

**Daoud Hosni** was born in Cairo in 1870 to a Karaite Jewish family deeply rooted in Egypt. The environment of the downtown neighborhood where he was raised contributed to the development in his art of the blending of the spirit and soul of the Egyptian character. His melodies always expressed the true feeling of the Egyptian aristocrats as well as the commoners.

As a youth attracted by the art of singing and music, he dropped out of school and devoted his energies to learning to play the lute ('oud) and mastering the rules and norms of musical composition of his time.

As soon as he mastered the lute ('oud), his star started to shine side by side with those of Abdo El-Hamouli, Mohamed Osman, Yousef El-Manyalawi, Abdel-Hay Helmi and others.

Once Daoud Hosni affirmed his artistic creativity, Mohamed Osman acknowledged his ingenuity, and Hosni thus earned a place in the Hall of Fame among the musicians and singers of his time.

For half a century, he diffused in the ears of millions nationwide the thrill of his melodies, He introduced new styles in the art of music by innovating new tunes and introducing "Maqams" of Turkish and Persian blending.

With his compositions he surpassed the music of his predecessors and contemporaries, as well. He elevated the standard of Mid-Eastern music to a new height, never reached before.

He was the first in the Middle East to compose music for an entire Opera in Arabic. He endowed the Egyptian Singing Theater with the "Samson and Dalila" Opera. The critics considered it "A unique event in the History of Arabic Music".

He consolidated and refined the Egyptian Characteristics of Middle Eastern music. During the Convention of Music held in Cairo in 1932, he was hailed as the builder of an immortal heritage of Egyptian Music art.

He composed music for more than five hundred songs (Dohr), Ballads (Taqtuqah), Rondelets (Mawal) and "Tawasheeh". He also composed tens of Operettas and complete Operas.

In 1906, he was granted the first prize at the Musical Congress in Paris, for the composition of his famous hit "Assir El' Eshq" أسير العشق. It is a song that still thrills enthusiasts of Middle-Eastern Music.

On the 10th of December 1937, He passed away. He left an Immortal musical heritage, wide and abundant, to enrich Arabic Music for centuries to come.

Daoud Hosni whose Hebrew name is "David Khadr Hayyim Halevi" was born and raised on Cairo, in the Sanadekeya Section, near the "Karaite Jewish Quarter", the district of Gamalia. That lower-middle class neighborhood had a profound and almost mystical influence upon his career as a musician and singer.

Daoud Hosni was married on October 24, 1905 to his first wife "Marie Daniel Farrouz" (born in 1875). She passed away around 1917. He had four children from his first wife (Ibrahim, Yousef Kamal, Alice and Moussa). In 1920, he married his second wife "Marie Selim Eliahou Massouda". She passed away in a tragic accident, on February 5, 1926. He had two children

from his second wife (Fouad and Badi'e)

His father Moalem "Khadr" is usually equated with Forman "Khadr" is the Arabic for "Eliahou" a man of integrity, used to work as Goldsmith in the Jewelry industry. He was also a prodigious lute ('oud) player. His mother a housewife, was a distinctive good-looking lady. She was the first to notice her son's musical inclination, because Little Daoud used to listen to her affectionately as she lulled him to sleep.

Later, Daoud enjoyed listening to the "Mu'azin" calling the faithful to prayer. At the same time, the harmony of the tolling bells of the Churches was no less appreciated. But the most harmony affected him was the religious melodies and songs recited during the Shabbat prayer in the Karaite Synagogue "Rab Simhah" in the "Karaite Quarter" in Cairo.

He used to leave his neighborhood and go far away from the unpleasant noises of the City. He went to the countryside, looking for tranquility. He would listen to the wind fondling the leaves of the trees and his sense of perception was so sharp that even the silence of nature was a source of inspiration to the young Daoud.

