

FOLKWAYS RECORDS FW 8761

# MUSIC FOR THE CLASSICAL OUD

Khamis El Fino - Oud Virtuoso



M  
1828  
E39  
M987  
1964

MUSIC LP



DESCRIPTIVE NOTES ARE INSIDE POCKET

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## The Oud

The Oud , the forerunner of the occidental Lute, is a twelve stringed (6 double) instrument which is as important in Arabic music as the piano is in Western music. The Oud is used in every type of musical entertainment, from cabaret to concert hall, and no Arabic "tacht" or orchestra is complete without it. An instrument of antiquity, it is mentioned in the Book of Daniel, and in the CVIII Psalm of David.

The Oud is played with an eagles feather in the manner of a guitar plectrum. It has an un-fretted fingerboard, since Arabic music uses scales of twenty-four quarter-tones, or micro-tones.

The term 'Classical Oud' denotes the difference between the common run of entertainment and the involved use of "tagheer"----the intricacies of scale changes within a prescribed framework, carried through a progression of such changes to a final return to the initial scale, or Nagham.

In Arabic countries, the ear is so attuned to music that the ordinary listener can note and appreciate these progressions and returns. For the Westerner, however, this is more difficult, although a master of the Oud can carry any audience along on the ebb and flow of his music

...Aziza Ali

The Oud virtuoso, Khamis El Fino has concertized throughout the Far East and Middle East for the past seventeen years. He has appeared as a performing artist in India, Pakistan, Iran, Iraq, Turkey, Lebanon, Syria, Egypt, Thailand Japan and the United States.

Born in ElRaml Alexandria, Egypt, and a graduate of Cairo conservatory, Professor El Fino taught at Conservatories in Cairo and Alexandria. His compositions have been performed on radio in India, Egypt, Iran and Iraq, and at the American University of Beirut, Lebanon. His songs have been commissioned by vocal artists in the Middle East.

Professor El Fino is unrivaled in the field of Arabic music for his "Taksimes" (slow, free-rhythm improvisations) and for his inventiveness and skill in "Tagheer"---changing from one Nagham (tonal scale) to another, thus bringing the listener from mood to mood, evoking an emotional response which can be felt even by the totally Western ear.

This recording was made during a concert at Asia House on December 1, 1963, for the Society for Asian Music.