

Appendix 5

Regulations for the Arab Music Congress under [the] Patronage of H.M. the King¹

[N.B. The Regulations Farmer received from Cairo (weeks prior to his participation) comprised three sections: 1) Articles, 2) the technical questions and work programme of the seven Commissions, and 3) the constituent members of each Commission. In the Table of Contents for his First Scrapbook, Farmer placed the three sections under the title 'Rules and Committees of the Congress,' scrawling their page numbers consecutively (in red-inked Roman numerals) from i through xviii. Appendix 5 comprises Articles (pp. i–iii) and technical questions and work programme, (pp. iv–ix) whose original pagination was [-1-] through -3-, and (1) through (6), respectively.

App. 6 contains the memberships of the respective Commissions (pp. x–xviii).]

-1- [i]

Article I.

An Arabic Music Congress will be held in Cairo for three weeks and will commence on 14th March, 1932.

Article II.

The subjects for discussion will involve the following: the proper means leading to the evolution of Arabic music, and the analysis of the *makāmāt* & rhythms, regularising of the musical & vocal Composition, and establishing the musical scale and fixing the musical symbols or notes used for writing down the tunes, to examine the musical instruments and register national airs and songs in Egypt and other Arab countries; to organise the teaching of music and finally to make a study of the History of Arabic Music and works on the same whether printed or in mss. A special Committee will be formed for each of these questions.

1 The *Regulations* can be found in Scrapbook 1 (FC 503, i–ix). The final form of the *Regulations* evolved from the preliminary meeting between Maḥmūd Aḥmed el-Ḥefnī and Baron Rodolphe d'Erlanger at the latter's palatial home in Sidi-bou-Saïd (Tunis) in mid April of 1931.

Article III.

The work of the Congress will comprise two parts, firstly the preliminary technical investigations by the Committees lasting for two weeks, and secondly, consideration of the reports submitted by these Committees during one week and issuing of the decisions arrived at.

Article IV.

H.E. the Minister of Education will preside over the Congress and Mr. Maḥmūd Aḥmed el-Ḥefnī Eff., Inspector of Music in the Ministry of Education will be the General Secretary.

Article V.

The Congress Organising Committee will be composed as follows:²

The Minister of Education [Muḥammad Ḥilmī 'Īsā]	President
The Under-Secretary of [Education] [‘Abd el-Fattāḥ Ṣabrī Pāshā] ³	Vice-President
Baron [Rodolphe] D’Erlanger	Vice-President ⁴
Aḥmed Naguib el-Ḥelali Bey	Technical Vice-President
Muṣṭafā Riḍā Bey	
Moḥammed Zaki ‘Ali Bey	
Yaqub ‘Abd el-Wahhāb Bey	
Dr. Maḥmūd Aḥmed el-Ḥefnī, Effendi	Secretary General
Mr. F. Cantoni, Director of the Royal Opera House.	

2 According to Rizqalla Shehata, as reported by Y. Labib Rizq (“Plaintive strains”), the original committee was to consist of the Minister of Education [then Murād Sayad Aḥmed], Aḥmed Naguib el-Ḥelali, Dr. Maḥmūd el-Ḥefnī, and such literary and intellectual figures as Ahmed Shawqi, Ragheb Moftah, Safar ‘Ali, Mohamed Kāmil Ḥajjāj, Maḥmūd ‘Ali Faḍli and Naguib Naḥas. Shehata also discussed the proposed committees and their duties. Faṭḥī Saleh (“The 1932 Arabic Music”), in his brief overview of the Congress, confirmed the membership of the Organizing Committee as printed in the *Regulations*.

3 El-Fattāḥ Sabrī represented the Oriental Music Institute.

4 D’Erlanger was actually named Technical Artistic Vice-President.

-2- [ii]

Article VI.

The following will be paid for from the credit provided for the Congress:

- (1) To make a collection of photographs copied from the most important Mss. of old and new works on Arabic music kept at the different Libraries of Europe, of which Mss. no similar copy is to be found in Egypt.
- (2) To acquire the most important old and new works on Arabic Music (or those which may help to inquire into it such as works on Oriental Music in general, Latin, Byzantine and Christian Hymns).
- (3) To obtain the chief musical instruments of the West, which were originally Oriental instruments and have been modified, in order to know how the evolution in its different stages has taken place.
- (4) A collection of works of value on music which have been printed in the different Oriental countries.
- (5) A collection of the most important phonographic discs in vogue in Arabian Countries recording the typical music of these Countries.
- (6) Registration by the Gramophone Co. of musical pieces as the special Committee may choose.
- (7) The publications which may be required for the work of the Congress.