Daoud Hosni grew up in Egypt during that period of progress when its youth awakened and struggled to assert itself and the country became a part of Europe. Also, at that time, Mohamed Abdo, "Hero of Egyptian Nationalism", spread the spirit of freedom in the heart of the Egyptian masses, and Verdi the Italian composer, composed the music of "Aida" for the Egyptian Opera. On the other hand, Abdo El-Hamouli and, Mohamed Osman infused a new style in Arabic music, and Sheikh Salama Hegazi founded the Egyptian Singing Theater.



Daoud joined "Les Ecole des Freres" in the Khoronfish Section of Cairo City, and completed his Junior High there. In school, his genius as a singer seemed to have crystallized at an early age, when he joined the Religious Choir of the school, and later directed it himself. It is said that he composed a song in French when he was only twelve.

He then left school and worked during his boyhood as a bookbinder in Sukkar's bookstore. That craft might have been the springboard to his vocational career.

Sheikh Ali Sukkar was himself an enthusiast of the "Zikr" (Islamic mystical singing and musical liturgy). He was fascinated the first time he heard the voice of his little worker, whose intelligence also captivated him, as a result, he allowed him to sing freely in the store, even during his working hours.

It happened by coincidence that Sheikh Mohamed Abdo heard young Daoud singing (Mohamed Abdo, a writer, used to have Sokkar take care of the binding of his books). He said to those who were in the presence of Daoud "This little boy will have a share in the world of art should God destine him to be trained in the profession of music".

This sort of prediction had a profound impact on the mind of young Daoud. His conscience awoke, and learning music became his passion. As a result, a sort of friendly relationship developed between the two of them, and Mohamed Abdo followed with interest the evolution of Daoud's musical progress. His blessing infused in the heart of Daoud an impulse to pursue his career.

In the bookstore, Daoud started to read, devouring the books available to him – books of general knowledge, science, literature and art – in order to make up for what he had missed in school, to prepare himself for manhood, and to be treated as an equal by the people of the society he started to frequent.

His father knew of his son's passion for music and song, and in spite of the fact that he himself was a dedicated fan of music and singing, opposed his son's decision to develop his vocation as a musician.

Daoud reluctantly started with an inner struggle that turned into decisiveness. Though he felt the pain and suffering of disobeying his father, his passion, for what he wanted, prevailed.

During a moonlit night, a sailboat, looking for provisions, docked at the bank of the Nile in Cairo. Daoud running away from home got into the boat and hid himself in a corner, not knowing what he was doing, or where he was going.

The boat docked at a pier in Mansourah City, rightly called "The Bridge of the Nile". Daoud got off and went to meet Mo'lem Mohamed Sh'aban, a music teacher in his own right. He taught young people the art of playing musical instruments. He also was Daoud's first music teacher. For two entire years, Daoud learned "Maqam" and their manipulations, together with the rules of music and singing.

Sh'aban then told his student to go back to Cairo, saying that from what he saw in his preparation, he would be a competent genius in the field of music.

In Mansourah, Daoud enriched his natural talent listening to peasants, boatmen and fishermen singing.

Daoud returned to Cairo, carrying with him an undisclosed treasure in the musical art.

In the upper floor of the building where he lived, Daoud looked for inspiration at the Cairene panorama of minarets and mosques, churches and bells and synagogues. He then engaged in weaving together different musical tunes of diverse origins....and at last, his father came to accept his son's vocation, as fait accompli.

Following an extensive preparation, Daoud plunged into the world of art. Faster than expected, his star rose shining in the sky of singing and "Tarab", and his name gained fame and was identified with famous singers and musicians like Al Shanturi, Al Hamouli, Al Manyalawi, and Mohamed Saleh Al Kebir.

At that time, he used to sing the melodies of sheikh Abdel El Rahim El Masloubi.

