overcome this, musicians must start by listening many times to the melody to train their ears to hear the details in the music performance, imitating the stylistic characteristics of the performance, and lastly writing down the notes with accompanying instructions.

Yasser Abdelrahman (Abdelrahman, 2015) invented a new bowing articulation and used it in his scores for films and drama; the articulation in question has no Italian equivalent and does not belong to the music terms in general, so only by watching and imitating can it be applied (see Appendix 1, File 13).

The musical arrangement played a significant part in film soundtracks, and Ammar Al Shere'ie is one of its most influential Egyptian composers. He was the leader in writing full symphonic scores for movies and drama series. This created a shift in the way soundtracks were made in the Arab world. The soundtrack of *Ra'fat al Hajjan* is a great example of his work. He uses a standard arrangement on an A minor phrase. Towards the end, he integrates a half-tone to

establish the Arabic sense giving the solo part to the oud. Then, the violin comes using the traditional Egyptian style of a humming sound and glissando from the upper note down (Sherei, 2013) (see Appendix 1, File 14).

Kazim Al Saher from Iraq (Saher, 2012) provides another example with his music and poetry. After singing in the regional languages of folk music, Al Saher changed to singing in Modern Standard Arabic, generating a huge shift by then in Arabic music in general, consequently influencing both the direction of the arrangements as well as the tastes of the audience to learn to appreciate the sound of the full orchestra backing up the singer (see Appendix 1, File 15).

In Lebanon, Majida Al Roumi impressively took a classic approach to arranging her music by using the Western formula on a simple Arabic melody and adding specific articulation to make it authentic. I will talk more about this in the next project.

When I started my SharQ Orchestra in 2008, my main approach in choosing the repertoire was to find music accessible and playable by non-Arabic musicians. I chose pieces from the music of Assi and Mansour Rahbani (brothers from Lebanon), who took much folkloric music from the West, and from Russia in particular. The Rahbani brothers adapted this music to an Arabic style. The arrangement I created using Western classical notation made it easier for musicians to play and relate to. During the first rehearsal, the musicians in my orchestra connected to the music very quickly, and there were only a few points in which articulation markings over notes and general directions were needed. The Rahbani brothers used many Eastern European dances, and one of the great examples is *Ya Ana* (Fayrouz, 2012) which is Mozart Symphony No.40.

For Fairouz singing *Ya Ana*, (see Appendix 1, file 16).

For my performance of *Ya Ana*, (see Appendix 1, file 17).

## **The music choices in Project 1:**

I start with *Addaish Kan Fi Nas*, which is a nostalgic song from Lebanon that talks about lovers who leave their partners and can never meet again for one reason or another. The melody is sweet and dramatic therefore the arrangement is based on a simple harmony between strings and clarinet, and the violin takes the solo part. The main distinguishing characteristics in the

music from Lebanon are long phrases and lots of legatos; strings hold the main melody with rich texture, and the wind and brass section can easily fit-in in a very lively mood in a perfect way.

Then I chose music from Egypt: *Lessa Faker* is one of Ryad al Sunbati's late works. This song is in Maqam Ajam and has a gentle and not too-complex melody to write an arrangement for based on a dialogue between strings, qanoon, and oud. In Egypt, the music manifests in a way where smaller notes and lots of ornaments fit into the line, so many variations of the rhythm and smaller bowing dig hard into the strings, making instruments like strings, qanoon, accordion, and nai fit perfectly.

Keeping my choices in Egypt, I choose next *Al Nahr Al Khalid – Overture*, which is one of the very first compositions by Egyptian composer Mohamad Abdelwahab in which the overture style is introduced to Arabic music using a larger orchestration. Here, I simply play the introduction in a clear bowing style. Then I play a song by M. Abdelwahab, composed a decade later called *Ahwak*. This is a sweet melody that talks about love and passion. In the original version of this song, Abdelwahab added the electric guitar, the keyboard, and the Ballad rhythm to Arabic music. This has introduced a western style to the Takht Sharqi (classical Arabic band)

My next songs are presented as a medley, starting with *Kan ezzaman*, a song from a play by Elias Al Rahbani, who was known for his western music touch and influence. He took many melodies from non-Arabic music, added lyrics, and made it Arabic in style, and it has a clear sense of rhythm with long phrases. Then comes *Allamouni*, a song from a movie by the Rahbani brothers that echoes the sound of mountains and birds and talks about nature and the purity of innocent love. Here, we see the similarity in style in the composition of Lebanese music to the music in Europe and Russia in the 1970s and 80s.

In my next song, I return to Egypt and play *Fi Youm We Leila*, which is over 45 minutes, that starts with an impressive introduction that goes on for more than 10 minutes, moving between more than seven different maqams/sub-maqams and also building every passage independently, giving a space for a cadenza. The composer Mohamad Abdelwahab uses different styles of world rhythms such as Bolero, Waltz, Tango and many other Arabic ones, which made it very engaging and joyful. The integration of fusion and stylistic cross-over in

the re-working of Arabic music is very much a hallmark of Abdewahab's creative approach. The arrangement features antiphony as a means of creating a dialogue between different sections of the orchestra. As Mohamad Abdelwahab is considered more of a classical composer in Arabic music, his music has a closer feel to the Western ear than to the Eastern, as he had classical training and direct contact with Western music.

Moving on in my performance to Syria, where music, for over a century, has relied on folklore (Qodood and Mwashahat) for its passage through the generations. Al Qodood (plural of Qad) Al Halabieh is a genre of music where lyrics are superimposed on pre-existing traditional melodies. This has become a landmark of Aleppo's music scene worldwide.

Mwashahat is another form or genre of music that moved from Aleppo to Andalusia; it is the name for both an Arabic poetic form and a secular musical genre. The poetic form consists of a multi-lined strophic verse poem written in classical Arabic, usually consisting of five stanzas, alternating with a refrain with a running rhyme. It was customary to open with one or two lines that matched the poem's second part in rhyme and meter. In North Africa, poets ignore the strict rules of Arabic meter while the poets in the East follow them. The musical genre of the same name uses Muwashahat texts as lyrics, still in classical Arabic. This tradition can take two forms: the *wasla* of Aleppo and the Andalusian *nubah* quarter a tone of the western part of the Arab world (Wikipedia, n.d.).

I play a medley starting with *Hal Asmar* that talks about a lover calling for his beloved one describing his beauty in every verse and the feeling of longing.

*"Hal Asmar elloun, Hal Asmarani, tabaan ya qaleb khaiio, hawak ramani".*

*"Oh sweetheart, oh my love, my heart is aching, and I am deeply in love with you."*

Moving on to *Ah Ya Zein*; this is a song that falls into the same story in lyrics and style. I took the medley and made it into a great song with a whole orchestral arrangement keeping the authentic style and meaning of the songs. I also added an exciting dialogue between the vocalist and the orchestra, and the solo violin carries the main melody at certain times and responds to the vocalist the other times, and I also made a space for improvisation as this is a standard practice in this style of music. A performance of the complete arrangement of this work features in Project 2 of this DMA submission.