The Congress Organising Committee may decide indemnities in case of members coming from abroad, for their transport and sojourn.

Article VII.

The names of the members of the Congress are shown on the accompanying list and they will be detailed to the seven Committees. Each Committee will be assisted by number of experts.

Article VIII.

Each Committee will select from amongst its members at the first meeting a President and a Secretary, and fix the dates for the meetings of the Committee. At all deliberations minutes should be kept and signed by the President & Secretary. Such minutes should be submitted to the Congress with full reports thereon.

-3- [iii]

Article ix.

The Arabic Language will be the Official medium through which discussions by the members will be carried on; but the English, French or German languages may, at the discretion of the Congress, also be used in conjunction with Arabic.

Article x.

The subjects for enquiry by each Committee are shown in a separate supplement.

Article xi.

The General Secretary of the Congress will act as a member of each Committee in virtue of his position as the intermediary between the Committees and the Congress.

Article xii.

The General Secretary will provide each Committee with clerks and translators as may be found necessary.

Article xiii.

The members of the Congress will hold an unofficial meeting at 4:30 p.m. on Monday 14th March, 1932 at the Institute of Oriental Music where they will take tea. The Committees will begin work on Tuesday morning, 15th March, 1932.

Article xiv.

The President of the Congress will inaugurate the first meeting at 10 o'clock on the morning of 28th March, 1932, by an opening address, then the Technical Vice-President will preside over the meeting which will proceed to select the member who will act as Chairman at each meeting so that he will be the same for all the meetings assigned for one subject.

[iiia]

It is understood that discussions in each subject will be completed within the time limit shown in Appendix No.—[no number]. The Congress will in the same meeting

fix the order of the meetings to come. The minutes of the Congress will be signed by the President of the meeting and the General Secretary.

The Minister of Education shall conclude the meetings of the Congress at 4.30 p.m. on 4th April, 1932.

Article xv.

Each Committee will choose from amongst the matters submitted to it for enquiry those which will be of advantage to publish with the sanction of the members of the Congress at their meeting.

Article xvi.

After the termination of the work of the Congress, the Organising Committee will form a Technical Committee which will be entrusted with submitting a general report on the work undertaken by the Congress and the decisions taken and the principles laid down and agreed upon, which report the Organising Committee will publish for submission to H.M. the King.

[1] – [iv]

CONGRESS OF ARABIC MUSIC
UNDER THE PATRONAGE OF H.M. THE KING

Technical questions for consideration by the Committees of the Congress.

The following questions will be inquired into in this order:

- (1) General Problems: Each member of the Congress is expected to reply in writing whenever he has an opinion to express.
- (2) As to the questions for the Committees, it is expected that the members of each Committee should be concerned with the question under review.
- (3) All communications and views which members deem advisable to submit for discussion should be sent to the Secretariat of the Congress at the Institute of Oriental Music, Sharia Reine Nazli, before 7th March 1932.
- (4) Members of each Committee have the right to submit for discussion all supplementary questions coming within the province of each Committee.
- (5) A list should be submitted to the Registration Committee of all the pieces which instrumentalists and vocalists offer, for selection therefrom after being heard with a view to their being recommended for registration.

- (6) Each of the seven Committees should use the same technical nomenclature in their reports, however they may differ in the different Countries in order to enable a unified musical vocabulary to be made.

[2] – [v]

Programme of the Work of the Committees

(1) **Committee of the General Questions**

What is the best means to insure the organisation and development of Arabic music and its adaptability to answer all the purposes aimed at in music in general, without losing sight of its distinctive characteristics and style?

(2) **Committee for considering the *makāmāt* (modes), rhythms and composition**

- (i) To make a list of the *makāmāt* employed in Egypt.
- (ii) To classify these *makāmāt* according to their keynotes.
- (iii) To analyse the different *makāmāt* according to genera from which they are formed, and to classify them according to their fundamental scale.
- (iv) To compare the musical modes in vogue here with those of other Arabic Musical Communities, noting in particular the variations existing in regard to:
- (a) their splitting up into genera
 - (b) use of musical modes
 - (c) their nomenclature or denomination.
- (v) To adhere to the modes is to limit the freedom of the musical composer. Is it not possible to remedy this, and by what means should a modification or change effect the rules underlying the musical modes?

[3] – [vi]

- (vi) Rhythm.
- (1) To detail the kinds of rhythm used in Egypt, and in other Arabic Musical centres, showing their respective accents.
 - (2) To analyse each rhythm, and illustrate it, as far as possible, by a model rhythm.

