Middle Eastern Music

Student's Name

Institutional Affiliation

Middle Eastern Music

Music is an art that involves the combination of vocals and instruments to produce the desired melody, harmony, emotional expression, or rhythm. Music has been one of the main ways of communication among human beings. It is a universal aspect cutting across all the societies of the world. The music employs different conventions, that is, styles, in passing the information needed. The known genres of music are pop, funk, classical, country, hip-hop, and rock. Middle Eastern Music refers to the various elements or conventions used by an artist in their music across the Middle East that has dramatically used to maintain the traditions of these regions. Social media has become a helpful tool in transferring traditions and culture to other cultures (Tuzel & Hobbs, 2017). Social media has made it possible to get the middle eastern music style influences beyond its geographical limits to European and Asian nations.

**Music Video, A-WA’s “Habib Galbi”**

Produced by the Israel music band A-WA, which stands for "yes," it is a piece of music produced by three sisters singing it in modern Arabic twist. The three sisters have much acknowledgment of their customs and heritage (Great Jewish Books, n.d.). The three Yemen- Israel sisters, use electronic dance music to sing through Yemenite women chanting and folksongs. The three sisters, Tair, Liron, and Tagel Haim have their music deeply and intensely in favor of their Yemen-Jewish identity (Bromfield, 2018). The song uses hip-hop and ska rhythms beat in its play. The full 12 songs in this album are all folk songs sung in the Arabic language and use an electronic beat. The A-AWA song was shot in the three sister villages, in between Jordan and Israel. The Fathers of the three sisters are Yemen- Jews with different cultures and dialects, showing the need to call for a shared cultural identity and bridge the gap between the Arab world and Israel. The musician is worried about who has got her lover upset and no other lover to be compared (A-WA, 2015). The A-WA song was mainly meant to bridge cultural and international differences.

The racial and cultural differences s that are exhibited in the middle east might have been the primary reason for the three sisters to have composed the song. It was to seal the cultural gaps, especially maybe to those who might hate Israel (Bromfield, 2018). The song is successful to the three sisters to what is termed as "success to their neck of woods" because their lyrics are among the top 40 standard fares that talk about love, and their voice full of happiness makes them appear to be dancing in the sunshine (Bromfield, 2018). The harmonies and chants in the song through the Yemen lullaby demonstrate the capability to go beyond the intercultural and international differences. Despite not taking into account those who aren't familiar with the Arabic language and its pop traditions, the music production follows a specific stylistic pattern that makes it easy to follow (Bromfield, 2018). The song is expected to stimulate the interest of some Americans to study the vast and varied traditional Arabic pop stories.

Music Style

The song opens up with a Yemenite lullaby Capella, harmonies in a desert-like manner that calls for love, full of humor where Yoseph works with A-AWA, a fellow Israel but of Yemenite descent. The A-AWA song has catapulted its concern in the 21at century as it involves the religious lyrics that call for a king of kings with no bounds (Tsioulcas, 2016). The song serves as cultural diplomacy gaining a refreshed attention given to the geopolitical transformations in the social and economic aspects that restrained the growth of neoliberal economies (University of Copenhagen, 2020). The work of musicians, in this case, plays the role of cultural diplomacy in mediating the contemporary issues related to power and cultural diplomacy between the Middle East, the Western world to the rest of the world.

**Music Video, Alsarah & The Nubatones- Habibi Taal**

The song is among the Aghani Albanat-women traditional songs performed in Central Sudan during a wedding ceremony and other gatherings that bring people together for celebrations. The songs represent a significant section of the Sudanese society that is perceived and assumed to lack stylistic brow art in the music conventions by the Arab, male, and Muslims who claim to own the art (Wonderwheel Recordings, 2014). These songs are written and performed to the public by women who usually express their romantic feelings. Such songs were more straightforward in the pattern of lyrics and primarily aimed at making one have the urge to dance. The songs were an opportunity for the women to express their feelings of love publicly. In the broader view, the song is appealing for a cross-cultural integration for peace.

About The Artist- Alsarah & The Nubatones

Alsarah is a Sudanese songwriter and singer who uses the northern and eastern African tunes to enrich the music scene with the influence of the Arabic language. Thus, their music is described as life-affirming that makes the listener dance along as one is listening. As a leader of the Nubatones, she mixes distinctive sounds and cultures as she joyfully and lavishly performs the retro pop that is Arabic-language by identity (Wesleyan University, 2019). The music is characterized as East African retro-pop, and Alsarah has therefore clowned as the princess of the Nubian pop and the Sudanese retro (Middle East Revised, 2016). The group has its Song roots from Nubia, a place where people were forced out during the construction of the Aswan High Dam that led to flooding.

As ethnomusicology, Alsarah was born and grew in the city of Sudan Khartoum. Her family later had to seek political asylum in Yemen due to political instability in their country (Old Town School of Folk Music, 2016). Unfortunately, the civil war broke out in Yemen, where her family had to fly to New York. Later she traveled back and was much concerned with the rich Nubian culture that was disrupted by the construction of the Aswan high dam. As most of her song lyrics contain the message of social conscience, she criticized the government for not protecting the dignity of human beings in one of her songs.

**Comparison of the two Songs.**

The two songs shared various aspects, from the main message they tend to pass, the stylistic presentation of the music, to the overall rhythmic atmosphere they create for their leaders. Both songs are sung in the Arabic language in their presentation; however, Arabic is not the native language of the musicians. The language has been used to show the need to integrate the different cultures for peaceful coexistence. The A-AWA music performer expresses the need for a Jewish-Yemen understanding of each other to end the civil war between the two communities. Such a cross-culture approach develops a synthesized reflective knowledge and increases the confidence for individual expression (Tuzel & Hobbs, 2017). Similarly, Habibi Taal's song uses the north and southern African culture's stylistics while singing in the Arabic language to promote peace among the Nubian people and the other cultures along the R. Nile.

The two songs promote diplomacy as they give alternative ways for international relations. Such international relations are achieved through music as a supreme mystery (Cornago, 2018). Therefore, the Middle East songs use the traditional conventions as stylistic aspects to pass international relations deeply rooted in the traditions of a cross-cultural environment. The songs appeal to respect for human dignity, promoting human socialization to make the world a better place to live. Peace and unity expressed through the songs have a lasting impression and helps to fight vices such as racism, tribalist, and nepotism that propels wars across societies.

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