Next, *El Bolbol Nagha* and *Fouq Elna Khel* are songs from the folkloric Syrian music in Maqam Hijaz. In music from Syria, we see how the Maqam Hijaz is the most used one along with the sub-Maqam Rast. The passage is no longer than 2-4 bars repeated many times as a dialogue with different lyrics and the colourful orchestration makes it last for over seven minutes keeping the listeners engaged with the variations of the rhythm and changes in lyrics.

We see how geographically, playing the same maqam has a different use and approach to develop a style that belongs to that area, mostly in both ornamentation and the whole intended meaning behind the storytelling in the song. As we saw in Syria, the Maqam Hijaz can be used to express longing and sadness, while in Egypt, it is used to encourage dance and upbeat kinds of melodies (e.g. belly dance music). This same maqam is in Sayed Darweesh's composition, *El Helwa Di*, that I perform next, which is a song that goes back to the late 19<sup>th</sup> century with a sweet dancing line that is timeless, I feel. This song talks about a woman who gets up by daybreak and bakes bread and calls the men for work, so the melody carries the pulse and energy to send everyone to work in a gentle way using the enchanting voice of a female musician.

*“El helwa di aamet tejen mel badryah, we eddik biendah koko koko mel fagrieya, yalla bina ala bab allah, ya sanaieyeah, yegaal sabahak sabah el ward ya esta atiya”*

*The beautiful lady gets up by dawn. She starts baking. The rooster sounds koko koko. Let us all go to work and sing. Have a beautiful morning Mr. Atyeah.*

In this performance, I arranged my repertoire order, starting with soft and sweet melodies and getting into heavier melodies, then to a faster beat and larger in texture, then moving on to a lighter dance vibe, and ending with a pleasing missing-home song.

A natural development of my practice-led research has been to explore fusion and cross-over based on my study of the broader potential for Arabic music to be disseminated on the international stage. In non-Arabic music, I used instruments that belong to the same genre or style, meaning I could not add an oud onto a piece of Mexican music or a qanoun to music from France. Conversely, I used non-Arab instruments in my Arabic music arrangements, as in *Helwa ya Baladi*, I added an aboriginal musical instrument, the didgeridoo, which held the baseline and supported with a fast tempo arrangement.



The following table provides weblinks to the biographies of the various composers whose work I have featured in Project 1.

Ziad Rahbani	<a href="https://en.wikipedia.org/wiki/Ziad_Rahbani">https://en.wikipedia.org/wiki/Ziad_Rahbani</a>
Ryad Al sunbati	<a href="https://en.wikipedia.org/wiki/Riad_Al_Sunbati">https://en.wikipedia.org/wiki/Riad_Al_Sunbati</a>
Mohammed Abdelwahab	<a href="https://en.wikipedia.org/wiki/Mohammed_Abel_Wahab">https://en.wikipedia.org/wiki/Mohammed_Abel_Wahab</a>
Elias al Rahbani	<a href="https://www.discogs.com/artist/627916-Elias-Rahbani">https://www.discogs.com/artist/627916-Elias-Rahbani</a>
Rahbani Brothers	<a href="https://en.wikipedia.org/wiki/Rahbani_brothers">https://en.wikipedia.org/wiki/Rahbani_brothers</a>
Sayed Darwish	<a href="https://en.wikipedia.org/wiki/Sayed_Darwish">https://en.wikipedia.org/wiki/Sayed_Darwish</a>

Table 3 – Links to Composers’ Biographies – Project 1

## Project 2: Performances of Music from the Levant (part 2)

I presented a series of premiere performances at Dubai Opera, featuring music from Lebanon, Greece, Egypt, and Turkey in this project. Here, I showcased the different uses of Western-influenced rhythms such as the tango, waltz, rumba, and salsa and explored how they were used in fusion with Arabic music. As a result, I wrote the scores and published them with an arrangement to fit a small band and a big orchestra. During my live performance, I focused on how different ornaments and violin bowing styles are being played. I also demonstrated how grouping the notes and articulating the phrases emphasizes the composer/region style.

### Choice of Repertoire

The following provides some contextual details for the seven works that were selected for this project:

The final artefacts relating to this project are summarized in the following table

1	Published score & parts	(see Appendix 1, File 24)
2	Extra performance for solo Violin and Piano if it can be arranged at Salford University or elsewhere	New filming with harp and solo violin, too, also online public performances, links, and videos are provided.
3	CD repertoire booklet	Refer to the table below
4	Video	(see Appendix 1, File 25) <a href="https://youtu.be/FiQDPhNNCJE">https://youtu.be/FiQDPhNNCJE</a>  <a href="https://www.facebook.com/578604922207266/videos/252097092635258">https://www.facebook.com/578604922207266/videos/252097092635258</a>
5	Composers' profile	Refer to the table below

Table 4 – Final artefacts for Project 2

## Dubai Opera Concert – April 1,6<sup>th</sup> 2020 – Dubai - UAE

	Repertoire	Singer	Composer	Year of production	Country	Maqam
	Introduction					
1	<i>Am Yeslaouny</i>	Majida Al Roumi	Nour Mallah	1976	Lebanon	Nahawand
2	<i>Ola Sa Themision</i>	Haris Aleksiou	Manos Loizos	1979	Greece	Kurd
3	<i>Ana Albi</i>	Laila Murad	Mohamad Qasabji	1945	Egypt	Ajam
4	<i>Gulumgan</i>	Turkish tradition	Traditional	1975	Turkish	Kurd
5	<i>Nada Sousou</i>	Rimi Natsukawa	Begin	2001	Japan	
6	<i>Helwa Ya Baladi</i>	Dalida	Marwan saade	1979	Egypt	Nahawand
7	<i>Um Kalthoum Medley</i>	Um Kalthoum	M.Abdelwahab – Baligh Hamdi	1964-1960-1970	Egypt	Kurd – Nahawand- Ajam

Table 5 - Dubai Opera Concert – April 1,6<sup>th</sup> 2020 – Dubai – UAE

## The music choices in Project 2:

In the first piece, "*Am Yesalouny*," Nour Mallah made a challenging melody using the tango for Majida Al Roumi as she has an operatic vocally trained voice. Al Roumi's voice is an example of an Arabic voice that cannot sing the quarter-tone because of her western training. Therefore, all of her music can be easily accessible and playable by non-Arabic musicians. Using a straightforward arrangement and bowing techniques is essential here as well as arpeggios and scale patterns. Al Roumi's music requires more straightforward bowings and a clear phrasing structure, and we find ornaments are less used here. In general, the music offers more legato and clear articulation, almost based on straight 1-2-3-4 counts. In this particular piece, the tango rhythm has been interpreted in a more Middle Eastern manner, where less aggression is pronounced and an intense longing is overwhelming. Moreover, as the tango talks about jealousy and passion, it is the right fit for this song's lyrics which talk about the separation between two lovers and the sad time that passed longing for each other.

