Diversification of Jordanian Music Culture in the Early 21st Century and Important Changes in the New Musical Groups

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The completion of this thesis corresponded to crucial steps in my life taken to pursue my dream of finishing my doctorate in music; the most prominent was having to be away from my wife and family. In fact, they have given me so much despite the distance that words fail to describe my gratitude to them, especially to my beloved wife. This work would not have been accomplished without the support of many people who had important roles from the first moment of my arrival to Oldenburg. To my supervisor Prof. Dr. Susanne Binas-Preisendörfer, I express my gratitude for her continued support and guidance from the very first moment (both professionally and personally). To my second reviewer, Dr. habil. Martin Greve, I thank him for his support and efforts in helping me accomplish this work. To Prof. Violeta Dinescu, who gave me the opportunity to take my first step as a student at Oldenburg University, I am grateful for her insights and expertise that challenged me to improve my thinking and writing. To Dr. Lüder Tietz, I extend my thanks for his effort, experience and opinions which were inspirational (both professionally and personally).

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The accomplishment of this work represents an important step in my musical career. As a Jordanian musician, I am honored to contribute this thesis to encourage focusing attention

on music in Jordan and the Arab region, especially in light of the acceleration of the pace of changes in the Arab region as a whole, whether in the field of politics, culture, or the economy. In this sense, the traditional concepts of social media and digitalization in Jordan and their impact on social contexts have become in need of modes of research that keep abreast of the evolution taking place, especially in the field of music studies. The new features of Jordanian music under the influences of globalization, social media, westernization, glocalization, and new strategies of independent production provide a rich area for future studies on music in Jordan and the Arab region. My attempt in this study is to document a particular aspect of the current situation in the Jordanian musical scene, in the hope of stimulating attention on the new features in Jordanian music and so encourage further in-depth studies.

Abstract

This dissertation examines current musical practices in Jordan using four case studies of contemporary Jordanian music groups. It investigates the effects of globalization processes on previously unusual musical genres in the Jordanian music scene since the beginning of the 21st century. Methodologically, the study draws on various sources, semi-standardized interviews, documents, music recordings, as well as participating observations.

Jordan is an interesting case in terms of music: the establishment of the still young Jordanian state, its music history, geographical location and recent regional changes - known as the "Arab Spring" - have had an impact on the dynamics of musical life. It was in this context that new musical groups emerged with styles that deviated from traditional musical practices. The study presented here explores and describes the emerging diversity of the Jordanian music scene using four of the new music groups as examples. It analyses the influences and motives that shape the new groups, their music, the content of their lyrics and the way they produce and market their songs to understand what globalisation means for the new groups in Jordan today.

The groups or case studies have been selected to cover a wide range of music practices. The aim of the study is to gain an understanding of the current situation of these music groups and to examine global influences on their songwriting, lyrics, music production and marketing. The main question, underpinned by four sub-questions on musical genres, influences, meanings of texts and production, is: What does globalization mean to new Jordanian music groups? The theoretical framework of the study is formed by concepts from the sociology of culture. Categories of analysis were derived from the study and their interrelationships examined. Another theoretical point of reference is the theory of critical discourse analysis as genre analysis, which is applied with a focus on the meaning of texts. Both theories form the theoretical framework of the methodological approach and are applied to all four groups and their handling of music. The analysis focuses on the texts of the selected groups. Furthermore, the music-related processes of action are described and interpreted.

The aim of the study is to describe the contexts of current musical life in Jordan. In this context, it is also relevant to present the history of the predominant classical music tradition as it is taught in educational institutions and supported by local authorities. The promotion of these musical traditions refers to the associated political interests. With regard to the music groups I selected for this study, it is possible to understand the influences of culture and

society on Jordan's music scene. The four music groups selected, Aziz Maraka (Razz), El-Morabba3, Yacoub Abu Ghosh (Zaman Al-Zaatar) and Ayloul, are similar in their cultural backgrounds and musical strategies. The content of their lyrics, however, diverges greatly, pointing to different patterns of commenting on the political and social climate.

The results of this study demonstrate the influence of Western musical genres on the four groups, especially Euro-American genres such as rock, pock-pop, jazz, rap, electronic and country music. Actually, these genres are summarized under the term "independent" in the sense of independent. Both the new music groups and the local press and the audio-visual media use this term. The western genres addressed and the music practices associated with them are attractive to musicians and offer them references and scope that the genres that have prevailed up to now have not been able to offer. The lyrics create a different feeling and are bolder in that they reflect themes that are directly related to the actual social situations in which the musicians of the four groups find themselves. All four groups produce their music independently of the prevailing political, media and social institutions. In doing so, they use of the freedom offered by digital communication technologies. The groups finance their productions with the help of crowdfunding campaigns and use social media to disseminate their music. This independence enabled the new music groups to use other musical genres and to communicate songs with new content. The new music groups produce outside the traditional structures in which mainstream music is produced and are therefore beyond the control of these structures. The study was able to show how meaningful the technological dimensions of globalization are for the music practices of the selected groups. A considerable influence is exerted by musical influences (e.g. certain instruments and sounds) from Europe and North America. The new music groups contribute to the expansion of musical diversity in the contemporary Jordanian music scene.

This study supports previous findings by Burkhalter (2013), Brown (2010), Sweis & Baslan (2013), Al-Masri (2016), Al-Bustani (2015 & 2016), Kahf (2007), Al-Ashqar (2012), Al-Qudah (2015, 2016 Mar. 16, & 2016 Mar. 22) and Al-Aqeelie (2013). This study primarily focuses on the questions of which processes shape the current musical life in Jordan and provide for today's diversity.

Keywords: Jordan, globalization, new music groups in Jordan in the 21st century, westernization, cultural sociology, genre analysis, critical discourse analysis, alternative music, independent music, militarized songs.

Zusammenfassung

Diese Dissertationsschrift untersucht aktuelle Musikpraktiken in Jordanien anhand von vier Fallbeispielen zeitgenössischer jordanischer Musikgruppen. Sie erforscht die Wirkungen von Globalisierungsprozessen auf bisher ungewöhnliche Musikgenres in der jordanischen Musikszene seit Beginn des 21. Jahrhunderts. Methodisch stützt sich die Studie auf verschiedene Quellen, halbstandardisierte Interviews, Dokumente, Musikaufnahmen wie auch teilnehmende Beobachtungen.

Jordanien ist in Bezug auf Musik ein interessanter Fall: die Errichtung des noch jungen jordanischen Staates, seine Musikgeschichte, die geographische Lage und die jüngsten regionalen Veränderungen – bekannt als der „Arabische Frühling" – haben Einfluss auf die einsetzende Dynamik im Musikleben. In diesem Zusammenhang kamen die neuen Musikgruppen mit ihren von traditionellen Musikpraktiken abweichenden Stilistiken auf. Die hier vorgelegte Studie erforscht und beschreibt die entstehende Vielfalt der jordanischen Musikszene am Beispiel von vier der neuen Musikgruppen. Sie analysiert die Einflüsse und Motive, die die neuen Gruppen prägen, ihre Musik, den Inhalt ihrer Texte und die Art, wie sie ihre Lieder produzieren und vermarkten, um zu erfassen, was Globalisierung für die neuen Musikgruppen in Jordanien derzeit bedeutet.

Die Gruppen bzw. Fallbeispiele sind so gewählt, dass eine große Bandbreite von Musikpraktiken abgedeckt werden kann. Ziel der Untersuchung ist es, ein Verständnis der aktuellen Situation dieser Musikgruppen zu erlangen und globale Einflüsse auf deren Songwriting, Lyrik, Musikproduktion und Vermarktung zu prüfen. Die Hauptfrage, flankiert von vier Unterfragen zu Musikgenres, Einflüssen, Bedeutungen der Texte und Produktion, lautet: Was bedeutet Globalisierung für neue jordanische Musikgruppen? Den theoretischen Rahmen der Studie bilden Konzepte aus der Kultursoziologie. Aus ihr wurden Kategorien der Analyse gewonnen und deren Beziehungen untereinander untersucht. Einen weiteren theoretischen Bezugspunkt bildet die Theorie der kritischen Diskursanalyse als Genreanalyse, die mit Fokus auf die Bedeutung von Texten angewendet wird. Beide Theorien bilden den theoretischen Rahmen des methodischen Vorgehens und werden auf alle vier Gruppen und deren Umgang mit Musik angewendet. Im Fokus der Analyse stehen die Texte der ausgewählten Gruppen. Des Weiteren werden die Musik bezogenen Handlungsprozesse beschrieben und interpretiert.

Ziel der Studie ist es, die Kontexte des aktuellen Musiklebens in Jordanien zu beschreiben. In diesem Zusammenhang ist es auch von Relevanz, die Geschichte der

vorherrschenden klassischen Musiktradition wie sie v.a. in den Bildungseinrichtungen vermittelt und von den örtlichen Behörden unterstützt werden, darzustellen. Die Förderung dieser Musiktraditionen verweist auf die damit verbundenen politischen Interessen. Mit Blick auf die von mir für diese Studie ausgewählten Musikgruppen ist es möglich, die Einflüsse von Kultur und Gesellschaft auf Jordaniens Musikszene zu verstehen. Die vier ausgewählten Musikgruppen, Aziz Maraka (Razz), El-Morabba3, Yacoub Abu Ghosh (Zaman Al-Zaatar) und Ayloul, ähneln einander hinsichtlich des kulturellen Hintergrunds und ihrer musikalischen Strategien. Der Inhalt ihrer Texte divergiert jedoch stark und verweist auf unterschiedliche Muster, das politische und soziale Klima zu kommentieren.

Die Ergebnisse dieser Studie belegen den Einfluss von westlichen Musikgenres auf die vier Gruppen, insbesondere euro-amerikanischer Genres wie Rock, Pock-Pop, Jazz, Rap, elektronischer und Country-Musik. Vor Ort werden diese Genres unter dem Begriff „independent" im Sinne von unabhängig zusammengefasst. Sowohl die neuen Musikgruppen, die lokale Presse wie auch die audiovisuellen Medien verwenden diesen Begriff. Die angesprochenen westlichen Genres und die damit verbundenen Musikpraktiken sind für die Musiker attraktiv und eröffnen ihnen Referenzen und Spielräume, die die bisher vorherrschenden Genres nicht bieten können. Die Texte erzeugen ein anderes Gefühl und sind kühner, indem sie Themen reflektieren, die in direktem Zusammenhang mit den tatsächlichen sozialen Situationen stehen, in denen die Musiker der vier Gruppen sich befinden. Alle vier Gruppen produzieren ihre Musik unabhängig von den vorherrschenden politischen, medialen und gesellschaftlichen Institutionen. Dabei nutzen sie die Freiräume, die ihnen digitale Kommunikationstechnologien bieten. Die Gruppen finanzieren ihre Produktionen mit Hilfe von Crowdfunding-Kampagnen und nutzen Soziale Medien für die Verbreitung ihrer Musik. Diese Unabhängigkeit ermöglichte es den neuen Musikgruppen, andere musikalische Genres zu verwenden und Songs mit neuen Inhalten zu kommunizieren. Die neuen Musikgruppen produzieren außerhalb der traditionellen Strukturen, in denen Mainstream-Musik produziert wird und entziehen sich damit auch der Kontrolle durch diese Strukturen. Die Untersuchung konnte zeigen, wie bedeutungsvoll v.a. die technologischen Dimensionen von Globalisierung für die Musikpraktiken der ausgewählten Gruppen sind. Ein erheblicher Einfluss geht dabei von musikalischen Einflüssen (z.B. bestimmter Instrumente und Sounds) aus Europa und Nordamerika aus. Die neuen Musikgruppen tragen zur Erweiterung der musikalischen Vielfalt in der zeitgenössischen jordanischen Musikszene bei.

Die vorliegende Studie stützt vorherige Befunde von Burkhalter (2013), Brown (2010), Sweis & Baslan (2013), Al-Masri (2016), Al-Bustani (2015 & 2016), Kahf (2007), Al-Ashqar

(2012), Al-Qudah (2015, 2016 Mar. 16, & 2016 Mar. 22) und Al-Aqeelie (2013). Sie geht vor allem den Fragen nach, welche Prozesse das aktuelle Musikleben in Jordanien prägen und für die heutige Vielfalt sorgen.

Schlagwörter: Jordanien, Globalisierung, neue Musikgruppen in Jordanien im 21. Jahrhundert, Verwestlichung, Kultursoziologie, Genreanalyse, kritische Diskursanalyse, alternative Musik, unabhängige Musik, Militärlieder.

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1   Introduction

> *"Their meaningful music has spread across the region to delight a new generation of music lovers, sick of mainstream Pop." ('El-Morabba3, 2015, July 29: 00:20).*

The above description concerns the music group El-Morabba3, who ran a crowdfunding campaign via YouTube in 2015. This campaign aimed to raise money in order to fund the creation of its second album. El-Morabba3 along with other emerging new music groups such as Aziz Maraka and his group Razz, Yacoub Abu Ghosh and his group Zaman Al-Zaatar, and Ayloul have all contributed to the increased diversification of the current Jordanian music scene. Such groups have deviate from mainstream music traditions.

This study is primarily concerned with the musical diversity that has emerged in Jordan since the beginning of the twenty-first century as new music groups. The diversity of music that has begun to appear on the current Jordanian musical scene among these new musical groups presents a different face from those of the dominant musical trends which have been influenced by experiences of and exposures to other cultures. In this study, the current musical situation is explored and described using four different case studies of new groups emerging within this scene. Many questions arise from the consideration of the existence of music in everyday life contexts. These include asking the following questions: What are the musical genres that have emerged? What are the influences and motivation for the emergence of these musical genres and new groups? What are the meanings that can be conveyed through this music? What are the production, marketing and promotional methods used today? In this way, this research is intended to establish a foundation for further studies to attempt to understand processes that lead to the emergence of contemporary music culture among new music groups in Jordan.

In this thesis there is an attempt to explore the influence of culture on music-making among new music groups by viewing music through a social and cultural lens. The relationship between music and culture is well established in the relevant literature in this field. A number of early authors such as Edward Taylor (1871), [1] Herndon & McLeod (1982), Raymond Williams (1983), Richard Peterson (1979), Herbert Gans (1999), and Sharon Hays

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[1] I cite Edward Taylor (1871) from different references (Griswold 2013, Al-Hamad 1999, and Spencer-Oatey 2012).

(1994) have attempted to build a greater understanding of the concept of culture. The purpose here has thus been to pick out a common concept of culture and compare it to different perspectives utilized by certain Arab scholars (Ben Nabi, 1959; Al-Hamad, 1999; and Barakat, 2007) who have tried to find where common concepts meet cultural backgrounds in the Arab region. Similarly, this relationship between music and culture as a central goal as examined by different scholars (Bohlman, 2003; Merriam, 1964; Nettl, 1975; Lomax, 1976; Blacking, 1974; Walker, 1990; During, 2005; Griswold, 2013; Bennett, 2008; Al-Wartani (n.d.); Hamam, 2008; and Racy, 2004) is also addressed. The works by the scholars mentioned offer a review of different perspectives that address music in cultural and sociological studies while reaching out to cultural sociology theory. Additionally, they introduce most of the approaches used in Jordanian music studies today.

The cultural sociology theory used here is influenced by the sociologists Wendy Griswold (2013) and Andy Bennett (2008) and this study aims to explore and describe the contemporary musical situation on the ground among new music groups that have emerged in the Jordanian music scene since the early 21st century. During this period the potential for fieldwork in cultural sociology has become essential within areas of multi-media and communication technology. This technology also plays a significant role in daily life in Jordanian society. Walker (2001) explains that "music works as a cultural system in itself, but one which refers to and reflects the larger culture in which it was situated and which gave it form and meaning within its own system of thought and action" (as cited in Barton 2003: 13). Musicologist Vella (2000) states "[music's] definition needs to take into account variables ranging from the cultural conditioning and expectations of the participants, the social function of the music and its familiarity to the listener, to the physiological factors that affect how we listen" (as cited in Barton 2003: 14). Thus, understanding music in the context of everyday life helps provide a better understanding of the impact of social factors on music-making and the equally important reverse interaction of music and social factors. From this point on, this thesis investigates the contemporary music scene [2] in Jordan by seeking to understand the influence of globalization on the process of music-making from a cultural sociological perspective.

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[2] Will Straw (1991) provided in his article an explanation for the term "scene" where he presented music scene concept from two perspectives, as local and trans-local phenomena. See Straw, W. (2006). "Systems of articulation, logics of change: Communities and scenes in popular music", Cultural Studies, 5(3), (pp. 368-388), doi: 10.1080/09502389100490311

In addition, there is a focus on aspects of meaning produced in music lyrics by adopting different ethnomusicological perspectives such as those by Small (1998), Blacking (1974), Bennett Reimer (1989), Nercissian (2007), Burkhalter (2013), as well as work on critical discourse analysis, such as that of Fairclough (2001), Mayer (2001), Van Dijk (2001), and van Leeuwen (2017). Genre analysis is used to assess lyrics influenced by different Jordanian and Arabic music studies (Muhammad [2013], Al-Ghawanmeh [1997, 2006, 2008, and 2009], and Hamam [2008]). Other studies included are related to music and its connection to globalization, identity, social context and social media. All the literature mentioned has provided an important basis for building the theoretical framework used here to explore and describe the current musical situation in Jordan.

The reader is hereinafter asked to refer to Chapter 4 for descriptive information about Jordan, including details regarding its history, politics, society, culture, music, etc. Regarding the musical aspect, a thick description of observations about music on the Jordanian streets, in popular cafes, tourist cafes and restaurants, bars, festivals, and new music groups has been provided. Concerning the cultural aspect relating to the context of a Muslim country, the culture of Jordan is based on both Arabic and Islamic elements. The focus on musical education in Jordan will show that it is based on four main institutions [3] that are mainly concerned with classical Western and Arabic music.

Generally, the prevalent music in Jordan is divided into three patterns according to geographical location: rural music, civic, and Bedouin. In northern Jordan the rural music style is the most influential, and is influenced by neighbouring Arab countries Syria and Palestine. Rural music is characterized by its simplicity and through its reflection of the local dialect and its daily life context. The most common forms used in north Jordan are *Zajal, Mawal,* Improvisation, *Eldalona, Jafrh, Zarif-El-tol,* and *Taraweed* (Hamam 2008: 10). In the center of Jordan, and in Amman specifically, civic music is characterized as classical Arabic music, where both the formal language and slang used in classical singing spread in an extension of the *Tarab* style [4] which is used in Egypt and the Levant region. Often the civic style conveys themes of love and adoration. The various instrumental forms used are influenced by Turkish musical forms such as *Samai, Longa,* and *Bashraf* ('Farraj', n.d.),

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[3] Yarmouk University, Jordanian Academy for music, National music conservatory, and the University of Jordan (see Chapter 4).

[4] *Tarab* is a term describing the ability of music to fill the human soul either with happiness or with sadness, see: Neubauer, E. (1990). Racy, A. J. defines tarab as a term "*describes the musical affect pre se, or more specifically, the extraordinary emotional state evoked by the music. [...] the word refers to an older repertoire, which is rooted in the pre-World-War I musical practice of Egypt and the East-Mediterranean Arab world and is directly associated with emotional evocation*". See: (Racy 2004: 6).

accompanied by small groups of players or ensembles (Takht), which feature violin, cello, contrabass, *Oud, Nay, Qanoun*, and percussion instruments. In southern Jordan, the dominant musical style is the Bedouin style, due to the large area of desert close to the borders with Saudi Arabia. Music in the south which is a reflection of the daily life of the Bedouin in Jordan and is characterized by its monotonous tones with little variation of music scales and rhythms. The most common forms of Bedouin are *Hjeni, Samer*, and *Shrooqie* (Ibid.: 21).

In Chapter 5, the description centers on four cases of new music groups selected from the current music scene. All the descriptive information provided in Chapter 4 functions as an introduction to illustrate the current scene from the perspective of different dimensions and to focus on the four chosen groups. Through the information I have gathered, several important aspects have raised many questions about the new context of the new musical groups, e.g. militarized songs, the terms 'alternative' and 'independent' music, and the flow of 75% of Arabic Internet content through the Jordanian tech sector (Al-Masri 2015, July 1). All the aspects that come into consideration are discussed and answered via the study questions in Chapter 6.

1.1 Study Overview

This study focuses on the emergence of new groups in the Jordanian music scene and explores the current processes of music-making heavily influenced by globalization. This ties music together with cultural sociology research by focusing on the social contexts and backgrounds of the music, its content and meanings, the process of making and practicing music on the ground and its interaction with the listener, and its influence on everyday life events. The theoretical framework for this study is thus rooted in Cultural Sociology (CS), through the investigation of the relationship between four main elements (creator, object, process, and social world). This approach was developed by sociologist Wendy Griswold (2013). Similarly, I address the meanings of the musical content by using genre analysis adapted from Critical Discourse Analysis (CDA) theory, as a means of determining connections between the messages of the lyrics and the previous four elements in the analysis stage.

Both the aforementioned theories of CS and CDA provide a guide for exploring and analysing the current context of music in the Jordanian music scene. Specifically, this study examines four new music groups which have emerged in Jordan during the 21st century, and which use these new types of music, which differ from the dominant local trends. The focus is on the content of music and the new genres, influences and motivations behind using these new music genres, the intentions behind the meanings in the songs and the production process

and its interaction with the surrounding environment. All of these aspects are used in the analysis as a means of engaging and analysing each case study based on interviews as well as multiple sources of data.

1.2   Research Questions

The research driving this study was centered around one main question:

What does globalization mean for new Jordanian music groups today?

From this followed four exploratory sub-questions:

1) What new musical genres have emerged in the Jordanian music scene among the new groups under the influence of globalization?

2) What are the influences that have motivated new groups to practice and produce their own music under the influence of globalization?

3) What meanings do the new groups intend to deliver through their music?

4) How has the process of music production, marketing, and promotion changed among the new musical groups today?

1.3   Introduction to Data Collection and Methodology

The present study was designed as a qualitative, descriptive case study based on the research questions. Through interviews, participant and non-participant observation, documents, and records information was collected about the four cases in this study over the course of eight months, beginning in April 13, 2016. The method of a descriptive case study allowed four different cases of new musical groups to be examined in real-life contexts. Personal interviews provided an important source of guidance for accessing all other sources of information about the four cases. A strategy of gatekeeping was also employed that facilitated selecting; accessing and communicating with the four cases from the first moment of starting this process (see Chapter 3).

The theoretical framework of this study is based on one main theory; cultural sociology, which addresses the whole of the information collected related to the four cases within specific categories, and genre analysis for exploring and analysing song lyric meanings. The next chapter functions as a literature review chapter, starting with the definition of the concept of culture as provided by different early scholars as Matthew Arnold, Max Weber, and Edward Taylor and ending by providing different perspectives of from Arab scholars surrounding this theme. The chapter connects both culture and music by underlining works that strive to understand the trends in some common Arab studies which address culture

issues. The focus is thus on Jordanian studies which have connected music and culture either from a historical perspective or by shaping their perspective around the way music interacts with the individual. For example, Jordanian musicologist and composer Abdulhamid Hamam (2008) addresses music and culture by dividing it into social class categories, while Lebanese ethnomusicologist Racy (2004) relies basically on the issue of "*Tarab*" [5] in Arabic music. Andy Bennett (2008), however, challenges the division between cultural and sociology studies with regard to music and culture and emphasizes that understanding this relationship by using cultural sociology is an effective approach to studying music in the context of new communication technology.

In order to analyse "meaning in music", one must find a middle ground between viewing music as an isolated entity or from within a social context. Scholars who employ one of these two approaches separately include Nercessian (2007), Blacking (1974), Burkhalter (2013), Small (1998), and Reimer (1989). Other scholars, such as Lomax (1976), Kippen (1987), Feld (1974), Brackett (2000), and Aubert (2007) focus on finding this middle ground between sociology and musicology by understanding the music from its context and/or the situation of the performer. Some scholars (Fairclough 2001, Mayer 2001, Van Dijk 2001, and van Leeuwen 2017) use CDA for lyrics analysis. CDA is "a framework and means of exploring the imbrications of language and social-institutional practices" (Fairclough 2010: vii). This provides a better understanding of genre analysis and is used to analyse lyrics in this study. This step comes after the review of different Jordanian studies which also use this approach (Al-Ghawanmeh 1997, 2006, 2008, and 2009, Obaidat 2013, and Hamam, 2008).

The significance of this study is that it is one of the few which concerns itself with the contemporary music scene in Jordan. There exists a gap in research on the daily lives of new musicians, the influence of globalization, and the impact of social media on music in Jordanian studies. Most available research is instead focused on the history of music, the changes that emerged in the national songs as well as traditional music and so on. The present study, therefore, represents a different approach from those taken in previous studies of Jordanian music by exploring current music and its context through four contemporary rather than classical music groups.

On the other hand, Arabic studies, including Jordanian studies, have carved out three directions: a critical view-that sees musical identity is a crucial issue that needs to be addressed under the openness influences as identified by Mu'tasem Adileh (2011); Amin

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[5] See footnote no. 4.

Maalouf (2000), and Nesma Khodier (2016); a direction which sees music identity as a phenomenon – as part of the context of everyday life and regular development in society – as seen by (Haddad & Hamam 2013, Burkhalter 2013, Currey 2002, Kahf 2007, and Al-Mallah 2006); and as a direction focused on national identity in music while disregarding contemporary music in the scene, an approach that covers the majority of Jordanian studies – as seen by (Obaidat 2013, Hamam 2008, Haddad, E. 2005, Al-Ghawanmeh 1997, 2006, 2008, & 2009, and Al-Darras 2010 & 2013). In the present study, the identity issue appears most prominently in the Chapter 4 (p. 94 & 97) and Chapter 6 (p. 177), where the terms "alternative music" and "independent music" emerge as a description of new musical groups. In contrast, the (militarized songs) [6] * emerges as this trend represents the promotion of a form of national identity that serves political purposes in Jordan.

Further aspects of religion and politics in social contexts are addressed as important potential aspects that might figure in the analysis, reflecting the hypothesis that it has influenced the new musical direction among the four groups in the study. There are no studies on current music groups in Jordan, except a few Jordanian press publications containing rather superficial accounts. Even these accounts, though, are rare. The importance of this study stems from its addressing aspects such as religion and politics in the social context of new musical groups on the ground in the context of daily life. Similarly, the intention here is to review different perspectives on globalization and its relation to music studies, especially those featuring contemporary Arabic music. The concept of globalization plays a role in the perspectives of early scholars and leads to some contemporary definitions that address the impact of communication technology and the Internet. The study by Burkhalter comes closest to this work in terms of studying the musical situations in Lebanon in conjunction with the civil war there. The current study diverges by focusing on describing the current musical scene without focusing on an exceptional event in the scene. Social media and digital technology are the central focus of different studies, due to its role as one of the essential elements in music production, marketing and promotion today. This study is no exception as the focus here is on social media (Chapter 3). Chapter 5 offers an observation of the four

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[6] The militarized song is a term that was launched by a number of independent media platforms in Jordan to describe the songs that came as extension to the national songs that appeared in 1999 when King Abdullah II took the power in Jordan. The militarized songs take the popular songs character because of the simplicity of their lyrics and melodies. The content is centered on glorifying the king and all local authorities - including the army, police, firefighters, and intelligence services, etc. - with a focus on the Jordanian identity and the intimidation of any potential enemy. Thus, the word "military" is used to show the remarkable transformation that has appeared on Jordanian national songs since that date to take the form of military character. The militarized songs have a wide popularity in the Jordanian society, and thus the singers depend on it for surviving more than other music genres in Jordan. (see Chapter 4, p. 88).

music groups through their interaction with their social media platforms in an effort to cover the final question posed by this study.

1.4 Overview of the Thesis

The present study is based on a combination of a selection of research areas, methodology and theoretical framework to guide the response to the study questions. Studies of music in Jordan tend to operate from historical and sociological perspectives, focusing on the development of prevalent music by strengthening the national identity. In contrast, the present study pays more attention to the new types of music emerging in the cultural context of daily life in four cases of contemporary music groups. [7] The theoretical framework in the present study is rooted in the Cultural Sociology and genre analysis in CDA (discussed at length in Chapters 2). A qualitative case study methodology, as outlined in Chapter 3, was used to address the study questions. Chapter 4 provides an overview of the history of Jordan, society, education, culture, music, and offers some observations reflecting on the actual music scene on the ground. These approaches together highlight the current musical situation of four new and unique music groups (these descriptions and analysis are offered in Chapters 5 and 6).

This study contains seven chapters in total. Chapter 1 provides the introduction and overview, Chapter 2 provides a review of the literature with various focuses including: the concept of culture, music and culture, meaning in music, music in a social context (religion and politics) and globalization. There is also a discussion and description of Cultural Sociology and genre analysis in CDA in Chapter 2, before a description of the theoretical framework used to determine its function in this study. Genre analysis is employed in CDA mainly to explore the meanings of songs' lyrics, so as to identify them and include them in the discussion of the study's four elements – the categories were developed according to findings derived from cultural sociology (Griswold 2013). Cultural sociology works as the main guide

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[7] Obeidat, N. A., (2013), Al-taghyerat allati thaharat ala al-ughniah al-wataniah al-urduniah munthu estiqlal al-mamlakah hata ala'an [Changes Appeared in the Jordanian National Song since the Kingdom's Independence till Now], (Unpublished Ph.D. thesis), Cairo-Egypt, Helwan University; Hamam, A. (2008), Al-hayat al-musikiah fi al-urduniah [The Musical Life in Jordan], Publications of the Jordanian ministry of culture; Haddad, E. (2005), Al-ughniah al-urduniah al-muaaserah [The Contemporary Jordanian Song], (Unpublished Ph.D. thesis), Beirut-Lebanon, Holy Spirit University of Kaslik; Al-Ghawanmeh, M. (2009), Aghanee al-nessaa' fee al-urdun [Women's Songs in Jordan], The Jordanian Journal of the Arts (JJA), 2(1), (pp. 1-36), Amman, Jordan; Al-Ghawanmeh, M. (2008), Ghenaa' Al Samer [Al Samer singing], Yarmouk University, The Jordanian Journal of the Arts, 1(1), (pp. 1- 26); Al-Ghawanmeh, M. (2006), Aghanee al-taraweed, [Al-Taraweed Singing], Dirasat: human and social sciences 33(3), (pp. 607-627), The University of Jordan, 33(3), (pp. 607-627); Al-Ghawanmeh, M. (2009), Aluhzoujah alurduniah [The Jordanian Song], Al-Safeer publication, Jordanian ministry of culture; Al-Darras, N. (2010), Al-simsimiah fee al-thakafah al-musikiah al-urduniah [The Simsimya in Jordanian music culture], The Jordanian Journal of the Arts (JJA), 3(2), (pp.111-126).

for the discussion in this study. After categorizing meanings in lyrics using methods employed in CDA, the discussion turns to the relationship between the four mentioned categories in the discussion Chapter. Chapter 3 presents the study's methodology, a timeline of information collection, descriptions of research participants, an identification of study limitations and ethical issues, sampling, coding and information analysis, study questions and interview questions.

Chapter 4 provides an overview of Jordanian history, society, culture, politics, religion, language, musical education, prevalent music, and popular music. There are also different observations on the music scene, including music in the street, popular cafes, tourist cafes and restaurants, restaurants and bars, music festivals and new music groups. In addition, the two description terms (Alternative Music) and (Independent Music) are discussed. The intention here is to see how these terms are used in the Jordanian music scene; are they used as a reaction to the genre of militarized music or as a description of the current new musical groups in the scene?

Chapter 5 provides a thick description of the four cases in detail, focusing on four main elements (creator, object, process, and social world). These elements were developed in the previous stage and are built upon the "Cultural Diamond". The Cultural Diamond is an analytical device created by Griswold (2013) for investigating culture-society relationships. It is mainly used to investigate the connections between four central elements: cultural objects, cultural creators, cultural receivers, and the social world. The present study develops a similar model which also consists of four major elements: The creator element (with a focus on biography, including education, family, major life events and work experience prior to the musical career); the object element (showing what was observed about the creator on the ground through music, song, video clips, concerts, etc.); the process element (exploring two main aspects: "making music", including creating the group, influences, motivation, practicing music, writing and composing music; and "production", including the strategies that the groups use for production, marketing, and promotion); and the social world (explored here in terms of how the four cases deal with their social context, reacting and interacting with events and using social media), see Chapter 3, Figures 1, 2, 3, 4, & 5.

Chapter 6 brings together all the previous discussion by exploring and describing the new features apparent in the new music groups, the influences and motivations that drove them to use new types of music, the meanings that they intended to deliver through their music and the way they produce, market, and promote their music. The discussion around the four sub-questions of this study provide a better understanding and answer the main question

of this study, in which it reveals that the globalization has played a key role in exposing the new Jordanian music groups to Western music. This added a new musical diversification to the current Jordanian cultural scene. Chapter 7 closes with the impressions of the impact of the study as well as a discussion of the conclusion, limitations of the present study and recommendations for future research. The study outcomes show that the accelerated changes on the current Jordanian musical scene have produced a new diversity in music, but in my opinion, they need a clear framework that protects the interaction of society from the changes that are taking place, as a contribution to not creating generations that are detached from their culture.