1. Ya mas'ad al Sabaheya fi Tal'et Al badriya. **الصباحية في طلعة البدرية يامسعد**
2. Yalli awsafak melihah **أوصافك مليحة ياللي**
3. El 'afw ya sid el melah **ياسيد الملاح العفو**

Together with the melodies of Abdo Al-Hamouli:

1. Enta Fareed el Hosni **الحسن انت فريد**
2. El Hobb min awal nazrah **نظرة الحب من أول**
3. Allah yesson dawlet hosnak **حسنك الله يصون دولة**

El-Hamouli himself listened to his singing, after declining the invitation at first. He listened to him again, and stated that Daoud's art would elevate him to the abode of the immortals.

Daoud's voice resembled Mohamed Osman's, and he was considered his spiritual son. He was called the artist with "Golden Ears". They played music then, by ear only, no musical notes existed for them.

In appreciation of Daoud's ability, Mohamed Osman leased his Orchestra to him on many occasions, to celebrate parties, weddings and other festive celebrations.

Daoud composed music, when he was only twenty, and such accomplishment attracted the attention of those involved in the field of music.

The first "Dohr" (Song) Daoud composed was "El haq 'andi lak yalli ghramak zayed"

**(زايد الحق عندي لك يا اللي غرامك)**

and in this Mohamed Osman recognized Daoud's potential, stating that from now on, one should listen to Daoud Hosni, for he is my successor in the realm of melodies.

Daoud Hosni carried the torch of Middle Eastern Music after the death of Abdo El-Hamouli and Mohamed Osman. The flow of his music spread due to his constant innovations in new "Maqams".

The evolution of his style in singing caused the widening of the field of Arabic music. He was granted recognition for his art by:

1. Abdou El-Hamouli.
2. El-Sheikh Yousef El-Manyalawi.
3. Mohamed Salem El-Kebir.
4. Soliman Abou Daoud.
5. Ahmed Farid

And among the women-singers:

1. El Lawandia.
2. Asma El-Komsaria.
3. Bambat El-Awadah.
4. Nouzha.

And many others.

Daoud Hosni's style evolved with his daring innovations in blending different "Maqams". He inserted Persian tunes as well as Turkish, Byzantine, and Andalousian, tunes unknown then to Egyptian music. He was the first to insert these "Maqams" into the Egyptian melodies.

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| 1. Hegaz kar kurd In - El Qalb fi Hobb El Hawa   | حجاز كار كرد فى- القلب فى حب الهوى                                      |
| 2.. Zankiran In - Assir El 'Eshq.  | زنكيران فى- أسير العشق  |
| 3. Agam 'Ashiran In - El Hobb Sultano qassi  | عجم عشرين فى- الحب سلطانه قاسى  |
| 4. Bastenikar In - Qalbi Yehebbak Walaken  | بستنكار فى- قلبى يحبك ولكن  |
| 5. Dalnasheen In - Qalbi Hobbak min senin  | دالنشين فى- قلبى حبك من سنين  |
| 6. Nagriz In - Rah fein Telephonak.(in the first decade of the century, the Telephone was installed in Egypt | ناجرىز فى- راح فىن تليفونك  |
| 7. 'Agam (Tarz Gedid) In - Rohi we Rohak fi Emtezag (Om Kalsoum) كلثوم ام                                    | عجم (طرز جديد) فى- روى و امتزاج روى فى (Om Kalsoum) أم كلثوم            |
| 8. Sandidah In - Ya del Gharam Ya del Wal'a (Fathia Ahmad)   | سنديدة فى- يادى الغرام يادى الولىع (اسم فارسى معناه المقبول) فتحية أحمد |

The crowd nationwide accepted Daoud Hosni, for his melodies appeared to be different in terms of changing life in style and concept. His music however attracted a new generation of rising singers and "Mutrebeen", among them:

1. Zaki Mourad,
2. Sayed Moustapha,
3. Mohamed Saber,
4. Saleh Abdel Hayy,
5. Abdel Latif Al Banna,
6. Abdallah Al Kholi,

7. Mohamed Anwar,
8. Mohamed Abdel Motaleb.

Among the female-singers were;

- 1- Mounira Al Mahdia,
2. Fathia Ahmed,
3. Naima Elmasria,
4. Tawhida Al Maghrabia,
5. Nadra,
6. Layla Mourad,
7. Nagat Ali,
8. Soham,
9. Sakina Hassan,
- 10, Hayam,
11. Amal El-Atrash "Asmahan". (It is interesting to note that it was Daoud Hosni who nicknamed her "Asmahan")

More important than all of the above is "Om Kalsoum".