*"Am yesaalouny alaik ennas, el kano yshofoona sawa, sho bool khaberni lakel ennas, ghaiar amanina el hawa?"*

*People are asking me about you. They used to see us together. What shall I tell people?  
Has love left us?*

Here, I created a brand new full orchestral arrangement that was premiered, recorded, and filmed live with a full orchestra in Sofia (Europe Elite Orchestra). I used a full orchestra set up with full brass and wind sections, also timpanies and other percussions (see Appendix 1, File 18).

Next, I play ***Gulumgan***, which I recorded for the first time in Sydney, Australia, and then premiered in a live concert in Melbourne with a string quartet, it has a lovely melody from Turkey, and here we can see the use of small ornaments and smaller parts of the bow with grace notes, mainly upper grace notes with chromatic glissando on almost every note. It is almost the opposite of what was used in Al Roumi's music. A much lighter bow is required here, and it is more delicate as it is being played from the heart with passion.

Gulumgan – Mohamad Hamami (Appendix 1, File 19)

Gulumgan – Mohamad Hamami (Appendix 1, File 20)

Gulumgan – a performance of the same composition in different dialects (Appendix 1, File 21)

Moving to Egypt and comparing styles between Mohamad Al Qasabj and other composers, we see how Qasabji was influenced by classical music. He wrote the waltz ***Ana Albi***, with a clear structure and a bass line that can accommodate different approaches to the arrangement. He utilized even bowing with ornamentation and smooth transitions as a piece of music moves between different time signatures. In later composers' works, such as those by M. Abdelwahab and B.Hamdi, in the medley I have done here, phrases varied in different scales within the same introduction, at times glissandi and upper ornaments on almost every note. That is stereotypical of the late 50s Egyptian music style in general. Here, I also created a brand new full orchestra arrangement for this concert and to go in my album **World Citizen**, and I premiered the recording and live filming in Sofia – Bulgaria (see Appendix 1, File 22).

In this style, in music from Egypt, we use a small grace upper note on almost every note, and the bow structure relies on accenting the main rhythm in every little pulse within the same bar.

Moving to ***Helwa ya Baladi***, in more of a pop music style - that almost became a new style in Arabic music - the melody was made to accommodate the singer's vocal ability. Dalida, who

sang this song, was an Arabic singer by origin but French by education, so it was hard for her to do the specific maqams and rhythms; therefore, it was a straightforward pattern (A-B-A). I premiered this work in Sydney, Australia, collaborating with an aboriginal artist who added the didgeridoo onto the recording, giving the piece a brand-new stylistic direction.

To navigate a little bit further in Mediterranean music, I moved to Greece to study the music, which is similar to other dialects of Mediterranean music. I found the melodies so heartfelt and rich, and in articulations, they require lots of robust and rich bowing and digging into the strings as if every note is coming from the heart and having a folky feel and rhythm at the same time. *Ola Se*, in the concert, is an example of that which I premiered here, and it is part of the **World Citizen** album (see Appendix 1, File 23).

Moreover, in Japan, I premiered, rearranged/recorded, and performed *Nada Sousou* and performed it at the same concert, and also it is part of my album, **World Citizen** discovering the Japanese scale. In this style, we use straightforward bowing, a very clean sound, and much fewer grace notes, almost none; playing with elegance and dignity is paramount here.

Links to the composers' biographies are provided in the following table.

Nour al Mallah	<a href="https://www.discogs.com/artist/3093664-نور-الملاح">https://www.discogs.com/artist/3093664-نور-الملاح</a>
Manos Loizos	<a href="https://en.wikipedia.org/wiki/Manos_Loizos">https://en.wikipedia.org/wiki/Manos_Loizos</a>
Mohamad Qasabji	<a href="https://en.wikipedia.org/wiki/Mohamed_El_Qasabg">https://en.wikipedia.org/wiki/Mohamed_El_Qasabg</a>
Begin and Ryoko	<a href="https://en.wikipedia.org/wiki/Nada_Sōsō">https://en.wikipedia.org/wiki/Nada_Sōsō</a>
Marwan Saadeh	<a href="https://en.wikipedia.org/wiki/Helwa_ya_balady">https://en.wikipedia.org/wiki/Helwa_ya_balady</a>
- M.Abdelwahab	<a href="https://en.wikipedia.org/wiki/Mohammed_Abel_Wahab">https://en.wikipedia.org/wiki/Mohammed_Abel_Wahab</a>
- Baligh Hamdi	<a href="https://en.wikipedia.org/wiki/Baligh_Hamdi">https://en.wikipedia.org/wiki/Baligh_Hamdi</a>

Table 6 – Links to Composers' Biographies - Project 2

## **Project 3: A lecture-recital - Violin techniques in different dialects**

In response to the examiners' request, I have recorded a lecture recital which has been filmed and is found in Appendix 041

In this video, I am going to demonstrate different violin bowing techniques that represent different dialects from different parts of the Arab world. I will discuss the effect that the geographical area has on playing a piece of music and how it's played differently. The same melody of music is played differently in different areas. The best example to start with and to compare with is the spoken language. If you take "how are you?" for example, it is a simple English sentence spoken in different areas of the English-speaking world. The sentence can be pronounced very differently in England, America, Scotland, Ireland, Singapore, Australia, or any other English-speaking country. It is also pronounced differently in different areas of the same country. The same applies to music. If an Italian Aria is performed by a German tenor, it will have a different interpretation, slightly different accents to some parts of the music, or even different ornamentation. This applies to all music genres.

Arabic music is performed differently in different parts of the Arab world, for example, Egyptian musicians will perform the same melody differently than Syrian or Lebanese musicians or musicians from the Gulf area. Every country has a specific style and ornaments, bowing techniques, glissando, or legato to add to the music. This depends on the melody. For instance, music in Egypt is mainly played in a percussive style with lots of small ornaments that add details to the music and give it a dance style. Historically, this comes from the art of belly dancing which is very engrained in Egyptian culture. As such, the music that accompanies the belly dancer has to have lots of percussive sounds and structure to the melody. This type was performed widely in palaces, and at high-end events in Egyptian society. It, then, gradually moved to the public and became an essence of the Egyptian music culture

If we take "Ode to joy" music by Beethoven, and play it the Syrian musicians' way, it will sound close to classic music but with excessive legato and espressivo almost with no additional grace notes. If a Lebanese musician will play "Ode to joy", it will have even more legato and

some small ornaments. However, it will be done in a much sweeter and softer way than how would a Syrian musician play it. This is because Lebanese music is affected by church music where the architecture produced an acoustic and excessive reverb, and that made musicians play with less emphasis. Christianity is a dominant religion in Lebanon, and music was mainly performed at churches in the old days accompanied by the singing of hymns and prayers.