2 Literature Review and State of Research: theoretical framework

This study attempts to provide a description of the current status of musical groups in Jordan. As such, the guiding research questions which have shaped this work are rooted in many fields (see Chapter 1, p. 5). This chapter offers an overview of literature from relevant fields of study as well as an introduction to the various works which have informed and inspired the present study. The sections outlined in this chapter also describe the disciplinary boundaries set for this review. As the present study is of interest to and has implications for various fields of study, it was necessary to filter the vast amount of available literature by relevance to the research questions. However, gaps in research conducted on Jordanian musical studies exist, especially in relation to new music groups. Thus, the present study attempts to provide a contribution to the documentation and description of contemporary Jordanian musical groups and to fill the gaps left by previous literature.

In the next section the term "culture" is defined, as it will be used repeatedly in this work. Explorations of the definition of culture come from various Western and Arab perspectives, some very early (Matthew Arnold and Max Weber), and some more recent Arabic perspectives such as Malik bin Nabi (1959), Al-Hamad (1999), Mohammed Abed Al-Jabrery (2007), and Barakat (2007), and proceeding until Edward Taylor's definition (see 2.1, p. 12). Taylor's definition offers a broader view of culture, and rather than base the concept of culture on a biological aspect of human behavior (Griswold 2013: 3), Taylor argues that a culture is realized through learning, and that cultural adaptation is achieved through habituation and subconscious acts rather than rational deliberation (Ibid.: 6). Secondly, a review is provided of literature that addresses music within cultures predominately from a sociological standpoint (Blacking 1974, Merriam 1964, Nettl 1975, Lomax 1976, Hamam 2008, & Racy 2004) and that establishes the Cultural Sociology perspective (Bennett 2008) which is employed in this study. Cultural Sociology provides the most effective method for future fieldwork (within multi-media and the global industry of technology) focusing on researching the technology that has influenced and changed the process of music making (see 2.2, p. 16).

A review is also offered of literature which investigates "meaning in music" in order to present an understanding of how music has been addressed through song lyrics. In this study meanings in songs are explored by assessing the interaction between the discourse used in a song lyrics and the society in which and for which it was written. Here different studies are reviewed which have employed CDA to describe interpret and explain this relationship. More

specifically, Genre Analysis in CDA (see 2.3, p. 20) is employed here and guides the analysis of lyrics by creating categories that reflect the meanings embedded therein. In the remainder of the literature, some Jordanian music studies are identified that achieve their research findings through generalizations and which lack ethnographic surveys helpful for exploring recent issues in the music scene. However, studies that are concerned with the social aspects of religion, politics (see 2.5, p. 30), social media and globalization (see 2.6, p. 33) cover an important part of this chapter by providing perspectives on various external factors which have influenced the composition of Jordanian music. The chapter ends with a direct review of theories that are employed as a guide for addressing the detailed information gathered about the four musical groups (see 2.7, p. 39).

2.1 Culture Concept

A common topic in the literature is the view that the particular cultural context that surrounds a certain music practice influences the music that is being produced within those cultural boundaries (Herndon and McLeod 1982). Harris and Kinslow-Harris (1980) argue that culture is produced by human interactions and shared social experiences such as "language, art, and religion" (19). Radocy and Boyle (2012) argue that a reciprocating relationship exists between culture and music: "Culture clearly affects musical behavior. Conversely, music may influence the culture" (38). The present study takes a similar direction in dealing with and interpreting the relationship between culture and music. In order to achieve a holistic view of culture, both Western and Arabic literature are surveyed in order to define this term from a more traditional perspective and also from a contemporary perspective.

The roots of the word culture consist of two parts: *cultura*, which means plowing and planting, and the word *colere*, which has a range of meanings, including housing and civility, protection and appreciation to the level of worship. It has been used metaphorically by Cicero (106-43 BC) as describing the end for which philosophy works to educate the mind and development – namely, "cultura anime" (Williams 1983: 87). Despite the subsequent development of the term "culture" for a time it remained limited to two definitions: the concept of culture which develops the mind, and the culture as an act that changes the life of the individual, both materially and morally (Ziada 1987: 29). These definitions remained until a comprehensive definition of culture was provided by British anthropologist Edward Taylor: "Culture [...] is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society"

(Spencer-Oatey 2012: 2). Taylor's definition represents changes in the concept of culture by defining culture as an object of study.

It is important to provide some traditional perspectives on the notion of culture, such as those shared by Matthew Arnold (1822-1888) and sociologist Max Weber (1864-1920). Both emphasized a separation of culture from everyday life in modern society and its ability to influence human behavior. They eliminated mass culture or rather 'pop culture' from the definition of culture, where the term culture is identified and linked with civilization, and contrasted both with nature. However, most sociologists reject the argument of cultured vs. uncultured and that culture can act as a force against human nature. For instance, sociologist Wendy Griswold (2013) argues against the traditional humanities perspective, whereby some cultures and cultural works will be evaluated as being better than others in terms of perfection and, thus, that culture can oppose the prevailing norms of social order or "civilization". From such a perspective the works deemed more perfect are invested by educational institutions such as libraries and museums "[...] with the aura of the sacred and ineffable, thus removing it from everyday existence" (6). During the nineteenth century, the new disciplines of anthropology and sociology together advocated a very different way of thinking about culture first put forth by Matthew Arnold. Taylor's view of culture – which incorporates knowledge, belief, art, morals, law, custom, capabilities, and habits – is more holistic and dominates the social sciences (including contemporary sociology) (Ibid.: 7). The importance of this view is made apparent when adding the relevance of everyday life practices of individuals to the definition, which is an essential element in Griswold's contribution to cultural sociology.

Most researchers in the 20th and 21st centuries agree with the criteria used in Taylor's definition of culture and, although they focus on some aspects more than others, the main components of the concept of culture remain largely the same (Al-Hamad 1999: 15). These contemporary scientists including: Franz Boas (1940), Raf Linton (1955), Clyde Kluckhohn (1962), the UNESCO definition of 1982, Richard Ford (2005) and Arab scholars such as Malik bin Nabi (1959), Mohammed Abed Al- Jabrery (1999), Turki Al-Hamad (1999) and Halim Barakat (2007). The Algerian sociologist Malik bin Nabi defined culture as "a set of moral traits and social values that affect the individual from birth, and become unconsciously the relationship that links his behavior to the way in which he was born [...] the environment in which the individual is his personality" (as cited in Al-Murait 2014). The Moroccan philosopher Mohammed Abed Al- Jabrery divided the concept of Arab culture into three main concepts:

1. Culture at the individual level (representing the national and human cultural content of the educated individual).

2. Culture at the grassroots level (reflecting its roots and history).

3. Culture at the general human level and the general cultural production that reflects the form and nature of the daily life of that society (Al-Hamad 1999: 15).

In addition, Barakat's definition of culture is rather similar. Culture, he states, is, "the whole way of life of a society, consisting of three basic constituent elements: values, self-expression, and knowledge" (Barakat 2007: 182). However, from his perspective, culture should not be viewed as a variable element between the general order and social structures or actual human behavior in everyday life. He sees Arabic culture as a distinctive way of life without a society but one that is rarely characterized by its full unification (Ibid.: 183). The previously mentioned Arab perspectives of bin Nabi, Al- Jabrery, and Barakat show that the internal diversity of a culture often emerges under the umbrella of the society and is contained by that culture in that specific society. This perspective can be linked to Griswold's view of the function of culture in social life and the diversity that it produces within groups in a society. According to Griswold (2004), "The sociological analysis of culture begins at the premise that culture provides orientation, wards off chaos, and directs behavior toward certain lines of action and away from others" (24). Griswold reinforces this point: "Groups and societies need collective representations of themselves to inspire sentiments of unity and mutual support, and culture fulfills this need" (Ibid.: 59). Griswold's interpretation of the Culture Concept from the cultural sociological perspective attaches importance to everyday practices in a social context. This trend supports the theory used in the present study which strives to make sense of how people find meaning in their lives using the different cultural elements that surround them.

In another view offered by Arab scholars, Saudi writer Turki Al-Hamad argues that interpretation of the Culture Concept should be addressed from the criteria introduced in Taylor's definition in terms of the culture in the mind and behavior of an individual in addition to their standards (religion). Al-Hamad (1999) asked, "[c]an we survive without these standards? The logic answers that we cannot live without these standards, behavior, no matter how simple could not exist unless there are a purpose and meaning of our actions" (17). In other words, Al-Hamad argues that culture derives its shape from the framework constructed by standards but is transformed into instinctive practices that come automatically (Ibid.). There is no doubt that religion is an essential element in Arab societies, but it must be noted

that religion itself falls under many other influences in everyday life. Therefore, the study of cases or phenomena in a group or society within their cultural framework will become a social study, and thus, this trend will not be in line with the cultural sociology viewpoints discussed by Griswold.

American sociologist Sharon Hays (1994) defines culture as, "systems of meaning […] including not only the beliefs and values of social groups, but also their language, forms of knowledge, and common sense, as well as the material products, interactional practices, and ways of life established by these" (65) social groups. American cultural sociologist Bennett Berger (1991) defines culture simply as "the realm of symbols and meanings" (5), and Robert Wuthnow et al. (1984) define it as "the symbolic-expressive dimension of social life" (259). Clifford Geertz (1973) considers culture as "a historically transmitted pattern of meanings embodied in symbols", which have been developed "by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life" (as cited in Rubinstein 2001: 2). In total, most definitions seem to move toward an understanding of culture by studying symbols, symbolism, objects (or a combination of the three) and their function in society. That is, to evaluate cultural elements as a social work is exemplified by an individual's daily practices and speaks to the culture from which they are derived.

Different perspectives on the Culture Concept discuss the distinctions between high culture and popular culture, [8] which have been influenced by political as well as defensible moral, aesthetic, or intellectual concerns. Therefore, the issue arises of aesthetic preference or "taste culture" and functions to separate the values people express and practice from the values of the people themselves. For instance, according to sociologist Herbert Gans (1992), cultures can be divided according to various tastes. He argues that these taste cultures are the "array of arts, and forms of entertainment and information, as well as consumer goods available to different taste publics" (91). He discusses the matter of taste culture as an integral part of any culture, regardless of status, and distinguishes between the creators of taste culture and the consumers which he considers to "vary by class" (Gans 1999: 7).

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[8] See Williams, R. (1983), *Keywords: A Vocabulary of Culture and Society*. Revised Edition, Oxford University Press; Levine, L. (1988). *Highbrow Lowbrow: The emergence of cultural hierarchy in America*. Cambridge, MA: Harvard University Press; Kibler, A. (1999). *Rank Ladies: Gender and cultural hierarchy in American vaudeville*. Chapel Hill: University of North Carolina Press; Fiske, John. (1989). *Reading the popular*. Boston: Unwin Hyman; DiMaggio, P. (1982). "Cultural entrepreneurship in nineteenth-century Boston", Part I: The creation of an organization base for high culture in America. Media, Culture, and Society. 1(4), (pp. 33-50); Gans, H. J. (1999). *Popular culture and high culture: an analysis and evaluation of taste* (Erv. and updated ed. ed.). New York: Basic Books.

French sociologist Pierre Bourdieu argues for a distinction between high and low culture in terms of the taste theory. He holds that "[…] taste differences have a particular social function: they help reproduce those class divisions that they map onto" (During 2005: 205). He believes that societies recognize the same overarching cultural standards and that people share the same sense of how much or little cultural capital they have. Simon During (2005) criticizes Bourdieu's theory, arguing, "[t]his is doubtful: it is clear that, while just about everyone believes that there is more status in owning a Mercedes-Benz than a Toyota, or that a nest egg of a million dollars is better than one of ten thousand, not everyone believes that appreciating classical music or the English literary canon is a mark of status" (206). By comparing the two points of view of Gans and Bourdieu, we can say that Gans is trying to provide a more realistic definition than that of Bourdieu. Both do, however, address the issue of social classes (Ibid.).

The purpose here is to present different perspectives on the Culture Concept first from a western perspective in order to show what the concept means from an Arabic point of view. Generally, there is no great discrepancy between the two perspectives, especially since most of them fall in line with the comprehensive definition provided by Taylor. The exceptions are those perspectives of Gans and Bourdieu which center their arguments around social classes and their relation to cultural taste. These views are used to discuss cultural taste in music and its connection to social classes in Jordanian society. The remaining scholars are surveyed in an attempt to link together the critical view in Arab studies presented by Barakat on the lack of unity in Arab culture and Al-Hamad's view of how religion is linked directly to culture and society. All of the above raise questions about the reality of these issues in Jordanian culture and their association with the emergence of new music groups in Jordan.

2.2 Music and Culture

Music is an expressive language of culture. It often tells a story, expresses emotion, or shares ideas within a society. "Before the written word, music was used as a form of historic record. Music reflects the cultural characteristics of a society" (Kondrat 2014, June 16). Early studies in the field of ethnomusicology focus mainly on the elements and structure of musical notation or sound recordings. The definition of ethnomusicology has developed to include analysing music to understand how people create music. Some scholars consider ethnomusicology the study of music "as" culture, "to include not only the playing of music but also how humans 'make' music perceptually, conceptually, and emotionally as well" (Rice 2014: 6).

Many scholars address the connection between culture and music. Some prefer to see it from a historiographical perspective, as is the case with American ethnomusicologist Philip V. Bohlman (2003), who has employed this approach in his research on the history of ideas about music and culture. His areas of focus include historical musicology, music theory, ethnomusicology, and popular-music studies. Some scholars such as ethnomusicologists Alan Merriam (1964) and Bruno Nettl (1975) have linked education in all its forms to the relationship between music and culture. Merriam and Nettl explore the process of enculturation by explaining that learning is a lifelong process in which culture is a persistent force. Equally, the work of ethnomusicologist Lomax is significant in this area as it explores the way culture is specifically reflected in music performance and highlights a correlation between social structure and song structure. Lomax believed that a culture's song performance styles "has a special culture and social role to play in a human communication system" (cited in Barton 2003: 26).

Taking a different view, British ethnomusicologist John Blacking (1974) argues that music is "[...] a product of the behavior of human groups, whether formal or informal: it is humanly organized sound" (Freedman 2015: 126). Blacking uses the phrase 'humanly organized sound' which implies that music holds a meaning which is completely dependent on its creators in their social context. Walker R. (1990) holds a similar view, "The place of music in the belief system of all culture suggests that music itself must be, to some degree, systematically organized, just as the society to which the music contributes such a powerful force in systematically organized" (195). What connects both of these views is the idea that music is as much organized by its society in particular contexts as it is influential in these contexts, and that this interaction is best understood as a whole system.

From an Arabic perspective, in his article "Reading in the relationship of contemporary Arabic music to the concept of heritage and modernity", Tunisian musicologist Aziz Al-Wartani links the musical aspect of culture to heritage; the values and practices that are passed down through generations. He explains the difference between literal transfer and the content of the heritage that reflects a previous era. According to this definition, music contains a plethora of history information (Al-Wartani, n.d.).

A survey follows of two views on Arabic music followed by an explanation of the link between music and culture from an Arab perspective. First, Jordanian composer and musicologist Abdulhamid Hamam (2008) in his book *The Musical Life in Jordan* highlights the link between Jordanian music and daily life in Jordan. In fact, this book is containing the most important contemporary Jordanian musical references for this study. It documents the

musical awakening that Jordan experienced in conjunction with the beginning of the Hashemite leadership of Jordan and continues until the date of the book's publication in 2008. In his work, Hamam analyses Jordanian music in conjunction with daily life experiences and events in his own public and private life. The songs he focuses on are popular songs with a variety of themes including children's songs, songs about marriage and grief as well as patriotic songs and political songs describing the struggle against foreign power, and finally emotional and religious songs.

Hamam constructs a chronological narrative of events that emerged in Jordan, the social context from which they grew and shows how they are reflected in Jordanian music. It is worth mentioning that the author has classified musical forms according to social classes, or more precisely according to geographical regions that reflect the cultural life of the residing community. The classification he offers is as follows:

- The rural area (simple traditional folk songs that reflect the daily life cycle).
- The Bedouin region (also traditional songs reflecting the daily nature of the inhabitants of the desert).
- The civil area (Tarab songs often speak of love feelings, alongside musical instruments of a more complex nature than the first two musical types, while the composers are also known to the community) (Hamam 2008: 27).

The second view of Arabic music that is relevant here is that of Arab-American ethnomusicologist A. J. Racy (2004). In his book *Making Music in the Arab world: the culture and artistry of Tarab*, Racy documents *Tarab* which is one of the best-known features of Arabic music. This term first gained popularity among scholars at the end of the eighteenth century (1). Racy studies Arabic music culture from a psychological perspective by tracing emotions that are invoked in the listeners or in the musicians themselves. Racy explains, "[t]his domain encompasses artists, repertoires, and music related ideologies, attitudes, and behaviors, including ways of listening and reacting to music" (Racy 2004: 15). The author focused on Tarab culture "as associated with craft-based jargon pertaining to social, technical, and professional aspects of music making and with certain music values and outlooks" (Ibid.). However, Racy's view of the relation between culture and music in this context is the reverse of the perspective of cultural taste discussed previously by Gans and Bourdieu. The approach used by Racy is mainly built on classifying society according to different classes, and thus, the target class is the high class; he states, "[a]s an ecstatic experience, tarab tends to occur in relatively distinct social venues, in specialized contexts that are separate from the flow of ordinary daily life" (Ibid.: 8).

As a contrast, Western sociologist Andy Bennett (2008) has criticized the common trend among scholars to study the relationship between popular music and culture by using theoretical tools borrowed from cultural studies rather than sociology. The results of this trend, "[...] have never cohered into a recognized conceptual approach to the sociological study of popular music, rather, they have tended to work in isolation from each other" (419). As it stands, a number of sociologists of music have used what could be termed 'cultural' approaches for a number of years (Bennett 2000, DeNora 2000, Martin 1995). In this study, Bennett draws attention to the cultural sociology approach, which offers a holistic view of music that might be considered to be a means of exposing and explicating the increasingly complex interplay between popular music and everyday cultural practice. He contends that the potential fieldwork for this approach became wider recently "because of multi-media, global industry and new technologies, which pushed music into the everyday soundscape. Similarly, the increasingly multigenerational audiences for post-war genres, such as rock, punk, rap and even dance music, is prompting interesting questions about the shifting significance of popular music as a cultural form" (Bennett 2008: 420).

It is clear that many scholars have proposed what they deem to be the best method for studying the link between music and culture. Some have preferred to focus on particular aspects in society instead of using the holistic view of music and culture, while others see music as an important component of culture, which reacts to and documents stories and opinions of both past and current events.

The narrative structure [9] was the dominant approach used by both Hamam and Racy, telling stories and sometimes reflecting upon personal experience to understand the meaning of the experiences as revealed in the story, then reflecting on all the aspects around music such as politics, economics, history, society, culture, etc. The present study is guided by the Cultural Sociology approach used by Griswold and Bennett, which aims to explore music and everyday cultural practice, especially since this approach has recently spread as it provides a greater understanding of the effects of communication technology on communities (see 2.7.4, p. 43). In addition, the present study is influenced by this approach since it offers a guide for presenting and analysing information derived from the Jordanian musical context within the four cases of musical groups focused on in this work.

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[9] The narrative structure approach is appropriate for the case study method, depending on different methodological references provided by Stake, R. E. (2005); Creswell, J. W. (2007); and Merriam, S. B (2009). Both aspects, the CSA and the NSA, are discussed in detail in the methodology chapter and the theoretical framework chapter in this study (See chapter 2).

2.3 Meaning in music

As has been previously stated, a related issue that has been identified in the literature is the importance of meaning in music. The relevant Jordanian music studies are here divided into two trends: music analysis and text analysis. Both directions focus on addressing traditional forms of music either by explaining the influences of classical western music on them or interpreting the lyrics' meanings from a socio-historical perspective. The first direction is concerned with musical analysis and is evident in the works of Jordanian scholars Haitham Sukkarie and George Asaad. Sukkarie (2012, 2014, & 2016) addresses the use of traditional melodies in the form of the Western classical symphony, analysing the methods of processing three-quarter tones in Jordanian traditional melodies. George Asaad (2007 & 2010) explores the development of instrumental techniques for the violin in traditional Jordanian songs. There is a difference of approach between the works of the listed scholars and the present study in that these scholars focus on the traditional song in their musical analysis and the current work focuses on contemporary music. In addition, the same music analysis technique is not applied to analyse meaning in music.

As mentioned above, the second trend in Jordanian studies concentrates on the lyrics of songs, with some simple musical analysis providing some information about the *maqam* and rhythm. This approach is evident in the studies by Muhammad (2013), Hamam (2008), Mohammed Al-Ghawanmeh (1997, 2006, 2008, & 2009), and Obaidat (2013). These scholars have studied song lyrics using the genre analysis strategy, whereby they categorize common topics in lyrics and then discuss them from a socio-historical perspective. It should be noted that these studies all focus on how national identity is represented in Jordanian songs and on its role in supporting the dominant authority through the genre of militarized songs. In the present study, genre analysis is also employed influenced by this second direction in Jordanian music studies. The difference that arises is that the present study focuses on movements in contemporary music rather than traditional music. In the next section, the different perspectives for addressing meaning in music are surveyed, which leads to an introduction of genre analysis as employed in CDA.

A number of authors such as Small (1998), Blacking (1974), Nercissian (2007), and Burkhalter (2013) comment extensively on the relationship between music and culture and appropriate ways of analysing it. The first trend investigates the meaning of music through the music itself. Andy Nercessian (2007) focuses mainly on the meaning of music; on its perception and cognition in a specific culture. For him, music has different meanings in

different cultures based on its "qualities" (26). Thus, he believes that the context is just as important as the music being analysed. The same view has been adopted by ethnomusicologist Thomas Burkhalter (2013) who uses a middle ground between music analysis (such as, for example, meanings presented by creators) and the discussion of the music itself (for example, the aesthetics of the music structure and its sonic materialities). Burkhalter includes three main aspects in his analysis, actor, music making, and media product, he explains, "[...] (musician as an actor) asks for an empirical culture-studies approach; [...] (music making as practice) for an analysis of music and sound; [...] (music as a media product) for a broad analysis of the reception platforms with their networks and power structures" (27).

British ethnomusicologist John Blacking (1974) and New Zealand ethnomusicologist Small (1998) focus on non-musical elements as an integral part of the music-making process. Blacking (1974) argues for an exploration of "all processes relevant to an explanation of musical sound" (17) and "context-sensitive analysis of the music in culture" (Ibid.: 18). This could mean even including elements that affect a musician's character, including "such aspects of loyalty or economic import, social purpose or event biological structures" (Barton 2003: 33). Small (1998) holds the same view, but with a focus centered on the act of musical performance. He states:

> "[...] musical performance plays no part in creative process, being only the medium through which the isolated, self-contained work has to pass in order to reach its goal, the listener. We read little in music literature about performance other than in the limited sense of following the composer's notations and realizing them in sound, and we are left to conclude that the more transparent the medium the better. [...] it follows that music's inner meanings can never be properly yielded up in performance. They can be discovered only by those who can read and study the score [...]." (5).

His purpose here is to explore and understand the meanings that are being given and received, not just in the musical works played but "the total event" (Small 1998: 14). Small supposes that not everyone can understand and read the music score, thus, the interpretation of a musical event must be in line with the degree of understanding of listeners, who are often not capable of following and realizing the composer's notations. As a result, the question of the underlying musical meaning either through the music itself or the social context of the musical event is resolved by Small by finding a middle ground. This direction fits with the approach taken by cultural sociology discussed in the previous section (2.2 Music and Culture). In this study the focus is on everyday cultural practices in a social context in order to

explore meaning in music, including interpreting the music genre. Small asserts, "[...] we shall see that music's primary meanings are not individual at all but social. Those social meanings are not to be hived off into something called a 'sociology' of music that is separate from the meaning of the sound but are fundamental to an understanding of the activity that is called music" (Ibid.: 8).

In this sense, a number of scholars such as Steven Feld (1974), James Kippen (1987), and David Brackett (2000) have mainly preferred to focus on lyrics as a contribution to understanding the context of the music or the situation of the composer or the singer when the music was created. For instance, Brackett (2000) aims to find middle ground between sociology and musicology from the aspect of lyrical analysis, whereas Brackett attempts to understand the music as a sound in its social context (1). Kippen (1987) suggests adopting the cognitive anthropologist's standard research technique of controlled eliciting. By using this, the sentence frames used are derived from people's language that is being studied: "Thus, decisions as to what should be included in any study are made by the information: a technique, which ensures that the questions that need to be answered are culturally relevant and appropriate" (176). However, according to Kippen, this approach requires a great deal of time to investigate the social situation. In addition, Feld (1974) agrees with this approach and achieves an incorporation of particular dimensions of ethnomusicologists' methods in order, he states, "to formally account for the interplay of the sound structure with the context and cultural assumptions of its creators/listeners" (207). Ethnomusicologist Laurent Aubert, (2007) offers a more comprehensive view of understanding music by considering its structure and culture in "solidarity", so as to measure the cultural situation through which we receive a sense of music. He states that,

> "[…] musical and social structures coexist in a relation of close solidarity, and every reflection on the significance or aesthetics of music will necessarily send us back to the study of mentalities. A musical fact does not define itself only by its acoustic components and the technical means by which these are produced, but equally by its substance and by what it implies, by our grasping of a coherent set of criteria, a social and spiritual function, and attested psychological and possibly ritual efficacy, the role traditionally assigned to its producers and receivers, and, finally, the appropriate methods of learning and diffusion" (1).

Aubert relates his view to the issue of identity, which is also considered an important aspect in this field of music studies. He uses the same comprehensive view by connecting the cultural components with individuals' situations and their relations with these components within a society. He states that, "'objective' components such as adherence to a civilization,

religion, community, ethnicity, social class, age, political party and so on; and on the individual level, to 'subjective' components - how individuals situate themselves in relation to these components" (Ibid.: 2).

In this way, language can be seen to play an important role in interpreting music, as "language leads people to attempt to apply linguistic theories to the understanding of music" (Dobrian 1992). Recently, interest in the linguistic analysis of pop song lyrics has increased (Motschenbacher 2016: 98), insofar as there have been exploration into using different linguistic approaches such as sociolinguistics, discourse analysis, critical discourse analysis, etc. In this part, the focus is on CDA as a means to guiding the song lyric analysis employed in this study. CDA is "discourse analytical research that primarily studies the way social power abuse and inequality are enacted, reproduced, legitimated and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately challenge social inequality." (Van Dijk 2012 as cited in Wodak Edr. 2013: xx). The major aspects that distinguish CDA from other sociolinguistic approaches are outlined in its following principles: CDA connects social and political aspects; it explicitly includes social, cultural, psychological, political, and ideological components; it connects language and society; it concerns hermeneutic interpretation; it is not bound to the data (Mayer 2001).

Different scholars have offered different approaches in CDA. The linguist, Norman Fairclough, focuses his socio-cultural approach (Rosanna, Labarta, & Todolí 2006: 11) on three elements in CDA: text, discourse practice, and social practice (Sheyholislami 2001). For the process of analysing the discourse he proposes first addressing the text itself, then the context in which it is produced and interpreted, and then interpreting those elements from a sociocultural perspective. The purpose of language here is not limited, for as "the primary medium of social control and power" (Fairclough 2001: 2), it can reverse the great variety that appears in the uses and different linguistic complexities "of modern citizens" (Ibid.). Thus, Fairclough's approach to CDA is based first on localizing a social conflict and then digging for linguistic elements that reflect the situation (Mayer 2001: 22). A further approach is provided by Dutch linguist Teun Van Dijk (2001) whose focus is on the representation of ethic minorities and discourse through cognitive and psychological aspects (Ibid.: 21). Ruth Wodak provides a third approach in CDA, which shows how historical context has "a significant impact on the structure" (Rosanna, et al. 2006: 20) of a discourse, by giving more importance to linguistics.

Van Dijk's approach, however, does not consider CDA a method or a theory that can be applied to social problems. Rather, it can be applied as a secondary approach along with any other approach from the humanities and social sciences (Van Dijk 2001: 96). According to Van Dijk, the function of CDA is to focus on "social problems, especially on the role of discourse in the production and reproduction of power abuse or domination" (Ibid.). In other words, CDA is to be used as an interpretive tool for experiences and opinions of struggles in society. CDA is employed in the present study to examine song lyrics based on genre analysis. The purpose of using this approach is to explore meanings in song lyrics not from the aspect of linguistic function, but by taking advantage of this approach as an interpretive tool to locate meanings that exist in song lyrics. More details about this approach are provided in the methodologically and theoretical chapters.

Different scholars include multiple disciplines as part of musical discourse analysis such as "psychological, personal factors, social and historical environment, and stylistic conventions" (Aleshinsky 2013a: 424). [10] Tagg (2003) adds that studying musical discourse cannot be complete without a consideration of social, linguistic, psychological, visual, gestural, ritual, technical, historical and musicological aspects (Tagg 2003 as cited in Aleshinsky 2013a: 424). Linguist Evgeniya Aleshinsky (2013a) argues for employing genre analysis in CDA in music analysis, which examines popular music as a social practice using three methods: 1) Studying song lyrics as performed language; 2) Describing the effect of discourse on music; 3) Analysing music as discourse (423).

In this study genre analysis in CDA is employed as a tool to explore meanings in song lyrics, not to analyse music or address lyrics linguistically but to explore the social and cultural contexts reflected in the words. This approach is exemplified in the works of Hyland (2003), Johns Swales, et al. (2006), and Bhatia (1993, 2008, & 2013) who promote the use of genre analysis in CDA as an analytical tool. Genre analysis is defined as "a class of communicative events, the members of which share some set of communicative purpose. [...] In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience" (Swales 1990 as cited in Polyzou 2007: 105). Here, CDA functions to link genres in certain social (Van Dijk 2001) and socio-political contexts (Wodak 2001: 67). In other words, genre analysis can provide a schema of meanings in a social context (Polyzou 2007: 106).

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[10] See: Blacking, J. (1982); Morgan, R. P. (1982); DeNora, T. (2000); and Roy, W. G. (2010).

Linguist John Swales (1990) and Vijay Kumar Bhatia (1993 & 2015) include different contextual elements in genre analysis. Both linguists discuss determining common themes in a text through categorizing them under different genres, then explaining them using "socio-cultural and cognitive characteristic of the respective fields of professional or academic specialization" (Muhammad 2013: 112). In this study an in-depth explanation of this perspective is provided later in this chapter. Muhammad, A. S. (2013) has employed genre analysis in his study influenced by Swales and Bhatia, in which he analyses meanings in rap music. In Jordanian studies, Muhammad (2013), Hamam (2008), Mohammed Al-Ghawanmeh (1997, 2006, 2008, & 2009), and Nidal Obaidat (2013) have used a similar strategy for the analysis of lyrics. In the current study genre analysis is employed as an analytical tool for exploring meaning in lyrics. [11]

2.4 Musical Identity

In this part, the subject of identity and its relationship to music is discussed. This issue is addressed because of its importance in showing how Jordanian music studies have dealt with this topic and show how the present study adds to the current literature in the field. This is particularly evident in three main directions that have emerged in Jordanian studies: 1) the pessimistic trend (that warns of the disappearance of identity); 2) a trend that keeps pace with changes (that considers identity an issue that is not urgent and gives greater importance to the study of changes on the surface); and 3) a trend of being unconcerned (that gives greater importance to national identity without paying attention to the changes that appear on the surface). The present study is concerned with the second trend in Jordanian studies. New Jordanian music groups in the local music scene have not yet been addressed in academic studies. Furthermore, some of the important advances in the music world, which have emerged in the 21st century, have not been covered by Jordanian studies. These include the growing prevalence of the military songs that has emerged to glorify local authorities, coincident with the emergence of the terms "alternative and independent music" as a

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[11] The last study mentioned in this section that supports the analysis contained in the present study is about the "3arabizi" phenomenon in the Arabic language. Robert Bianch in his article addresses this aspect in Arab societies citing the influence of new communication technology. The author uses the term 3arabizi, to refer to the language mixture of Arabic and English resulting from use of new communication technology. He explains "Nowhere is this more evident than in the existence of 3arabi, itself a blended language composed of English and Vernacular Arabic, written in Latin letters but using (arithmographemes) that is, numerals as letters to represent hard-to-transliterate sounds because they do not exist in English". This study is connecting strongly the previous approaches of linguistics on the interpretation of music situation in societies especially that many musicians in Arab societies adopted 3arabizi to express their music in public. See (Bianchi 2012: 483).

description of new musical groups. These terms mentioned were used by the independent local media to describe the contradiction in the Jordanian musical scene.

The definition of musical identity developed and was extended over the last decade. An important distinction in the definition of music identity appeared in 2002 and is attributed to scholars (MacDonald, Hargreaves, & Miell 2017) who proposed the need for a conceptual distinction between the definition of terms relating to identity in music (IIM) and music in identity (MII) (4). The first term (IIM) deals with aspects related to musical identity "that are defined by established cultural roles and categories, such as 'musician', 'composer', 'performer', 'improviser', 'music teacher', or 'critic'" (Ibid.), which are mainly reinforced by institutions. The second term (MII) refers to the way we use music to express ourselves as individuals in society. In the current study, the first term (IIM) is used, which reflects the previously mentioned themes: the terms "alternative and independent" music (which have been employed by the press) in contrast to the genre of militarized song (which is supported by the local authorities). Both themes have been used at an institutional level, where an identity, constituted through musical practice within a social practice, is, "dependent on the social and cultural settings" (Barrett 2017: 68). In this study, to the aim is to explore this connection as part of describing the current musical situation in Jordan.