It is accurate and true that Daoud Hosni formed and shaped the new school of singers, for men and women alike.

Daoud Hosni's music differed in distribution by blending the "Sweet freshness" with the harmony of the "Architectural-Construction" in his composition. This description is easily detected in the composition of more than 500 songs. The famous among them:

"Fouadi Amru 'aguib, Fel 'eshq maloosh methal" مثال فؤادي أمره عجب في العشق مالوش

Composed in "Maqam Kurdan" same as "Maqam Mahour" and sung by

1. El Sheikh Yussef El-Manyalawi,
2. Mohamed El-Sab'e,
3. Ali Abdel Bari, and
4. Sayed Moustapha.

Other hits among his songs that reached the Arab Middle-East are:

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| 1. Ya tale'e el Sa'ad Maqam Rast             | 23 Anhi el azwool ye'azel " Saba       |
| 2. El qalb fe hobb el hawa " Hegaz Kar Kurdi | 24. Hobbi ala arsh el Gamal " Shahnaz  |
| 3. Da El azool " Hegaz Kar                   | 25 Bein el dalal we ghadab " Shawri    |
| 4. Leh Toqsod bel Hobb enadi " Bayati Nawah  | 26. En 'ash fouadak " Nahawand         |
| 5. Salemt Rohak ya Foua'di " Bayat           | 27. Fi bahr el eshq " "                |
| 6. Yenfa' be eh leen el Kalam " "            | 28. Gamal mahasnak we dalalak " Suznak |
| 7. Kol men ye eshaq gamil " "                | 29. Hobbak ya salam " Saba             |
| 8. Hobi azam bel wessal " Nahawand           | 30. El Sabbah lah wenawwar " gaharkah  |
| 9. Bulbul Zamanak " Bayati Nawah             | 31. Qawam el husn yehyi " Hegaz        |
| 10. Elhosn ana 'esheqtuh " Saba              | 32. Yes'ed layalik ya qamar " Rahet el |

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| 11. Dalil el Hobb fi Qalbi " Hegaz doka         | arwah                                     |
| 12. Ala esheq el Gamal " Seeka                  | 33. Bader ala khatt el ayyam " Maqam Iraq |
| 13. Shoof Dal Gamal " Seeka                     | 34. Wada't rohi we hobbi " 'oshaq         |
| 14. El qalb fi weddak " 'eshq                   | 35. Zakat rohi el wessal " Saba           |
| 15. El Hobb soltano qassi " 'agam( Zaki Mourad) | 36. Ahedt qalbi " Bayat                   |
| 16. Kabedt el zaman " Seeka                     | 37. El gharam fel qalb maktub " Sika      |
| 17. Wala mahbubi gayez " Shouri                 | 38. Harramt a'ashaq ba'ad el yom "        |
| 18 Tul emarak maw'ud " Saba                     | 39. Awan el wasl qarab "                  |
| 19. Asser el'eshq " Gehar kah                   | 40. Ashki lemeen zol el hawa " Bayat      |
| 20. Ya qalbi hobbak men seneen " Rust Kurdan    | 41. Assr el hawa wel gamal "              |
| 21. El Sabr lel eshq Dawa " 'eshaq              | 42. Ala khaddu ya nass mit warda " Rast   |
| 22. Husn el Gamal " Seekq                       | 43. Asi El Gharam " Rast                  |
|   | 44. Sherebt El Sabr " 'Oshaq              |

It is to be noted that Daoud wrote music of his best composition for Om Kalsoum:

1. 1929 - Husn Tab – Rast Dor
2. 1930 - Sharraf habib el qalb ba'ad gheyabu –Higazkar. Dor
3. 1930 - El bo'od 'alemni el sahar – Bayati. Dor
4. 1930 - Yom el hana hobi safali – Rahet el Arwah. Dor
5. 1930 - Rouhi We rohak fi emtezag – Tarz Gedid. Dor
6. 1931 - Ya Fouadi Eih yenoubak mel Gharam- Shouri. Dor
7. 1931 - Qalbi 'Eref ma'na al ashwaq – Saba. Dor
8. 1931 - Kont Khali – Bayati. Dor
9. 1932 - Gannet Na'imi fi hawak – Higazkar.Taqtouqa
10. 1932 - Ya 'ayn Doumou'k – Rast. Dor
11. 1932 - Kol ma yezdad reda qalbak 'alaya- Dor

Not less famous are two songs composed to Layla Mourad:

1. 1932- Hayrana leih bein el qoloob (First song for Layla Mourad and made her famous.
2. Howa el dalal ya'ani el khessam,

To Nagat Ali

1. Yom El weda'a
2. Hosn el Gamal
3. Aneen el qalb yeshgui el gharam.

About 1910, a new style appeared in the music of Doud Hosni. From the blending of traditional and classical music to entertain the rich in their palaces, celebrating weddings and other festive celebrations, Daoud Hosni started a new trend of music to convey his art to the people, the commoner, his folkloric music was heard in the popular neighborhoods, and the alleys, the streets and the nearby palaces of the rich.

Egypt and its inhabitants found new material blossoming from Daoud Hosni's creative music. Overnight, his songs and tunes, not only spread all over the country, but found channels to migrate beyond the Mediterranean. He was considered to be the first in infusing in the ears of the people, these light, frivolous and merry songs typical of that period of

Egypt's History.

Among those light songs (Taqqatiq) are:

1. Seid el 'assari ya samak bonni Maqam Rast
2. Ya tamr Henna " 'Eraq
3. Sharbat el toot " Bayat
4. Hatili yama 'asfoori " Bayat
- 5- Hat el dahabeya we ta'ala 'addini " Nawather
6. Halawani hatli melabes " Hegaz
7. Ya nena wassi sheikhet al Zar " Suznak
8. Amar lu layali " Rast Ala Giharka
9. Ya salam 'al folla " Rast
10. Ya 'aroosa ya reqqa " Hezam
11. Sanabel gahla " Saba
12. Rah fein telephonak " Nakriz
13. Ya khokh ya na'em yabul khaddein " Saba
14. Ya mahla el fos-ha fi Ras El Barr " Nahawand

The Military Music Corp "Azbakiya Park" in the heart of Cairo City played the following melodies:

1. Leila fel 'Omr mafish menha
2. Adi ElKhadra wadi el Mayya
3. Gannentini ya bet ya beida (Improvised song by Daoud Hosni, when he met his first wife, for the first time).
4. Farragni 'ala shagar el manga
5. Aderna ya helwa (This song spread widely, in spite of its censorship by the British Authority, and reach Istamboul).

His contemporaries Ibrahim Shafiq, Sayed Darwish, and Zakaria Ahmed followed suit, composing folkloric music.

On the other hand, Daoud Hosni did not leave any form or style in the wide spectrum of music, without using it properly in his creative composition.

In his outstanding contribution, he composed "Tawashih". Among them:

1. Ramani beseham Maqam Nahawand
2. Qareeb el mazar we ba'eed el wessal " "
3. Uzkuru el Hobb " Nawa athar
4. Ara elayku " " "

He also got involved in the "Qasseeda" (Poem) and composed music to:

1. Yom el weda'a
2. 'Oyoun el maha
3. Ya Leila lezolli

Daoud continued to write music for "Tawasheeh", "Adwar", "Mawawil", "Taqqateeq" up to 1919. He then deviated towards another not less interesting genre: the "Singing Theater".