If, on the other hand, “Ode to Joy” was played by an Egyptian musician, it’ll have lots of quavers and semi-quavers. The full notes will be divided into smaller notes with lots of glissando and grace notes with a very small bowing to imitate and accent the percussive sound.

Ornaments are used and applied differently in different parts of the Arab world. Some will approach the note from the bottom up, and some will approach the note from the top down using a glissando. Some will use an upper Grace-note, while others will use a lower Grace-note. It all varies not only from one country to another but also within the same country. Different cities and different parts of cities will perform the music with their ornament style. It mirrors the spoken language dialect, literally!

It is fascinating really to watch and hear the differences in performing the same melody in different parts of the Arab world. Syrian musicians who live in the north, like the city of Aleppo, are much closer to the borders with Turkey. Their musical style approach is very close to Turkish music. It is very different from how music is played in the Syrian coastal cities like Lattakia, which is much closer to Lebanon. It is a subconsciously built-in character within the musician’s way of playing. Again, in comparison to languages, if you’ll learn a new language, no matter how much you perfect it, your original dialect will affect how you speak it. The same happens in the language of music.

We all respect the composers' originality and the way the melody is composed. Yet, we can hear slight differences when the same piece of music is performed by a different group of musicians from different a part of the world.

Going back in history to the Andalusia time, there’s a very specific Arabic genre of music called Mwashahat that started in Andalusia and later transferred to the rest of the Arab world. Today, this genre is played widely, and the significant element of this music is how it’s built

on a compound time signature with a very rich melody line. Most of the time, it was accompanied by a specific dance routine called Al Samah. This music is known for its grand introduction and majestic melodies because it was composed to fit the lyrics of highly respected poems written in the past, and was performed exclusively at palaces and sultans' courts.

The similarities and differences in using different ornaments between different parts of the Arab world is not the only element of delivering the style of Arabic music and adding colours to the melody. On the other hand, we have the colour of the melody that is determined by the Maqam itself. For example, Maqam Saba is a very sad dramatic one. So, in order to play a piece of music in that Maqam Strings, musicians use a specific bowing technique to produce a sound that imitates the whistle to express more the sorrow and sadness in the melody.

Also, here I address a very important note related to the character of every Maqam. For example, I picked Maqam Saba because of the nature of the scale that expresses longing missing, sorrow, sadness, a wounded heart, or missing home. There are certain qualities and techniques needed to be followed that also depend on geographical grounds. The octave note (the 8th) needed to be lowered a half tone and played extra firmly. This is mainly in Egypt, but it is not necessarily the case in Syria and Lebanon.

In Maqam Hijaz, the same scale is also played differently in different places. In Syria, it is close to the Minor Harmonic scale with all its solid distances between the notes. While in Egypt, the second note will be raised slightly higher than normal. For example, as in the video, Hijaz D, the Eb will be higher but not to be E half flat followed by F#. In Turkey, it will be a low E half flat and bringing the F# slightly lower.

In Maqam Bayat, in the video, I play Bayat D. The original scale will play as follows: Ascending: D, E half flat, F, G, A, B half flat, C, and D. In Descending: the B will be played in Syria Bb, while in Egypt it will be B natural and Ab.

Lastly, in my video, I play my original composition called "For Some Reason" from Moqam Nahwand. Being Syrian myself, I play the melody in a style very close to playing any western classical piece of music, meaning rich with longer bowing and lots of *espressivo*. If it was played by a Lebanese, it will have slightly bigger gaps between the notes and lighter texture in



general. If this piece was to be played by Egyptian musicians, whenever the 4th note is played, they will add the 5th note but a half tone lower as a grace note. The same thing applies when playing the 7th note.

**Summary:**

Playing music in general is usually affected by the nature of the geographical place, and Arabic music is no exception. Three main elements affect the playing of Arabic Maqam:

1. The geographical location affects the execution of the melody line, which produces its special dialect.
2. Each Maqam has its way of playing. The approach to playing each note in the scale depends on the mood of the Maqam.
3. Lastly, the choice of ornaments, bow divisions, bow weight, and phrasing structure have the final influence on the style of playing Arabic music.

## **Project 4: Virtual concert and workshops with harpist**

This project was conducted in collaboration with Dubai Opera and Dubai Culture Authority. I worked with Lidia Stankulova, a harpist, for over thirteen years. We built a solid Arabic music repertoire and formed a trio ("Hamami Trio"), and recently produced a virtual concert playing Arabic music focusing on folkloric music from Syria, Lebanon, Egypt, and Turkey.

I wanted to create this small band to showcase an Arabic music repertoire that sounds easy for listeners and not too intimidating for musicians to choose to play it. The band was very successful, and over the past 13 years, I have inspired more than 100 artists who moved to live in Dubai and helped them build a nice Arabic repertoire which they played in many events. This helped me spread Arabic music, especially after I had it notated and arranged and it became available to musicians. This represents one of the original contributions to the existing musical literature given that I am the first person to have undertaken this work. Before this, in Dubai, Arabic music was played exclusively by Arabic musicians for many years, due to two reasons in my opinion: not having the ability or quality to write down the scores, and the language barrier that prevented bringing musicians from different parts of the world to accessing the Arabic world. In addition, I conducted many workshops explaining how to create the sound and expressions, bowing styles, and phrasing, resulting in the current situation where Arabic music is no longer an area or a genre that is vague and inaccessible to non-Arabic musicians.

### **The music choices in Project 4:**

In this concert, we start by playing *Hal Asmar*, a song from Qodood Halabieh that I played in Project 1, and also it is a part of the medley from Syria in Project 3. I played it with the harp with simple harmony, making it sound like a lullaby that still fits within the context of the original song. Stankulova started improvising on Maqam Hijaz as an introduction before going into the main melody, which is a big challenge for classically trained musicians. Stankulova is very comfortable as an improviser and she understands the maqam; therefore, she played the main melody sometimes and other times, she offered the accompaniment, and as a result, I now have the same song in the form of a solo, duet, trio, and full orchestra. After that, we played *Asr Elshou* music by Marwan Khoury from Lebanon, a simple melody with a nice harp/piano

introduction followed by a lyrical melody that requires minimum ornaments but with some light bowing structure that creates a wavy sound. The song can still sound complete with harp & violin and also in a string ensemble. I also created the score for both options. Then we chose ***Helwa Ya Baladi***, which I also played in Project 2 with a modern arrangement, but this time using the harp for the chords introduction and then sharing the simple melody between both instruments with simple harmony. The song expresses nostalgia and homesickness (Kilma helwa we kilmetein helwa ya baladi) sung by Dalida in the 80s, and then many versions were made out of it. Moving then to music from Turkey, we played ***Gulumgan***, a song dear to my heart, using small ornaments and very light prolonged bowing to keep the nostalgic style clear and maintain the Turkish style, which is very close to the Syrian one.