Scholars have often discussed the relationship between music and identity in different contexts. Tia DeNora (2000) in her ethnographic approach investigates the ways people use music in their everyday lives and how individuals involve themselves actively in society through music. She identifies a "[…] shift from a concern with what music 'means' […] to a concern with what it 'does' as a dynamic material of social existence" (49), and develops five descriptive criteria, which are more comprehensive than the previous approach to describing the relationship between music and identity, [12] that include the context of this identity. She states, "[...] we can see how complex, and how minute is the artfulness of making "what happened" in and as it is made, and [...] we can see how the sense of reality as it is made and remade in sequential" (DeNora 2017: 54).

DeNora adds that in her approach there are more factors taken into account that address the interaction between music and society in everyday life. However, Andy Bennett (2005) discusses this aspect from a cultural perspective, in which he attempts to understand cultural

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[12] DeNora's five criteria are: 1) *Identities as exchangeable, tradable, and stealable*; 2) *Identities are both resources and statuses*; 3) *Identities are plastic and malleable* (can be changed at any time); 4) *The malleability of identities involves hybridization* (different aspects of identities cooperate to make new ones); and 5) *This hybridization highlights the ways that identities take shape relationally, produced through reference to things outside individuals* (such as other people or things we deal with). DeNora, T. (2017: 54).

properties of music through the use of one of three basic theoretical approaches, 1) scene (a reflection of the local and socio-economic circumstances, local networks of social relationships and building), 2) community (the view of specific forms of music as a symbolic item of community, or music which represents a source for individuals who lack community), and 3) subculture (collective responses to music). Each approach explains "how particular styles of music are appropriated by groups of individuals and used as a means of collectively distinguishing themselves from other social groups" (Bennett 2005: 119). In the present study, an attempt is made to describe the current issues in Jordan in relation to the definitions of musical identity outlined above.

From an ethnomusicological perspective, Aubert (2007) divides musical identity into ethical and aesthetic identity, in which musical identity is able to explore beyond the field of production and consumption. Aubert discussed about the rigid views in dealing with the question of identity as they appear in the work of Lebanese writer Amin Maalouf (2000). Maalouf states, "[i]n the age of globalization and of the ever-accelerating intermingling of elements in which we are all caught up, a new concept of identity is needed and needed urgently […]" (Maalouf 2000: 30). His aim is to define conceptual frameworks within the diverse range of cultures and tastes. Maalouf's perspective represents one of Arab studies' trends. Aubert argues that the diversity of musical categories in society reflects the diversity that exists in social structures themselves and argues that they are a normative reflection of individuals' interaction in their respective social contexts. Aubert (2007) states that, "[t]he individual choices made demonstrate a person's position, sometimes even in opposition to the ways and conventions of the social group to which he or she belongs" (3). Thus, music genres are not neutral but have the ability to take the form of these social interactions and changes. The music genre, then, "to a certain extent in every case […] implies an adherence to the vision of the world displayed by one or another of these genres" (Ibid.).

The word genre comes from the French (and originally Latin) word for 'kind' or 'class' (Chandler 1997). The term 'music genre' is used to refer to a variety of aspects of music such as the period in which the musical work was written, its style, the instruments used and their function, as well as that which can define the cultural or ethnic background of the composer or the musician ('What is a Music Genre?' 2009). In this sense a music genre can be considered "a specific class of music with a set of common properties that in the perception of the average listener distinguish music in that category from other songs" (Kosina 2002: 5). Allan Moore (2001) discusses various perspectives on the differences between style and genre. He asserts that genre and style are two separate terms and that secondary characteristics

such as subject matter can also provide a divergence between genres (433). Merwe van der Peter (1989) and Lewis Rowell (1983) treat both terms genre and style similarly, arguing that style functions as a pattern or as a direction that distinguishes it from other patterns, while genre refers to sub-patterns that contain a number of individual works under the umbrella of style (Ibid.: 437).

Moore's discussion sees him argue that both terms have the same meaning but that the way in which scholars have interpreted the terms gives them a different sense of functionality, such as in the work of Franco Fabbri, (1998); Philip Tagg, (1992), Leonard Meyer, (1989) Hayward Susan, (1996), and Crocke Richard L., (1983). Moore (2001) states that, "[i]n media and cultural studies generally, genre appears to have some kind of methodological priority, while in musicology priority is often assumed for style" (433). As the present study is concerned with exploring and describing the musical situation among new musical groups, the term "genre" is used in the analysis of the four music groups focused on here.

At this level, it is worth returning to the perspectives of Arabic music which see the discussion of musical identity move in three main directions:

1. The pessimistic direction
2. A direction that keeps pace with changes
3. Unconcerned direction.

The critical pessimistic view declares that musical identity should be preserved by being protected from the effect of exposure to any new culture, as the latter is considered a threat to an "authentic" musical heritage. Mu'tasem Adileh (2011) in his critical study *Arabic Music between the Hammer of Technological Creativity and the Anvil of Cultural Identity*, states,

> "[b]oth technological development and contemporary cultural and artistic transformations play a significant role in the identification of the features of the identity of contemporary Arabic music. Such technology has negatively influenced musical creativity in producing a spoiled form of music that is completely distant from authentic Arabic music. Therefore, the elements and the distinguishing identity of this great musical legacy are under the threat of being dissolved and diminished unless the Arab musician takes action to enrich contemporary Arabic music with innovative and creative works and transformations at the level of sound and instrument" (145).

This direction in Arab studies is concerned with the disappearance of an assumed musical identity from external influences. Opinions on this issue by Arab scholars such as bin Nabi (1959), Al- Jabrery (1999), and Al-Hamad (1999) who hold a similar view has already been discussed (see 2.1, p. 12). In Jordanian society, musical institutions and a major part of the music activities that take place in the city represent this direction, as the focus is mainly on

practicing and preserving ideas of authenticity in Arabic music. In this sense, the influence of the pessimistic direction in Arab studies creates a bias in the literature which the current study attempts to counter through its description of the current musical situation.

Similarly, Nesma Khodier (2016) discusses the industry surrounding new electronic music devices made by some international musical instrument corporations such as Yamaha, Roland, Korg, etc., who incorporate original voices and rhythms of Arabic instruments into their digital oriental keyboards. These devices have contributed to the continuation of a connection to Arabic music and its rhythms. However, the author states that many Arab music lovers claim that the music produced by the new devices is "fake" and in fact "disconnected from their culture" (16). In addition, the market in the Arab region is replete with many new types of music such as rap, hip-hop, underground, etc. (Ibid.). This is clearly evident in Arabic pop music, where most Arab singers use an audio processor such as an Auto-Tune program to correct sound defects; in addition to depending mainly on modern technology either in musical instruments or recording. Similarly, in folk music, the digital keyboard (Org) is used mainly for *Dabke* dance as is the case with Syrian pop singer Omar Sulayman. [13] All these aspects reflect the concern of the first direction in Arab studies which focuses on the risk of external influences and openness to the preservation of a specific musical identity in the Arab region.

The second direction (keeping pace with changes) does not look at musical identity as a crucial issue for local music. Instead, it studies the current musical situation as a new phenomenon related to society as a conglomeration of experiences and ideas, as is the case in the work of Haddad & Hamam (2013), Burkhalter (2013), Currey (2002), Kahf (2007), and Al-Mallah (2006). These authors do not discuss music identity directly; rather, they discuss the new phenomena that have occurred on the music scene. The present study takes a similar direction in exploring and describing the current music situation in Jordan. Other scholars, such as Kahf (2007), who has written about new music groups are rare instances and this approach includes less ambitious contributions from local journalists.

The third direction, reflecting a lack of concern with this issue, represents the majority of work in Jordanian studies that focuses on national identity in Jordanian song and the developments that have emerged, but does not take into consideration the new musical types

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[13] Omar Sulayman: A famous Syrian singer sings Syrian and Iraqi songs in Arabic and Kurdish. He sings mainly in his live concerts using just the Org instrument. See [ribbonmusic] (2013, Oct. 22) Omar Souleyman - Warni Warni (Official Video). [Video file] Retrieved February 25, 2019 from, https://goo.gl/Qwx4WY.

or new groups that have appeared on the scene. Even if Western influence on music is mentioned, this conversation does not extend beyond the influences of Western classical music in the context of musical instrumentation, harmonizing music, and using modern techniques of recording. For instance, the studies by Obeidat (2013), Hamam (2008), Haddad (2005), Adileh (2012), and Naser (1996) center on addressing the developments which have emerged in Jordanian songs. Al-Ghawanmeh (2009a) and Al-Darras (2010 & 2013) address some aspects of folk songs while studies by Twalbeh (2010) and Haddad (1994) review the life and work of some Jordanian musicians and singers who have contributed to highlighting the development of Jordanian music during the last century. Outdated, ignoring new changes, focusing on national song and national identity, lacking attention to important new musical developments: these are adequate descriptions of the dominant direction in Jordanian musical studies. The results of such studies only highlight the importance of national identity and developments that have taken place and of the singers and composers who have contributed to this development.

2.5 Music in A Social context (religion and politics)

Over the last ten years, there has been a focus on the subjects of religion and politics in Arab studies as a result of the Arab Spring. Music has been associated with these studies as a form of expression of changes in the situation in the Arab region, especially since the subject of freedom of expression has become influential during this period. Although Jordan was not among the Arab countries where the Arab Spring took place, the current study assumes that this aspect might have potential impacts on the current musical situation in Jordan. However, apart from a few attempts by the press to cover the evolving Jordanian music scene, studies in this field are few and far between.

In her study, *Ramadan Blues: Debates in Popular Islam during Ramadan in Amman, Jordan*, [14] Sarah Tobin (2013) addresses the religious ethics of Jordanian society during Ramadan. The study was conducted focusing on employees in an Islamic bank in Amman city by using ethnographic data collected through survey and participant observation. The data confirmed that the sample followed the public avowal of ethics during the month of Ramadan. The conflict existing in Jordanian society between cultural and Islamic authenticities – in

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[14] **Ramadan:** the ninth month of the Muslim lunar calendar, during which all Muslims are required to abstain during daylight hours from eating, drinking, or engaging in sexual activity from dawn to sunset. (Esposito, John L. (Editor in chief) 2003: 83).

terms of arguing whether music is *Haram* [15] (forbidden) from an Islamic perspective – is solved temporarily by avoiding dealing with music in Ramadan. However, this conflict around music comes to the fore again after Ramadan and is considered to have an impact on the order of daily religious life due to this strict method of dealing with music. In general, the call to prayer, reciting the Qur'an, and religious songs are popular and considered, by the Jordanian community, to be *Halal* (permissible). Practicing music is considered undesirable and exists in contrast to respect for Islamic religion, especially during Ramadan. In the present study, religious standpoints are included when describing whatever may have an influence on music-making in the emergent new music groups in Jordan.

In his article *Hip Hop: Agreement on the speed of deployment, and disagreement on its impact among youth*, Jafar Al-Aqeelie (2013) presents information concerning one of the music genres popular among young Jordanians today. Al-Aqeelie conducted some interviews with a sample of hip-hop groups in Jordan such as the Kaz group and Tariq Abu-Kwaik, in addition to interviewing some graffiti painters, activists, anthropologists, and sociologists, as well some members of the public. Generally, the study tries to document some perspectives on hip-hop and graffiti and gauge how society reacts to it. Moreover, the author also clearly attempts to discover motives behind the practice of such types of art in Jordan, thus making the views of musicians and painters clearer. The article includes some new ideas about openness and surrounding circumstances in their respective environments that caused these artists to participate in different kinds of music and art as a means of expression. Al-Aqeelie's study is considered part of a new type in Jordanian studies that attempts fill gaps in descriptions of the contemporary musical situation. As noted earlier, there is a paucity of studies about new musical forms in Jordan. Al-Aqeelie's study provides information about the names of some hip-hop musicians as well as feedback from the community on this kind of music. In addition, the discussion of the propagation of this music among the Jordanian youth gives this article importance as a reference to the current study.

In *My Voice is my Weapon: music, nationalism, and the poetics of Palestinian resistance*, David McDonald (2013) explores music making in Palestine as part of occupation resistance. McDonald aims to understand the political events in a contemporary context

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[15] **Harām (arabisch حرام)** ist ein arabisches Adjektiv, das im Islam alles dasjenige bezeichnet, was nach der Scharīʿa „verboten, unverletzlich, heilig, geheiligt, verflucht, fluchbeladen"ist". See (Gruber-Lavin 2016: 1).

Haram: "Legal term from what is forbidden or inviolable under Islamic law. […] The root of the word haram, referring to women's quarters that are forbidden to any males except relatives and husbands. The word is used as an exclamation in Arabic in reaction to bad news, meaning "God have pity!". (Esposito, John L. (Editor in chief) 2003: 109).

through the history of Palestinian protest music. The book is conceptualized in two main interrelated sections: ethnohistorical and ethnographic. As such it is a useful work of reference pointing to one of the political issues related directly to Jordanian society because two-thirds of Jordan's population is of Palestinian origin ("The Report: Emerging Jordan" 2007 April). Hence, this book provides political perspective relevant to cases in the present study concerning the motivations behind making and practicing music.

It is worth mentioning here some views on political culture in Jordan, in order to show the significant political influences on Jordanian society – in particular, those of Palestinian origins. Generally, the local authorities in Jordan have been successful in the political socialization of Jordanian citizens, by showing the king in public and private as a symbol with the result that the public mostly sees him as the father of the Jordanian family (Brand 1995). However, this does not prevent the Jordanian people who have Palestinian origins from feeling nostalgic and empathetic to forms of resistance. This consideration is relevant to both the meanings conveyed in lyrics and the interactions with forms of authority in the making of music in a political context. It is also worth noting that music studies that take politics into consideration are also not sufficiently represented in Jordanian literature.

On the same track of the political culture of music, in her article "It is enough that you are Jordanian: When the national song is a silencing tool", Sarah Al-Qudah (2016) writes about nationalistic messages in songs and how they are used as a tool to support notions of national identity through what is known as the tradition of militarized song. Al-Qudah states that "[t]he lyrics of the Lebanese pop singer Assi El Hellani's song [It is enough that you are Jordanian] [16] are timed to appear to be an attempt to absorb critical voices in a crisis period in Jordan, and attempting to play on the string of national feelings in a way became typical and worn" (Al-Qudah 2016, March 16). The song came as a reaction to terrorist acts that occurred in Irbid city in 2016. The release of the song, which coincided with the events in Irbid, may have been a coincidence, but the insistence by Jordanian radio stations to broadcast it continuously seems less of a coincidence but rather, as Al-Qudah remarks, "it seems that the purpose was similar to what the Jordanian radio broadcasts when the patriotic songs are broadcast to confuse any questions about security solutions" (Ibid.).

Al-Qudah's article is considered one of the rare resources in Jordanian literature that cover different aspects of the current music situation. The tradition of militarized songs in

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[16] [abood a] (2016, March 14). Assi elhellani yakfie enak urduni [Assi El-Hellani It's enough that you are Jordanian]. [Video file]. Retrieved February 25, 2019, from https://www.youtube.com/watch?v=-4AbrLRTBbA.

Jordanian society has assumed a dominant position in the music scene as it is supported by the local authorities. Other musical genres such as Arabic and Western classical music are limited in the education field within Jordanian educational institutions. In contrast, the musical forms that have emerged in the current music scene such as those focused on in the current study are not supported by the same authorities. This contradiction raises questions about the new music groups in terms of musical content, finance, marketing, and the way authority deals with these new musicians, questions that will be revisited in detail in Chapter 5.

The study of religion and politics in modern-day Jordan and how they affect long-standing traditions remains provocative in Jordanian society. It opens the door to questions about the extent to which these external influences also reflect local culture and art. This reflects the political stance adopted by the local authorities in the field of music and how these politics are employed to serve certain trends. This appears evident in the support for militarized songs at the expense of other music genres. This, however, is a controversial view and is not necessarily agreed upon by all parties in society, although it can be seen to represent the situation on the ground. Subsequently, these issues are discussed in detail in Chapters 5 and 6.

2.6 Music and Globalization

Studies in the field of globalization have expanded into multi-disciplinary studies of communities and cultures. This of course, has paved the way for different viewpoints to emerge by connecting the issue of globalization with economics, society, culture, and politics (Al-Rodhan & Stoudmann 2006, June 19). By considering music as one of the society's tools of expression, the point of this part of the literature review is to review different studies dealing that deal with globalization and music, adding to the previously mentioned Arabic studies that touch on this topic. This will help the present study to highlight the gaps in previous literature and thus add to the understanding of the musical situation as it is influenced by globalization. In so doing it takes into account the effects of economics and technology and their respective impact on Jordanian culture.

The term 'globalization' refers to "the emerging of an international network, belonging to an economic and social system" (Cuterela 2012). In 1897, Charles Russell Tazel used the term "giant corporations" to refer to industrial commercialization. Later, between 1960 and 1980, both terms "globalization" and "giant corporations" began to be used by economists and sociologists. By the end of the cold war from 1991, "globalization" was used to describe "the world becoming more independent in its economical and informational dimension" (Ibid.: 138). Sociologist Roland Robertson's contribution to the term from a sociological point of

view was expressed as "the understanding of the world and the increased perception of the world as a whole" (Ibid.). Nayef R. F. Al-Rodhan & G. Stoudmann, (2006) states, "[g]lobalization is […] a process that encompasses the causes, course, and consequences of transnational and transcultural integration of human and non-human activities" (2). Malcolm Waters (2001) defines globalization as "a social process in which the constraints of geography on economic, political, social and cultural arrangements recede and people become increasingly aware of this and act accordingly" (5). Nikos Kotzias (2005) suggested a classification of the theories on globalization, according to three criteria:

1. Ontological: by considering globalization as an objective phenomenon, "as a set of processes that emerged regardless of personal or subjective political and economic decisions" (Baltzis 2005: 137), while other theories view globalization as a subjective phenomenon, i.e., "as result of decisions and choices made by political and economic subjects" (Ibid.).

2. Epistemological: theories related to financial markets and economic relations; and theories that consider globalization as "a complex social, economic, political and cultural phenomenon that affects every sector of social life and calls for interdisciplinary approaches and analysis" (Ibid.: 138).

3. Historical: theories that consider globalization's appearance in history; while other theories insist that it is a contemporary phenomenon that has roots in the past (Ibid.).

From sociological and cultural perspectives, various scholars have defined the term, and most sociologists agree generally that globalization refers to the change in the form of relations between world societies from local to global. Roland Robertson (1992) defines, "[g]lobalization as a concept refers both to the compression of the world and the intensification of the consciousness of the world as a whole (…) both concrete global interdependence and consciousness of the global whole" (8). Giddens (1990) in his definition illustrates the relations between society and its relation to the external environment, he argues that

> "[g]lobalization can […] be defined as the intensification of world-wide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice-versa. This is a dialectical process because such local happenings may move in an obverse direction from the very distanciated relations that shape them. Local transformation is as much a part of globalization as the lateral extension of social connections across time and space" (as cited in Martell 2016: 9).

The term "cultural globalization" refers to the transmission of ideas, meanings and values around the world in such a way as to extend and intensify social relations (James 2006). This process comes through sharing common tools of cultures that have been spread by the Internet, media, and international travel, which create a base of social relations that cross national and regional borders (James 2010). Musicologist Susanne Binas-Preisendörfer (2010) argues for the impact of cultural globalization through the resources that technological and economic media developments today provide. The impact is not limited to the sources provided by the media, but rather to its consequences felt in the continuous dynamic changes in music (34). Binas-Preisendörfer argues for the importance of involving the social history in studying contemporary popular music phenomena, claiming the need to focus on connecting social contexts and their importance for addressing music produced by the influence of new forms of media production (30).

Marwan M. Kraidy (2002), in his article "Globalization of Culture through the Media", explains the reasons behind the appearance of analytical globalization studies. Firstly, he explains the importance of the end of the Cold War and the dominant role played by the United States in the world as a superpower, stating that "[i]n this complex era, the nation-state is no longer the sale or dominant player, since transnational transactions occur on sub-national, national, and supranational levels" (361). Secondly, globalization has replaced cultural imperialism, and thus the cultural unity of nation-states and the developing world has become weak and less coherent. Finally, the impact of globalization on communication reflected in work by academics has become a basic theme among researchers in the humanities and social sciences (Ibid.). Taking a different perspective, Biswajit Ghosh (2011) and Jan N. Pieterse (2003) address globalization's impact on culture from a historical approach, known as (hybridization) (Kraidy 2005). Other perspectives include addressing globalization as the extension of Westernized consumer culture's influence in the world (Jaffe 2006: 48).

Furthermore, it is important to highlight the term *glocalization*, which was first used by Japanese economists in late 1980s, and which refers to adapting products to a particular culture where they are marketed. The term glocalization was popularized by the sociologist Ronald Robertson, who noticed the assertion of local culture at a global level (Tomlinson 1991: 2). Dutch sociologist Jan Nederveen Pieterse argued for three theoretical perspectives in studying the impact of globalization on culture: the clash of cultures: the "McDonaldization" (Ritzer 2007) of the world, and hybridization or synthesis (Pieterse 2004 as cited in Khondker 2004). Similarly, the term westernization carried different perspectives on its similarities and

differences with globalization. For instance, the French socioanthropologist Ulrike Schuerkens (2017) argues that the similarity between the terms is limited to the historical origins of westernization. Westernization "refers to the influence of Western ideas, values, and practices on the non-Western world" (Thong 2012: 894), while globalization refers to that "promotes global homogeneity" (Schuerkens 2017: 22), especially in light of the impact of the emergence of new communication technology. In contrast, Thomas Hylland Eriksen (2014) argues that globalization is a new term for cultural westernization (6).

As globalization is a fundamental component underlying the present study and how it relates to Jordanian music, it is worth reviewing some Arabic viewpoints and studies in this context. Generally, the perspectives here do not differ from the approaches previously mentioned concerning identity, which was divided into three directions: the pessimistic, the realistic view that keeps pace with changes, and an unconcerned view that focuses instead on national identity. From the pessimistic view, a concern is expressed about the effects of globalization and westernization on the prevailing culture. For instance, Al-Hamad (1999) states that "[g]lobal culture that is based on a single source of knowledge is capable of displacing other sources that are not able to compete" (11).

Al-Hamad argues that globalization is not something that came with the modern communications revolution but that the impact became obvious with the technological revolution in the twentieth century within culture, economy, and politics. Then again, the general approach used by him is built on a specific religious and ethical background, and therefore judgments on issues such as openness and globalization are implicitly restricted (Ibid.). In *The Media and the Current International Trends*, Mohammed Jamal Ahmed (2015) holds a similar perspective dependent on a specific religious background. The author believes that globalization is a system created by the United States to impose control over the nations of the world. Similarly, the same view is reflected in mainstream culture reflecting attempts to warn of the threat of westernization on Arab culture, particularly Islamic culture against an American conspiracy theory that aims to obliterate cultural and religious identity in order to control the region.

From a different perspective, many Arab researchers have studied globalization while staying up to date by considering it a part of contemporary culture; as is the case with Sweis & Baslan (2013), who explore the Jordanian digital media movement within the first decade of the 21st century. That study documents different types of information in this regard by focusing on education, literacy, youth population, and the opportunities afforded by digital media in Jordanian society (6). One of the aspects marks out this study is its addressing of the

attitude of the Jordanian government in 2011 regarding its control of the media and Internet. The authors state: "This is not surprising, given that social networking is increasingly the platform of choice for activists and reformers, and that independent online news services provided the only sustained and relatively extensive (compared with mainstream print outlets) coverage of Jordan's "Friday demonstrations" [17] in 2011" (Ibid.). The study provides various accounts collected using surveys evaluating the influence of digital media on Jordanian society. This study is thus an important document for the present study as it provides documentation that assesses the impact of communication technology on Jordanian culture and the interaction of society and authority through this new technology. The current music scene is also part of this change. This issue raises questions about the recent impact of communication technology and globalization on the Jordanian music scene, which this study attempts to answer.

In the musical field, in his Ph.D. dissertation "Music education through the internet: a Jordanian experience", Al-Mallah (2006) experiments with the use of new communication technology by teaching music virtually. This was the first experience of its kind in Jordan, and the study discussed globalization and its role in the daily life of Jordanian society today through, in this case, the employment of communication technology for music education. Therefore, the question of its impact on different aspects in society is normal as a result of openness to other cultures. Considering that this attempt is the first of its kind in studies in the music field in Jordan and that is it one of the few such works in existence makes it an important reference for the present study. Furthermore, Al-Mallah's study provides information about technology and education in one of the Jordanian universities that grants a degree in music. This also provides a relevant source of information regarding musical education in the area.

In her study "Theory and Practice at the 'Arabic Org': Digital Technology in Contemporary Arab Music Performance", Anne K. Rasmussen (1996) explores six cases of Arab synthesizer players in the USA. She attempts to discover the participants' attitude toward Arab musicians and their experience practicing Arabic music in the USA. Rasmussen investigates how the synthesizers adopted Arabic *maqamat* for Arabic music performances, how the musicians learn their music "on a non-traditional instrument" (346), and how the musicians present their music as Arabic music depending on the synthesizer. The author

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[17] "Friday demonstrations" refers to the day on which all Muslims gather in mosques for the Friday prayer. Demonstrations usually take place that day after the prayer is completed.

believes that Arabic music suffers from Westernization reflecting "the uneven influence of the cultural hegemony of historical and psychological colonialism" (Ibid.). Thus, her work reflects how the concept of the synthesizer became dominant in contemporary Arab popular music. Although this study does not focus on music in Jordan, it nevertheless exemplifies the effects of globalization on Arabic music. Digital and electric musical instruments are becoming relatively widespread in the Arab region and the four cases in the present study are no exception.

The ethnomusicologist and journalist Thomas Burkhalter in *Local Music Scenes and Globalization: Transnational Platforms in Beirut* (2013) studies various genres of music by analysing contemporary musical aesthetics and observing the musicians in local, reginal, global and transnational contexts. In addition, he includes musicians from those generations who involved in the Lebanese Civil war 1975-1990. Many musical forms were created by the musicians (electro-acoustic musicians, free improvisers, rappers, Arabic singers, etc.) who adopted and reflected on local troubles in their music through genres such as jazz, rock and metal, and Arabic instrumental music. The study provides an accurate portrayal of studies on Arabic music in a contemporary context, exploring music-making in the social and cultural context of everyday life. This work is particularly relevant to the present study as Burkhalter conducted his study in Beirut, which is within the Arab region.

Hugh Brown (2010) in his Ph.D. dissertation "IT'S NOT ME, IT'S YOU: A participant observation case study of the self-publishing musicians in the 21st century" focuses on self-publishing musicians at the end of the 20th century and the start of the 21st century. He follows four cases of independent, self-publishing musicians and another four cases of industry professionals through their production process. The four groups in this study are diverse in music styles and nationalities. [18] The present study also explores music production in the four Jordanian music groups that are focused on. Similarly, the current study explores music genres used in these four cases, particularly (alternative) and (independent) music styles. Brown's work thus provides the present study with an example of an assessment of contemporary music production within the Arab region.

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[18] Four musician cases in Brown's study: Brad Sucks (n.d.). [Website] Retrieved February 25, 2019, from www.bradsucks.net**;** Janis Ian (n.d.). [Website] Retrieved February 25, 2019, from www.janisian.com**;** Tah Phrum Duh Bush (n.d.). [Website] Retrieved February 25, 2019, from www.tahonline.com**;** Tracey Saxby (n.d.). [Website] Retrieved February 25, 2019, from www.traceysaxby.com.

2.7 Theoretical Framework

In this part of the thesis different theoretical aspects derived from cultural sociology that guide this study are presented that help in exploring the current musical situation in Jordan. Genre analysis derived from CDA is also employed to explore meanings in lyrics. Consequently, an overview of these theories is provided and their function in guiding the design of the study and in answering its questions.

2.7.1 Cultural Sociology

The term Cultural Sociology refers to two things: first, it is a specific part of the general field of sociology, in other words, it is a sociological study of cultural matters within the understanding of the notion of culture. Culture sociology refers to "activities such as the study of cultural consumption habits among particular social groups" (Inglis, Blaikie, & Wanger-Pacifici 2007: 9). Second, Cultural Sociology can refer to a special type of sociology that is different from other types in the field. A group of scholars associated with this approach include Jeffery Alexander, who refers to Cultural sociology as being "especially attuned to the level of human meanings, symbols, and cultural structures, in ways that other forms of sociology are not, or at least not as much" (Ibid.: 10). According to Spillman (2002), Cultural Sociology is concerned with meaning-making, in which "sociologists investigate how meaning-making happens, why meanings may vary, how meanings influence human action and the ways meaning-making is important in social cohesion, domination, and resistance" (1). In the present study, this theory has been adopted in order to emphasize the importance of social context in examining how the participants in the four groups focused on explore how they practice and deal with music.

In this context, to avoid any misconception between two versions of this term, the term Sociology of Culture refers to existing social ideas, concepts, orientations, and methods that address cultural phenomena, such as studying the taste of a certain social group for a certain type of music (Chaney 2012). In contrast, Cultural Sociology refers to culture as a component of explanations of social phenomena, in which they are "made meaningful for the new publics of modern experience – to write a history of the present day" (Ibid.: 16), as a tool for documenting events in the present. In this sense Cultural Sociology agrees with the perspectives regarding the culture concept that were surveyed previously in the literature review. This includes the work of Griswold (2013), Barakat (2007), Ben Nabi (1959), and Al-Jabrery (1999), which argue for the importance of everyday practice in interpreting the culture concept. Scholars such as Al-Hamad (1999), Hamam (2008), and Racy (2004) address the

culture concept and its relation to music practice through phenomena that emerge as a result of social context. In this sense, Cultural Sociology is employed in the current work to explore and describe the ongoing situation of music in a contemporary social context reflected in the four groups.

In the context of the present study Cultural Sociology serves as a theoretical framework and a methodological guide to explore and describe the current musical situation through the practices used by the four groups in their social context. It offers a means of understanding and describing influences on the emergence of these groups in Jordan; as well as the motives behind using different music genres, production strategies, and new meanings in lyrics. Cultural Sociology is thus used to reach as deep a level of possible information to explore, describe, and document what constitutes the music focused on in these groups (Alexander, Jacobs, & Smith 2012: 9).

2.7.2 Cultural Sociology approaches

Two specific approaches used in Cultural Sociology through the work of Lyn Spillman (2002) and Laura Desfor Edles (2002) are employed here. Spillman proposes three specific theoretical options within Cultural Sociology studies by examining meaning-making process through: a) everyday action (culture as a feature of entire groups and societies); b) the institutional production of meaning; c) and the shared mental frameworks which are the tools of meaning-making (culture as processes of meaning-making) (Hecker 2012: 14). The central concern of this approach is to understand the process of meaning-making, to account for different meanings, and to examine their effects on social life (Spillman 2002: 4). The first direction (a) in Spillman's approach in of especial importance to this study as it is concerned with addressing everyday action and is employed for the four groups.

In *Cultural Sociology in Practice* (2002), Laura Desfor Edles's approach agrees with Spillman in terms of placing great importance on everyday action. However, Edles pays attention to aesthetics (Hecker 2012: 14) and this aspect is relevant to the focus included in this study on lyrical analysis, in which they are analysed in musical, aesthetic, and poetic terms. The aim of adding the aesthetic aspect is to avoid being biased towards a certain culture class; rather, an attempt is made to give the lyrical analysis a direction that suits the format of the music studied (Spillman 2002: 3). As this study aims to explore and describe the current musical situation among the four chosen cases, the approach of Spillman provides a comprehensive view of culture in terms of understanding the process of meaning-making neutrally, allowing for an understanding of the importance of the context of meaning rather

than merely classifying it according to aesthetics or social classes, and in so doing it constitutes a significant point of reference for the purposes of this study.

The first line of inquiry in Spillman's approach examines "meaning-making process on the ground, investigating how interactions constitute meanings and how individuals use them" (Ibid.: 7). This approach is used to study the interaction process in the four groups and the strategies employed to practice and produce music in this particular society, while also helping to investigate the influences that motivated them to make and practice their music. On the one hand, the aspects mentioned cover the study's questions concerning music genre, influences, motives, meaning in lyrics, and production. On the other hand, this approach also suits the qualitative methods employed here, specifically case studies that are concerned with investigating a certain number of cases in depth. Spillman argues that this approach is more flexible for studying culture by providing analytical power in terms of exposure to diversity, because many meanings may be adopted by people "in the same context or by the same person at different times" (Ibid.). This view is consistent with the general purpose of the current study in detecting the diversification and changes in the musical scene evident in the four cases.

2.7.3 The Cultural Diamond model

In *Culture and Societies in a Changing World*, the sociologist Wendy Griswold (2013) created a cultural model (the Cultural Diamond) which connects culture with society in term of evaluating them from a cultural sociology perspective. Griswold's cultural model is here modified to create a similar model that includes four cultural elements (creator, object, process, and social world). These elements were employed in order to present all relevant information about the four music groups in order to more comprehensively analyse and answer the study questions. This approach is based on addressing cultural phenomena by identifying the relationship between culture and society, and how social forces influence culture. In this sense, Griswold attempts through her model to address all potential elements that provide an interpretation of changes in societies (Griswold 2013: xiv). The current study is concerned with addressing diversity in the Jordanian music scene, and thus Griswold's model in relation to cultural sociology theory was useful for exploring musical diversity within the everyday life context of the four groups. In other words, this theory is used to explore the changes in the social dimensions that are influenced specifically by globalization. The social context of the four music groups can offer more dimensions that explain these changes.

Griswold (2013) arranged her model starting with specific elements (object, creator, recipients, and the social world) (15). [19] In the present study, these elements were by starting from this grouping (creator, object, process, and social world). An explanation of the function of each element and how they are used to guide this study is subsequently provided.