The operetta was his first attempt. His music befitted the scenery, as well as the topic, whether for the "soloist singer", the "Dialogue" or the singing troupe as a choir.

Naguib Al-Rihani and his troupe presented sketches reflecting either "Irony of fate" or simple "Dialogue of Courtship". Badi'a Massabni his wife gained stature as "Mutreba" and singer in the field of "Operetta Comedy".

The first Operetta Daoud composed was "Sabah" written by Hamed Saidi and performed by Alia Fawzi and Zaki Okasha. The Operetta is distinguished by its descriptive music picturing the beauty of Nature and life in the Countryside. Its best melodies were "Al Noor" (The Light) and the "Fallahat" (The Women Peasant).

"Ma'roof El Eskafi" adapted from the "Thousand and one Nights" Written by Mohamed Mohamadein and Mohamed Abdel Kuddoos, performed by Alia Fawzi and Zaki Okasha, displayed Daoud's dream in the melodies of "El Ens" (man), "El Genn" (Demon) and "Ma'roof Judgement".

Another Operetta "Nahed Shah" also adapted from "Thousand and one Nights", written by Badi'e Khairi, hovered over the stage its rich music and merriment. Mounira El Mahdia was so fond of it that she adopted it to the cinema, producing a successful movie.

"Al Demou'e" (The tears) was another operetta adopted from Madam Butterfly. Its best music is the melody of "The Sailors".

"El Layali El Melah" written by Badi'e Khairi, performed by Badi'a Massabni and Naguib El Rihani.

"Zebeida" or "the fascinating-girl of Baghdad" an Arabic theme written by Mohamed Farid is distinguished by its descriptive music of nature.

Other singing performances were "Amirat el Andalus" (the Princess of Andalusia), "Shobeiki", "El Dunia we ma fiha", "Ayyam El-Ezz " and "El-Shatter Hassan".

The Operetta "Shah-Bandar" performed by Hassan Kamel, Ibrahim Fawzi and others, had a full house for more than six consecutive months.

All these success did not satisfy Daoud's ambition. His goal was the Opera. He engaged in the composition of an entire Opera, "Samson and Dalilla adopted from the Bible by Bishara Wakim performed by Fatma Sirry and Zaki Okasha. Daoud surpassed himself in the Composition his music "The Priest", the "prayers of the Idol- worshippers", with descriptive music of the Temple. Because of exhaustive efforts, Daoud's health was affected, to the extent that he used a cane to walk.

"Cleopatra" presented in verse by Dr. Hussein Fawzi, performed in a Pharaonic setting is distinguished by its best music "The Soldiers", "The Goddess Isis" and "Shepherd".

And from Operetta "Hoda" by Sayed Darwish, Daoud composed a complete Opera, and it was a difficult task for him, for he had to follow the spirit and style of Darwish's music. He succeeded fully in his enterprise, to the point that the audience was unable to detect more than one composer.

In the Opera "Semiramis", Daoud composed the music of Act II. The first Act was done by Mohamed Kholi, and the third by Mohamed El Sonbati.

The Music convention held in Cairo in 1932, organized by "The Arabic Music Institute", attended by noted and reputed musicologists from Germany and France, succeeded to compile and preserve thousands of samples of traditional and contemporary Arabic music from North Africa and the Levant. Daoud expressed his opinion that room should be made for the typical Egyptian Music. Its character differs from all other Middle Eastern music, by adopting the quarter note in the "Maqam". As a matter of fact, he insisted that the quarter note exists naturally in the mere melodies of the peddlers (vendors) calling to sell their commodities.

Musicologists found that Daoud's late composition bore the trait of mystical music, carrying enlightening melodies whose effects lift up the soul of the listener to un-conquered heights beyond man's natural capacity.

Hussein Fawzi author of the Opera "Cleopatra" stated that liturgical music with a blend of mysticism is noticed when the soldiers sing in the temple of Isis. It is natural that Daoud found inspiration in the Song of Songs of Solomon.