The next song is ***Kenna***, a nice dialogue between two people in love presented by violin and harp, from Maqam Kurd with two parts in dramatic contrast. Stankulova and I shared the conversation part, playing a couple arguing to find a middle ground between both of them. I played my violin, creating a special style where the violin sounds like a Nai (Whistle) using a specific bowing technique with almost no ornaments at all. Then back to Sayed Darweesh music that is over 100 years old ***El helwa Di*** which still bounces in people's hearts every time it is played with any arrangement, just maintaining the happy dance vibe in it. This is another perfect song in the form of a duet that supports my vision of bringing Arabic music to more people and making it accessible. Moving back to music from Lebanon, we play ***Dakhlak Ya Tayr*** in Maqam Ajam, another happy song with minimal ornaments. We ended the concert with an ancient traditional song that goes back approximately two hundred years, "***Ya Shajret El Lemon***" This song takes the form of a dialogue between the harp and violin, also taking turns in the chorus and main melody. This is a typical choice for me that enriches my repertoire to suit as many non-Arabic musicians as possible.

After the Dubai Opera concert, we decided to perform this repertoire virtually to a few care homes in different cities keeping up the spirits of the elderly and asking them to join us by clapping or even dancing when possible as the repertoire is very light-hearted. The whole execution of this project is my original work that benefited so many artists in the region. This repertoire is well designed to fit and be played by any duet or trio because it has the simplicity of Arabic music with no quarter tone. It is much less complex in the style and ornaments required, flowing and easy on the ears for any band or orchestra to perform, and it is possible

to build layers of arrangements and harmony if they wish.

Video of *Hal Asmar* (Violin & Harp) <https://youtu.be/JIEd-mNjcGI>

video of *El Hewa Di* (Violin & Harp) <https://youtu.be/XePQa7vZfy4>

(Appendix 1, File 28, 29)

Repertoire	Composer	Year of production	Country	Maqam
<i>Asr elshou</i>	Marwan Khoury	2010	Lebanon	Nahawand
<i>Hal Asmar</i>	Syrian Traditional	1930		Hijaz
<i>Helwa Ya baladi</i>	Marwan saade	1979	Egypt	Nahawand
<i>Gulumgan</i>	Tradition	1975	Turkey	Nahawand
<i>Kenna</i>	Rahbanis	1975	Lebanon	Kurd
<i>El Helwa Di</i>	Sayed Darweesh	1908	Egypt	Hijaz
<i>Ya Shajret</i>	Traditional Syrian	Old	Syria	Hijaz Kurd

Table 7 - Repertoire

### **Performance Techniques and ways of accommodating articulations within the constraints of Western notation systems.**

In my archiving system, I will add new musical terms that indicate specific techniques and phrasing to further ease the Arabic music's interpretation.

I perform *Ode to Joy* in a variety of styles here (see Appendix 1, File 30).

In this experiment, the orchestra performs Mozart's music with Arabic percussions and a different playing style (see Appendix 1, File 31).

Yasser Abdelrahman is an Egyptian film score composer and violinist who started a new bowing technique to help him style the music he writes. He can capture the sound and texture of the Egyptian countryside by imitating the sound of the village instrument called Rababa, "a version of a violin somehow," with its special tremolo and vibrato. In the song *El Mal wel Banon*, it is a clear demonstration of the bowing technique that cannot be written as an indication on the sheet, using uneven trills with light pressure on the bow almost imitating the

sound of a nai or a wounded older man calling for help (see Appendix 1, File 32)

In another example, I play *Layali El Helmyeh* for another composer from Egypt who uses the rhythm manifested in the violin line, reflecting what drama was in the '80s. Here, the accordion has a role in capturing the feel of seduction, nightlife, and belly dancing in Arabian culture. The music arrangement bounces between violins and percussions as if it was the conversation between poor and rich, good and bad, kind and unkind, accompanied by lyrics that talk about the same (see Appendix 1, File 33).

In *Fattoma*, a Syrian Drama/comedy series, we see the bounciness of the maqam and rhythm with a simple arrangement for easy listening.

*Fattoma* – original song (Appendix 1, File 34)

*Fattoma* – Mohamad Hamami (Appendix 1, File 35)

## **Challenges I faced in my career:**

I share here my experience with a few famous composers and orchestra conductors in addition to a project I did with Dubai Opera during the COVID19 Pandemic. The challenges I faced working on these projects motivated me to choose this topic for my DMA.

### **1. My concert with Iyad Al Rimawi**

I faced many musical challenges through my interaction with Iyad Rimawi in preparation for his concert with my orchestra in Dubai. I will go through each one of them.

Iyad Rimawi is a well-known Syrian composer and drama series music composer who has millions of followers, and many people like to listen to him and play his compositions.

I was contacted on March 18, 2019, by Iyad AL Rimawi to plan for a public concert in Dubai where he would come over as a guest artist with my SharQ Orchestra. We sat down to choose the repertoire, and after we finalized it, I asked him to share the score with me so I can send it to my musicians as we prepare for the rehearsals. I did not check the parts believing there would be no mistakes.

Iyad has performed his music live on many stages, including the Damascus Opera House and Aleppo Citadel stage. The idea of working with Iyad and bringing his music to Dubai and making it accessible to all of my international musicians was exciting at the start, and it meant that I could bring our Arabic music and have it played by international non-Arabic musicians. This supports my vision of moving Arabic music to an international level. I was expecting a full score and parts ready to play to give them to the orchestra - as we usually do with any classical or international music- and in my thinking, that would have been a good reason for the Arabic music to be played internationally.

In conclusion, after I received all the parts and scores from Rimawi, I emailed the parts individually to every musician in my orchestra, not checking the parts, assuming there would be no mistakes in any of them as standard music being distributed. Shortly after emailing them, I received replies from the musicians complaining about the music at different points. For

example, the viola player said that he received the music written in G clef, which is normally a violin part, and the flute player wrote back saying that the music was written in an octave above the flute range is more suitable for a piccolo.

The cellist complained about the same; his music was written from G clef where it should have been written from bass clef. It was very disappointing for me to receive all these complaints about the distributed parts because I thought there would be no such errors by dealing with a professional composer and an educated musician. I had to send back all the music to Rimawi to have them corrected. However, his response was, "please ask the musicians to listen to the audio and adapt to it and to make any corrections needed," which to me was very unprofessional. I asked him to hire somebody, which he did, and when we met finally for a live rehearsal, we started playing the music, but many of the notes did not make any sense, so again we found different problems not only with writing the right notes for the right instrument but now about bar numbers distributed in parts differently. Rimawi responded that the musicians could figure it out by listening to the audio recording and managing their parts.

These kinds of incidents, in my opening, are restricting the availability and accessibility of Arabic music, which proves the points that almost every non-Arabic musician mentions when he/she is asked to play Arabic music. They believe, from experience, that at first, it might not be notated at all, so the musician would have to play entirely by ear, or if it was written, it would not be written correctly.

Another point I have observed from working with Rimawi was that I felt that Arabic musicians and composers themselves are not taking the message seriously, believing that the music is for the Arabic community only, so they go with the rule that the musicians can figure it out.