1) The object is "defined as share significance embodied form" (Ibid.: 11). The function of the object is as an "evidence about itself" (12), in which this refers to "a socially meaningful expression that is audible, visible, or tangible or that can be articulated" (Ibid., 11). In the present study, the object as the second element refers to the information about the musical activities of the four groups in the current scene, including songs, lyrics' meaning, music genres, videos, concerts, and festivals. In the model that is modified, it starts with the creator element that refers to the selected four cases of music groups. The object element has two functions in this study: it is a guide to the selection of cases in the first stage, and in the second stage provides evidence of the groups' activities, based on observations collected over a specific period.

2) The creator element in Griswold's model is "the best that has been thought and known by human beings, [...] who first articulate and communicate an idea, who fashion a form, or the inventors of a new game or new lingo" (Ibid.). Griswold uses the creator as the second element in her model. In the present study, the creator element represents the first element in the developed model of analysis. The aim here is to explore the biography of groups, including education, family, job, how they studied music, how they came to know the type of music they are using in their groups, what attitudes their respective families have towards music, and whether there were social pressures or difficulties. All these points represent the biography of the creator element.

3) The recipients in Griswold's model constitutes the third element, reflecting that "all cultural objects must have people who receive them, people who hear, read, understanding, think about, enact, participate in, and remember them" (Ibid.: 14). In the present study, the word 'audience' is used to refer to recipients. This is not included in the adapted model, but instead some information about the audience is offered within the social world element. I changed this element to the (process) element, where processes and strategies used by the groups for practicing and producing music within their daily-life context are uncovered. The function of the (process) element is a) making music: the aim is to explore how the groups have been created, how they compose, write lyrics, rehearse, what influences and motives lay

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[19] See in Griswold, W. (2013: 15): Figure 1.1 Cultural Diamond.

behind their music making and the meaning of their lyrics, the group's members, and strategies for making music. b) Production: here the focus is on how the groups fund their music, what albums they possess, what strategies they use for marketing and promotion, etc.

4) The social world in the Griswold model refers to "economic, political, social, and cultural patterns and exigencies that occur to any particular point of time" (Griswold 2013: 14). The (social world) in the present study is employed as the fourth element to cover the way the groups deal with their society, press, social media, and the groups' reactions to the ongoing events in Jordanian society during the period of the information collection. Also included in this element is some information about the groups' audience as part of the social context they deal with.

2.7.4 Cultural sociology in music studies

In *Towards a Cultural Sociology of Popular Music* (2008), Andy Bennett discusses different music studies by using cultural sociology theory (Bennett 2008: 424). Bennett offers a series of critical observations on the sociology of popular music and the contribution of cultural sociology theory in providing more focus to music studies. A number of scholars including Simon Frith (1987), Antonie Hennion (1993), and Tia DeNora (2000), argue about music and its meaning in a social context. Frith (1987) argues for the need to include not just the study of music based on its melody, lyrics, or on other aspects related to society such as political and economic aspects, or even the authenticity of popular musicians. Instead he claims that such studies need to account for how music functions at the cultural level (Ibid.: 425). Similarly, Hennion (1993) argues for the need to consider music as a mirror of social and cultural meaning, which thus allows everyday practice to provide a key for exploring and interpreting the music (cited in Bennett 2008: 425). In *Music in Everyday Life* (2000), DeNora draws the attention to different aspects that show that music is an important element of social construction. She argues that, "[m]usic is a device or resource to which people turn in order to regulate themselves as aesthetic agents, as feeling, thinking and acting beings in their day-to-day lives" (62). In addition, she discusses the role of technology and material culture as influential aspects that need be taken into consideration when studying music.

Peter Martin (1995) argues in *Sounds and Society* for the need to understand the meaning of music through social context (Martin, P. 1995). Similarly, in *Popular Music and Society*, Brian Longhurst & Danijela Bogdanović (2014) addresses music from a cultural sociological perspective. The authors provide a critical overview of approaches employed in music studies and focus more on the importance of addressing the recent dimensions of

changes in production, text, and audience (254). David Hesmondhalgh (2013) addresses music in *Why Music Matters* by interpreting the dimensions between private and public musical experiences. The private experiences here refer to individuals' emotions in response to particular music or musical activity. He then examines the public dimension by focusing on the relationships between musical experiences and their social context.

Bennett (1999a, 1999b, 2000) discusses how the lyrics of hip-hop music reflect different meanings about everyday experiences in society. He argues that the value of meaning found in hip-hop lyrics are reflected in subjectivity and conflicts that appear in the social context, including issues related to class, gender, ethnicity, and local issues (Bennett 2008: 429). Similarly, in *Goth: identity, style and substructure*, Paul Hodkinson (2002) conducts in-depth qualitative research on the Goth scene in Britain over a number of years. His aim is to examine the cultural forms adopted by Goth groups, focusing in particular on norms, meanings, motivations, social patterns, voluntary and commercial events, and media (4). The studies by Bennett and Hodkinson represent work that employs cultural sociology theory to investigate music within different contemporary situations.

2.7.5 Critical Discourse Analysis (CDA) genre analysis

Critical discourse studies emerged in the early 1970s (Wodak 2001: 5). However, that has not prevented the emergence of different perspectives and studies related to this approach. Critical discourse analysis (CDA) is focused on interpreting the language as a form of social practice (Scollon 2001: 141). CDA is employed in the present study as a tool to expose meanings in lyrics by "understanding the role of musical practices in social and cultural life" (Muhammad 2013: 111). An overview of genre theory in CDA as an analytical tool applied to song lyrics is offered here. What follows is a presentation of different approaches in CDA, as well as of musical studies employ different CDA approaches, including some Jordanian studies that have employed these approaches in music studies.

The focus in this study is on employing genre analysis in CDA for the analysis of lyrics. Genre analysis refers to "mode of text that determines the generic textual structure" (Halliday 2002 as cited in Muhammad 2013: 112). Bhatia (2015) argues that genre analysis is used to achieve "further to a broad understanding of socio-cultural and critical practices often focusing on processes of interpreting these textual genres in real life settings" (9). John Swales (1990) defines genre as "a class of communicative events, the members of which share some set of communicative purpose. [...]. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended

audience." (Swales 1990 as cited in Polyzou 2007: 105). Critical discourse analysis emphasizes the connection of genres to social situations, activities, and social context (Van Dijk 2001). Both Swales and Bhatia provide contextual elements that fit genre analysis. This approach depends on determining genres that describe the text and then interpreting them from both "the socio-cultural and the cognitive characteristic of the respective fields of professional or academic specialization." (Muhammad 2013: 112).

In the present study this approach by Bhatia and Swales is employed in genre analysis that guides song lyrics analysis in the four cases of music groups studied here. This approach was employed in music studies by Muhammad (2013), Hamam (2008), Mohammed Al-Ghawanmeh (1997, 2006, 2008, & 2009), and Nidal Obaidat (2013) that influenced the present study. The first study was by Muhammad (2013), "A critical discourse analysis on Hausa rap genre", the main aim of which is to explore the Hausa rap genre by investigating this type of music and the interrelationships between language, discourse, speech, and social interaction. In this sense, genre analysis allowed for an understanding not just of the problems faced by this music group, its ideas, feelings, and the messages delivered to the audience, but it offered a more thorough understanding of social contexts that influenced the group to make music and its reflection on the everyday life of society. In the present study, the purpose of using this approach is to deal with the first approach used in Muhammed's work in terms of exploring the meanings presented by the music groups in their songs.

Generally, the music studies in Jordan and the Arab region that focus on song lyric analysis are limited; however, the following examples represent the general approach used by academic researchers in this regard. In different studies, the Jordanian scholars Hamam Al-Ghawanmeh and Obeidat offer four studies that address songs in different types of music used in Jordan in Bedouin, rural, female, and Al Taraweed songs. The approach used here is centered on genre analysis, and the following provides a summary of this approach:

1. An overview of the theme of the song, including its geographical location, its origins, the social context in which it is used, and the language used.
2. Divide the lyrics into different genres to talk about the social, cultural and historical context in which they are used, clarify the meaning of the words (if necessary), the rhythm used and its relationship to the type of dance accompanying the song, the scales (*Maqamat*), and the melody.
3. Include genres that are discussed under categories and discuss them from a comprehensive perspective. In the present study, the approaches used in the studies

by Muhammad and Al-Ghawanmeh have been taken under consideration in the genre analysis of song lyrics. Detailed information on the analytical structure used in this study that depend on those studies is provided.

3   Study Outline and Methodology

In this chapter the methodology used to examine the musical situation in Jordan within new musical groups is set out. In order to carry out an inquiry that explores the nature of music making and influences behind the changes in the music scene, it was important to utilize qualitative methods as part of an empirical investigation. In this sense, the qualitative method was used to engage with the music groups (Aziz Maraka and his group razz, El-Morabba3, Yacoub Abu Ghosh and his group Zaman Al-Zaatar, and Ayloul) as representative of good examples of the diversity that has emerged in the current Jordanian music scene. Information in this study was collected through interviews, documents, observation, and participant observation. These provided a thick description of the situation of the study's participants in their natural setting a multi-method research strategy was used in order to analyse the music groups in their everyday life context. In this chapter, an overview of the qualitative paradigm, methodology design, and information collection is provided. The methodology includes the following aspects: 1) qualitative method, 2) descriptive case study, 3) sample selection, information collection, an overview of interview questions, 4) coding and data analysis includes (categories and social media approaches).

Table (1): Summary of strategies used in research methodology

Description	Term	Purpose and Function
Overarching research paradigm	Qualitative	Study how humans create meaning. Conduct research in a natural setting. Gather contextual descriptions.
Methodological perspective	Descriptive case study (involving multiple cases)	Examine multiple musical groups in real-life contexts. Gain understanding of meaning for participants. Multi-method data collection. Describe the process of music making.
Language of description	Narrative	Describe and interpret music-making process
Data collection tools	Interviews, documents, records, observation, participant-observation.	Strategies to collect descriptive data. Means of collecting narrative accounts through social media platforms and live events.
Data analysis	Cultural Sociology	Guide study design. Coding, categorize, and engage collected data. Interpreting the process between categories by connecting theory with data.
	Critical Discourse Analysis (genre analysis)	Exploring the meanings embedded in the lyrics and interpreting them in terms of social and cultural context (Bracken 2015: 34).

3.1 Overarching Research Paradigm: Qualitative Methodology

The present study is based on a qualitative methodology through which it can address using descriptive data the study questions set out in Chapter 1. The study's main question is: What does globalization mean for new Jordanian music groups today? While the study's sub-questions are: What new musical genres have emerged in the Jordanian music scene among the new groups under the influence of globalization? What are the influences that have motivated new music groups to practice and produce their own music under the influence of globalization? What meanings do new music groups aim to deliver through their music? How has the process of music production, marketing, and promotion changed among new music groups today? This qualitative methodology provides a suitable approach for exploring the changes that are apparent in the music scene, while the case study method is used to examine multiple-cases in depth within their real-life context. Information was collected that was dependent on the descriptive information gathered from interviews that then acted as a guide to other sources of observation, participant observation, and documents. These are described, coded, and analysed in Chapters 5 & 6.

In the present study, a qualitative method is employed. Sharan B. Merriam (2009) argues that this method is the most effective for addressing the way humans create meaning, stating that, "[q]ualitative researchers are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences" (5). The employment of qualitative methods is vital to most ethnomusicologists mentioned in Chapter 2, such as Blacking (1974), Feld (1974), Kippen (1987), Small (1998), Brackett (2000), Aubert & Ribeiro (2007), Nercessian (2007), and Burkhalter (2013).

From a methodological perspective, Bresler & Stake (2006), Yin (2009), and Creswell (1998) shed light on the different approaches that fall under the qualitative research umbrella.[20] Bresler and Stake (2006) highlight the importance of avoiding certain practices in qualitative research that may affect its quality, such as "excessive subjectivity in observations, imprecise language in descriptions, vague descriptions of the research design, unwieldy and voluminous reports, implication of generalizability when little is warranted, cost and time overrun, [and] unethical intrusion into personal lives" (299). In the present study, the focus is on connecting the study questions with collected data and analysis procedures in a manner that is justified. In addition, clarifications of the boundaries of the study provide attempts to

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[20] Bresler and Stake (2006) argue that, "*qualitative approaches come with various names and descriptions: case study, field study, ethnographic research, naturalistic, phenomenological interpretive, symbolic interactionist, or just plain descriptive*" (271).

determine the study's path in as realistic and accurate a way as possible. In this chapter, a discussion follows about the study's credibility, validity, reliability, and limitations.

Two strategies were employed for selecting the cases, namely employing a gatekeeper [21] approach and one identified as typical or representative (Stake 1995). The study uses a descriptive case study, employing multiple-case design and multiple sources of information. Interviews and participant-observation were held in Jordan from April 13 to May 15, 2016, coinciding with concerts by the four groups. Information gathering including the use of other strategies to collect information took about eight months from 13 April 2016 to December 2016. During the mentioned period, some social media platforms were followed to observe the groups' activities and to cover the study questions. Coding and data analysis was guided by Cultural Sociology theory within four main categories (creator, object, process, and production). In this chapter all the procedures used in conducting this study are covered.

3.2 Case study

As this study is concerned with exploring and describing the current situation of music in Jordan in four cases of new music groups, it was felt that the study required an interpretive method to organize and analyse multiple data forms, where it is capable of capturing both the process of meaning-making and the use of observational information. A descriptive case study "multiple-case design" (Yin 2009: 54) was thus employed using multiple sources of information including interviews, documents, records, observation, and participant-observation (Yin 1989, cited in Creswell 1998: 63).

This kind of method provides an opportunity to distinctly contrast the music practices under investigation, especially in light of the emergence of communication technology and social networking platforms that influence the process of music making in Jordan Four musical groups were chosen that are active now in the Jordanian music scene: Aziz Maraka and his group Razz, El-Morabba3 group, Yacoub Abu Ghosh and his group Zaman Al-Zaatar, and Ayloul group. Each of these groups has been chosen depending on different approaches in case study method and the gathered information. The multiple-case design was used for selecting cases in order that the cases to be as representative as possible of the music scene today. The variety of chosen cases suits the purpose of employing Cultural Sociology theory, in which the interpretation of the collected information "places the cultural meanings and

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[21] According to Creswell, "a gatekeeper, [is] an individual who is a member of or has insider status with a culture group". The gatekeeper for the present study is Yusser Al-Zou'bi. See (Creswell 1998 117).

understanding of those who are studied central stage" (Houtman & Achterberg 2016: 227). In other words, "Cultural sociology's principal distinguishing feature is hence its recognition that social life cannot have any 'deeper' meanings than those of the participants in social life themselves" (Sherwood, et al. 1993 as cited in Houtman & Achterberg 2016: 227).

An additional methodological strategy is used in the present study influenced by different approaches in the ethnomusicology field, which enables a realistic description of the four cases in their daily life context. As a Jordanian, it was possible to provide many explanations for the information gathered and observed on the ground. This fact also increased the efficiency with which information could be gathered. In contrast, ethnomusicologists spend a long time trying to coexist with a particular society to understand many of its details before starting to make their interpretations Timothy Rice (2014) discusses different approaches to gathering information among ethnomusicologists, including those who had to place themselves as part of a community under difficult situations (30). [22] In his study, Thomas Burkhalter (2013) is a Swiss ethnomusicologist who spent a long time in Beirut building friendships with a large number of musicians and even witnessed the start of the war in 2006 (xiv). In this sense, being familiar with the country provided an advantage to interpret different aspects related to Jordanian society through written and oral means with the purpose of examining and documenting the current musical situation in the four groups within their actual social context.

3.2.1 Definition of case study

The present study is a case study, and in this part clarification is offered regarding this method and how it correlates with the strategies employed in designing the study questions and sample selections. Yin (2009) defines a case study as "an empirical inquiry that investigates a contemporary in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (18). As a research method, the case study is used in many "situations, to contribute to our knowledge of individual, group, organizational, social, political, and related phenomena" (Yin 2009: 4). The case study method allows "investigators to retain the holistic and meaningful characteristics of real-life events, such as individual life cycles, small group behavior, organizational and managerial processes, neighborhood change, school performance, international relations, and the maturation of industries" (Ibid.). In this sense, a case study provides a description of selected

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[22] Timothy Rice (2014) refers to the approaches used by the ethnomusicologists Pirkko Moisala and Paul Berliner.

case in depth within the context of real-life conditions, which provides a greater understanding of all aspects that are "highly pertinent to your phenomenon of study" (Ibid.: 18).

Many early social studies scholars consider the case study to be a research strategy rather than a formal research method (Yin 2009: 17). Other scholars consider it as an exploratory tool allied to other types of research method, as is the case with, for example, Kidder & Judd, (1986) and Nachmias & Nachmias (1992). In addition, some perspectives do not make a clear separation between case study and ethnography or from participant-observation (Ibid.). These critical points are discussed by Yin (2009) who states that the case study method has the capability of leading research as an independent method. In contrast, Yin provided some examples of scholars who used the case study as a formal research method, as the case with Jennifer Platt (1992a), who showed in different works the distinguishing aspect of the participant observation technique from the case study method; in addition the independence of this method from a broader perspective is discussed, rather than seeing it as a limited perspective as part of participant observation or any other type of fieldwork (Platt 1992, cited in Yin 2009: 17).

In addition, many scholars have contributed to defining the case study as a type of qualitative research, such as Baxter and Jack (2008), Flyvbjerg B. (2006, 2011), Sagadin (2004), Simons (2009), Stake (2005), Sturman (1997), Verschuren (2003) (see Starman 2013). In his study, Starman (2013) discusses the different viewpoints between scholars who either consider the case study to be a type of qualitative research method or not. He discusses different perspectives focusing on where he believes there are some differences in the way the case study has been applied by researchers in qualitative studies, such as in work by Flyvbjerg (2011), George & Bennett (2005), and Gerring (2004) (Ibid.). This type of studies offers a clear review of different perspectives concerning case study research in different disciplines; the case study has thus been used as a formal methodology in many qualitative and quantitative types of research.

The case study thus provides an appropriate method for conducting the present study, by focusing on a specific number of cases, proposing a design for the study questions through use of why and how questions, and multiple sources of information (Yin 2009: 98). Using these specific steps in case study design provides control over a study's variables. As the current study is about analysing different cases in a contemporary context in a specific music scene, the case study was deemed the best-suited method that benefits this kind of research. As Yin states, the case study is preferable for examining contemporary events, but only when

the relevant behaviors cannot be manipulated (Ibid.: 11). Case studies can involve any combination of qualitative and quantitative research. This approach allows researchers to study real-life events and processes in a way that retains those elements that make them meaningful (Bracken 2015: 41). The following is a description of the case study approach based on Yin's study:

Table (2): Description of case study approach based on Yin (2009)

1) A case study is an empirical inquiry that a) investigates a contemporary phenomenon within its real-life context, especially when b) the boundaries between phenomenon and context are not clearly evident
2) The case study inquiry a) copes with the technically distinctive situation in which there will be many more variables of interests than data points, and as one result b) relies on multiple sources of evidence c) benefits from the prior development of theoretical propositions to guide data collection and analysis (Yin 2009: 18). [23]

3.2.2 Descriptive case study

In order to define the case study method, Yin proposes three formats of case study research depending on the study topic, questions, and sample number. The three types are defined as exploratory, descriptive or explanatory. In the present study the descriptive type of case study is used (Ibid.: 8). According to *Encyclopedia case study research*, the definition of a description case study is "one that is focused and detailed, in which propositions and questions about a phenomenon are carefully scrutinized and articulated at the outset. This articulation of what is already known about the phenomenon is called a descriptive theory" (Mills, Durepos, & Wiebe 2010: 288). Furthermore, Sidnell (1972) defines the methodological perspective of descriptive research as follows: "Descriptive research describes what is. It involves the description, recording, analysis, and interpretation of the present nature, composition, or processes of phenomena. The focus is on prevailing conditions or how a person, group, or thing behaves or functions in the present" (as cited in Bracken 2015: 40).

The descriptive case study aims a researcher to provide a comprehensive description of events surrounding the specific situations. Roulston (2006) explains that "[t]he aim of descriptive studies is detailed accounts of events, experiences, activities; new perspectives on familiar phenomena; participants' views of processes, groups, settings; and subjective

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[23] I used this table influenced by Bracken (2015: 41).

accounts of phenomena" (156). The strength of the case study in its descriptive form is its ability to provide an exploration of the situation before description (Mills, et al. 2010). In the present study the aim is to provide such a detailed account, and to explore the current situation by focusing on four aspects in the study sub-questions, and the globalization aspect in the study's main question. The case study suits the present study as the goal is to describe the musical situation within the new musical groups. Apart from operating on the basic proposition that globalization has influenced music-making in the four musical groups, aspects of religion and politics appear as potentially influential elements in the study's hypothesis. In the music field, different studies that employ case studies have offered model approaches for the present study, such as Bracken (2015), Barton (2003), and Brown (2010).

3.2.3 The study questions

In the case study method, Yin (2009) and Stake (1995) provide two different approaches for formulating questions. Yin determined questions in case studies by applying three main conditions: research questions, control of event behavior, and focus on a contemporary event rather than a historical one. Thus, he chose to determine the questions within the *why* and *how* formula. The purpose of these two formula questions is to "deal with operational links needing to be traced over time, rather than mere frequencies or incidence" (Yin 2009: 9). Thus, the question function here is explanatory and more appropriate to the case study, histories, or experimental research (Ibid.). The three music case studies that are cited above (by Bracken, Barton, and Brown) employ this approach in formulating questions. In the present study, this approach is utilized besides using the formula *what* influenced by Stake's approach, that includes more formulas in questions (Stake 1995). [24] In this sense, the study's main question is:

What does globalization mean for new Jordanian music groups today?

And the four exploratory sub-questions:

1. What new musical genres have emerged in the Jordanian music scene among the new groups under the influence of globalization?

2. What are the influences that have motivated new groups to practice and produce their own music under the influence of globalization?

3. What meanings do new groups aim to deliver through their music?

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[24] Stake (1995) includes the questions "what, who, how, why, or to which extent". He focuses on complexity and contextuality, rather using the particular formula of questions.

4. How has the process of music production, marketing, and promotion changed among the new music groups today?

These questions relate to the theoretical framework and cover issues that are addressed in this study. According to Stake, the conceptual organization of questions will seek to establish greater understanding of the cases. He states, "we want to appreciate uniqueness and complexity of, its embeddedness and interaction with its contexts" (Stake 1995: 16). In other words, this approach provides a basis for organizing the study questions in terms of exploring and describing the situation based on the aspects of Cultural Sociology theory that are employed here.

3.2.4 The study limits

As the present study is a descriptive case study, the focus is mainly on four cases of Jordanian new music groups. The focus is on information gathered from a particular case or cases through narrative description (Stake, R., 2005). The features of the case study provide certain limitations to its use, and these features are accounted for in designing the study questions (by using Yin's and Stake's approaches), information collection (multiple sources), and analysis (narrative structure). In this sense, an attempt is made to present an adequate descriptive study of the musical situation of the four cases. The present study is restrained by some limitations that guided the case study method as follows:

1. The cases in the study are limited to the groups that have appeared since the early 21st century in Jordan. Thus, the music genres among the selected cases are limited to new music genres, which differ from the prevalent genres, such as jazz, rock, hip-hop, metal, electronic, and rap.

2. Despite being a Jordanian musician who studied and practiced music there for a long time, the author's view is not clear enough about the details of the cases' community. Therefore, different strategies were used for sampling and accessing the cases.

3. The case selections, interviews with the four groups, and participant observations in Jordan took place from April 13 - May 15, 2016.

4. The collection of information was extended to 8 months, from April 2016 to December 2016. Starting from that time, all information about the groups was gathered by observing their social media (Facebook and YouTube) and collecting documents.

5. My purpose in determining the time of collecting information was due to the intensity of the music activity of the groups in Jordan during summertime.

6. During the information collection, many events occurred inside and outside Jordan regarding political, social and cultural events. This represented an important opportunity to cover the groups' reactions and interaction to those events. The events included the following particular issues: the assassination of the journalist Nahed Hatter; the gas agreement between Jordanian and Israeli governments; the war in Syria and Iraq, and the US presidential election; the Jordanian parliament election; Burkini ban in France; the banning of El-Morabba3 from traveling to the UAE to receive an award; the ban on Lebanese band Mashrou3 Leila in Jordan because of the homosexuality of some its members. The form of response from the four cases to these events was varied; some of them interacted through the social media, others through music. All the issues mentioned are covered in Chapter 5.

3.3 Samples Selection

In their case study research, Yin and Stake presented different approaches to sample selection. Yin created complex criteria for case study samples either by analysing aspects as holistic (single-unit of analysis) or embedded (multiple units of analysis) or by case numbers (single-case design or multiple-case design) (Yin 2009: 46). [25] In contrast, Stake prefers to focus on the purpose of samples rather than on details. "[…] selection by sampling of attributes should not be the highest priority. Balance and variety are important; opportunity to learn is of primary importance" (Stake 1995: 6). In the present study, Stake's sampling approach (typical or representative) is employed. He states that "[i]t may be useful to try to select cases which are typical or representative of other cases, but a sample of one or more sample of just a few is unlikely to be a strong representation of others" (Ibid.: 4). However, Stake argued that representative sampling provides more power to "illustrate matters we overlook in typical cases" (Ibid.). In this sense, the cases in the music scene were investigated in order to understand and determine those suitable for the study. The study thus depends on a representative sampling of four cases of new music groups. Besides this, the study also depended on a "gatekeeper" [26] strategy as presented by Stake and Creswell. Yusser Al-Zou'bi

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[25] See the figure 2.4 <u>Basic Types of Designs for Case Studies</u>.
[26] According to Creswell, "a gatekeeper, an individual who is a member of or has insider status with a culture group". See (Creswell 1998: 117).

[27] was chosen as a gatekeeper for the present study. He made a better understanding of the situation in the music scene possible and contributed to the process of case selection, reaching the cases on the ground, interviewing them, facilitating access to their live concerts. This strategy provided a better understanding of the environment that the study would explore and investigate; in particular, a personal connection developed with the gatekeeper which helped in knowing more about the every-day situation and helped transform the researcher role from access mode to acceptance mode in relation to the groups' community.

According to this strategy, the case selection began once initial online research had been conducted [28] to ensure that these cases were relevant to the purpose of the study. It is worth mentioning that although the author of this study is a Jordanian musician who studied and worked in the music field for a long time, no the author did not have a clear view about the new music groups in the current scene. Though of the generation who focused on classical western and classical Arabic music, the author's attempts were focused on mixing and arranging traditional Arabic music with western music and improvisation. Thus, the use of a gatekeeper strategy played an important and effective role in conducting sampling procedures and information collecting. The priority in sampling was to investigate the role of the music groups in their own community, not just by looking at their attributes or their music genres. The aim was to achieve a balance and variety among the selected cases in terms of their features and music genres. This reflects Stake's contention that "selection by sampling of attributes should not be the highest priority. Balance and variety are important; opportunity to learn is of primary importance" (Stake 1995: 6). The following is an overview of the four music groups and the way they were selected in the current study:

3.3.1 Case No.1 (Aziz Maraka and his group RAZZ)

The first contact with Aziz was while he was in the USA. [29] As the author I explained the idea of the study and received preliminary approval for his participation. He welcomed my offer to

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[27] Yusser Al-Zou'bi is a member of Ayloul group; he had been one of the author's violin students since he was 11 years old in Irbid. In 2013, he created the Ayloul group with other players.

[28] The website Mideast-tunes provided clear information about most of the new music groups in Jordan, including information about 88 musicians and members of groups. The information here offered a comprehensive view of current musical genres, recordings, contact information, information about the musicians, the motives behind the practice of these types of music, and the numbers of existing groups in the music scene. Mideast-tunes is the ultimate platform for learning about underground musicians in the Middle East and North Africa. See Mideast-tunes (n.d.). [Website]. Retrieved February 25, 2019, https://mideastunes.com/.

[29] The first contact with Aziz was via WhatsApp on February 17th, 2016. Aziz gave me an overview of his role in the music scene, attempting to draw my attention to his independent musical production in Jordan. [Aziz Maraka] (2016, February 17). Personal communication [Voice message on WhatsApp]. Retrieved from https://www.whatsapp.com/.

conduct a personal interview with him in Jordan, where I could also attend one of his live concerts in Jordan on May 2016. Aziz and his group Razz consider themselves a group of Jordanian musicians from Amman city, who present the group by using three main music genres: rock, Arabic, and jazz. In order to gain a general perception of his musical activity, I observed two videos on YouTube. In the videos, two interesting aspects motivated me to select this group, a) their wish to delve boldly into sensitive issues in the community regarding religion and social relations, b) their independent production.

1) The first video is about a keyboard player who connects cables to a puppet woman and she reacts to the music he plays; the song is called Sme3tek (I heard you). The puppet woman in the video is wearing very tight clothes and some parts of her body are naked (Aziz Maraka 2014, Nov. 26); it is unusual to see these kinds of video clips in Jordan because the community will undoubtedly be critical of this trend. I reviewed the viewers' comments, and some of them liked the woman's body, others liked the idea of the song, while others swore at Aziz and argued with him from a religious perspective. It was interesting to see the way Aziz responded to the comments, as he showed that he did not care about the negative perspectives, and that he just wanted to convey his idea to the audience (Ibid.). This conflict, which I observed through the comments, gave me feeling that Aziz was fighting to present his music to society. This represented a different trend in Jordanian music compared to its prevalent forms.

2) The second video was recorded at one of Aziz's live concerts in Amman for Aziz and his group (Aziz Maraka 2015, May 16). The video shows a large number of players, a variety of musical instruments, and an equipped hall. The video was part of a concert at the BAB festival (Bands Across Borders), which is created and produced by Aziz in Jordan through private sponsorship. It is considered one of the most important musical events for new music groups in Jordan, as here Aziz hosts new Jordanian and Arab music groups. This aspect of the case of Aziz was interesting in terms of presenting an independent trend of producing and practicing music in Jordan. All the aspects mentioned concerning this group prompted many questions about how the music was produced and practiced, the motives and influences behind writing these songs, dealing with social context, etc. Many points relating to this group were interesting and involved a lot of potential meanings that made it a suitable case, and thus I selected it as the first case in the current study.

3.3.2 Case No.2 (El-Morabba3 group)

After selecting the first case, the plan was to find a case with different characteristics that distinguish it from groups similar to Aziz and his group. With the help of the gatekeeper, Yusser Al-Zou'bi, El-Morabba3 group drew my attention through two videos that I found on YouTube. Before contacting the group, Al-Zou'bi talked with one of the group members in order to explain the idea of the study to facilitate the process of communicating with the group. The first contact via Facebook was with the group's singer Mohammed Abdullah, who responded to my message quickly by welcoming taking part in the study. In addition, he provided some information about the group's coming activities in Jordan, which was a concert on April 15 in Amman. He suggested that I attend the concert with them and go backstage freely, where I could talk to them before and after the concert. And later, we could arrange a date for a personal interview.

I felt that the El-Morabba3 group was relevant to this study after observing two video clips on YouTube. 1) The first video was the song Ya Zain ('El-Morabba" 2012, May 31). The singer in this song was Tareq Abu-Kwaik who was a member of the group before he quit a few years ago. The song addresses the issue of depleted uranium from the Iraqi war. The group used the genres rock, rap, and electronic to express political meanings for an actual issue on the ground. The use of political meanings and different music genres provided interesting aspects that added variety to the study cases.

2) Similarly, the second video of El-Morabba3 was produced specially for a crowdfunding campaign for the group's second album ('El-Morabba" 2015, July 29). Generally, the video identifies the group members and their motives for creating music as a group and the challenges of music production in the Arab world. The aim of the video is to convince people to contribute to the production of the album, as commonly in Jordan public support campaigns are usually for charity. But it is interesting here that the campaign was successful in collecting 46,032 dollars (115%) ('Zoomaal' 2015, Aug. 29). The production aspect was remarkable for the present study in terms of presenting a different type of music production among the new groups. In other words, new communication technology provided a form of independent musical production guided by the audience's choice. All the aspects mentioned here represented interesting issues that raised questions about changes in production, music genre, and meaning in lyrics.

3.3.3 Case No.3 (Yacoub Abu Ghosh and his group Zaman Al-Zaatar)

After choosing the first two cases, my plan was to choose a metal group because of the large numbers that I noticed through the online preliminary search before starting to select cases. [30] The metal groups represented an important potential case for addressing the Jordanian authorities' behavior towards metal music in Jordan ('Zoomaal' 2015, Aug. 6). The gatekeeper provided me with some connections to two metal groups but unfortunately, I got no response from them. Moreover, I did not find any public activity for metal groups in the music scene. They are however active underground and this required me to act more as an insider to reach them which was it not possible for me. As a result, I redirected my attention to Yacoub Abu Ghosh and his group Zaman Al-Zaatar, which plays jazz and Arabic music. This group provided a different music genre from the first two groups selected. Employing Arabic music in new music groups is not unusual because they belong to an Arab culture. However, mixing jazz and Arabic music was an interesting feature which allowed me to add to the variety of musical genres among the selected cases. I observed two videos on YouTube for Abu Ghosh and his group Zaman Al-Zaatar:

1) The first video was a part of a program on Roya TV ('Roya Music' 2013, Dec. 7), which is mainly concerned with hosting new music groups in Jordan. The video provided information about Abu Ghosh and his group Zaman Al-Zaatar, in terms of their motivation to play together as a group and how they created the group. In this video, the group played different pieces, some of them composed by Abu Ghosh, and others as arrangements of some classical Arabic pieces. The instruments used were the violin, *Oud*, Arabic percussion, and bass guitar. Their performance using these instruments was different from that found in Arabic music, which usually depends on repeating the melody several times then opening the way for each instrument to improvise freely. When Abu Ghosh introduced his group in this video, he talked about using two main music types in the group: jazz and Arabic music. The purpose here was to mix the aesthetics of rhythms, *maqamat*, and melodies in Arabic music with jazz music, taking advantage of the improvisational style of jazz music. The music type used by the group is different from the first two cases, therefore, selecting this group added more variety to the present study cases, especially which as group represented a wide segment of new musicians and groups concerned with mixing Arabic music with other styles of music.