Daoud Hosni's music was not only music of harmony and melody.... much more; the words with the lyrics were also descriptive of his music.

It is difficult to present a critique of more than 500 songs, and 30 operas and operettas.... Suffices to say that his strong musical expression, made the essence of his melodies.

Daoud Hosni passed away on the 9th of December 1937 after a brief illness, and was buried the 10th, in the Karaite Jewish Cemetery of Bassateen near Cairo, leaving behind him a glorious and immortal treasure of music and melodies.

## Glossary:

Maqam: Musical scale consisting of intervals of a "whole", "One-half" and "One-quarter tones, is the best English definition of the Arabic term.

The concept of "Maqam" becomes clearer to the English reader, if we compare the Arabic term to its Hebrew cognate. Though The Hebrew "מקום" and its Arabic cognate "מקאם" "מקאם" have the same radical "קום" they however differ in meaning. The Hebrew "מקום" "מקאם" means "site " or seat , and the Arabic "מקאם" "מקאם" denotes the sense of "High". "Lofty", "Haughty", yet, its current meaning is "Honor" or high "esteem".

Should we alter the spelling of the Arabic "Maqam" "מקאם" into "Ma qam" "מא קאם" the meaning becomes "that which stood for". On the other hand, the root "קום" "קאם" In Arabic and Hebrew, means "Rise" or "stand". Or he rises. The Hebrew "קומה" meaning "Stature" or "Lofty" is "Flight " or "Floor" in Modern Hebrew. In both Hebrew and Arabic the meaning leads to the concept of "Haughty", "High", "rising".

The English term "scale" is obviously Latin in its inception, Escalate" means "Flight", "Stairs", "Ladders", "Balance" (the weighing device). From the above, it becomes clear and obvious that the Semitic terms:

מקום, מקאם, קום, מקאם, קומה, קום – מקאם, מקאם, קום, מקאם as well as the English "scale" have the common

concept of "rising", Upward", "Height " and both are related to the meaning of the term "scale" used in the Western Music.

Dohr: (Plural Adwar ) "أدوار" "دور" والجمع usually meant to be a song, has however, certain characteristics. Etymologically "Dohr" opens from "Dawra" "دورة" "מחזור" meaning cycle. As a matter of fact the "Dohr" opens with a certain "Maqam" (Let it be "Rast", "Bayat", "Hegaz" or other) agreed upon by musicians and singer, then shifting smoothly to another "Maqam", blending it with another "Maqam", and another , and so on, as many times musicians and singer deem it necessary. Always at the "closure" of the "Dohr" the last "Maqam" is the same as the one used in the "Overture".

Tarab: changing smoothly from one "Maqam to another, emphasizing the meaning of the words of the lyrics, the capable singer captivates and thrills his audience, and leads it into "incantation" and "ecstasy". The singer then becomes a "Mutreb", and his genre is "Tarab",

Mawal: (Plural "Mawaweel") "مَوَال" "مواويل" والجمع is usually a lyric, of no more than two stanzas, written in a colloquial Arabic, usually sang with improvised music, where the singer, for inspiration invokes the "Night", the silent night.

Taqtuqa: (plural taqateeq) "طقطوقة" والجمع "طقاطيق" A song written in colloquial Arabic with a refrain used as a motif. The music of the "Takqtuqa" is light, frivolous, folkloric and merry.

Muashah: (Plural Tawasheeh) "نواشيح" "موشح" والجمع a poem of Moorish inception written in a literary Arabic, is sang by two groups of their choir (male and female), in a sort of a musical dialogue and lyric.

Qasida: (Plural Qasa'ed) "قصائد" قصيدة" والجمع A poem written in a literary Arabic, and sang by a vocalist, in the Western concept of a song.

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4. Compiled by Joseph Sabbagh, Far Rockaway, N.Y. in May 1984
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6. The above commemoration is prepared in May, 2005 for the seventieth anniversary of the death of Daoud Hosni that will be celebrated in 2007.

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