(vii) Composition.

- (1) What are the different kinds of vocal compositions used in Egypt (*Qaṣeeda* [*sic Qaṣīdah*] or poem, *door* [*daūr*, written in margin] var. of *dawr*] or stanza or ballad, and *tawshesh* [added penned correction *tawshih*] or double rhymed poem, etc.)?
- (2) What are the characteristics of each of these kinds of vocal music?
- (3) Which of these are used in the other countries of Arabic Music, and under what name?
- (4) What are the forms of Arabic music prevailing in other countries of which no similar types are found in Egypt?
- (5) Is it possible to create other kinds of vocal music? As these are intimately allied with prosody, should there be created new forms of musical rhythms and what will these be?
- (6) What are the different kinds of instrumental music practised in Egypt and prevailing in other countries of Arabic music (*dolab*, *samā'i*, *peshrav*, etc.)?
- (7) What are the characteristics of each, and how are they related to the various forms of rhythm?

(3) Musical Scale Committee

- (i) To inquire into the experimental results obtained to prove the distances existing between the 7 intervals of the basic scale, and to determine the value of the 24 tones of which the general Arabic musical scale is composed.
- (ii) If the Octave were divided into 24 equal distances owing to there being a fixed relation between them, would the sounds of the musical modes be changed to an extent that would make them lose their distinctive character?
- (iii) Would it not be possible to find an easier nomenclature for the sounds forming the Arabic musical Octave?
- (iv) What is the best method for the notation of Arabic music, taking into account that its most important element is the rhythm?

[4] – [vii]

(4) Musical Instruments Committee

- (i) To make a list of the instruments used in Arabic Music in Egypt.
- (ii) To examine them from a point of view of their answering the purpose? What will be the means requisite to affect any amelioration or improvement?

- (iii) Are there any oriental instruments not used in Egypt which can be properly used in Arabic music, and what are these?
- (iv) Should soloists and orchestras avoid the use of European instruments in Arabic music, or should some of these be used, and if so what are these instruments and should they be taken as they are or should they be modified?
- (v) After forming an opinion on this matter, what are the instruments of which Arabic music orchestras or bands should be formed?
- (vi) What are the Western instruments of Eastern origin which have been modified and how did the evolution take place?
- (vii) What is the best way to procure specimens of such instruments in their various stages of evolution?
- (viii) How can a collection of Oriental instruments be formed?

(5) Registration Committee: (by Phonograph)

- (i) The Committee should hear such pieces as it chooses from the list given by candidates, and recommend those which it deems to be of technical advantage to register.
- (ii) The Committee will determine the pieces that are of particular importance and worthy of registration and of which two records should be taken, and insured.
- (iii) What will be the best method to arrange the discs for preservation?
- (iv) What is the best way to study the discs?
- (v) In what way should phonograph discs be kept?

[5] – [viii]

(6) Committee for the Teaching of Music

- (i) To look into the statistics offered for:
 - (1) Oriental and Occidental musical Societies in Egypt (Institutes, Clubs, Special Schools, Associations, etc.).
 - (2) Students who receive musical training in these schools.
 - (3) The number of those who learn Occidental music, and those who receive training in Arabic music.
- (ii) Should musical culture be developed in Egypt and at what age and for what purpose and by what means?
- (iii) What are the kinds of musical institutions which should be created in Egypt and under what regulations and syllabuses?

- (iv) What are the best methods and syllabuses to be adopted for the teaching of music, and how long need the students spend in their training?
- (v) How can efficient instructors in music be turned out in as short a time as possible, and what should be done to encourage specialists to write books on the Art and how it should be taught and to modulate by sound musical pieces and canticles which promote taste in the young generation?
- (vi) What is the method by which the schools, clubs and societies where music is taught should be controlled and the efficiency of the instruction can be insured?
- (vii) How can the standard of musicians who teach music at present be raised?

(7) **Committee for the History of Music and MSS**

- (i) To make a list of Occidental and Oriental works which treat of Arabic music.
- (ii) What is the best means for encouraging works in Arabic of the scientific study of the various periods of the History of Arabic Music?
- (iii) To prepare a report comprising the History of the Arabic Music Scale and its evolution in the different periods.

[6] – [ix]

- (iv) To make statistics of the most important Arabic MSS. which treat of music, showing those that have been published, and those which have been translated into another language with notes or explanations therein.
- (v) What are the mss. which have not been published and by what means can they be published?
- (vi) How far can the Country profit by the publication of these MSS.?