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[30] There were various articles in the Jordanian press talked about the bad effects of metal groups on Jordanian society. Metal groups are marginalized and deemed undesirable by authorities and Jordanian society - as a Muslim society - because of their association with devil worship.

2) The second video was with a different group as part of a concert to launch the album *Ayqizini* for the Palestinian singer Leila Sabbagh ('Yacoub Abu Ghosh' 2015, Sep. 14). The video features a wider range of musical instruments, more musicians, and a well-equipped stage. From a musical hand, the songs are a mixture of Arabic classical poems and classical Arabic melody, mixed with a jazz style performance. All the songs in this album were composed and arranged by Abu Ghosh, who has a passion to mix Arabic music with jazz because he said in the first video that he was trying to contribute to creating a "modern eastern music" ('Roya Music' 2013, Dec. 7).

In the case of Abu Ghosh and his group, two aspects motivated me to select this group. First, the idea of mixing Arabic music and jazz was not present in the first two selected cases, especially as classical Arabic music has been considered to be the prevalent music style in Jordan and Arab region for a long time; thus, the attempt at mixing it with other music styles offered a meaning that might serve the purpose of the current study. Second. the different positions that Abu Ghosh took in both videos created a question about how musicians present themselves, as part of a group (as was case in the first video with his group Zaman Al-Zaatar), or as a composer and producer (as was case in the second video). All these aspects made from this group a suitable choice as the third case in the present study.

3.3.4 The Case No.4 (Ayloul group)

At this level, my goal was to choose a case representing musical groups that had appeared in the scene recently, that were newer than the three selected groups, in order to cover more details that I might not otherwise reach. The fourth case in the present study was the Ayloul group which specializes in the country music genre. Two aspects motivated me to select this group. First, as a group of amateur students in Irbid city who founded the group in 2013; this aspect offered a variation in the geographical aspect of the study cases, as all the other groups were established in the capital city Amman. Because the group was recently created, it also represented musicians who were familiar with communication technology from the first day of the group's creation, and thus this feature could provide extra information about music production. Second, as a violin teacher myself, I already had a personal connection with one of this group's member for a long time. This aspect might also allow me to provide some information about the musical education of the groups. I selected the Ayloul group at a late stage of selection of samples, after interviewing the first three cases. The group represents an opportunity to find out some aspects of the groups' development in the early period, and thus it might offer more reliability to the present study.

To summarize, I selected four cases for this study depending on Stake's approach of a multiple case design, as my goal was to find a balance and variety between selected cases (case 1: rock, Arabic, and jazz; case 2: rock, rap, and electronic; case 3: jazz and Arabic; and case 4: country music). The aim was thus to cover cases that reflected the current musical situation in Jordan. In addition, the case numbers were limited to no more than four in keeping with Creswell's approach (Creswell 1998: 63), as well as adopting the "participation protocol form" (Ibid.: 116) where I got the groups' approvals to formally participate in the study. Each case was selected based on pre-observation of a number of the groups' video clips on YouTube, as well as using the gatekeeper strategy, which helped me to create channels of communication with the cases and to gain their trust so they would participate in this study.

Each case of the four cases offers remarkable aspects that motivated me to involve them in it. The first case of Aziz Maraka and his group raised questions about the use of lyrics that tackle sensitive issues in Jordanian society, besides their role in creating the BAB festival as an independent platform for new groups. The El-Morabba3 group uses many political and social meanings in its songs, while in addition its crowdfunding campaign provides an important opportunity to explore this new kind of musical production in Jordan. Yacoub Abu Ghosh and his group mix mainly jazz and classical Arabic music, and this trend has spread recently among many music groups in the Arab region. This would provide a good opportunity to focus on the influences and motivations behind using this type of music. In choosing the Ayloul group, my aim was to add a new musical group to the study samples in order to understand more about the development of musical groups. Ayloul started from the first day using communication technology to make music. My goal was to choose the four groups to achieve diversity and balance so that I could cover as many aspects in depth in order to document the current musical situation in Jordan.

3.4 Information Collection

I employed a number of strategies in the collection of data to gain a general perception of the Jordanian musical scene today. Personal interviews were an exploratory source of information collection. This allowed me to access the other sources of information including participant observation at their live concerts and to observe them through their social media sites; in addition to accessing additional sources of data like documents and records (Yin 1989, cited in Creswell 1998: 63). In order to keep the study up to date, I spent the first period in the middle of April 2016 interviewing them and attending their live concerts, but later, after I finished this stage, I followed them on their social media platforms for almost eight months,

especially on Facebook and YouTube platforms. Generally, the groups were using many social media platforms like YouTube, Facebook, SoundCloud, Twitter, Instagram, etc., but both YouTube and Facebook provided important sources of information about the groups, and thus I focused on them more than any other social media platforms.

I started observing the groups on their social media pages after I interviewed them, from 13 April to December 2016. During that period, many significant social, political, and cultural events occurred in Jordan. Some of the participant groups responded to these events on social media pages, others preferred to use their social media platforms for different purposes. Thus, it was interesting to show the way the groups used social media as platforms for interacting with ongoing circumstances. Some events have had a strong impact on the four groups as part of Jordanian society, such as the assassination of Jordanian writer Nahed Hattar, the Israeli-Jordanian gas agreement, the banning of El-Morabba3 from traveling to the UAE, the banning of the Mashrou3 Leila group from holding a concert in Jordan, etc. All these events represented an important opportunity to understand how the four groups interacted with local issues.

During information collection in Jordan, I attended two live concerts for two groups, which was an important opportunity to explore how they organized their concerts, what kind of audiences they have, etc. Unfortunately, the other two groups had no concerts during that time. Hence, I observed them through different videos that they uploaded on YouTube for different concerts took place in Jordan before and during the information collection period. In this sense, the observation was limited and did not include everything before and after the event, especially observing the players backstage and the audience's interactions. While at live concerts I was able to observe and record everything around me there. However, I tried to make up for these differences by looking for them in online documents and records in the local press. The following is an overview of the personal interview questions used and the approach I adopted to design them.

3.4.1 Interviews

I used personal interviews as the primary means of information collection in the present study. This allowed me to engage the four groups in personal interviews to explore circumstances around creating and producing music within their everyday life context. In, *Local music scenes and globalization: transnational platforms in Beirut*; Thomas Burkhalter (2013) structured his approach according to three main aspects: the musicians as actors, as a practice,

and as a media production (Burkhalter 2013: 27). [31] It should be noted that the present study leans heavily on Burkhalter's approach for designing questions for personal interviews as a study concerned with the impact of globalization within the musical context in an Arab country.

The interview questions are based on the semi-structured approach of questions, or as Flick (2009) calls it "semi-standardized" or as Berg & Lune (2012) call it a "semi-structured" interview; Flick states that, "[d]uring the interviews, the contents of the subjective theory are reconstructed. The interview guide mentions several topical areas. Each of these is introduced by an open question and ended by a confrontational question" (156). In other words, the interviewer starts the interview with a pre-defined question and then adjusts the subsequent questions according to the flow of the interviewee's narrative. I structured the interview questions within the main three aspects mentioned in Burkhalter's approach, but sometimes, when a question needed more explanation, I used different sub-questions in order to gain more detail. This approach provided enough space to record relevant information within the three mentioned aspects, besides the groups' upcoming activities on the scene and the social media platforms they use. These have provided a basis for observation and participant-observation on the ground. This approach worked smoothly with the first three groups Maraka, El-Morabba3, and Abu Ghosh. In contrast, I faced difficulties in using it with the Ayloul group due to the participation of only three members of the group in the interview. This caused a lack of regularity in answering questions. The following is a summary of the exploratory interview questions; I present a full transcript of the personal interviews in the appendices to this study.

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[31] Burkhalter explains his approach: musicians "as actors", includes all aspects affect the musicians as a human being and artist, e.g., education, geographical position, mobility, financing, etc.; the music-making "as a practice", in other words, writing, composing, recording, mixing, musical influences, their trends, etc. The last element was "music as a media product", which means marketing before and after the Internet, funding, media, fans, network strategy, promoting, and live performance. See (Burkhalter 2013: 27).

Table (3): Summary of Interview questions

Biography Aspect

- How do you introduce your group?
- When was your group created?
- Why did you choose this name?
- Did it have any meanings to you? Or it is just because you like the spelling?
- What did you study, and did you study music?
- How many players are there in your group and what is their educational history?
- From which city are you in Jordan, and where do you live now?
- Was your family supportive or not?
- Did you have difficulties because of society?

Music Aspect

- How and what do you know about this music?
- Who are your favorite musicians and how did you learn about them?
- What motivated you to use this type of music?
- How do you define your music? What genre?
- How many times do you rehearse and where?
- Who writes, composes, and arranges for your group?
- What is your motivation to use these topics in your songs?
- In which festivals has your group taken part (inside and outside) and how many concerts do you play during the year?
- What do you think about mainstream music?
- Did the Arab Spring influence you to make music?

Production Aspect

- Do you have a manager?
- Do you have albums?
- How do you fund your albums?
- Where do you record your albums?
- Do you have a sound engineer?
- Is your job in this group covering your living expenses, or do you have an extra job?
- Did you have any support from local media?
- To what extent has social media helped your group so far?
- How do you market your music?
- What do you think about other groups?
- What is your strategy to promote your group in the future?

3.5 Coding and Information Analysis

After collecting information about the four cases through interviews and all other sources of information, the next step was coding; which I basically conducted through the sensitizing concepts approach. The term sensitizing concepts originated with the American sociologist

Herbert Blumer (1954) (Bowen 2006: 2). Different social researchers have discussed the sensitizing approach that suits interpretive strategies in qualitative research, (such as Glaser [1978], Padgett [2004], Patton [2002]), particularly in grounded theory (Ibid.: 3). Sociologist Kathy Charmaz defines "[s]ensitizing concepts [as offering] ways of seeing, organizing, and understanding experience; they are embedded in our disciplinary emphases and perspectival proclivities. Although sensitizing concepts may deepen perception, they provide starting points for building analysis, not ending points for evading it. We may use sensitizing concepts only as points of departure from which to study the data" (Charmaz 2003 as cited in Bowen 2006: 3). I employed Charmaz's approach to coding and developing thematic categories in the present study, and the following are the steps used in this process:

In the first stage and after writing down all the interview transcripts, I used open coding or (initial coding) (Ibid.: 472) to discover what possible themes might emerge initially. In this way, "the researcher remains open to any new concepts as well as any in vivo words" (Alemu, Stevens, Ross, and Chandler 2015: 531); where I was "allowing concepts to emerge and not forcing preconceived concepts onto the data" (Ibid.). In other words, to "[m]ake your codes fit the data, rather than forcing the data to fit your codes" (Charmaz 2006: 49). It is worth mentioning that in open coding I focused on meanings embedded in codes depending on my background as a Jordanian who belongs to that society. In other words, my position within the research led me to contribute defining codes. Afterwards I chose a large number of codes, but in order to control this process, I used the memo strategy to build clear links between codes that appear within categories. Charmaz confirms that "[w]riting memos becomes a means of actively engaging one's data, codes, and categories. By including data in the memo, researchers build clear links to categories" (Charmaz 2008: 472). Specifically, I printed the interviews, marked the codes, and then listed my interpretations of the potential links between the codes.

The next stage was to use focused coding strategy. I went over the initial codes to identify emerging categories and facilitate organizing codes and concepts. I used this strategy several times until I reached a higher-level of categories, where I moved from the description stage to the conceptualization stage (Alemu, et al. 2015). At this level, four major categories emerged: creator, object, process, and social world. I developed these four main categories based on Griswold's cultural model "the Cultural Diamond" (Griswold 2013: 15). Following this, I presented the four categories that I employed to present and analyse relevant information, and as an attempt to answer the present study questions from a cultural sociological perspective:
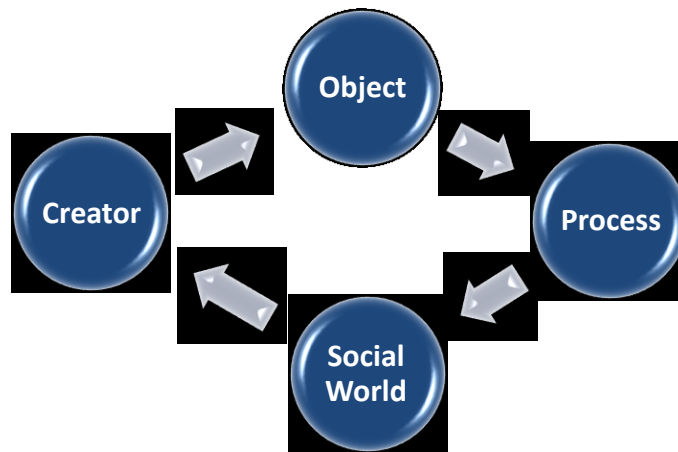
Figure (1): Analysis model

3.5.1 The Creator element

Griswold defines creators as "the people who first articulate and communicate an idea, the artists who fashion a form or inventors of a new game or a new lingo" (Griswold 2013: 14). The (creator) who creates and practices music has a community that has contributed to shaping his personality in the norms and values used in this society, such as family, education, religion, etc.; and the contribution of the creator's community either adds values or imposes different pressures. Therefore, starting from this point, this element provides an overview of circumstances and factors - positive or negative - that contribute to influencing creators to study and practice music. The purpose here is to discover different factors that have influenced and motivated the creator to start presenting an (object) in his community.
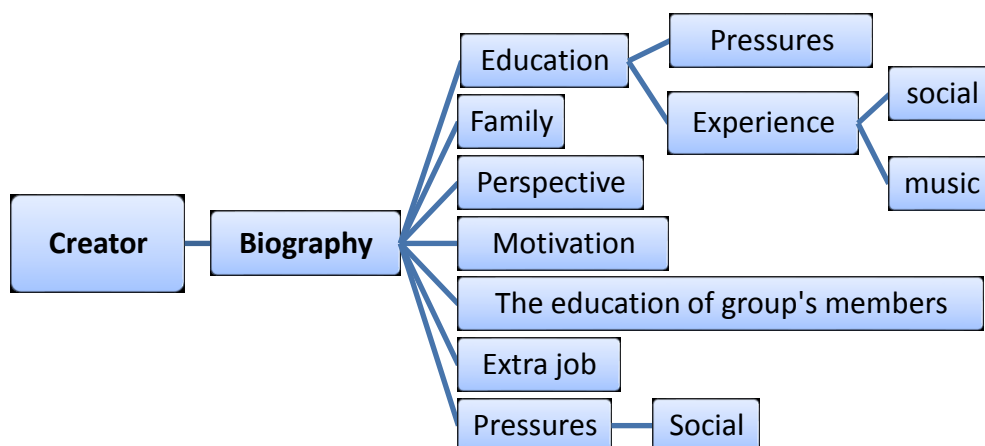
Figure (2): Creator element

3.5.2 The Object element

The object is the song or performance made by the creator as an initial evidence or key to start exploring the process of making music (Griswold 2013: 14). On one hand, the song has lyrics and a genre, influenced by different factors related or not to the personal aspect, and thus, the lyrics of songs have topics and meanings that need to be discovered and interpreted. On the other hand, a song comes through the process of making by the "creator", and the production process, before being recorded or performed in a concert. These aspects in the "object" element were observed either in a live performance in a concert or through available online sources. The function of the object element here corresponds to its function in the Griswold model. It is here considered a key guide to understanding the impending element in which the process of making an "object" is discovered.
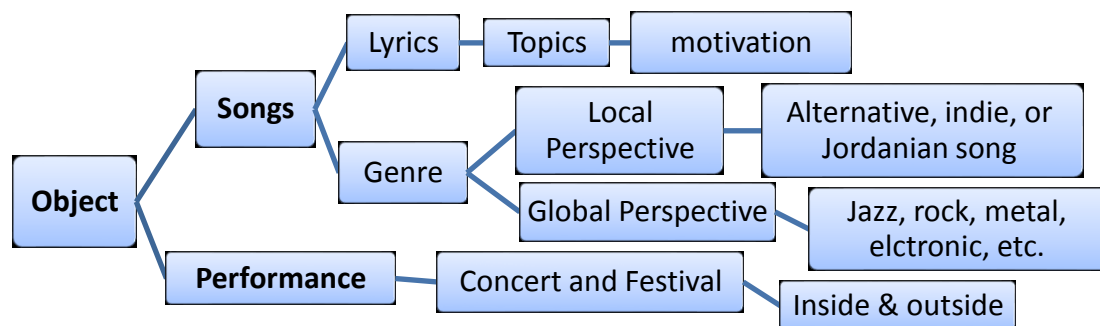
Figure (3): Object element

3.5.3 The Process element

The process covers the operations and approaches used to create music after collecting evidence on the ground about the "object" through songs and performance. The "process" element is divided into two aspects: making music and production. 1) The focus on "making music" is on the process of composing, writing lyrics, playing and using instruments, creating the group, arranging, and rehearsing. These aspects are connected to one of the study's questions concerning the influences and motives and choice of music genre. 2) In the production aspect, the aspects covered are: album production, marketing, promotion, managing, and using a sound engineer. The purpose here is to provide information about the way groups produce music, and to support the information using evidence from both prior elements (creator and object). In this way the study's question concerning production are covered.
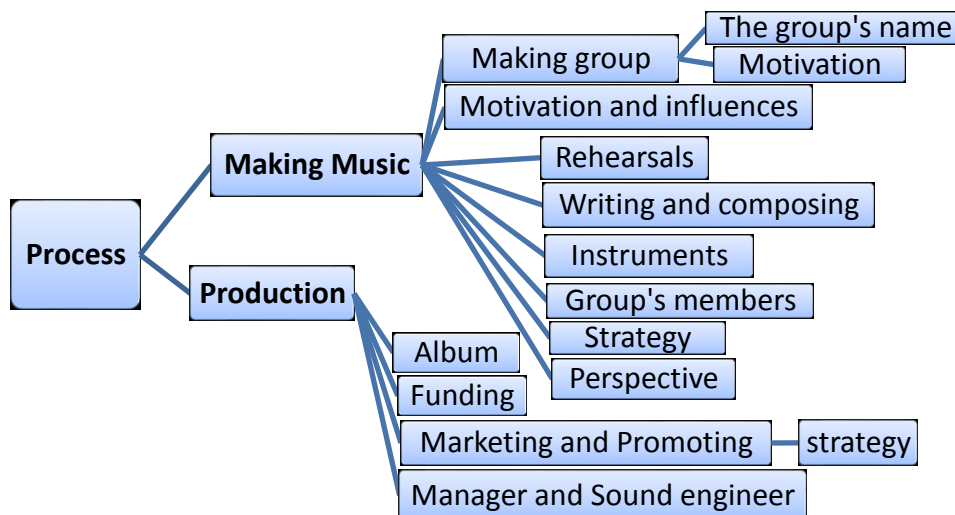
Figure (4): Process element

3.5.4 The Social World element

All three former elements: creator, object, and process "are not floating freely but are anchored in a particular context" (Griswold 2013: 14) which is the "social world" element. In the element "process", some aspects might still be unknown. This element concerns the creator's interaction with all emerging events within society, in terms of the creator's interaction with different events occurring during information collection and the reactions that the creator gets from society. The aim through this element is to explore how the "creator" engages with his social world as a part of his society. In this sense, this might provide information about the impact on a personal level of the "creator" element, and how a "creator" translates these impacts in music through both elements "object and process" (Ibid.). This element is concerned with supporting information for all the study's questions, particularly influences and motives and their connection to meanings in songs, in addition to highlighting the role of social media in creating and producing music.
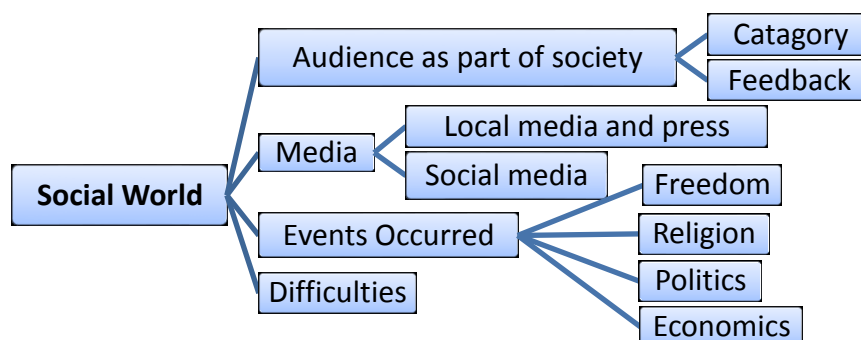
Figure (5): Social World element.

During the information collection, different events occurred that had a strong relation to local issues of music, religion, freedom, politics, and economics. Thus, the four cases were also observed through their interactions on social media platforms - in particular on the Facebook platform - in order to determine their interactions, and how they were using this platform as an essential part of their own music making process. In the next section the strategies and approaches employed regarding the study's language and the ethics of using social media are presented.

3.6   Language of Description

This thesis presents a qualitative, descriptive case study design to explore the musical situation in Jordan by using narrative language to describe four cases of musical groups. This approach is in line with descriptive case studies that are designed to shed light on a particular situation, set of circumstances, and the social relations and processes that are embedded in them. In order to cover all aspects of the four groups, genre analysis derived from CDA was used to interpret meanings in the groups' song lyrics, before including them with the description of the cases. The following is an explanation of both these approaches used in this study.

3.6.1 Narrative structure

Different scholars refer to the use of narrative strategy in case studies, such as Stake (2005), Creswell (2007), and Merriam (2009). Stake states that "[w]e use ordinary language and narratives to describe the case" (Stake 1995: 134). I used this approach to seek a comprehensive description of the four cases within a narrative form. My goal was to provide reader with a description that includes my contribution to their interpretation as a Jordanian musician. Merriam and Creswell debate this function of narrative form, with Merriam (2009) stating that "[n]arrative analysis uses the stories people tell, analysing them in various ways, to understand the meaning of the experiences as revealed in the story" (23). I use the narrative structure in the last two chapters, where I present all the relevant information and discuss them in relation to the study questions.

Through the four elements (creator, object, process, and social world) I attempted to present a story for each group reflecting the "characters in space and time" (Bamberg 2012: 77). Similarly, my purpose was to reflect the experiences that the four cases had in certain events and the way cases conveyed those experiences (Bracken 2015: 44). The present study

is guided by Stake's approach to narrative structure that offers ideas for writing a report or description of participant cases. The following offers a summary of Stake's approach:

Table (4): Summary of Narrative structure in Stake's approach

"1- The writer opens with a vignette so that the reader can develop a vicarious experience to get a feel for the time and place of the study.
2- Next, the researcher identifies the issue, the purpose, and the method of the study so that the reader learns about how the study came to be, the background of the writer, and the issues surrounding the case.
3- This is followed by an extensive description of the case and its context - a body of relatively uncontested data - a description the reader might make if he or she had been there.
4- Issues are presented next, a few key issues, so that the reader can understand the complexity of the case. This complexity builds through references to other research or the writer's understanding of other cases.
5- Next, several of the issues are probed further. At this point, too, the writer brings in both confirming and disconfirming evidence.
6- Assertions are presented. These are a summary of what the writer understands about the case and whether the initial naturalistic generalizations, conclusions arrived at through personal experience or offered as vicarious experiences for the reader, have been changed conceptually or challenged
7- Finally, the writer ends with a closing vignette, an experiential note, reminding the reader that this report is one person's encounter with a complex case**"** (Creswell 2007: 186).

3.6.2 Critical Discourse analysis

Lyrics play an important role in determining the song genre. I employed CDA in this study as a tool to explore meanings conveyed in songs' lyrics. More precisely, I used genre analysis in CDA to explore meanings embedded in songs within particular genres that refer to their meaning. I found that this approach was appropriate for the present study, and similar to the approach used in different Jordanian music studies. My intention was thus to cover the study's third sub-question concerning the exploration of meanings in lyrics. In particular, I consider lyrics to be terms that contain the quality of musical, aesthetic, and poetic meaning, through which I can interpret events and where the meanings depend on 1) information that I got and observed from other resources, and 2) my interpretation as a musician who belongs to this society. This as an attempt to provide a source for understanding the connection between lyrics and the social context of the four groups. In other words, my purpose in using genre analysis in CDA is to explore lyrics as a guide for going beyond the level of description, "to a

deeper understanding of texts and provides, as far as might be possible some kind of explanation of why a text is as it is and what it is aiming to do" (Paltridge 2007: 186).

The common approach used in Arab and Jordanian music studies for addressing meaning in lyrics is genre analysis in CDA. This is clearly used in many studies including those by Mohammed Al-Ghawanmeh (1997, 2006, 2008, & 2009) and Muhammed A. S. (2013). An overview of these approaches was previously provided in Chapter 2. The following is the structure of the lyric analysis as used in the present study:

a) I provide an overview of the song in terms of title, subject, date of issue, singer, writer, and lyrics.

b) I discuss each part of the lyrics according to the type of subject that it presents; I interpret the meanings of words, linking the meanings with the socio-cultural aspects, and I repeat this process with all the parts.

c) I discuss all parts as a whole from a holistic perspective of meanings, and relate them to socio-cultural aspects, using the information gathered about the four musical groups to interpret and relate events to each other in this context.

d) Then I discuss what was addressed in all parts of the text and develop a general description of the theme of the lyrics.

In this sense, I extract through this approach descriptions or genres that describe the lyrics, and then I include them with other information, where I can deal more easily in answering the study questions.

3.7 Information Credibility

Credibility is defined in qualitative research as "the accuracy or truthfulness of the findings; similar in concept to internal validity in quantitative research. [...] Credibility in qualitative research concerns the truthfulness of the inquiry's findings" (Ary, Jacobs, Sorensen, & Walker 2019: 442). In this way, the function of credibility in research addresses "how well researcher has established confidence in the findings based on the research design, participants, and context" (Ibid.). In the present study, different procedures are employed in the study phases to ensure credibility. Here the approach of Bracken J. (2015) is used that was employed by Kirk and Miller (1986) (cited in Bracken 2015: 58). Preparation and design include selecting cases depending on the gatekeeper strategy, preparing interview questions based on related literature, choosing the best time to reach the cases. Observation and information collection include interviewing the cases and recording their live concerts, searching for other sources, and observing the cases through their social media platforms. Coding and analysis involve

using sensitizing code approach for coding information, developing four main categories from cultural sociology theory for presenting and analysing relevant information and employing genre analysis for exploring meanings in lyrics. Presenting findings is through five topics that address the study's main question and the four sub-questions.

The use of participation protocol was also employed through a participation form that was suggested by Creswell (1998: 116). This strategy formally confirmed the willing involvement of the four participant cases in the present study. The content of the participation form provides an overview of the study and the purpose of engaging the cases in the study. In other words, this provides an opportunity to clarify the credibility of the participation of study cases and share expectations and understanding so as to ensure accurate representation (Bracken 2015: 58). One important note regarding credibility arose when it became clear that one of the cases (Abu Ghosh) used his personal Facebook page to present his music groups. Considering the fact that social media is an important source of information in this study, the procedure was necessary to obtain approval from Abu Ghosh to use his personal page about the group.

3.7.1 Validity

Validity is recognized as "[t]he extent to which a measure actually taps the underlying concept that it purports to measure" (Ary, et al. 2019: 92). Validity in qualitative research is an important "developing and evaluating measuring instrument" (Ibid.). Kirk and Miller (1986) defined the term as "the degree to which a finding is interpreted in a correct way" (as cited in Bracken 2015: 58). However, defining "the relative 'correctness' of a qualitative study is a very difficult thing to do" (Ibid.) because, in the present study, it is concerned with providing descriptive information about the four cases. This approach was employed by Bracken (2015) in addressing the issue of validity in qualitative research. In the present study, an attempt is made to ensure that all procedures are organized and presented in a comprehensive manner in all phases. The multiple sources approach used in the case study method was mainly employed for information collection in the present study. In his approach, Eilsner (1998) uses the term "structural corroboration" to refer to multiple sources of information. He defines it as a "means through which multiple types of data are related to each other to support or contradict the interpretation and evaluation of a state of affairs" (as cited in Ary, et al. 2019: 442). This approach is also known as "triangulation", which is defined as "the process of confirming data by using multiple data-gathering procedures, multiple sources of data, or multiple observers" (Ibid.). In the present study, the interviews

with the four cases provided an important means of reaching all other sources of information including observation, participant observation, records, and documents; in addition to providing clarification of and interpreting information in the interviews, it ensured the credibility of information used that the participants provided.

This study is intended to provide a rich description of the current musical situation by focusing on four cases of new music groups in Jordan. This descriptive, multiple-case case study was designed to be focused on exploring and describing the four cases, not to yield findings that could be broadly applied. Stake (2008) and Yin (2009) assert the need to not focus on generalizing findings. Stake (2008) argues that "damage occurs when the commitment to generalize or to theorize runs so strong that the researcher's attention is drawn away from features important for understanding the case itself" (125). Stake (1995) also asserts that "the real business of case study is particularization, not generalization" (7). The focus here is on providing a rich description and explanation of the current music situation relating to the four music groups and addressing the outlined research questions.

3.7.2 Reliability

Reliability is concerned with replicability and the consistency of findings (Franklin, Cody, & Ballan 2010: 355), and confirming "the degree to which the finding is independent of accidental circumstances of the research" (Kirk & Miller 1986 as cited in Bracken 2015: 60). LeCompte and Goetz (1982) define reliability in qualitative research as "the extent to which the set of meanings derived from several interpreters are sufficiently congruent" (Franklin, et al. 2010: 356). In other words, reliability refers to the extent to which collection procedures and analysis provide a similar answer for all the participating study cases (Ibid.).

Marshall and Rossman (1999) argue that reliability in qualitative studies is unrealistic regarding the difficulty of replicating the study "because the real world changes" (Marshall and Rossman 1999 as cited in Bracken 2015: 60). However, all notes related to designs, protocols, procedures in the present study were discussed clearly through the study's different phases. Every step of the processes followed in the present study has been described in chapters 1, 3, & 6. The appendices provide supplementary information, including interviews transcripts, songs' lyrics, participant protocols, social media posts, and videos and photos from participant observation source. All the content mentioned included in the appendices were carefully transcribed, organized, coded and classified, and are available to researchers who wish to consult findings to replicate the present study. The approach of Mays, N. and Pope, C. (1995) is employed here that argues for the need to control reliability in qualitative research

through the use of systematic research design. They argue that "the basic strategy to ensure rigour in qualitative research is systematic and self-conscious research design, data collection, interpretation, and communication" (110). The present study has been carefully designed to provide a clear explanation for every step and to provide all sources used.

3.7.3 Social Media

Despite a large number of recent studies on social media, definitions are relatively sparse because of the difficulty of defining the term (Ellison and boyd 2013). Part of the difficulty lies in identifying its distinct aspect from other media (Hogan and Quan-Haase 2010). Axel Bruns considers all media to be social media, and the distinction comes because of its sociality which is greater than that of the mainstream media (Bruns 2015: 1). McCay-Peet and Quan-Haase (2017) define social media by presenting three main themes: "(a) what activities social media enables; (b) how it enables these activities; and (c) the content it contains" (15).

In the present study, the focus is on using certain social media platforms as sources of information due to their frequent use among the four music groups, and include Facebook, YouTube, and SoundCloud. Social media was employed to explore and describe the way the four groups use them for production purposes and to interact with society. Facebook as a social medium is one of the most widespread social media platforms in Jordanian society. In this sense, Facebook supplemented the other information sources used, including interviews and observations. In personal interviews, the four groups talked about their activities and experiences since creating music, and Facebook provided me a means of documenting these pieces of information. After interviewing the groups, the aim was to observe the groups for a certain time through their Facebook pages. This was in order to document their activities in the music scene and relate their interaction with the events occurring in Jordan. Both platforms, YouTube and SoundCloud represented resources which the four groups refer to on Facebook, while Facebook allows them to present videos clips, production, marketing, promoting, and to interact with the audience. Social media platforms in this study were not employed to study them explicitly, but to use them as a tool for interpreting and documenting information (Ibid.: 19).

After interviewing and observing the groups in their live concerts, the groups were observed for 8 months from April 13- December 2016. During this period, their posts, texts, images, and all other relevant contents of the four groups were collected on their social media platforms in an everyday life context. The approach used is influenced by Janet Salmons (2017), and is termed "extant" (182). In this sense, during the collecting of all relevant content

about the groups, there was no direct contact with the groups; observations continued to gather all relevant information, as well as to follow-up on new events that occurred from time to time in Jordan and to record the groups' reactions to them.

3.7.4 The Ethics of using social media

> *"Just because it is accessible doesn't mean using it is ethical"* (boys 2010 as cited in Beninger 2017: 57).

