

דְּבָרֵי חַיִּים



## THE MUSIC OF UPPER AND LOWER EGYPT



**1 NUGUMI** Expresses mass celebration of the removal of En-nugumi from his old resting place in Toshuka to his new one in Aswan due to the flood caused by Aswan High Dam. En-nugumi is considered by many as the symbol of heroism.

**2 ALLAH** A religious song expressing gratitude to the Mighty God.

**3 MAHASI THE BRIDE** This song describes the beauty of the bride and the generosity and bravery of her tribe.

**4 THE GROOM** The same as the previous song. This one describes the groom's tribe, his courageous personality and character.

**5 SA'ED OENA YA RAB TOBA** In contrast to **Mattokki** and **Mahasi**, the folk music of **Sa'ed Oena** is known for its great variety of instruments. This piece demonstrates the reed instrument called **mizmar**; it is similar to the oboe and the Turkish **zorna**. The bass, tenor, and alto are accompanied by a two-sided stick drum, **tabla baladi**, hanging from the player's neck. The bass and tenor **mizmars** play a continuous drone note as accompaniment to the basic melodies played by the alto. This type of music is mostly played on cheerful occasions such as wedding ceremonies, religious events and holidays. This piece is called "Ya Rab Toba"; it has a specific pattern with a slight melodramatic accent. A person interrupts the music

**6 MANAMI** (My Dream) This piece has vocal accompaniments. It is performed on the **darabukka** (goblet-shaped drum) and **tar** (large frame drum), the five-string lyre (**tambura**), and violin. It is similar in its composition and performance to modern popular music.

**HAMZA EL-DIN**

and requests a member of the band to acknowledge and repeat after him the names of some renowned individuals related to the occasion. Then he donates a tip to the musicians and requests that they play "Ya Rab Toba" as acknowledgement of Allah.

This piece is a form of musical prayer. It starts with the bass and tenor **mizmars** playing their drone note before the alto joins in with the melody. Later, the drummer also joins reluctantly with sporadic interjection of rhythms. The beat quickens, the music becomes louder and the mood turns into a joyous dance led by the original caller. Then he is joined by others, particularly the young audience. Soon the mood reaches a climax and a new caller then repeats the act by requesting "Ya Rob Toba."

### TECHNICAL NOTES

Recording of The Music of Upper and Lower Egypt was accomplished using a stereo Nagra 1V-S and Sennheiser microphones.

Remixing was accomplished through an Audiotronics custom 501 console using tube equalization, then mixed to a Sony R-DAT digital recorder.

A "D" to "D" copy was made for editing using a Mitsubishi X-80 digital 2-track. The signal was then converted through the Harmonia Mundi converter from 48kHz to 44.1kHz clock frequency to make it compatible with the Sony PCM-1630 that created the U-matic tape for the final transfer to compact disc. The U-matic tape was also used to create the master for the audio cassette.

The mixdown process was monitored using Meyer 833 studio monitors, with sub-woofers.

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**Produced by:** Mickey Hart  
**Recorded by:** MERT (Mobile Engineering and Recording Team)  
 Recorded during the Grateful Dead Egyptian Tour, September/October 1978

**1 - 4** Recorded on Mosquito Island, Aswan, Egypt, September/October 1978 and  
**Engineered by:** Mickey Hart, John Cutler, Brett Cohen

**5 - 6** Recorded in Alexandria, Egypt, at the house of Hani Sabat, October 1978

**Engineered By:** Mickey Hart  
**Digital Mastering:** Joe Gastwirt  
**Cover Art:** Kelly

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**Project Coordinator:** Bill Belmont  
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RCD 10106

**A|D|D**



**THE** colorful Egyptian folk music and its rich melodies were much affected by the country's historical global location. The music was influenced by the culture of Pharaonic, Coptic and Islamic heritages, as well as the more recent Mameluk Kingdoms and subsequent colonial and revolutionary eras. All left their marks on the character and form of the Egyptian folk music.

The ethnomusical map of Egypt is divided primarily into four sections. The first is the southern-most section which includes Aswan. The second is from Luxor to Gerga commonly called **Sa'ed**. The third is from El-Meniya to the shores of the Mediterranean Sea call the "**Fel-lahim**," meaning the farmer-influenced regions. The fourth is the urban music of the major cities such as Cairo and Alexandria.

The folk music of each region of Egypt reflects the atmosphere and life of its people. The farmers in their fields, the fishermen in their boats, the

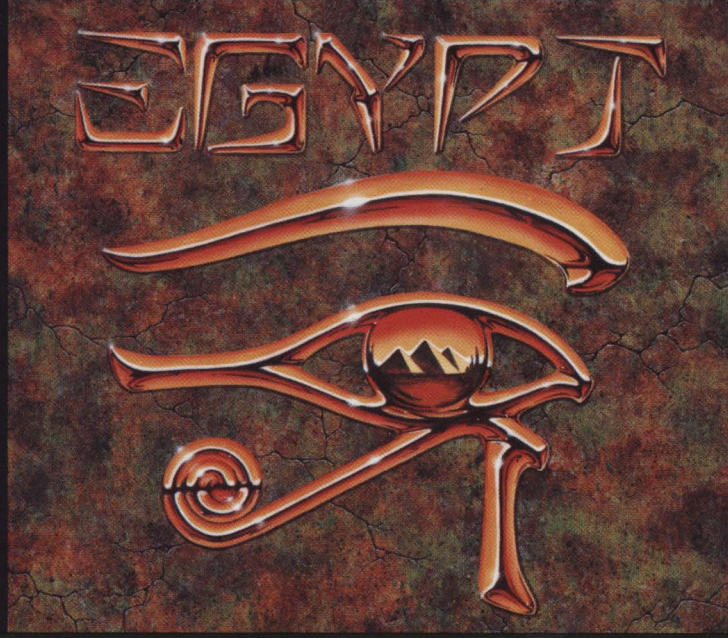
shepherds herding their sheep and camels – each interpret their own way of life through folkloric music. The music also has the subtle effect of soothing rough and tedious working conditions. Within these groups, the folk music is yet subdivided into different categories and characteristics – those for young boys and girls with different songs for each sector, and those for men and women with expressive music and songs of cultural activities. Emotions produced by occasions such as marriage, divorce, birth, death, cultivation, and harvest find expression in music.

These four pieces are from the Aswan region. This region is divided into two linguistic sections: the Arabic-speaking Nubians and a Nubian-speaking sector divided into **Mahasi** and **Mattokki**. From these later sectors we present the following songs based on a rhythm called "moon fever."



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**THE MUSIC OF UPPER  
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- 1 Nugumi 4:22
- 2 Allah 5:33
- 3 The Bride 4:17
- 4 The Groom 5:21
- 5 Ya Rab Toba 13:00
- 6 Manami (My Dream) 12:02

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