Another obstacle I faced while preparing for Rimawi's concert was that he did not want a conductor, which is probably the case in most Arabic bands or orchestras. By not having a conductor, you are missing a lot of the cohesiveness of the music. The key point of having an orchestra is to have somebody to conduct the sections and keep the musicians together to lead the music and overlook the score and the parts. A central cohesive force needs to be there to bring out the written music in the right form of sound for all audiences.

Rimawi and other artists' approach is that the band or the orchestra start playing, and the music will happen. They have to communicate visually by looking at someone they appoint. This can be a guitarist or oud player or a percussionist or a violinist sometimes, which is not practical because the musicians themselves will be busy playing the instrument while giving the sign to the rest of the orchestra. In conclusion, after we finished rehearsals and performed a fantastic live concert, the composer and his manager did not keep a record of the music to become archived, and that to me is a huge problem. This leads basically to a repeated challenge at another encounter with a professional orchestra where they will face the same problem in writing parts with, for example, the wrong bar numbers and also using the wrong keys.

So, I took the whole repertoire and properly rearranged the music, and documented it so that this will go to my DMA archiving system. In this way, I can guarantee that this repertoire can be reached at any time by any musician or orchestra manager that wishes to play this music.

## **2. Interaction with Dr. Fathallah**

Another incident happened a couple of months ago when Dr. Fathallah, an Iraqi composer and arranger, approached me to do a concert for him. Again, when I accepted the job, I assumed that I would receive all parts and scores properly with his background of a PhD in music. We met for the first rehearsal, and then he was conducting us to play his music when suddenly he started shouting at the pianist for not playing for four bars. He stopped us and repeated almost three or four times with the same mistakes. Finally, we found out that she had four empty bars in her part, and when we told the conductor, he was angry because he said she should know the baseline and add her music to it. So, these kinds of incidents, when they happen, and they do happen quite often, put off musicians from the whole Arabic music system because it makes no sense at all how you are expected to add your part on a written score that is, or part of it, is empty. At the same time, Dr. Fathallah turned to the first violins and asked them to play a specific passage an octave higher on the spot, and then he tried to explain the colour of the music so the violins can add the articulations needed in terms of tremolo staccato or legato which was again another complication.

So, I collected information and feedback from different musicians who were exposed to Arabic music in different setups and they all reiterated the same challenges outlined here: not having



a fully ready written score; missing information or notes about the articulation and most of the parts are written from a G clef which is not the right key for all the instruments.

These are different kinds of challenges that Arabic music has, preventing it from being played internationally.

The song "*Al Atlal*" was written in the mid-50s of the last century and sung by Um Kalthum (a legendary vocalist from Egypt). This song was listed as one of the best 100 songs of the 20th century. To start with, the key of this song is Maqam Huzam which means the tonic note is a quarter-tone, and the main structure of the song is based on *ad libitum*, which is free singing, so the orchestra will start freely, and then they join the structured rhythm. However, when the singer starts her first verse, it is utterly free of tempo, making writing a score and even a harmony extremely difficult. So, challenge number one is writing freely, challenge number two is the nature of the Arabic scale, and challenge number three is the freedom for the singer to improvise at any time he/she feels appropriate for the melody. This is all against having a structured written harmony score, so in this case, unison is the best approach, with maybe moving parts in repetition between different instruments. (Appendix 1, File 36)

In the coming video, I will take a one-line melody and play it in different styles depending on the musician's location. For example, I will take a melody by Rahbani Brothers, the Lebanese musicians, and I will play the melody straightforwardly with lots of legato and vibrato. As in the video, there will not be too many ornaments to add, so it is much easier to write the score and write a baseline and a simple harmony. (Appendix 1, File 37)

In the Egyptian tradition, if I play the same melody as shown in the video, I would have to add a lot of glissando and ornaments such as a mordant on almost every note, and the glissando style will be from the note on the top going down and the bow articulation will follow the rhythm and try to cut and fit every ornament on the beats which means I will be using smaller bowings. The Syrian tradition will be somewhere in between the Egyptian and the Lebanese traditions, so if I play the same melody in a Syrian style, I will add legato and vibrato, and the glissando will come from the note down going up, and I will be using a small grace note on the top of almost every note or a mordant.

The stylistic distinctions in Egyptian music before and after the mid-nineteenth century can be seen in this video. Previously, the music was styled and performed in the same way as western classical music, but as time went on, it became more percussive and rhythmic, with smaller notes and lots of glissando and ornaments. (Appendix 1, File 38)

### **3. Hologram Concerts at Dubai Opera**

Four shows on May 13-14, 27-28, 2021, at the Dubai Opera Dubai Opera and MBC Group contacted me to deliver a very unique concert at the Dubai Opera, a hologram concert for one of the legendary musicians from the last century who passed away fifty years ago.

I was very excited to live this experience and be part of it, and it is like living as an artist in those days, except that I expected the music scores to be following the time we live in now.

I was told that a composer/pianist/arranger is working on scoring the songs for my orchestra. Therefore, when I received the scores by email, I booked the musicians needed for the songs (strings, wind, brass, accordion, and all Arabic percussions). It was a huge shock for me.

1. There was no arrangement as promised i.e., no parts at all; we all read from the same page.
2. Some songs were from a different tonality compared to the originals that we would play along to.
3. Some songs had wrong keys, missing lots of accidentals.
4. Some had an unfinished score.
5. Some songs were written half-tone up because it is easier for the writer.
6. There were no marks for higher octave or lower, no articulations, no dynamics, and some repeat signs.
7. All notes were written from Treble Clef, so the brass, viola, double bass, and others transpose.

What I went through with this composer put me back on my mission to stress the importance of my DMA in erasing the borders between Western and Arabic classical music, the line that most composers hide behind and use as an excuse for preventing Arabic music from being accessible. This experience is a great example of how life was in the 1950s and how, after 70

years, it is still the same even with all the advanced programs and apps that were created to ease our lives. The world of Arabic music has not advanced. To complete this example; after the concert, none of the musicians was allowed to take the score home; the arranger took all the remaining copies and discarded them, so no record was left and nothing was documented. The actual live performance mimicked the original audio but could not get the exact arrangement in shape. The whole process and dealing with this situation from beginning to end was chaotic and did not move the music a single step up.

Copies of the arrangement received from the arranger (Appendix 1, File 39)

Videos of the same concert (Appendix 1, File 40)

#### **4. Online streaming concert with Dubai Opera**

Just before the COVID-19 pandemic started I had a discussion and agreement with Dubai Opera to perform a live concert there with my SharQ Orchestra and the repertoire should include mainly Arabic classical music and some of my original compositions. I have selected the repertoire to cover some Arabic classical music from the last century (music by M. Abdelwahab, M. Qasabji, Elias Al Rahbani and others), moving on to some modern contemporary composers from the Arab world (Marwan Khoury, Omar Khayrat and others), and I included one of my original compositions to be premiered (For Some Reason). After selecting the repertoire, I started to write the full arrangements for the orchestra, and also I commissioned some arrangers to help me write scores for some of the pieces. I requested the arrangers to use the western musical notation system. Keeping the Arabic musical style in the score meant that I had to add some terms or directions on the parts for the musicians to understand the result I want. After a few weeks, all of the repertoires had been rearranged for my orchestra in a western notation system and the material was ready to play.