This statement opens questions around the ethics of conducting research using social media. There is universal agreement of the need to recognize the ethical aspects of scientific research, and this is upheld through abstract principles (Webster, et al. 2013). A major concern is with gaining approval from the study participants and preserving the privacy of their information (Beninger 2017: 58). Two approaches were used in this study to guide the ethics of using social media. The first approach considers that information shared on public social media platforms without a password or membership restriction can be used for research without the need for informed consent (ESOMAR 2011). All Facebook pages related to the music groups depended on this approach, except with regards to the Zaman Al-Zaatar group, because the information that found on the group's page was not up to date. Therefore, the second approach was used in this case in order to gain access to the personal page of the group's founder Abu Ghosh. This approach required a "secure informed consent" (Beninger 2017: 58) from Abu Ghosh. Indeed, before using any type of information from this page, his approval was sought regarding accessing and using information from his personal page.

4   A glimpse of Jordan

In this chapter, four main aspects about Jordan are discussed: its history, society, culture, and music. This will provide a holistic overview of Jordan from its early history through to the contemporary music scene. I discuss in the first part from the perspective of its geographical location, providing a glimpse of history - from the early period through the Arab and then Turkish conquests until the establishment of Jordan on May 25, 1946. The second part is concerned with Jordanian civil society, including its language, religion, and societal influences. The purpose of this part is to offer an overview of Jordanian society from old and contemporary perspectives alike and through available sources.

In order to narrow the view, the third part is concerned with the cultural features of Jordanian history. The focus here is on two periods in the kingdom's history, namely that of the reign of King Hussein (1951-1999) and the contemporary period of King Abdullah Bin Hussein II (1999-present). The initial steps in terms of cultural milestones relevant to this study took place during the period of King Hussein through the establishment of educational musical institutions. The period of King Abdullah II has made further progress through some economic agreements that have made communication technology widely available in the field of education and the daily life of the Jordanian community. In the last part Jordanian music is covered, starting with a glimpse of local music history through the contribution to education that was achieved during King Hussein's reign. Then an overview is given of the popular music scene that has in turn been influenced by changes in the cultural scene in the context of traditional music forms (rural, urban, and Bedouin,). In addition to national songs, the terminology relating to which changed since King Abdullah took power in 1999 and became known and described in the independent local press as militarized songs; these songs focus mainly on glorifying the King and the Jordanian local authorities, especially the military ().

In the last section of the chapter there is an overview of the current musical situation regarding popular music, starting from music from the street and ending with a focus on specific new music groups emerging in the scene. The terms "alternative" and "independent" music have represented the dominant descriptions used by the independent press to present these new groups' music. In the present study, the focus is mainly on the recent period of Jordanian history starting from the early 21st century period.

4.1 Jordan throughout history

4.1.1 Geography of Jordan

To the Western world, the name Jordan has a religious importance as it is bears the name of the river where Christ was baptized. In modern times, the name of Transjordan was used after World War I in reference to the eastern region of the Jordan River until it was called simply Jordan in 1948 (Patai 1958: 3). Jordan is situated in Southwest Asia, south of Syria, west of Iraq, northwest of Saudi Arabia and east of the West Bank and Israel. The territory of Jordan now covers about 89,342 km². Jordan is landlocked except in the extreme south, where the coastline for 26 kilometers along the Gulf of Aqaba provides access to the Red Sea (Beheiri 1994; IBP Inc. 2013: 31).
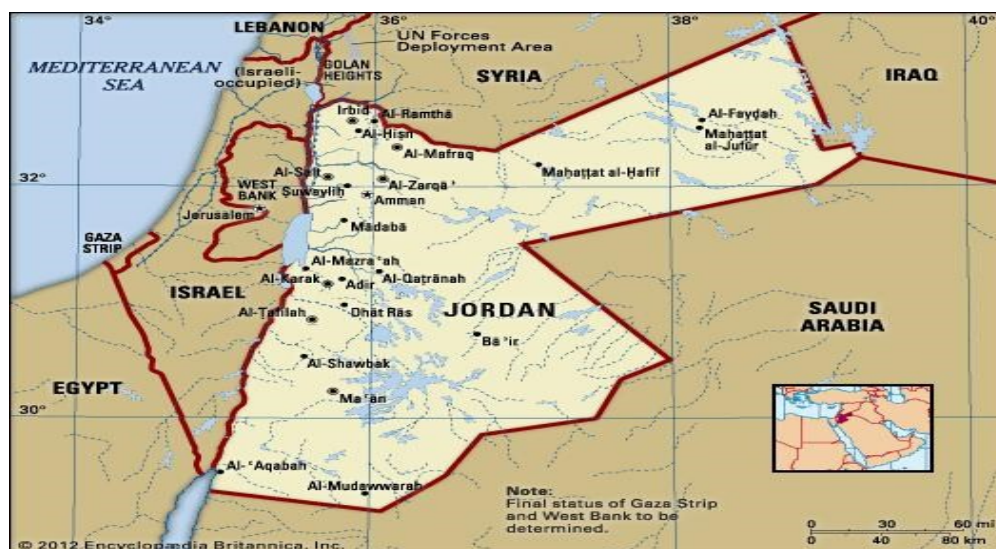
Figure (6): Jordan Map [32]

4.1.2 Glimpse of Jordanian Early History

In biblical times, the location of Jordan was contained in the lands of Edom, Moab, Ammon, and Bashan. Jordan has subsequently been controlled under the rule of many of the forces that have dominated the Middle East region, such as the Assyrians, the Babylonians, the Persians, the Seleucids (330 B.C.), Nabataeans, Roman (106 A.D.), Arabs (633-1099), and the Ottomans. In World War I, the British controlled and took Jordan from the Turks, formerly known as Transjordan, before it was separated from the Palestine mandate in 1920, and in 1921 placed under the rule of Abdullah Ibn Hussein (Jordan Infoplease. 2000-2017).

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[32] Jaber, K. S., & Bickerton, I. J. (2018, June 14). "Jordan". Encyclopædia Britannica. [Website] Retrieved from https://www.britannica.com/place/Jordan.

4.1.3 From the Islamic to the Turkish Conquest

During the period 638-1099, the region of the Levant including Jordan was under Islamic rule, including the Islamic Caliphate, the era of the Umayyads, Abbasids, and Fatimids (Shoup 2007: 12), until the end of the period of the Ayyubids and Mamluks in 1517. The end of the Ottoman Empire in 1917 ('Muslim history in Palestine' 2016 Oct. 23) coincided with the start of the British presence in the region (Harris 1958: 14). The importance of these periods is in the continued Islamic influence on societies in the Arab region of this dominant religion. In addition, the influences of the Ottoman period are apparent in classical Arabic music that still until now plays an important role in Jordanian music culture. In the present study, the features of Jordanian music and society that represent the prevailing trend today are focused on in order to facilitate the subsequent presentation of the four music groups active in the current scene.

4.1.4 The Emergence of Transjordan

During World War I, the Arabs of Hijaz under Sharif Hussein agreed with the British to attack Turkish forces in the Hijaz area (Ryan, 2002: 5). This step was successful in placing Transjordan and Syria under British and Arab control giving Arabs the right to establish an independent state. But it turned out that the plan was to place Syria and Lebanon under a French mandate and Palestine and East Jordan under a British mandate (Shoup 2007: 19). The situation remained as it is in the region until the British conferred the right to establish an east Jordan state conditional to a treaty confirming Britain's rights and commitment. In 1946, Britain recognized the full independence of East Jordan under the Hashemite administration (Harris 1958: 15).

To summarize, a brief overview is offered that covers Jordanian history from an early stage until the establishment of the state of Jordan. The present study is concerned with the influences that have contributed to the formation of the current cultural context in Jordan, and the following important features are emphasized: 1) Jordan is a newly created country, 2) Islam is the dominant religion in Jordanian society, 3) the period of Turkish rule influenced the form of classical Arabic music in the Arab region, and 4) the establishment of Jordan coincided with the Israeli occupation of Palestine which caused the displacement of a large number of Palestinians to Jordan who then became part of Jordanian society.

4.3 Current Jordanian Civil Society

Jordan has a population of about 10 million, 92% of whom belong to Sunni Islam (Liu 2012, August 9), with a few Ahmadi and Shiites ('Islam Ahmadiyya', n.d.). Besides this, 2.2% are

Christians (Jaber, & Bickerton 2018, June 14). The official language of Jordan is the Arabic language, but there are different dialects spoken in different cities (Ibid.). In this study, these features are introduced to facilitate a description of the social context that characterizes the four music groups regarding the potential influences on and motivations for making music. The four groups use both the dialect spoken in Amman city [33] and Classical Arabic in their lyrics, while a different dialect is used for most songs in contemporary music. [34]

4.3.1 The Jordanian Society Forces

The most dominant power groups in Jordanian society in order of influence are 1) the King, [35] the security forces (the government, army, and financial sector), [36] religious leaders, [37] and leading tribes. [38] 2) the media, [39] minority groups including religious minorities and other social groups, professionals, civil courts, the education sector and religious interlocutors. [40] 3) commercial and industrial sectors, organizations established as initiatives by members of the Royal Family and advocacy groups, political parties, and labor movements ('Civil Society Index, Analytical country report' 2010).

The sectors of Jordanian civil society include: 1) NGOs and institutions "launched by members of the royal family" (Ibid.: 30), international agencies, business societies, and professional associations. 2) Women's organizations, [41] athletic clubs, independent media, [42] tribal associations. 3) Labor associations, cooperative societies, charity society, and students' movements. All these organizations function as an alternative arm of the government, where NGOs are able to reach and represent more segments of Jordanian society (Ibid.). In this

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[33] Ammani dialect is a somewhat soft and flexible dialect used in Amman city, close to the dialect used in Lebanon, Syria, and Palestine.

[34] The dialect used in contemporary song is common in most of the cities of Jordan except for Amman. It contains harsh and strong voices and meanings, and so is commonly used in the militarized song (see p. 88).

[35] **The king** "is the head of the executive branch, and enjoys other prerogatives shared with parliament in the process of the ratification of laws". Chambers, Al-Hourani, & Abu-Rumman (2007: 17).

[36] **"The financial sector** includes chairpersons and members of the boards of banks and insurance companies, who own immense amounts of money". Civil Society Index (Analytical country report 2010).

[37] **"Religious leaders** include leaders of the Muslim Brotherhood and the Islamic Action Front who enjoy influence over an important segment of the citizenry through social networks and political and religious platforms". (Ibid.: 28).

[38] **"Leading tribes** have a high importance, which stems from the fact that they constitute the social backbone of the political regime". (Ibid.: 28).

[39] **"The media** has become a large industry that includes numerous sources. It is also embodied in the Jordan Press Association (JPA) and other NGOs which play a growing 29 CIVICUS Civil Society Index Analytical Report for Jordan role in influencing public opinion, especially in light of improvements of freedom of speech in recent years". (Ibid.: 28).

[40] **"Religious interlocutors** include large segments of workers who issue the Islamic rules or "Fatwa", interpret religious regulations and lead prayers in mosques" (Ibid.: 29).

[41] Including the Jordanian National Assembly of Women Commissions, the General Federation of Jordanian women; and the Jordanian Women Union.

[42] "Privately-owned independent media emerged following the Press and Publications Law in 1993, which allowed increased flexibility for the press and freedom of speech" (Ibid.: 31).

study, the new musical groups belong to this segment of society as they depend on private organizations that deal with music in Jordan. In this sense, the function of Cultural Sociology theory in this study allows for a thick and deep description to be given of the daily context of these new groups and their strategies for dealing with music independently. This raises many questions about the role of privately-owned independent media in providing a space for dealing with music as will be detailed in the last two sections in this chapter (see p. 94 & 97).

4.4 Features of culture through Jordanian history

The attention on Jordanian national identity began in the 1920s through national self-consciousness that appeared internationally in Arab countries. This appeared in the arts, history, literature, poems, and music and emphasized national identity as a basic value to be respected by leaders and the people (Al-Amad 1969: 209). As a part of Arab world, Jordan has acquired a diversity of cultural inputs that emerged most clearly during the reign of King Hussein and has continued through the current period of King Abdullah II (1999-present) (Hamam 2008). In the following section the important cultural features that have emerged in different periods are alluded to, with greater focus on the current period.

During the period of Ottoman control over the Arab region (1516-1917), diverse cultural influences did not reach either east or west of the Jordan. Hence, this situation made local musical forms dominant and more popular among the people than the Turkish musical forms of the time. In northern Jordan, rural existence dominated daily life, and so rural types of music and dance (*Dabke*) was common among the people (Ibid.: 21). [43] In southern Jordan, the Bedouin musical tradition was dominant. After the British took control in 1917 over the east and west of Jordan, different European cultural influences emerged in Jordan. This can be seen in the establishment of Radio of Jerusalem (1938), the emergence of musical ensembles (*Takht*) influenced by Turkish music tradition and European musical instruments such as strings, woodwinds, and brass (Hamam 2008). From this point on, the musical movement in Jordan began to take shape within the framework of the external influences that have been mentioned previously (Obaidat 2013).

4.4.1 King Hussein Bin Talal (1951-1999)

King Abdullah Bin Al Hussein reigned briefly before he was assassinated on July 11, 1951. Then, King Talal Bin Al Hussein acceded to the throne but also for a short time; he was forced to step down for his son Hussein Bin Talal due to severe illness. On August 11, 1952,

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[43] Dabke is also used Jordan and Arab region in modern electronic music, e.g. Omar Sulayman.

Hussein Bin Talal became the King of Jordan. Although he was young, he achieved change in all aspects of life in Jordan, e.g., politics, economics, education, culture, the arts (Hamam 2008). [44] Culturally, one particular achievement was the establishment of educational and cultural platforms that offered the community access to educational and cultural activities (Ibid.: 25). [45]

4.4.2 King Abdullah II Bin Al Hussein (1999)

King Hussein Bin Talal passed away on February 7, 1999, and power was transferred to his son Abdullah II on the day of King Hussein's death (Wasif 2010). After King Abdullah II assumed power, there were different achievements at the cultural and economic levels, which paved the way for the existing changes in music culture. These are reflected in the following points:

- Establishment of an annual song festival and granting of a distinguished musical prize as a personal donation by his majesty in 2001 (Hamam 2008: 25).
- In 2000, Jordan entered the World Trade Organization and later that same year signed a free trade agreement with the US,
- In 2001, Jordan joined the European Free Trade Association (EFTA),
- The turning of Jordan into a regional center for information technology (IT) and communications. Indeed, unlike some of Jordan's neighbors, the kingdom allows full internet access (Ryan: 2002: 117). [46]

4.5   The prevalent musical genres in Jordan

Music genres in Jordan are not very different from those in surrounding Arab countries, and they emerged from the coexistence and mixing of other different cultures. In general, the differences between Arab musical genres vary by geographical location and the respective weather of the country, but their commonality is evident in the themes they address (Al-Darras & Nimri 2000). Jordan takes a distinguished position in terms of geographical location and weather and this is reflected in its music genres. In desert areas Bedouin songs represent

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[44] This appears in establishing Jordanian Radio and Television Foundation, many public universities, theaters, music ensembles, folk dance bands and many festivals for music and Literature, creating a number of popular magazines such as (Afkar magazine).

[45] Educationally, the Ministry of Education began to give more attention to cultural and artistic topics, so, was set up teacher training institute in Amman. Later, was created several centers of art and culture that regulate artistic activities, music, theater, local festivals, concerts for folk dance and the art galleries.

[46] In 2001, Jordan entered the Guinness Book of Records by having 105 Internet cafes on a one-kilometer street in Irbid city.

nomadic life in poetry and the rhythms that are used, such as *Hjeni*, [47] *Shrooqi*, [48] *Al-Hedaa'*, [49] *Samer*, [50] *Tahaleel, and Ahazeej* [51] (nos. 1 to 6 on DVD). While in the plains, like Horan (a region between Syria and Jordan), there are different music genres characterized by dynamic and active melodies. Often accompanied by the dance *Dabkah* [52] this is an extension of an ancient ritual as a thanksgiving to the gods of fertility and rain (Hamam 2008: 10).

Music genres in Jordan are divided into three types: rural, urban, and Bedouin. In northern Jordan the rural music genre spread, influenced by the surrounding Arab countries of Syria and Palestine. Rural music is characterized by its simplicity of melodies and using local language accents that reflect the context of daily life. The most common forms found in rural music are *Zajal*, [53] *Mawal*, [54] *Taqaseem* (Improvisation), *Dalona*, [55] *Jafrh*, [56] *Zarif-El-tol*, [57] and *Taraweed*, [58] accompanied by different popular music instruments such as the Mizmar flute, [59]

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[47] **Hjeni:** The origin of the word is from *Hejen* (Camel), as this form of Bedouin songs are usually sung while riding a camel. The singer uses the rhythm of camel movement as it walks in the songs' slow tempo. Hamam, Abdulhamid, (1983). Al musiqa wa almujtamaa' fi alurdun [Music and society in Jordan]. Afkar magazine, Jordanian ministey of culture, Department of Culture and Arts. p.13.

[48] **Shrooqi:** a form of Bedouin music, it does not adhere to a specific rhythm, and comes from the desert region east of the Jordan, where, in its performance it depends on improvisation, which is similar to the popular *Mawal*, (Obeidat, 2013: 25).

[49] **Al-Hedaa':** From the *Al-Heda'a* concept of old Bedouin singing, reflecting the riding of camels ahead of convoys to sustain a march. It is usually sung using simple colloquial language. During the last fifty years, *Al-Heda'a* has become a popular form of song among people especially at weddings, by using it between two groups of people as a melodic question and answer. See Hamam, A., (1983: 13).

[50] **Samer:** a form of Bedouin musical forms. The etymology of the word *Samar* is from entertainment in the Arabic language, usually sung by night while sitting with other people, accompanied with an instrument (the *Rabab*), the singer often uses poems which relate to important values in the daily lives of the Bedouin, (Obeidat, 2013: 25).

[51] **Tahaleel and Ahazeej:** songs used by mothers to sing to their children before sleeping, (Hamam, 1983: 15).

[52] **Dabkah:** A kind of dance used in Jordan, Palestine, Syria and Lebanon.

[53] **Zajal:** a kind of poetic improvisation within a simple melody, it is performed by two singers, who compete to improvise a suitable poetic rhyme (Hamam, 2008: 17).

[54] **Mawal:** The Mawal is a non-metric vocal improvisation based on a colloquial poetry text of 4 to 7 lines. It can be sung with instrumental accompaniment (usually a *Qanoun* or *Oud*) or without, and is used as a means to demonstrate the singer's virtuosity. The singer has complete freedom to modulate to different *Maqamat*. Farraj, J. (n.d.). "Arabic Musical Forms-Maqam World". [Website] Retrieved February 25, 2019, from http://www.maqamworld.com/instruments.html.

[55] **Dalona:** a form of country music in Lebanon, Syria, Palestine and Jordan. Usually, it starts with the word *Dalonh*, so it was called by that name. The lyric template is used in weddings and happy occasions accompanied by the *Tabla* (percussion instrument) and *Nay*, *Yargol* or *Shbabeh*, (Al-Ghawanmeh, M., 2009). Aluhzoujah alurduniah [The Jordanian Song]. Al-Safeer publication, Jordanian ministry of culture, p.30.

[56] **Jafra:** means female goat, a country song form, used to express sadness and despair, Al-Ghawanmeh, M. (2009: 34)

[57] **Zarif El-tol:** means a beautiful person. A country song that is often used to accompany the *Dabke* dance, with *Tabla* and traditional woodwinds instruments, usually within a fast and energetic tempo (Al-Ghawanmeh, M. 2009: 32).

[58] **Taraweed:** a song form used by mothers to sing to their children before bedtime, (Obeidat, 2013: 26).

[59] **Mizmar:** a traditional woodwind instrument used usually in most Arab country in different shapes (Hamam, 2008: 91).

Nay flute, Shubabeh flute, [60] Mejwiz flute, [61] Yargul flute, [62] and the Tabla drum, (hear no. 7 to 12 on DVD).

In central Jordan in Amman specifically, urban music takes the character of Arabic classical music, where classical Arabic and slang used in classical singing spread to be an extension of the *tarab* style [63] used in Egypt and the Levant region, and often concerned with themes of love and adoration. In addition to using different instrumental forms influenced by Turkish musical style such as *Samai*, *Longa*, and *Bashraf* [64], accompanied by small groups of players or ensembles called *Takht,* [65] which contain violin, cello, contrabass, *Oud*, *Nay*, *Qanoun*, and percussion instruments. A characteristic trend was the emergence of Jordanian songs popular in the last four decades of the last century s through which Jordanians attempted to focus on their identity, (see no. 47 on DVD). In southern Jordan the dominant music style is the Bedouin style, due to the influence of the large area of desert close to the borders of Saudi Arabia. Music in the south is a reflection of Bedouin daily life in Jordan that is characterized by its simple melodies without variations of musical scales and rhythms. The most common forms are the *Hjeni, Samer, and Shrooqie.* In the south, another musical style is also common in Aqaba city that overlooks the Red Sea. This is similar to the sea music style that exists in countries that overlook the Red sea including Egypt, Saudi Arabia, and Palestine.

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[60] **Shubabeh**: a kind of woodwind instrument, similar to the *Nay*, and usually used in wedding parties, accompanied by the *dabke* dance, (Hamam, 1983: 42).

[61] **Mejwiz**: means in Arabic a couple, or two things. It is a kind of woodwind instrument, similar to the *Shababeh* and *Nay*, but combining both of them together; one of them makes one tone as a basis for the other one that makes melody (Hamam, 2009: 90).

[62] **Yargoul**: a kind of woodwind instrument, used in most Arab countries. It has a very loud sound with a limited range of melody (Hamam, 2009: 91).

[63] **Tarab** is the ability of music to fill the human soul either with happiness or with sadness, see: Neubauer, E. (1990). Arabische Anleitungen Zur Musiktherapie [Sonderdruck]. Zeitschrift Fuer Geschichte der Arabisch - Islamischen Wissenschaften 6, 227. Also, **Racy, A. J. (2004: 6)** defines *tarab* as a term that "describes the musical affect pre se, or more specifically, the extraordinary emotional state evoked by the music. [...] the word refers to an older repertoire, which is rooted in the pre-World-War I musical practice of Egypt and the East-Mediterranean Arab world and is directly associated with emotional evocation".

[64] **Longa**: A lively dance form usually in simple 2/4 meter (called fox). The *Longa* is a Turkish / Eastern European style that made it into Arabic music. It consists of two to four couplets (*Khanat*) which follow a rondo like-like format with a recurring passage or refrain (*Taslim*). Generally, each *Khana* and *Taslim* consists of 8-16 measures, mainly in 2/4 time, except for the last which occasionally follows the 3/4 *Samai Darij* meter. **Bashraf**: A composed genre comprised of 4 sections (Khana, plural-Khanat), each followed by a refrain (*Taslim*). The name comes from the Persian *peshrev*, which means, "that which precedes", because a *Bashraf* is usually played as an opening composition in a suite (or Fasl in Turkish) (64). **Samai**: The *Samai* composition demonstrates the 10/8 rhythmic mode (called *Samai Thaqil*) followed throughout the *Taslim* and the first 3 *Khanat*. The 4th *Khana*, which precedes the last statement of the refrain, is typically composed in a 3/4 or 6/4 rhythm, called *Samai Darij*. Some contemporary composers display a 5/8, 7/8 or 9/8 rhythm in the 4th *Khana*. Farraj, J. (n.d.). "Arabic Musical Forms-Maqam World". [Website] Retrieved February 25, 2019, from http://www.maqamworld.com/instruments.html.

[65] **Takht** means a bed in the Arabic language. The term *Takht* is used in Arabic music to refer to the Arabic music ensemble.

The most common instrument in this city is the *Simsemeyh* harp (Hamam 2008: 24) [66] (see no.46 on DVD).

The West Bank in Palestine has been a part of Jordan until 1967, making its musical heritage an important component of the Jordanian musical scene. Jordanian society is made up of population from the desert, towns, agricultural areas villages, and cities where the urban population is made up of civilians, farmers, nomads, people of Palestinian origin, minorities from other Arab countries, Circassians, and Chechens. This variety in the origins of the population has enriched the musical patterns heard in Jordan (Hamam 2008: 81). In general, the references in the music prevalent in Jordan revolve around the daily life of the individual in society, expressing times of joy, sadness, love, or even the national emotions through songs that were against colonialism. The following sections provide more information about the social meaning of music in Jordanian society via an overview of the forms of education and popular musical trends that have emerged. This provides a context for the discussion of the four contemporary music groups focused on in the present study.

4.5.1 Jordanian Musical Educational Institutions

In this part, an overview is given of educational music institutions that grant degrees in music. The information was collected in 2013 as preparation for the start of this study. A brief overview is given about four educational institutes, including the lecturers employed at these institutes.

In 1989, the Jordanian Ministry of Education decided to include music in school classes from the first to the tenth grade. Two years later, the relevant curriculum books were prepared to start this process, but this decision could not be implemented due to the lack of qualified teachers and supervisors in the education ministry. This situation has remained until the present and thus music teachers' tasks were limited to musical activities held once or twice a year in celebration of national holidays (Shurman 2007). In contrast, the situation in private schools is different in terms of promoting music learning in a more systematic manner. Similarly, many private music centers have spread in the big Jordanian cities such as Amman, Zarqa, and Irbid. The music private centers provide an alternative source of music education at an early age, especially as there is just one conservatory in Amman (National Music Conservatory). In this sense, music education in Jordanian schools does not play an effective role in Jordanian society.

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[66] **Simsemeyh** is a musical instrument similar to the harp. Small in size, the player put it on his leg in a sitting position. This musical instrument spread through the coastal Arab cities, such as Aqaba in Jordan, and Port Said in Egypt, (Obeidat 2013: 23).

Department of Music at Yarmouk University

Yarmouk University was established in 1981/1982 and was the first formal academic institution that offered a major in fine arts including Western and Arabic Music. The department of music was part of the College of Education and Arts but in the academic year 2001/2002 all the fine arts majors were separated so that they become independent within the College of Fine Arts. Because of this separation, each major had a specific department of music, drama, theater, drawing, and graphic design. In the academic year 2005/2006, an M.A in music was launched making Yarmouk University the first Jordanian university to grant such degrees in music and graphic design (Al-Damisi 2007).

The bachelor music program consists of 123 certified credit hours for the majors of Western and Arabic Music. These hours include optional and compulsory courses within the major of music, such as theory, harmony, and history of music in addition to specialization in one instrument during the study period. The available Western instruments are strings (violin, viola, cello, and contrabass), piano, some woodwind and brass instruments, besides a section on Arabic instruments such as the Oud, Qanoun, Nay, and percussion instruments. The number of faculty members in the music department at Yarmouk University for the academic year until 2013 is 19 female and male teachers and lecturers. The majority graduated from Egypt and Lebanon, and a few of them from European countries such as the UK, Russia, and Belarus. The number of graduate students from the Department of Music from 1985 until 2016 was 655 students majoring in classical Arabic and Western music. Yarmouk University is the first official University to award bachelor's degrees in music, and the majority of graduates are now working music professionals inside and outside Jordan either playing or teaching in schools. In 2005, the music department started to grant a master's degree in Musicology and the number of graduate students from the master's program until 2013 was 55 ('The Yearbook of Yarmouk University', n.d.).

Jordanian Academy for Music

The academy was founded in 1989 and is a private specialized university granting bachelor degrees in classical Western and Arabic music and music education. The academic staff of the Academy consists of 13 teachers and lecturers of Ph.D. and M.A. degree holders, mostly Jordanians and some from different foreign countries. The number of graduates holding bachelor degrees in musicology from the Jordanian academy of music from 1989 until 2013 was 200. The academy provides grounding in different musical instruments, including most

orchestral instruments, along with a focus on school musical instruments (Al-Damisi 2007: 158).

National Music Conservatory

The National Music Conservatory was founded in 1986 by the Noor Al Hussein Foundation after Her Majesty's invitation to a group of kids' musicians (Young Strings in Action), whose supervisor in training this musical group was the American teacher Sheila Johnson. Johnson used Rolland's method of teaching. This initiative created a real opportunity to establish the first accredited music education institution based on specialized education for children at an early age up to professional stages. The National Music Conservatory developed on the educational side when it began to grant a bachelor degree in music after being accredited by the Ministry of Higher Education in Jordan. Two majors are offered by this institute, classical Western and Arabic music, in different disciplines such as performance and singing, Arabic music, composition, music education, and music therapy (Al-Darras 2000: 5). The conservatory provides education in all orchestral musical instruments, besides some Arabic instruments. The number of graduates, who were granted a bachelor degree in music from the Conservatory including all disciplines from 2002 until 2013, was 25. In addition, the number of graduates holding examination certificates from the Royal British Musical Schools from 1986 until 2013 was 25 while the number of faculty members in the National Music Conservatory until 2013 was 38, with most being American, Russian, Arab or Jordanian (Al-Damisi 2007: 158).

The conservatory provided its own orchestra as part of the education process, but in 2007 it collaborated with government support from the Greater Amman Municipality to establish the Amman Symphony Orchestra, which was the first orchestra in Jordan. The support continued for several years before the project stopped in 2012 due to the inability of the Municipality of Amman to continue financial support. In 2014, the project was revived again with the financial support of the Jordanian businessman Dr. Talal Abu-Ghazaleh under the name of the Jordanian National Orchestra. [67]* Again recently, at the end of September 2017, it was announced that the Orchestra would no longer be able to continue because of lack of financial support (Jordan Word 2017, Sep. 6). This shift from general to private sponsorship shows the lack of support by the local government for this type of music,

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[67] The orchestra included nearly 60 musicians of different nationalities, most of them Jordanian, and the conductor Mohammed Othman Siddiq.
*See Talal Abu-Ghazaleh Organization- Jo Orchestra. (n.d.). [Website] Retrieved February 25, 2019, from http://www.jorchestra.com/?lang=en.

although Western classical music is part of the music education system of the institutions listed above. This gives an important indication of the political orientation of the Jordanian authorities in supporting militarized song at the expense of other musical genres. Later, more detailed information is provided on the status of the popular militarized song and its relationship to the emergence of new music groups under new names as an attempt to extend beyond the range of prevailing musical genres dominating the Jordanian music scene.

Department of Music at the University of Jordan

The Faculty of Arts and Design was founded in 2002 under the care of *HRH Princess Wijdan Ali,* who was the Dean of the Faculty of Arts for four years. The music department offers a number of music majors for the bachelor's degree including disciplines such as artistic management, playing instruments, music education, singing, and composition. Recently a master's degree program in Music Education was launched, and the first cohort of students with a master's degree in Music Education graduated in the academic year 2012-2013. In comparison to other music departments in other universities, the contribution of this department to the numbers of graduates is small, with 15 students up to 2013. The number of faculty members in the department in 2013 was eight lecturers and teachers, mostly Jordanians who hold Ph.D. degrees from Arabic and European countries (Al-Damisi 2007: 158).

Music jobs for graduates are limited to the field of education in public and private schools or playing in local ensembles. [68] There are no other musical directions shown in the educational field different from those mentioned. Similarly, the backgrounds of the institutions' faculty members are limited in respect to their Arabic countries of graduation compared to western countries. [69] Both these aspects rise many questions about the how new music groups in the scene can emerge that specialize in different music genres.

4.6   An overview of Current Music Situation in Jordan

As this study explores the musical situation among four contemporary music groups, it is important to highlight the current music scene in Jordanian society in order to give the reader context prior to focusing on the four chosen cases. This section includes an overview of the

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[68] Graduates with a bachelor's degree in music between 1985-2013 in all Jordanian universities (Yarmouk University 500, Jordanian Music Academy 200, National Music Conservatory 25, and University of Jordan 15), (Al-Damisi 2007: 158).

[69] 31 members of the music faculty in the four institutes graduated from Jordan and Arab countries, 10 from Russia, three from the UK, two from Germany, and two from the USA, (Ibid.: 167).

status of music on the Jordanian streets through observations collected on the ground. The characteristics of music in Jordan can be grouped according to three types of Jordanian song: i) militarized song, [70] ii) folk song and iii) love song. The second section includes an overview of the new musical trend, which appeared around the beginning of the 21st century.

4.6.1 Popular Music in Jordan

By the beginning of 1990, the Education Ministry in Jordan introduced computers into the education system in all schools and universities, and a specific course of computer science was set as part of school curriculums. In this sense, the use of the Internet has thus been widespread in educational institutions, as well as through the availability and use of social media and smartphones (Al-Mallah 2002: 26). On the one hand, the influences of digitalization in education and in communication technology appear to support militarized song that serves the Jordanian local authorities' political agenda. But on the other hand, new communication technology has paved the way for new music groups to emerge independently on the music scene. In the following section five aspects are highlighted that show features of current music through observations on street venues such as popular cafes, tourist cafes, restaurants, bars, and festivals.

4.6.2 Street Music

Popular music is clearly present among people in the streets, whether it is local or Arab music. The local music mostly reflects the tradition of militarized song (i) that appeared on the scene after King Abdullah II took power in Jordan in 1999. The Jordanian authorities supported the circulation of this type of music so as to strengthen its own power among the people. [71] The authorities and the public media call this type of music "patriotic song", while the independent local press describes it as militarized song and refers to it as praise music. When interviewing one of the composers and arrangers of this type of music, Nidal Obeidat stated that militarized song was not widespread in Jordan during the reign of King Hussein. But after King Abdullah II took power in 1999, the Prime Minister at that time Abdel Rauf Al Rwabddeh motivated one of Jordan's most popular singers, Miteb El-Saqqar, to write some songs that supported the government ('111mycorner' 2010, Nov. 4). The songs written by El-Saqqar influenced the famous singer Omar Al-Abdullat who went on to make songs following

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[70] There is a difference between **military music and militarized songs** in this study, the first term is used (military calls, regulating march step, ceremonial occasions, and inspiring patriotism) (see The Harvard dictionary of music Randel, D. M. (Ed.) 2003: 511), while **militarized song** is used for glorifying the King and all other local authorities in Jordan to further political gains and strengthen loyalty to local authorities.

[71] See the articles: Al-Bustani 2015; Al-Masri 2014, April 30; Al-Masri 2015, July 1; Al-Masri 2016; Al-Qudah, 2015; and Al-Qudah 2016, May 22.

the same trend ('messi199628' 2011, May 29). From this point, the competition between these singers began to produce similar songs of praise, and so other singers began to appear on the scene producing such works that focused positively on the king, the army, and all the security services of Jordan with the indirect support of the authorities (Obaidat 2017, July 16). [72] The militarized song genre thus has attained a wide popularity in the Jordanian community, and thus singers depend on it for survival more than any other form of music in Jordan.

The emergence of this type of song coincided with the growing availability and use of new communication technology such as the Internet in Jordan, and digital sound techniques, which contributed to a faster spread of music through society. Generally, the genres of militarized song and traditional folk songs are used at most public occasions in Jordan, accompanied by the Dabkah dance, at wedding parties, festivals, national events and holidays, graduation parties, school celebrations and every morning when students enter classes, etc. In other words, both of these genres, and in particular that of militarized song, became associated with expressing loyalty to the authorities. As mentioned above, the authorities call it by a different term to emphasize their expression of patriotism, while some in the independent press describe it as "militarized", thus placing the emphasis on the connotation of violence that comes with its association with the authorities rather than patriotism. It seems that audiences have become accustomed to hearing these songs as seeing them as the only type of local music produced in Jordan, and thus audiences had lost faith that local music could be anything else. From this point, Obaidat stated that he was forced to write songs in this style because of its popularity, in order to keep pace with the local song market, although he is not much convinced by this type of song (Obaidat 2017, July 16).

4.6.3 Popular Cafes
Generally, the favorite music genre heard in popular cafes is classical Arabic music, which emerged around the 1940s to the 1980s (*tarab*/ love songs) (iii). These are sung by different Arab singers whose songs are played on the radio, such as Um Kalthoum, Abel Wahab, Abdel Haleem, Faried Al-Atrash, Warda Al-Jazaeria, Najat Alsageera, etc. Typically, older people favor popular cafes more than young people do; the former consider this kind of song to hold great value in Arabic music in terms of melody and lyrics, unlike the other types of popular song ('Roya News' 2018, May 25).

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(72) Also hear no. 25 & 26 on DVD.

4.6.4 Tourist Cafes and Restaurants

Music in tourist cafés focuses more on attracting foreign visitors and families in the middle-income category in the community. The music used in tourist cafes has the character of popular Arabic music, but is not the same as in the popular cafes as here the music character is livelier in terms of melody and lyrics. This is played by such Arab singers as Fairouz, Wadih El Safi, Nasri Shams El Din, Melhem Barakat, Sabah, Sabah Fakhri, etc., who are mostly Lebanese or Syrian, and so the music has a more active character and is often accompanied by either oriental or folk dancing ('Hussam Salhi' 2016, June 17; 'waleed awad' 2016, Sep. 9).

4.6.5 Restaurants and Bars

In general, the bars in the cities of Amman, Aqaba, and Salt, attract tourists as these cities have a large number of foreign visitors. Most of the bar's customers are young and foreign tourists and here alcoholic drinks are officially licensed by the government. When interviewing Yusser Al-Zou'bi, he stated that most bars are located in West Amman and most play different western music genres, with the most common genres being rock, such as from playing CDs by bands like Pink Floyd, Queen, and The Doors (Al-Zou'bi, Y., 2017, October 20). It is very common for these bars to invite some local groups to play a live concert there, such as El-Morabba3 and the Ayloul group, who played in the Corner's Pub bar in Amman ('Jbs Yahya' 2017, August 4; 'Ayloul Live at Corners' 2017, March 3). They have also invited different Arab and non-Arab music groups, such as The Levant Quartet (Jordan), Guitanai (Jordan), Daly Gana & Radhy Chawaly (Tunisia), Two Wooden Stones (Germany), and Tout Ard (Syria) ('Mais Sahli' 2015, Nov. 14). [73]

Most restaurants and bars in Amman offer rock music, except a few bars such as Maestro, Blue Fig, and Canvas, which cater more for jazz music more than other genres. For instance, Maestro bar has a different music program every week, such as the following one: (Monday) open invite to a musician, singer, or band for free jazz improvisation; [74] (Wednesday) highlighting a CD of one of the most popular players, singers, or bands in jazz music, such as Miles Davis, Mingus Charles, Coleman Hawkins, Ernestine Anderson, Chet Baker, and Ella Fitzgerald; (Friday) open invite for a music group, especially jazz groups, to play a live concert at the bar ('Maestro restaurant and bar', n.d.). One of the most active music

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[73] The participanting music groups were: The Levant Quartet (Jordan), Daly Gana & Radhy Chawaly group, Guitanai group (Jordan), Two Wooden Stones group (Germany), and Tout Ard group (Syria).
[74] Mostly the bars use the term (jam session) reffering to improvisation.

groups in this type of bar is Yacoub Abu Ghosh ('Lama Hazboun' 2009, July 15; 'Lama Hazboun' 2008, March 29; 'Maestro Restaurant and Bar' 2017, August 19).

4.6.6 Music Festivals

One of the most popular music festivals in Jordan is the Jerash festival, which remained active in Jordan for more than thirty years. Every year, the Jerash Festival coincides with the summer season in Jordan. In general, the Jordanian community refuses to hold the festival in conjunction with the month of Ramadan due to the holy month, just like in 2014 when the festival refused to change the dates of the performances despite the demands of the community at the time (Al-Quds Al-Arabi 2014, June 15). In the following section I present the important features that I observed recently in the last season of the Jerash festival in July 2017. The program is divided into two parts, one in the ancient Roman city in Jerash city, and the other one at the Royal cultural center in Amman city. The concerts in Jerash are concerned with Jordanian and Arab singers, who are popular among the public in the Arab world (see Figure F.1 & F.2, p. 371).

The first program in Jerash city represents three types of music, (1) Jordanian singers: militarized song by Omar Alabdallat, and some local singers who have limited contributions in the Jordanian scene; (2) folk music: groups from Jordan, China, and Saudi Arabia, and dancing groups from Jordan, Circassian, Armenia, Sudan, Palestine, and Egypt; and (3) popular Arab singers: the majority of these singers are from Lebanon and Egypt, who mostly sing love songs and some other subjects that Jordanian audiences do not usually find in local songs. The second program at the Royal Cultural Center represents a different musical direction, which aims to provide a greater diversity through the participation of groups of musicians from the Arab and Western world. The music contained in this program is a mixture of Western and Arabic music that provides a different music trend from that used in popular songs and love songs as in the first program (see Figure F.1, p. 371).

The second program in the Jerash festival provided a chance to experience a different trend in music in bars that is a hybrid between Euro-American pop music and Arabic popular music. This musical festival represents a different direction in music organized by the local government in Jordan. However, the contribution to supporting this trend is limited to just once a year and only on the stage of the Royal Cultural Center in Amman as shown above in the second musical program. In this sense, many new music groups have emerged in the scene who have music trends similar to those in the second program in the Jerash festival, and

which have different sources of support, production, and means of performing from those in the prevailing music traditions previously mentioned (see Figure F.2, p. 371).

4.6.7 New Music Groups

Many musical groups playing Euro-American musical genres such as rock, metal, jazz, and rap have recently emerged. These groups use the formal Arabic language in some works and local Jordanian dialect in most others in order to clearly and easily express their ideas in lyrics. As a form of modification of the norm, the new music groups use different western instruments such as classical guitar, e-guitar, bass guitar, drums, and woodwind, brass instruments, in addition to some Arabic music instruments. Interestingly, some of these music groups have been active in local festivals inside Jordan since 2009 in conjunction with the emergence of local festivals which showcase these types of music, such as Al-Balad, the Citadel Festival, Amman Jazz Festival, BalaFeesh Festival, Khan Al-Funuon Festival, and Dum Tak Alternative Arabic music festival. [75] In addition, there are some commonly used venues and equipped halls and theatres for concerts such as the Royal Cultural Center, Ring Theatre, and Theatre of Al Hussein Sports City. The festivals mentioned here are private festivals established with licenses from the local authorities, but their music trends are different from public ones such as those showcased at the Jerash festival. Some of the new music groups have contributed by presenting their music and songs on Roya TV within some special programs oriented to younger generations. One of these TV programs is Caravan, which hosts and promotes new music groups and presents them professionally. [76] Similarly, there are different groups of quartets and quintets that combine classical Arabic music with different types of music, such as Karloma, Sharq, Rum, and Juthoor. [77] These groups are well

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[75] Al Balad Music Festival - مهرجان موسيقى البلد (n.d.). [Facebook page]. Retrieved February 25, 2019, from https://www.facebook.com/AlBaladMusicFestival/; The Citadel Festival (n.d.). [Facebookpage]. Retrieved February 25, 2019, from https://goo.gl/GYAJwx; Amman Jazz Festival (n.d.). [Facebook page]. Retrieved February 25, 2019, from https://goo.gl/WMR4FN; BalaFeesh Festival (n.d.). [Website]. Retrieved February 25, 2019, from https://www.balafeesh.com/; Khan Al-Funoun Festival (n.d.). [Facebook page]. Retrieved February 25, 2019, from https://facebook.com/KhanAlFunoun/; Dum Tak Alternative Arabic Music Festival (2013, June 5). 7iber magazine [Video file]. Retrieved February 25, 2019, from https://goo.gl/t7D2d3.

[76] *Roya* **TV:** a private Jordanian TV was launched on January 1, 2011. It is part of Al-Sayegh Group, a Dubai-based media group. *Roya* announced its vision as being an institution that is based on establishing a quality media platform with modern content that lives up to the expectations of Arab audience in the 21st Century. The station broadcasts a wide range of programs, including news, talk shows, documentaries and entertainment shows. Roya TV (n.d.). [Website] Retrieved February 25, 2019, from http://www.roya.tv/.

[77] [Karloma] (2014). [SoundCloud]. Retrieved February 25, 2019, from https://bit.ly/2KMJLqc; [Sharq]. (2013). [SoundCloud]. Retrieved February 25, 2019, from https://bit.ly/2ufix1h; [Rum]. (2014). [SoundCloud]. Retrieved February 25, 2019, from https://bit.ly/2m8lBb3; [Juthoor ensemble]. (n.d.). [Facebook page]. Retrieved February 25, 2019, from https://bit.ly/2zwIezj.

known in Jordan and have their own albums published via their social media pages in addition to participating in different music festivals inside and outside Jordan.

According to the Mideast-tunes website, [78] metal music groups are at the forefront of the number of new music groups in Jordan. Metal groups first emerged in Jordan in 1995 with six groups, and this number has now increased to 53. [79] Although the number of metal groups is outwardly striking, the situation on the ground is different. Due to the lack of acceptance of Jordanian society [80] and bans placed by the authorities on the activities of these groups in Jordan, they have only become active underground. During the sample selection for the present study, I made many attempts to reach one of these metal groups, but I did not get any response.

Other groups playing rock music started to emerge in 2001 but on a very small-scale of approximately two groups a year. This situation continued until the numbers reached eight groups in 2011. Generally, the activity of rock groups is relatively limited when compared to other Arabic music groups in Jordan. Nevertheless, some of the rock groups have emerged strongly in the scene during the last few years; it is possible that the social rejection of metal groups has paved the way for them to become more widespread in contrast with other types of music. Furthermore, TV programs that copied western TV programs such as Arabs Got Talent, Arab Idol, X-Factor, and the Voice, may have contributed to drawing more attention to Euro-American music genres. These TV programs are funded by some of the Arab TV channels such as MBC and Future, which broadcasting to the communities of Jordan.

The same situation may also apply to rap groups whose activities are limited to some local TV shows and to participating in the Arabic TV shows copied from western TV programs. However, regarding Jazz, only six groups have emerged in Jordan, with a limited participation in the music scene apart from the group under Omar Al-Faqir [81] which has participated dramatically in a large number of local and international festivals. For example, during the last four years, Al-Faqir along with other Jordanian musicians created the Amman Jazz Festival in Jordan, hosting some important jazz players from around the world ('Amman Jazz Festival', n.d.). Additionally, by performing some Arabic songs in a jazz style, Al-Faqir

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[78] Mideast-tunes. Music for Social Change [Website] Retrieved February 25, 2019, from https://mideastunes.com/?countries_select=jordan.

[79] According to Mideast-tunes website, by the year 2013, 53 of Jordanian's metal groups emerged.

[80] Jordanian society did not accept metal groups for religious reasons, believing that the music is related to devil worship and thus not not fitting Islamic rules.

[81] Omar Al-Faqir, the son of Hassan Al-Faqir, studied jazz with a private teacher and played with many important jazz musicians in the USA. [Omar Al-faqir] (n.d.). [Website]. Retrieved February 25, 2019, from http://www.omarfaqir.com/.

continued this experiment with Jordanian singer Ayman Taysier a few years ago by mixing jazz with some of Mohammed Abdel Wahab's well-known songs ('Roya TV' 2013, May 6). The fusion of Arabic music and other music styles has spread widely among many groups, taking advantage of common features in improvisation in both styles. This contributed to the emergence of different groups on the Jordanian scene such as Ahmad Al-Khatib, Trio Khoury, Zaman Al-Zaatar, and Yarub Smeirat & the Group. [82] Despite the limited prevalence of new musical styles, many special festivals have emerged serving these types of music, which are concentrated in the capital Amman and receive external support from western countries' embassies in Jordan and through some sponsors.

To conclude, the music scene in Jordan has developed quickly, considering that Jordan is a new country compared to its other neighbors. Jordanian music is divided between three main types of song: militarized song, folk song, and love song. The institutes that support music in Jordan are focused on classical western and Arabic music. The new music groups that emerged on the scene practice new genres from those that are prevalent, while there are many new music festivals that host new groups. The contrast in the attitude of the authorities in supporting militarized song in order to promote political interests at the expense of new music groups gave raise to the use of two description prevalent in the scene; the first was the term "alternative music" reflecting the fact that the groups emerged as an alternative to the prevailing music, particularly militarized song. Later, the term "independent music" came to be used as a description of the new groups' music and content. In the following section, I highlight important perspectives around the use of these terms in Jordan.

4.6.8 The term "alternative music"

As a Jordanian myself, I was receiving some feedback about the new music scene in Jordan through regular and social media, and the term "alternative music" was often used by the independent press as a description of new music groups. The first thing that comes to mind when using the term is the idea of what it replaces. It might stand as an alternative to commercial, popular or mainstream music. The term is mostly derived from rock music that is known by this description and which emerged in the 1980s in reference to new bands from the large rock family outside the mainstream in the US and the UK. These bands rebelled against

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[82] [Khoury Project] (2010, Nov. 20). Trio Khoury and The NawaJazz - Jordan Festival. [Video file] Retrieved February 25, 2019, from https://goo.gl/Qdyyjr; [Lama Hazboun] (2008, January 4). Sign of Thyme & friends. [Video file]. Retrieved February 25, 2019, from https://youtube.com/watch?v=KgJHaTOX_xs; [WM] (2013, April 13). Bourrée, BÉLA Quartet and Duo SABÎL. [Video file]. Retrieved February 25, 2019, from https://youtube.com/watch?v=VNJxyNFnnws; [Tala Hammoudeh] (2016, April 19). Amman NY Fusion | Yarub Smeirat & The Group. [Video file]. Retrieved February 25, 2019, from https://goo.gl/Nd5W59.

the requirements established by producers and distributors of music, though some of these bands became mainstream and commercially successful such as the bands Jesus and Mary Chain, the Cure, Siouxsie and the Banshees, The Dream Syndicate, and R.E.M. As for Arab music, there is a lack of consensus regarding how the term came about between journalists and musicians themselves, as some musicians or new groups refuse to describe their music as an alternative to anything (Al-Bustani 2015). According to my understanding of their point of view, they refuse to be compared to mainstream music, as they present something new through their music and the receiver has the freedom to choose. This shows that the new groups do not intend to clash with the authorities by presenting their music as the opposite of was is considered mainstream (Al-Saifi 2012, Dec. 21).

However, Phua and Lily (1996) have provided some definitions of this term based on comparisons of it with mainstream music. They state that "[a]part from the mainstream artists, there are alternative or independent artists. These bands are usually not bound by a contract to a major recording label. As such, they are free to record their own type of music without the constraints [...]. They, therefore, present audiences with an alternative to mainstream offerings." (220). Local alternative musicians or groups are different from the mainstream that targets a specific market through major recording labels. Phua and Lily argue, that the "mainstream songs are usually not written by the artists themselves" (Ibid.), in this sense, lyrics in the mainstream "tend to focus largely on issues such as love and romance" (Ibid.) or are used for political purposes, as is the case in the present study. David Hesmondhalgh (1998) highlights the dynamics of composition and genre in which "at the higher end of the [popular music] industry, in the world of big promotional budgets, genre tends to become less important than authorship." (238). The author refers to some mainstream pop singers such as Michael Jackson and Madonna, who are often thought to be beyond genre, or as representing a genre unto themselves. He states, "[t]he artist's name serves as a brand, around which meanings can be attached and varied, in accordance with changing audience patterns." (Ibid.: 239). This exactly reflects the two cases in the present study, Aziz Maraka and Yacoub Abu Ghosh, who focus on their solo careers more than as part of a group, and, furthermore, they consider their groups to be just one of the music projects that they are involved in.

In the context of sociology and politics, the word "alternative" is a big word, usually used in revolutionary contexts regarding comprehensive change, and expresses a vision of an integrated system that radically and largely or totally contradicts the existing or dominant

system. [83] For example, communism is the alternative system to capitalism, or popular democracy is the alternative to totalitarian dictatorship. The alternative is always a future project, in the coming period, but what the alternative wants to replace is an existing project. Now, when the alternative takes precedence and becomes a competing contributor in the scene, it becomes a legitimate project, and stops being an alternative.

In the Arab world, this term started appearing in the middle of the first decade in the 21st century, a point which coincides clearly with the emergence of independent production companies to produce, distribute and promote this kind of music, such as companies like Incognito and Forward and later Eqa3. Funding emerged for this type of musical project from some western and European embassies, through some Arab funds in support of local names such as Afac [84] and Al-Mawred [85] and external financing associated with the governments and ideology of liberal culture ('The Arab Fund for Arts and Culture', n.d.).

Al-Bustani (2015) argues that the alternative music term has been created as a brand by production companies, in order to create a distinction that justifies their right to consume it among other brands. As well as the need for financiers, the brand determines which musicians will be dealt with mainly (young, open, rebellious, etc.), and who is their audience (young, open, rebellious, etc.). In the Arab region, and in the early twentieth century, the singer Sayed Darwish [86] was considered a phenomenon in his time but his music was not called "alternative", while later Sheikh Imam, Marcel Khalifa, Ziad Rahbani, [87] and many others were considered to be unique musical phenomena in their time and the "alternative" was not mentioned. In Jordan, the band Rum represents one of the oldest new music groups to have provided a different music trend from the prevailing music. However, neither Rum or the other

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[83] "Mid 16th century (in the sense 'alternating, alternate'): from French alternatif, -ive or medieval Latin alternativus, from Latin alternare 'interchange'". [Oxford Living Dictionaries] (n.d.). [Website]. Retrieved February 25, 2019, from https://en.oxforddictionaries.com/definition/alternative.

[84] The Arab Fund for Arts and Culture (AFAC) receives fund from the following: Ford Foundation, Norwegian Ministry of Foreign Affairs, Open Society Foundations, HBK Investments Advisory, HSBC Private Bank, Prince Claus Fund for Culture and Development, Boghossian Foundation, and DOEN Foundation. [The Arab Fund for Arts and Culture (AFAC)] (n.d.). [Website]. Retrieved February 25, 2019, from http://arabculturefund.org/donors/indexarabic.php.

[85] Al Mawred foundation receives funds from: European Cultural Foundation, DOEN Foundation, Mimeta Foundation (Norway), Ford Foundation, Open Society Foundations, British Council, and Al-Fanar Foundation. [Al Mawred foundation] (n.d.). [Website]. Retrieved February 25, 2019, from http://mawred.org/.

[86] Sayed Darwish (1892-1923) an Egyptian singer and composer who was considered the father of Egyptian popular song.

[87] Sheikh Imam (1918-1995) an Egyptian composer and singer, his songs were focused on politics; Marcel Khalifa (1950) a Lebanese composer and singer who focused on the Palestinian Issue; Ziad Rahbani (1956) a Lebanese composer and singer, who focused in his works on Lebanese politics.

singers mentioned have been described as being alternative, which confirms that the issue is directly related to production and marketing (Al-Bustani 2015).

The current status of alternative music is that it is moving towards the "independent" term because of the emergence of new communication technology and social media. Nevertheless, this is not the result of the emergence of alternative music groups themselves, but because of the change in the music market due to the emergence of flexible storage media in terms of copying, hacking, sharing, etc. This has led to a change in the sources of profits that come from music and led the music industry globally to shift from the income that was previously achieved from selling albums supported by concerts, to become income mainly from concerts supported by albums (Al-Bustani 2015). The musicians before the change used to make money by publishing albums through production companies. The term alternative has emerged widely as a description of new musical groups, but later, after social media became effective in Jordanian society, the term was altered by the local press to independent music, denoting its independence in terms of funding and content.

4.6.9 The term "independent music" [88] (A glimpse into Jordan's tech sector)

In her article, Reem Al-Masri (2015) stated that "[s]eventy-five percent of the Arabic content on the internet flows from Jordan's tech sector" (Al-Masri 2015, July 1). This was mentioned several times in Jordanian officials' reports such as at Davos 2015, the 2014 Innovative Jordan Conference, the 2013 Jordan-US Business Forum, and Thomas Friedman's article from 2012 in which he raved about Jordan's ICT entrepreneurship scene (Ibid.). In 2014, the anti-terrorism law was amended to penalize "the use of information systems, or the information network, or any other publishing or media tool, or establishment of a website to facilitate the conduct of terrorist acts or support terrorist groups or an organization or a charity that performs acts of terrorism or market its ideas or fund it [...]" (Al-Masri 2014, April 30). Previously, in 2013, the Audio-Visual Commission was merged to Media Commission, which gave it more power to block hundreds of websites by the publication department for not meeting the licensing requirements according to press and publication law (Al-Masri 2015). In this sense, musical and artistic products are also subject to censorship by the authorities, which set limits for the output of new music groups to match the orientations that serve the policies of the Jordanian local authorities.

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[88] According to the Oxford Dictionary of Music, Indie music is a "genre of rock music that emerged in the wake of punk. Although 'indie' simply refers to the music's release on a record label that is independent of the 'major' corporations, indie music is frequently characterized by sub- or countercultural elements". See (Kennedy & Kennedy 2012: 417).

In the Arab region, the increasing availability of high-speed Internet, digital platforms and file-sharing techniques such as Torrent have freed the Arabic music scene from the power of large production companies, which are still active, but with less output. The opportunity to spread music and songs that are different from the mainstream became greater, and which has led to the use of new musical instruments, rhythms, or providing views about politics and taboo topics (Al-Masri 2016). By looking at the SoundCloud platform, it shows that many singers managed to reach a large fan base during a short time compared to regular local and television. Some of these new groups ask their fans to go beyond the role of receiving music to contribute to funding their albums, as the Lebanese group Mashrou3 Leila and Jordanian group El-Morabba3 have done recently (Ibid.).

The music scene in the Arab region has developed a dependence on digital platforms that are subject to intellectual property laws in the United States and Europe. However, the status of intellectual property rights in the Arab region has remained unchanged. In this sense, this made it possible for independent Arab musicians to spread their music, but without earning money (Ibid.). In her article, Al-Masri (2016) presents some perspectives of different groups in the Arab world about this issue. Some of them consider concerts to be the most important target in this process, and thus the purpose of using social media platforms is for marketing in order to gain as many concerts as possible. This was the reasoning behind Yacoub Abu Ghosh uploading his album Al-Khubz (2012) online for free. In contrast, the Oud player Khyam Allami prefers to sell his music through albums, and insists on tracking use of his album through copies on social media platforms to convince the people who upload it to delete it. The Palestinian singer and producer Tamer Abu Ghazaleh lost hope in tracking users because the laws are not effective in solving this problem. Mohammed Abdullah from El-Morabba3 group stated that "[s]ometimes I feel that I do not know if people listen to our songs because they love it or because they are available, maybe who pays to listen to your music is who is ready to go a step further to get your music." (Ibid.).

As for the Jordanian Ministry of Culture, they play no effective role in the Jordanian art scene. Instead of developing strategies to support culture, the ministry has blamed artists for being moody and difficult to deal with ('Mamkigh' 2016, March 17). In her article, Sarah Al-Qudah (2016) stated that many believe that the ministry is only working on the commemoration, opening of festivals, or planting a tree as a symbol of every achievement in the artistic movement, rather than supporting young talents. In the end, there were some factions in the government who viewed this ministry as if its establishment was for the

purpose of satisfying people and not for production and development (Al-Qudah 2016, March 22).

Al-Qudah (2016) stated that it seems that the Jordanian authority refuses to establish a contemporary culture; instead, it desires to enable the Bedouin identity to strengthen the position of the army and guarantee the loyalty of the majority in society. This was reflected in the public press and media excluding any contemporary element in the arts and culture. Therefore, militarized song has emerged strongly in the scene supported by public media, and any voice that is critical of this trend is immediately accused of not belonging and lacking loyalty to the state. In contrast, recently, some private media in Amman city attempted to keep up with the contemporary culture movement without paying attention to other cities. However, these humble attempts are very small compared to the size of support for militarized song. In this sense, the openness to other cultures through globalization seems easier than dealing with changes in the local culture, especially in the age of digital information and social media available to everyone (Al-Qudah 2016, May 22). In her report posted on the website of the Jordanian Ministry of Culture, Al-Qudah stated that "[t]he year 2015 was different from the other years in terms of the Jordanian musical scene. This year saw a significant decline in the national song and commercial song" (Al-Qudah, 2015). In contrast, there has been a striking spread of more independent songs and new music groups in the music scene. The next chapter addresses the information explored using interviews and other sources that provide a context for understanding the emergence of the new music groups in Jordanian current scene.

5   Four cases of new musical groups

I present in this chapter detailed information about the four cases of new music groups that have established themselves during the early 21st century in the Jordanian music scene (no.1: Aziz Maraka and his group Razz; no.2: El-Morabba3; no.3: Yacoub Abu Ghosh and his group Zaman Al-Zaatar; and Ayloul). In this chapter, I employ four main categories of elements (creator, object, process, and social world) in presenting the relevant information about the four cases mentioned. I adopt a narrative structure to present my observations and all relevant information based on multiple sources of information gathering. This facilitates dealing with information in the next chapter where the discussion and answering of the specific study questions takes place.

5.1 Case No.1 Aziz Maraka and his group RAZZ

Intro: Aziz Maraka and his group Razz showed different interesting features due to Aziz's character, music, production, and even his relationship with other groups and musicians in the scene. When I met him in his office in Jordan, he showed good hospitality and willingness to cooperate. The Western influences on Aziz are apparent in his long hair and his adding of some English words when speaking Arabic. I felt that he used the English language naturally when he was talking to his American wife, but sometimes, I had the feeling that he wanted to show me that his English was good by mixing many English words in. Aziz's studio contained two rooms, one of them was prepared for recording purposes and the other one for rehearsing. Aziz suggested that we sit in the same room as Munther Abu Jaber, the bassist, who was editing and mixing a song for a commercial as Aziz told me, yet I could not hear anything because he had headphones on. I would like to go back to the first correspondence with Aziz and the reason why I chose him for this study. It began when I contacted him via WhatsApp voice messages to ask him to participate, and he introduced himself saying:

> "Dear Hani, I have got an idea about your project, but I would like to know exactly on which field you want to focus more. I consider myself as a singer in the alternative music movement; but at the same time, I can say that I consider myself an influential part- from a musical aspect; more specifically, from aspects related to finance, production, how to deal with production companies, how to deal with crowds and communities - following alternative music. I have a long experience in all these aspects, hence, I feel I am able to help you in many points such as; what kind of community likes this music, why has the alternative music taken an important position, and why Jordan is considered one of the most important countries in this kind

of music. I think I have enough information that might help in your research" (Aziz Maraka 2016, February 17). [89]

Aziz's response shows that he wanted me to focus on financial and production aspects, especially that he, every year, holds one or two times his music festival for new music groups in Jordan and other Arab countries, which is known as Bands Across Borders (BAB باب) one of the biggest independent music festivals created by Aziz, hosting local and Arabic new musical groups every year in Jordan. However, as I knew about him before I met him, he mixed three types of music together in his music, namely rock, Arabic, and jazz music, under the name of Razz. This double role as a music entrepreneur and fusion musician made Aziz an especially relevant example for my study.

5.1.1 The Creator Element

Family. Aziz is a Jordanian singer and musician who was born in 1983 in Tunisia because his father, Jareer Maraka, a well-known Jordanian journalist, was working in Tunisia at that time. Aziz lived in Tunisia for almost ten years before he moved back with his family to Amman. His father played an important role in supporting and guiding Aziz to study music professionally instead of just practicing music as a hobby (Jawhar 2010, July 20).

Education. In Jordan, people place a high social prestige on a degree in medicine, engineering, or law, more than on other disciplines. There is also a wide range of Jordanian university students who prefer social and humanitarian disciplines in the hope of getting a job in the public sector. In this sense, sometimes students engage in university disciplines that do not correspond to their personal desires because of pressure from their families, which does not help students make progress in the future (Brown, Constant, Glick, & Grant 2014). Aziz faced the same problem when he finished his secondary school with an average of 82%, which did not help him to study a specialty that fitted with the social trend. Therefore, he started studying business administration in one of the private universities for a while, before he stopped to start studying music (Maraka 2016, April 16, part: 1).

His father encouraged him to focus on music professionally instead of focusing on a conventionally valued degree. This might be related to social class in Jordan, where upper-class parents permit their children more freedom to choose artistic professions, while middle-class parents direct their children to a specialty that ensures their career prospects. Yet, and despite the development of Jordanian society's view of the value of music, a large segment still views music as an undesirable profession from a religious perspective. Therefore, the

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[89] A Voice message on WhatsApp from Aziz Maraka, February 17, 2016, (H. Alkhatib Trans.)

demand for music in universities is weak and is not usually related to the desire of students for this specialization, but to get a job in the education sector. Aziz did not have this struggle, as his father encouraged him to study music at Jordan Academy of Music ('Jordan Academy of Music', n.d.), where he started studying piano until he had a scholarship to study in the USA. During his study in Jordan Academy of music, his piano teacher, Saed Haddad, motivated him to learn more about contemporary music and new dimensions of sounds different from classical style. After a period studying music in Jordan, Aziz was nominated by a governmental project that supported students for education abroad. Aziz got a scholarship to continue his BA study in Arkansas university in the USA (Maraka 2016, April 16, part: 1).

Aziz studied Classical Western Music in Arkansas University, and as part of his graduation project he was asked to compose some pieces that demonstrated the composition skills that he learned during his studies. Furthermore, Aziz never played Arabic songs, but whenever his friends asked him to play a Jordanian song he just played Fairuz' songs because of their easy major and minor scales and more familiar harmony. [90] From that point, Aziz started thinking of creating a form of Jordanian song within the standards he wanted to show to the community of his university (Ibid.).

There is no doubt that the American lifestyle influenced Aziz; he stated that when he finished his studies in the USA he took his girlfriend back to Jordan and introduced her to his family. It was a shocking moment for his family because the concept of a "girlfriend" does not exist in Jordan - it was absolutely rejected. Therefore, he was under great pressure because of his family and he was forced to stay in his family house for a while until he married his girlfriend officially. His family, especially his father dealt with the matter carefully by discussing the problem and finding solutions (Ibid.). Here it is worth mentioning that tolerance of issues related directly to religion is not common in Jordanian society, and therefore Aziz's father was careful to observe the common social framework while sorting out these issues.

Other members of Aziz's group were always changing since he started making music in 2006, but I am going to talk about the members, who were on stage with Aziz during the participant-observation on 6 May, 2016. The group members that were on stage, according to my own observation, on 5 May 2016 in Amman and according to what Aziz told me were the

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[90] Fairuz is a Lebanese singer, who was born on November 20, 1935. Her songs are constantly heard throughout the Arab region, which mostly have been composed by Rahbani brothers. Her songs have mostly been composed using Major or Minor scales and this allowed using harmony and counterpoint. [Fairuz] (n.d.). [Website]. Retrieved February 25, 2019, from https://goo.gl/L2ieoS.

following: Aziz Maraka (Lead vocalist / Piano), Monther Jaber (Guitar Bass), Yarub Smeirat (Violin), Mohammed Idrei (Guitar), Timotej Kotnik (Trumpet), Janelle Crum (Trombone), Mohammed Jaber (Percussion), Stephanie Nawas and Kateryna Krasova (Backing Vocals), Luay Hijazin (Keyboard), and Omar Abbasi (Drums). Sometimes, Aziz uses additional players for some songs that include Arabic melodies as Abdel Haleem Alkhatib (Qanoun), Humam Eid (Oud), and Ghassan Abu Haltam (Clarinet) (Maraka 2016, April 16, part: 1).