The concert poster was ready and published and tickets went on sale just one day before the pandemic was announced in Dubai. When the COVID-19 pandemic started, we went into lockdown here in Dubai. My concert at the Dubai Opera was cancelled same as any other music activity in the world, so I wrote to the management at Dubai Opera with the suggestion of having a live-streamed online performance. This is something we were not used to, and we are newly getting accustomed to because of the need that I felt of providing music to a public

audience, especially during the time of the pandemic when music can play a major role in connecting people and keeping their spirits up so we discussed together the possibility of doing these performances as online streamed performances. The management of the Dubai Opera found the idea very novel and interesting but we needed to discuss the technicalities required to execute this mission, keeping the music level at the top standard and not compromising any element of the music production. I had a meeting over Zoom with the audio engineers at the Dubai Opera and we went through all the potential challenges, and possible solutions to tackle any obstacle that we may face and we agreed that I can use my pre-recorded orchestral parts as a background for my solo and perform my solo live on top of the orchestra recording in a live-streamed performance.

As I have already recorded my album in Sydney Australia with western musicians, I sent the audio tracks of my recordings to the Dubai Opera sound engineer so he could time them and manage them within his tools of live streaming and editing, and they were all approved.

We selected the repertoire and now we faced a new challenge, which is; in order for me to perform my violin live on top of the orchestra recording and stream it online I needed an audio interface to connect my violin to my computer but I didn't have the device unfortunately because I didn't have to use it before the pandemic. Furthermore, I couldn't order it online because that would have taken a couple of weeks to arrive at my house. The Dubai Opera sound engineer suggested that he could send his audio interface over to my house and he would teach me how to connect it and how to get it to work. As a result of the lockdown, only taxis were allowed to be in the city streets with extreme precautions and permissions only if there is an emergency for people to leave their houses so I suggested to the sound engineer to use a taxi to deliver the audio interface to me. I then organized a meeting with the sound engineer and he explained to me in detail how to connect my violin and soundtracks to this device and then how to record on it after that. I followed all the technical instructions, and I did the whole performance playing my solo violin on top of that pre-recorded orchestra music. The performance was filmed and saved as a file.

After doing so, I sent the final file to the sound engineer at Dubai Opera where he streamed it. It was, of course, an unusual time for the music business, where we learned a lot about how to deal with extreme circumstances like the pandemic, and still play and produce music. It was a

great challenge, but I and everybody were happy about that achievement we've got because we kept the music alive to connect us through a hard time.

We were all very proud of the process of the whole project, for many reasons; we were able to connect with people through music no matter how hard it seemed to do so, and we also managed to overcome an unordinary situation that the world can face at any time and were able to create a new method of delivering music under such circumstances, also, proving that no matter what goes around in the world including pandemics or conflicts, music has the power to drive us to a better place and keep our strength and faith

After this experience, I was able to do more with my music and connect with more people where I did many performances on my balcony playing for my community but at the same time, I was live on social media platforms sharing my music with many others, thanks to technologies and modern channels of connecting with people, music played the role in calming people down and keeping their spirits up during such hardship.

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attached., m. s. (n.d.). music sheet of standard Azan and Talaa song are attached.

# APPENDIX 1

## DMA supporting documents

File No.	Description	Type	Page No.	Link
01	Scanned pages from books	pages	6	<a href="https://www.dropbox.com/sh/5iwyakbk6q1d966/AADs_zlihnXGkhNWSLQQFaVPha?dl=0">https://www.dropbox.com/sh/5iwyakbk6q1d966/AADs_zlihnXGkhNWSLQQFaVPha?dl=0</a>
02	The radio interview on the balcony during the lockdown	Video	15	<a href="https://www.youtube.com/watch?v=CudEL13B9tI">https://www.youtube.com/watch?v=CudEL13B9tI</a>
03	Project 1 performance	Video	16	<a href="https://youtu.be/HeoExoSVxNs">https://youtu.be/HeoExoSVxNs</a> <a href="https://www.facebook.com/dubaiopera/videos/235219964227298/">https://www.facebook.com/dubaiopera/videos/235219964227298/</a>
04	Asmar Elloun – Lena Chamamyman	Video	17	<a href="https://youtu.be/roSO-rT4sR8">https://youtu.be/roSO-rT4sR8</a>
05	Asmar Elloun – original song by Sabah Fakhri	Video	17	<a href="https://www.youtube.com/watch?v=2yDzXMGeEc0">https://www.youtube.com/watch?v=2yDzXMGeEc0</a>
06	Asmar Elloun – Mohamad Hamami	Video	17	<a href="https://youtu.be/TyvGPgJQbQs">https://youtu.be/TyvGPgJQbQs</a>
07	Assala & Holland Symfonia 2	Video	18	<a href="https://www.youtube.com/watch?v=aHMgmfL0ID0">https://www.youtube.com/watch?v=aHMgmfL0ID0</a>
08	Playing Azan on the violin	Video	18	<a href="https://www.dropbox.com/sh/7y4c4r7yo0diury/AAAhATAzgw7KvGOIVSDOLdgya?dl=0">https://www.dropbox.com/sh/7y4c4r7yo0diury/AAAhATAzgw7KvGOIVSDOLdgya?dl=0</a>
09	<i>Lamma bada</i> - Paris Orchestra & choir	Video	19	<a href="https://youtu.be/h4wF8wlp6FM">https://youtu.be/h4wF8wlp6FM</a>
10	<i>Lamma Bada</i> - Lena Chamamyman	Video	19	<a href="https://youtu.be/EE8cHyjCNLE">https://youtu.be/EE8cHyjCNLE</a>
11	<i>Lamma Bada</i> – (Trad) by Fairouz	Video	19	<a href="https://youtu.be/uP28ut2J7tE">https://youtu.be/uP28ut2J7tE</a>
12	<i>Lamma Bada</i> - Mohamad Hamami	Video	19	<a href="https://youtu.be/c4B_wSXXTe0">https://youtu.be/c4B_wSXXTe0</a>
13	<i>El Mal We El Banon</i> – Yasser	Video	19	<a href="https://www.youtube.com/watch?v=xQCU6dvChAU">https://www.youtube.com/watch?v=xQCU6dvChAU</a>



	<i>Abdelrahman</i>			
14	<i>Raafat el hagan music</i>	Video	20	<a href="https://www.youtube.com/watch?v=S358vnFwJ8U">https://www.youtube.com/watch?v=S358vnFwJ8U</a>
15	<i>Ana Wa Leila, Kazim Al Saher</i>	Video	20	<a href="https://www.youtube.com/watch?v=kx7Go4qRnIw">https://www.youtube.com/watch?v=kx7Go4qRnIw</a>
16	<i>Ya Ana Ya An - Fayrouz</i>	Video	20	<a href="https://www.youtube.com/watch?v=AjIdXqNeaDk">https://www.youtube.com/watch?v=AjIdXqNeaDk</a>
17	<i>Ya Ana Ya Ana - Mohamad Hamami</i>	Video	20	<a href="https://youtu.be/oCmY13oC214">https://youtu.be/oCmY13oC214</a>
18	<i>Am Yesalouny – Mohamad Hamami</i>	video	25	<a href="https://youtu.be/OjE0pkoD2Iw">https://youtu.be/OjE0pkoD2Iw</a>
19	<i>Gulumgan – Mohamad Hamami</i>	Video	26	<a href="https://youtu.be/bNXe1zhCZ0A">https://youtu.be/bNXe1zhCZ0A</a>
20	<i>Gulumgan – Mohamad Hamami &amp; ShThe scorearQ Orchestra</i>	Video	26	<a href="https://youtu.be/PDFXK2SO-vU">https://youtu.be/PDFXK2SO-vU</a>
21	<i>Gulumgan in different dialects</i>	Video	26	<a href="https://www.dropbox.com/sh/56na2j8i4i8ncz5/AAB2Ji6R2Zd4Cf26C-qOVsjsa?dl=0">https://www.dropbox.com/sh/56na2j8i4i8ncz5/AAB2Ji6R2Zd4Cf26C-qOVsjsa?dl=0</a>
22	<i>Mohamad Hamami - Ana Albi</i>	Video	26	<a href="https://www.youtube.com/watch?v=9sGULyhO0E8">https://www.youtube.com/watch?v=9sGULyhO0E8</a>
23	<i>Mohamad Hamami - Ola Se Thimizoun - A song from Greece</i>	Video	27	<a href="https://www.youtube.com/watch?v=gl6S-cbasQw">https://www.youtube.com/watch?v=gl6S-cbasQw</a>
24	<i>The score for project 2</i>	Score	27	<a href="https://www.dropbox.com/sh/po2og74g9t2uxhh/AAAGKSmHEbaY-479hUILJAqTa?dl=0">https://www.dropbox.com/sh/po2og74g9t2uxhh/AAAGKSmHEbaY-479hUILJAqTa?dl=0</a>
25	<i>Dubai Opera Concert – April 1, 6th 2020 – Dubai - UAE</i>	Video	27	<a href="https://youtu.be/FiQDPHnNCJE">https://youtu.be/FiQDPHnNCJE</a> <a href="https://www.facebook.com/578604922207266/videos/52097092635258">https://www.facebook.com/578604922207266/videos/52097092635258</a>
26	<i>The score for project 3</i>	score	30	<a href="https://www.dropbox.com/sh/0lythtj8sd6gpo3/AAAgqIL9U_I9r43nAOYVO8tQa?dl=0">https://www.dropbox.com/sh/0lythtj8sd6gpo3/AAAgqIL9U_I9r43nAOYVO8tQa?dl=0</a>
27	<i>Dubai Opera Concert – April 23 2020 – Dubai – UAE</i>	Video	30	<a href="https://youtu.be/qB0fiDFmf30">https://youtu.be/qB0fiDFmf30</a> <a href="https://www.facebook.com/578604922207266/videos/675072723278609">https://www.facebook.com/578604922207266/videos/675072723278609</a>
28	<i>Hal Asmar (Violin &amp; Harp)</i>	Video	34	<a href="https://youtu.be/JIEd-mNjcGI">https://youtu.be/JIEd-mNjcGI</a>
29	<i>El Hewa Di (Violin &amp; Harp)</i>	Video	34	<a href="https://youtu.be/XePQa7vZfy4">https://youtu.be/XePQa7vZfy4</a>
30	<i>Ode to Joy in different styles</i>	video	34	<a href="https://www.dropbox.com/sh/7y5vpd5675jwti0/AAB16C1GekMFfonGU3niO10ha?dl=0">https://www.dropbox.com/sh/7y5vpd5675jwti0/AAB16C1GekMFfonGU3niO10ha?dl=0</a>

31	<i>Turkish Mozart</i>	Video	34	<a href="https://youtu.be/U2e4iiyOHb4">https://youtu.be/U2e4iiyOHb4</a>
32	<i>El Mal wel Banon</i>	Video	34	<a href="https://youtu.be/tgwYLYprELE">https://youtu.be/tgwYLYprELE</a>
33	<i>Layali El Helmyeh</i>	Video	35	<a href="https://youtu.be/3x1jxOFbO8Q">https://youtu.be/3x1jxOFbO8Q</a>
34	<i>Fattoma -original song</i>	Video	35	<a href="https://youtu.be/7R2jPA6fkNo">https://youtu.be/7R2jPA6fkNo</a>
35	<i>Fattoma – Mohamad Hamami</i>	Video	35	<a href="https://youtu.be/VBWlZ5ucU">https://youtu.be/VBWlZ5ucU</a>
36	Al Atlal	Video	39	<a href="https://youtu.be/CrNLKV2oMFQ">https://youtu.be/CrNLKV2oMFQ</a>
37	Music by Rahbani	Video	39	<a href="https://www.dropbox.com/sh/3nfzchfgwekisor/AABNtQwmRpzQB7Sb8ewFIPQ6a?dl=0">https://www.dropbox.com/sh/3nfzchfgwekisor/AABNtQwmRpzQB7Sb8ewFIPQ6a?dl=0</a>
38	Egyptian music style evolving	Video	40	<a href="https://www.dropbox.com/sh/vkq0dyhtbjk7es9/AABsYkUYTMbftxCRfiTm88bJa?dl=0">https://www.dropbox.com/sh/vkq0dyhtbjk7es9/AABsYkUYTMbftxCRfiTm88bJa?dl=0</a>
39	The score for Hologram Concert	score	41	<a href="https://www.dropbox.com/sh/i6ta1nd7pnxhak2/AAD7VU4xanriAFUR7p7MbM36a?dl=0">https://www.dropbox.com/sh/i6ta1nd7pnxhak2/AAD7VU4xanriAFUR7p7MbM36a?dl=0</a>
40	Hologram concert video	video	41	<a href="https://www.instagram.com/p/CPb2aifJCQT/?utm_medium=copy_link">https://www.instagram.com/p/CPb2aifJCQT/?utm_medium=copy_link</a>
41	The Lecture recital	Video	29	<a href="https://www.dropbox.com/s/hnhlmtknf8pywi/Music%20dialects%20and%20violin%20techniques.mp4?dl=0">https://www.dropbox.com/s/hnhlmtknf8pywi/Music%20dialects%20and%20violin%20techniques.mp4?dl=0</a>