I divide the group members into two categories: educated (those who studied a degree in music) and experts (those who practice music depending on experience without a degree in music). The educated players are: Yarub Smeirat, who studied his BA in Music at the National Conservatory of Music in Amman and obtained his Master degree in Ethnomusicology in Spain; Ghassan Abu Haltam and Humam Eid studied at the National Conservatory in Amman as well; and the two brass players from Armenia and Slovenia already studied music in their countries before they came to Jordan several times every year to earn money from concerts. All the aforementioned players are members of other Jordanian groups, except Yarub who plays with others and he has his own group, which is called Yarub and the group. The members who have experience are: Munther Jaber, whose two uncles have owned a studio in Amman for a long time, [91] and therefore constituted a privilege in itself allowing him to make progress in his musical career. Also, this aspect shows how this privilege promotes the low social prestige of music in Jordanian society. Stefanie and Katia are backing vocals singers, and I have not seen them singing before with other groups, and it seems that Aziz picked up this as an aesthetic strategy used in western music, so as to distinguish the group from others in the scene. Mohammed Idrei, Mohammed Jaber, and Omar Abbasi are playing with other groups, especially Omar Abbasi, whose name is well known among groups as one of the best drummers in Amman.

Extra Job. Most members of the group play with many other groups since they cannot depend on concerts with Aziz during the whole year because, as Aziz stated that he makes no more than two concerts in each country and ten concerts on average during the year. Therefore, most of Aziz's group members are engaged with other musical projects, whether in their own groups such as violinist Yarub Smeirat, or by being a part of other groups like the rest of the players. Some of them play in restaurants, cafes, or bars in Amman as well. [92] This shows the gap in the music economy in Jordan in failing to provide enough working markets

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[91] I have known Munther Jaber for a long time; in 2005 I participated with him along with Tariq Al-Jundi and others to record a CD of classical Arabic pieces at Munther's studio in Amman.

[92] I covered this aspect in the previous chapter concerning the music played in restaurants and bars.

for musicians. Aziz resides in Dallas most of the year with his wife and son, working there as a music producer for documentaries, news, TV branding, etc. He cannot depend just on the concerts he plays with his group because it is not enough to cover his own living expenses. However, concerts enhance his profile as a producer as a kind of promotion (Ibid.: part: 3).

5.1.2 The Object Element

Songs (Genre). Over the last ten years, some terms about the new musical groups have spread widely in Jordanian press; some of it has described them as alternative, and others have said they are purely independent. In Chapter 4, I reviewed both terms from both western and Jordanian perspectives (see p. 94 & 97). Jordanian literature that discussed these terms relies mainly on Western perspectives in defining them.[93] The term alternative was used often by the Jordanian press more than independent, and most of the interpretations referred to how this new music genre was seen as a reaction to the tradition of militarized song, (see Chapter 4, p. 88) while the term independent emerged in the Jordanian press more widely in the last three years. The Jordanian references that I relied upon in discussing the two terms are press articles because there is a lack of scholarly studies in this area. The 7iber electronic magazine and many other media sites frequently publish articles on current music in Jordan. These articles and websites are private and represent an independent orientation within the Jordanian press. After reading them, I asked Aziz how he classifies his music within these different trends. He answered, "Simply, Jordanian music" (Maraka 2016, April 16, part: 1, 00:40:32).

Aziz indicated that the term underground appeared, in the beginning, presenting the new music groups, which were unknown in the scene, and then came the term alternative which strongly replaced the use of the term underground. Soon after that, Aziz and many other groups worked on making the term independent the dominant one; in particular, independent here means independent music production (Ibid.). Yet, Aziz indicated that all these terms have been created by production companies for commercial and marketing purposes, nothing more. It is worth mentioning that Aziz refers to the terms (alternative and independent) as loanwords from English and that retain the same meaning that I reviewed in Chapter 4 (see p. 94 & 97).

Topics. Aziz chooses his songs' topics from previous experiences he personally lived or situations that happened in other people's lives (Maraka 2016, April 16, part: 1). Generally, the topics in his songs take a different approach from the usual song topics common in Jordan.

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[93] See Chapter 4 (p. 94 & 97) (Al-Bustani 2015; Al-Masri 2014, 2015 July 1, & 2016; Al-Qudah 2016 March 22).

Most of his songs discuss emotions and some aspects of the relationship between lovers with other songs addressing social, religion, war and peace issues (see Figure F.3, p. 372). I discuss these meanings in the lyrics section with more emphasis on lyrics. In the song *Sheikh El-Balad* he tried to cross the borders of religion and society. The song is mainly about the issue of demonic possession, and though it is not forbidden to talk about this it is unusual and rarely used. I remember when he talked about this song he tried to say that this problem should be discussed freely because it is part of our reality (Ibid.), but at the same time, maybe this song would open the means to talk about topics related to faith in God and religion as a kind of freedom of thought and belief.

Besides these song topics, he rearranged some Arabic and Western songs; one of them was a song based on Michael Jackson's *Beat it*, which he sang with some American singers (I will shed more light on this song later in the production aspect. See p. 114). Moreover, he mentioned that he is now preparing a song about marriages among different religions; such as a Christian man marrying a Muslim girl and a Jew marrying a Muslim, and vice versa. Aziz criticized the strict rules in our society about relationships; he states that at the end we are all humans, so why do we not meet now in peace without wars (Ibid.)?

Another notable example is *Sme3tek* song; a song inspired by a girl whom Aziz met in a restaurant in Amman. Aziz presents the song title on social media as it is written above, including the number 3, this is known as *3arabizi* (Arabic and English) as part of glocalization. I discussed this aspect in Chapter 2 (p. 25). In the *Sme3tek* song, Aziz invited a muscled girl to shoot a video clip with him. His purpose was to show Arab girls an example of a fit body; however, Aziz received much criticism because of the girl's clothes in the video. Here a conflict appears between the ideas that Aziz tries to convey in his songs, and the social rejection of some aspects that do not conform to tradition and religion. Not just in this song, but also the ideas of the songs mentioned above, such as marriages between different religions or the domestic obsession issue, these topics show a kind of attempt to provoke society, something that is especially evident in Aziz's way of talking about creating songs that carry a value and idea, even though society always looks at the downside (Maraka 2016, April 16, part: 1).

According to Aziz, if his songs' topics do not fit the customary social framework, he insists on forming his own opinions because he believes in himself. Sometimes, his topics go further, to the extent of focusing on religion or even faith in God; as in his song *Eyeh* "Go on clouds". (*The soil misses the awaited promise. Where is the rain? It has lost its way. The night has stretched, we have slept for too long. So there they are the clouds that never rain. Clouds*

move on, take the sorrows with you. Wind blow away, bring us something new) (Aziz Maraka 2014, Dec. 17). Aziz stated in the personal interview that he attempts here to create a kind of prayer by using the word *Eyeh*, which makes you think more about your faith or sometimes to question the existence of God (Ibid., part 1: 00:51:33). It is interesting how he is thinking because sometimes he goes beyond the borders which our society has established very strongly over a very long time.

Lyrics. Below in this part I present samples of Aziz's lyrics in order to analyse them. Aziz uses the local Arabic dialect used in Amman in writing lyrics. As I mentioned previously in the theoretical framework part (see Chapter 2, p. 45), I employ the approach used in Jordanian music studies in addressing lyrics, by attempting to describe meanings in lyrics through categorizing them using terms employed in genre analysis in CDA.

Changes in relationships between genders. In the song *Ma Bagool Asef*, Aziz refers to a new type of relationship between males and females (see no. 27 on DVD). Most of the Arab songs talk about feelings of love and longing, and thus such a topic addressed by Aziz is considered new and unusual, and thus different from the prevailing song traditions. Aziz says, "*Oh girl you think I am stupid*" (see Figure A.21, p. 243) and tries to show that he is aware and does not want to seem stupid in front of her. As a result of this way of thinking, if he discovered that she is playing with his feelings his reaction will be harsh. While also the matter of apologizing has become difficult, as Aziz states in the lyrics,

> "*I told you, I forgave you, but... you are the one who should apologize. Look, I'm not going to tell you I'm sorry, even if that relationship will end. Beware of playing with my feelings, or I'll hurt you badly with my words*" (Ibid.).

Generally, in Arab societies, love songs show the delicate side of women and how they need to be treated nicely to win her over. Often the man appears in Arabic love songs as bearing much of the hardship of longing and showing tolerance to a beloved's mistakes. This maybe comes from Islam influences on Arab societies in general in regulating gender relationships in society. Here, Aziz in his song *Ma Bagol Asef* tries to empower his imaginary interlocutor by taking women seriously. He refers to a different way of dealing with women, showing her that she should be dealt equally with man, not from the Islamic or Arabic perspective, but from a perspective that seems to be influenced by the Western environment that Aziz lived in the USA. And it seems that he doesn't want to change this way of dealing with women because he had bad experiences and he feels he finally understood the situation. So he ends the song, "*I've realized what is required, to be kind-hearted, thou, you break hearts, we've realized what is required... but this is all I have now*" (see Figure A.21, p. 243).

Similarly, in the love song *Bint Elnas*, which is similar to popular songs, but with the difference that Aziz used direct expressions to transcend social conventions about the relations between genders, (see no. 28 on DVD). There is no doubt that there are many traditional songs including bold and explicit phrases in describing love affairs, but they are often in the form of metaphorical hints. In this song, there was a direct use of the meanings of love and closeness to the beloved, and it includes direct references to kissing. He says, "*Hey girl, give me an answer…You are the most beautiful girl I have ever seen. When the day comes and you and I get together to sit down and talk, tell you about my feelings… and you kiss me on my cheek*" (see Figure A.22, p. 244). The lyrics of the song seem to indicate a person trying to talk to a girl who is not paying attention to him, as he tries to attract her attention to make her talk to him. It is a sort of frank flirtation of the girl, something unusual in the lyrics of Arabic songs in general. Here, as well, is an attempt to change the pattern of relations between young people, more freedom is used to express their feelings independently of the common social controls.

This is true also of the song *Heye* (She is) which is mainly about a man who has met his love after a long time waiting (see no. 29 on DVD). The idea of the song is not new, but the phrasing of the lyrics in this context is. The man is presented as lonely, thinking about emotions in his heart, and suddenly, he saw her and starts thinking of their relationship in the past. He discovered that her love is still in his heart and he could not stop it. The song attempts to present a new form of love song, different from the common love songs that focus on describing the features of beauty in the beloved. However, Aziz discusses the freedom of thinking of being outside rules that limit one's expression of feelings. This is evident in his motivation to talk in his songs about demonic possession, marriage in different religions, and freedom of belief. This is apparent in the song *Heye* when Aziz sings, "*For how long will my feelings be forbidden…I wish I could get out of imaginary and feel my heart*" (see Figure A.24, p. 245). This aspect shows that he wants to be out of the taboo issue and have extra space to feel and practice love.

Addressing sensitive topics in religion. In the song *Sheikh El-Balad*, Sheikh is the religious man who leads people in the mosque and has the ability to treat the possessed by using verses from the Quran (see no. 30 on DVD). The idea of this song is about a mother who wants to take her son to a Sheihk to treat him for demonic possession. Generally, the song presents the events that happened to the boy, and how the Sheihk reads a verse from the Quran (Al-Falaq) – which is about protecting humans from the devil. "*Treat this boy from the devil and envy*" (see Figure A.23, p. 244). This problem is very common in Jordan, and thus, many religious

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people are involved in exorcisms. Although Jordan society believes in this matter, using this topic in a Jordanian song was the first of its kind. Yet, there is a taboo around this topic as society is still not facing it explicitly. Aziz stated in the interview that his intention was to present forbidden and unusual topics, even if the society did not accept these songs. On another hand, showing that the boy in this song was praying to someone else different from God is also an explicit sign that Aziz tries to expand the boundaries of freedom more than before. "*He does not remember who was worshiped*" (Ibid.). The song idea is interesting and it shows that maybe Aziz attempts to play the taboo strategy to gain more attention. This also shows that the Jordanian audience has become more open to such unusual ideas in songs, even if they go against norms and religious ideals.

The idea of the song *Sme3tek* is that a keyboard man wants to make a girl - shaped like a puppet - communicate with him to bring her back to life (see no. 31 on DVD). Therefore, he brought an anti-virus keyboard, connected it to the puppet, and started to play music. The puppet interacts with the music by making some dance movements. Aziz in the interview stated that he once met a girl in a restaurant who was muscular with a well-shaped body. He was impressed by her body and wanted her to take part in the video clip of the *Sme3tek* song. The goal of this song is to present this girl to all Arab girls, showing them that being sporty and healthy is more important than many things that usually occupy their minds. "*And every time you try to say something... No one hears…And there is not even an echo out from inside you... always comes back to you*" (see Figure A.25, p. 245). [94] The quote shows that Aziz describes the situation of Arab girls in that she tries to act like a normal individual in her society but she cannot because no one will hear her voice. It is a call for freedom of speech. However, he is committed to this issue and wants to present it despite the many criticisms he received about the girl's clothes in the video clip. It seems that he wanted to push the boundaries of Arab girls' freedom by presenting this type of open-minded girl in the video. At the same time, he made a video using a sexy girl to attract more views.

Performances (Concerts and Festivals). As an independent group, Aziz and his group have participated in some local festivals that focus on new musical groups in Jordan, such as the *El-Balad* festival and *Sayf Amman* (Amman Summer). One of these festivals was organized by the Ministry of Culture under the name of *Jordan Festival*. However, Aziz was not very excited when I asked him about public festivals because he considers them to be disorganized

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[94] See also: [Aziz Maraka] (2014, November 26). Aziz Maraka - Sme3tek. [Video file]. Retrieved February 25, 2019, from https://www.youtube.com/watch?v=5uGDoCFxT4w.

and he already has his own festival called BAB, which hosts different musical groups from Jordan and the Arab world regularly every year (Maraka 2016, April 16, part: 2). The following is a summary of information on the history of the BAB festival from 2011 until 2016, according to what I found on the BAB Facebook page. [95] I will focus later on the event that I observed on 6 May 2016, in addition to the second part of this festival that took place in August in the same year (see Figure F.4, p. 372).

BAB Festival (5) 2016. In order to attend this event, I contacted Aziz a few days before the concert to find out all the details about the time and the location of the event. In that day I went to Amman with the gatekeeper (Yusser Al-Zou'bi), and upon arrival I phoned Aziz who had already informed the receptionist to give us V.I.P identity cards to access the backstage easily so I could observe and record events more comprehensively. The place is called *the Dome*, which is a big private hall dedicated to weddings and events at Airport Road in Amman. Inside the hall, the place has many small counters that provide different kinds of snacks and drinks, in addition to a mini bar for alcoholic drinks. I arrived there almost at 7:00 pm before Aziz and his group started playing. The audience numbered between 400 - 500 people (see Figure A.1-A.12, p. 233-238). Because the concert was planned to host many different groups during the same day, the concert duration was scheduled from 12:00 noon to 11:00 pm. The participating groups were Aziz Maraka (Jordan), Abdulrahman Mohammed (Saudi Arabia), Hana Malhas (Jordan), Autostrad (Jordan), Akher Zapheer (Jordan), and DJ SOTUSURA (Palestine). According to the festival program, each group should perform on the stage at a particular time during that day, which was announced a few days before the event (see Figure A.13, p. 239).

There was a special company for event planning concerned with arranging the festival; when I arrived there, the receptionists did not allow anybody to enter the place without a ticket. The audience was also not allowed to bring food or drinks inside the place because they wanted them to buy what they needed from inside; it is a purely commercial strategy, especially as the prices inside were very expensive. But generally speaking, everything was well organized. When I arrived at the VIP place - beside the stage – the Akher Zapheer group was playing their last song. It was the first time for me to be at such a concert in Jordan. Actually, in the beginning, I was surprised, maybe because the sound was very loud, or maybe because for a moment I could not believe I was actually in a concert in Jordan. That was

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[95] [Bands Across Borders (BAB)] (n.d.). [Facebook page]. Retrieved February 25, 2019, from https://www.facebook.com/BacrossB/.

different from any other concert I have attended in Jordan and reminded me of outdoor pop music concerts in Oldenburg.

After Akher Zapheer left the stage, it took about half an hour until Aziz and his group was prepared to start playing. During the interval between the concerts, some of the audience left to listen to others who came for the concert of Aziz and his group. The audience welcomed Aziz and his group warmly. It seems that Aziz knows exactly how to behave on stage because he did not say anything, he just started with one of his famous songs which quickly drive the power of the audience. This song was *Ma Baghol Asif* "I do not say sorry" (Hani Alkhatib 2017, October 28). The group contained two keyboards, drum, percussion, e-guitar, bass guitar, two back-vocals singers, violin, and trumpet. Most of the instruments play harmony supporting the main melody as is the case with European or American bands, while only the violin and trumpet were played differently as soloists. In general, recently, Aziz is comfortable with the way the audience reacts with improvisation on stage; he talked in the interview about how the audience reacted in Arabic music by considering the improvisation as break time for talking, while in his group Aziz knows how to attract the audience's attention with violin or trumpet solos (Maraka 2016, April 16, part: 1).

In this concert, and exactly as Aziz said, the audience was nicely reacting to the trumpet player and this led me to conclude that Aziz and his group knew exactly what their audience likes (Hani Alkhatib 2017, October 28). The violin was playing Arabic musical phrases that included quarter tones with some vocal improvisation performed by Aziz as well as the backing-vocals' improvisation after the performance of Aziz. After repeating vocal improvisation twice, the group finished the song using a popular long jazz end with a long *ritardando* (Ibid.) [96] accompanied by cheers from the crowd. One of the audience was screaming "*I swear I love you…I love you*", then some people among the audience were calling "*Abasi…Abasi*" - Abasi is the drummer. Immediately after that, Aziz said, on the microphone, that he would introduce the players on stage. He then turned back and told the crew to fix the keyboard pedal, and started his second song *Sheikh El-Balad*.

As stated, the term independent has become more common and describes the independent production that the new music groups use. However, both terms are the same for Aziz, because the most important thing is that using any one of them makes him more famous. The songs' topics are very attractive to young people because they mostly talk about love emotions differently from the dominant ways of doing so, as we have seen, while also

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[96] Ritardando is (with a gradual slackening in the tempo).

including some normally forbidden topics. However, Aziz, with his group, hold a maximum of three concerts in Jordan every year limited to the BAB festival. In April 2015, I had the chance to observe Aziz with his group onstage in Amman; the concert was an open-day for five to six groups from Jordan and different Arab countries. In other words, the group does not need to take part in any public or private concerts because Aziz has his own festival BAB and this activity provides him more money and fame independently.

5.1.3 Process Element

Making music. Aziz's motivation started when he wanted to prepare for his graduation project at Arkansas University. As I mentioned before, his friends were always asking him to play a Jordanian pop song and this was a big challenge because Aziz did not study Arabic music; all his experience was in classical Western music. Hence, he used to play Fairouz's songs due to their easiness in accepting harmony, something that cannot work with Arabic songs which were created using quarter-tones. From this point, Aziz wanted to make a Jordanian pop song acceptable and understandable for non-Arab people, and therefore he wrote the song *Bint Elnas* and used to play it for his friends in Arkansas (Maraka 2016, April 16, part: 1).

Before his graduation in 2006, Aziz started to gain his experience as a musician and a producer at the same time. After he got positive feedback from his friends, he had the courage to ask his professors to compose Jordanian songs for his graduation project instead of applying the usual classical music style. Aziz's justification was that if he went back to Jordan specializing in this type of music, i.e. classical music, it would end up with him begging on the streets – and this was enough reason for his professors to accept his proposal. Therefore, he got advice from his piano teacher to search for a sponsor to cover all his project costs. Indeed, he prepared a proposal about Razz project (mixing rock, Arabic, and jazz music), under the concept of the BAB festival. He presented this project to the King Fahad Organization Office at Arkansas University to apply for sponsorship. He earned a thousand dollars to make his first album in Jordan (Maraka 2016, April 16, part: 1, 00:06:43).

It is interesting how Aziz mentioned in a statement about his voice being "ugly" (Ibid., part: 1, 00:30:50), as it made me curious to ask later again about it. Actually, he realized when he started singing that the audience was losing interest because he voice was not well tuned. Thus, he worked hard to improve it. He admitted in an interview with the local newspaper "Algad" that he does not have a good nor distinctive voice, but strongly believes that he has a message that can be delivered through music (El-Attal 2007, January 16). Here it was noted

that the musical forms used by Aziz in his songs provide a space of freedom of performance that does not require a higher level of vocal abilities, which is required in classical Arabic and Western music.

Writing and Composing. Aziz writes the lyrics and composes the melodies for all his songs. He does not use music notation to write his music since he depends more on memory. He believes that improvisation is very important on stage. Sometimes, if he uses string sections in live concerts, he uses notation to unify them. However, he does not generally like to depend on players who are not able to play by memory because if they miss one bar or even one single note they may not be able to continue playing correctly. Concerning the instruments, he said that he does not have a particular strategy for using instruments in his group; he just uses any available instrument that translates his music. Thus, he used traditional Arabic instruments in some songs, such as Atwa and Shiekh El-Balad, justifying this by saying, "I like to try new things in my songs" (Maraka 2016, April 16, part: 1, 00:21:41). But, as I noticed, he inserts solos at strategic moments during the show for instruments like the trumpet, saxophone, or violin because as he stated, the audience usually likes to scream in response to solos in live shows. Moreover, every year, he hosts a famous performer in the BAB festival such as a comedian, or a famous player, besides different groups from the Arab world (Ibid.).

Motivation. The first time I contacted Aziz via WhatsApp, he stated that Arabic music is not powerful enough to be described as attractive since it lacks the energy that exists in rock music to express feelings in music. This shows that Jordanian contemporary music does not meet Aziz's wishes. He explained in the interview that Arabic music has no foundation in his memory because he did not learn it. However, Arabic music in its highest levels will still be incomplete because it does not have cords or harmony to express feelings as is the case in classical and modern Western music styles (Maraka 2016, April 16, part: 1). It seems that the entire Arab music heritage was not satisfactory to him; even in terms of topics, he wants to change the traditional conception of Arabic songs. He said in an interview with *Sky News Arabia*, "We are tired of the topics expressed in Arabic songs, which commercialize love and emotions, to the point that I became able to guess the next coming lyrics before I hear it, such topics are no longer convincing" (Khader 2007, January 16). [97] Moreover, Aziz is impressed with Western songs' lyrics, which are easy and deep at the same time; hence, he insists on

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[97] This concert was part of the French Cultural Center competition aimed at encouraging young musical groups in Jordan.

making his lyrics the way he deems correct and not by using the traditional methods that from his perspective present fake and untrue meanings (Maraka 2016, April 16). Therefore, alternative music, including his songs, sought to provide truer meanings that reflected the actual face of everyday life (Ibid.: part: 2).

Influences. In general, the dominant style in Aziz's music is from the west; he started studying piano early because his father was interested in sending him to piano lessons at one of the private music centers in Amman. Later, after he finished his general secondary school, he studied classical piano for one year at the Jordan Academy of Music before he got a scholarship to study Composition in the USA. Therefore, Arabic music did not add anything to him and he is not at all in debt to it. However, as I observed, I found that Aziz used some Arabic instruments on stage, and he explained that he liked to try new sounds such as those that are part of the modern Arabic music school, which attempts to harmonize quartertones in order to mix it with other musical styles (Maraka 2016, April 16, part: 1).

During his stay in the USA, his American wife helped him develop his knowledge about different styles and bands of music such as rock, jazz, and introduced him to the work of The Doors, thus subsequently making modern western bands like Muse his favorite. That made me want to know more about his favorite Arabic music. He mentioned some names of contemporary singers whose musical trends go more toward western music such as Cheb Khaled who was a huge success on the world music scene and the singers Mohammed Mounir and Ilham Al-Madfai, who have a wide fan base in the Arab region. More interestingly, he evaluated his voice in comparison to theirs; so, if they are able to sing, he will be able to sing too because they depend on the western styles that he uses in his music. [98]

Jordan was not one of the Arab countries that experienced what is known as the Arab Spring. However, still, the unstable situation in neighboring countries placed Jordan in the middle of a war zone. Therefore, there is no doubt that this aspect has influenced culture in Jordan. Hence, I put a question in my interviews to all the groups about this aspect because it will help me study their activities and reactions through their personal and public pages on social media websites. During data collection for this study, some political, social, musical,

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[98] **Cheb Khaled** (1960) an Algerian rai singer-songwriter and multi-instrumentalist. [Cheb Khaled] (n.d.). [Facebook page]. Retrieved February 25, 2019, from https://goo.gl/9bzHfx**; Mohammed Mounir** (1954) an Egyptian singer and actor; he incorporates various genres into his music, including classical Arabic Music, Nubian music, blues, jazz and reggae. [Mohammed Mounir] (n.d.). [Facebook page]. Retrieved February 25, 2019 from https://goo.gl/h9SMo6**; Ilham Al-Madfai** (1942) an Iraqi guitarist, singer and composer. His synthesis of Western guitar style with traditional Iraqi music has made him a popular performer in his native country and throughout the Middle East. [Ilham Al-Madfai] (n.d.). [Facebook page]. Retrieved February 25, 2019 from https://goo.gl/br1Ljj.

and religious events occurred in Jordan, such as the banning of Mashrou3 Leila, the assassination of the writer Nahed Hatter, and the Jordanian-Israeli gas agreement; these events represented an important ground for identifying the response of the four groups. As a result of this, I searched through Aziz's pages on social media websites, namely on Facebook and YouTube, but I found nothing other than his music, production, group and the BAB festival. Therefore, I personally asked Aziz if there was a relationship between the Arab Spring and the new musical movement. He stated that he experienced some events in Tunisia when he was a child, and is generally against the current war situation in the region (Maraka April 16, 2016, part: 2), but nothing has been found that translates this perspective into his music. However, he tried to draw my attention to one of his songs *Eyeh* "Go on Clouds," suggesting that it might be seen from a political perspective (Ibid.: part: 1), but it was not clearly highlighted in this context compared with the lyrics in the other cases referred to in the present study.

Rehearsals. Aziz and his group practice in Aziz's studio in Amman, as I mentioned before. The office contains two big rooms, a recording studio and a rehearsal room. In the beginning, when Aziz wanted to create his group, he used to practice in different places such as the National Music Conservatory. But the director of the conservatory prevented them because of the mess and the loud sounds that they usually made while practicing. Then Aziz's father gave him this office to use for rehearsals. He started with a cheap Toshiba laptop in this place to make music (Maraka 2016, April 16, part: 2). Usually, when Aziz has a concert with his group, they practice six to seven times, but when they have a BAB festival, they practice much more because most guest singers usually perform with Aziz's group onstage. As stated, the number of concerts he holds during the year is small; this is part of Aziz's strategy to make his audience more eager every year. Therefore, Aziz and his group make a maximum of two concerts in each country, which amounts to almost 10 concerts during the year. Inside Jordan, all concerts have been performed in Amman, except one time in Aqaba. Outside of Jordan, they perform concerts in different countries such as Egypt, [99] Palestine, Greece, Spain, Dubai, and Lebanon and in Tunisia as guests on TV shows (Ibid.: part: 2).

Production (Funding). Regarding financing, Aziz used to ask his father to support him before he established his small musical agency *Maestro Entertainment* through which he gathered different musicians to create small groups in response to market needs. He carried on doing that until he started making enough money to cover all his expenses for recording and

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[99] Last time in Egypt was recently in (25.11.2016).

making video clips (Ibid. part: 3). Then, the next step was to create his own festival (BAB) in Amman city once and sometimes twice a year, which provided a good source for covering part of his living expenses.

Strategy. Returning to the Armenian and Slovenian players, and as I heard in the concert on 5 May, their main job in the group is improvisation as jazz soloists. This point allows me to go further in introducing Aziz's strategy which he follows on stage. Aziz believes that using a soloist is an important element to attract the audience (Maraka 2016, April 16, part: 1, 00:21:41). As stated, he uses famous soloist players, singers, and comedians to give performances in his concerts. Wisely, he seems to understand how to increase his audience. One of these famous performers was the flute soloist Pedro Eustache. [100]

During the process of data collection about Aziz and his group, I found that he annually hosts some stars in his BAB festival, whether they are singers, players or comedians. As listed in (Figure F.4, p.372), in 2011 he hosted the comedian Mohammed Lahham as a concert presenter; in 2012, he included Lahham with the South Korean comedian, Wonho Chung, in addition to the famous Jordanian singer Hani Mitwasi and the flutist Pedro Eustache. By asking Aziz about the purpose of using these soloists he stated that his purpose was mainly commercial to increase the size of his audiences. He explained that, for example, Pedro Eustache is not well-known to all audiences in Jordan, but when he announces that this star will take part in the event, the people who do not know him will buy a ticket out of curiosity to come and get to know this star. Usually Aziz asks the person in charge of stage lighting to put a spotlight on the star when he starts playing, in order to give the audiences the feeling that Aziz has paid a lot of money to bring him onstage (Maraka April 16, 2016, part: 1).

Between 2012-2016, Aziz invited many different famous types of musicians, singers, comedians, and bands to his BAB festival. In 2012, he hosted the Lebanese singer, Sammy Clark, who sang in many cartoon TV series translated into Arabic in the 1980s and 1990s. He relied on the fact that Clark was a nostalgic presence evoking memories for many of that time. Similarly, Aziz hosted the pop Jordanian singer Hani Mitwasi, and local comedians Bath Bayakha, Mohammed Allaham, and the Lebanese comedian Nemr Abou Nassar, in addition to many other famous contemporary figures ('Bands Across Borders (BAB)', n.d.). Aziz's strategy shows that he knows what attracts audiences by focusing on figures known to a

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[100] **Pedro Eustache** a Venezuelan flautist, reeds, world woodwinds, wind synthesist, composer and lecturer with extensive academic studies and more than 40 years of professional experience. After he played with the Greek composer Yanni, he became famous and known in the Arab world. [Pedro Eustache] (n.d.). [Website]. Retrieved February 25, 2019 from http://pedroflute.com/.

Jordanian audience ad so attract them. This then provides an important opportunity for Aziz to present his songs to larger numbers; as such it is good advertising for his group as it gains through association with the invited guests.

Management. Aziz has no manager for his group; at the beginning he tried to depend on some special agencies to organize his concerts, but they did not satisfy him at all. Hence, he runs everything related to his concerts, including his booking agency and label. He depends on a team of five main members; each one with his own responsibility in organizing the event (Maraka April 16, 2016, part: 2). His team members include his wife, *Nadien Halaseh*, *Aws Dawood*, *Hind Sabanikh*, and Aziz (Ibid.). [101] He distributes the tasks of each one of them to control concerts or festivals with the help of many other people who are working under his team supervision.

Sound Engineer. Aziz has his own sound engineer who works with him in Jordan; his name is Vinnie and he has British-Italian origins. Vinnie lives in Dubai, but he comes to Jordan when Aziz has concerts. He depends on Vinnie because he is professional and there is no alternative dependable Jordanian engineer. However, when Aziz records in the USA, he depends on an American sound engineer, Mathew Kennedy. And indeed, Aziz believes that Kennedy has the experience and the best equipment for sound recording since he recorded the *Sme3tek* song with him (Maraka 2016, April 16, part: 3). Dealing with recording studios was also an important issue for Aziz; it gave him extra power to consider himself a real musician, especially after he professionally recorded the *Sme3tek* song, as he began to learn how to deal with sound engineers and sound studios more consciously. The last point in the production aspect is promotion; Aziz's plan for the future is to keep singing and producing music as much as he can. He feels that he will be able to produce music for others within the next ten years (Ibid.).

CD Album. In 2008, Aziz with his group recorded their album CD *Aziz Maraka & Razz*. Most of the CD tracks were taken from the group's live concerts, and Aziz dealt with the *Eka3* company to market the album. Later this collaboration did not continue because the company was not well qualified for marketing. According to Aziz, during his contract with this company, which lasted for four years, Aziz did not gain more than 700 dollars (Ibid.).

In 2010, Aziz and Razz group participated in recording a mix fusion of rock, folk, country, and world music in partnership with *Ressala*, a group from Egypt, and *Mashrou3 Leila*, a group from Lebanon, with collaboration with the *Eka3* company to produce the CD

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[101] Hind Sabanikh is a trumpeter. I was playing with her in the Palestinian Youth Orchestra for almost nine years. Now, she is working as a player in different groups and orchestras and mostly as an organizer for musical events in Amman.

album (see Figure F.5, p. 373). This collaboration was not very different from the music Aziz had done before, yet it was an attempt to merge their music with his, but from their own perspectives ('Laka@eka3 CD album' 2009). It seems that the album did not succeed since there were no concerts observed on social media that show the three groups performing together on stage. After recording his first album CD, Aziz turned his attention to focus more on video clips because videos help him market himself and to make good deals for live concerts. Hence, he made video clips for different songs such as, *Meen Gallek* "Who told you" (Aziz Maraka, 2015, Feb. 13), *Sme3tek* (Aziz Maraka, 2014, Nov. 26), in addition to the aforementioned rearrangement of the Michael Jackson hit "Beat it" in collaboration with some American singers (Aziz Maraka, 2016, May 22).

5.1.4 Social World Element

Audience. When Aziz wants to introduce his audience to sponsors in Jordan, he calls it Early Adaptors or Identity Seekers. These two terms show how Aziz seeks to use professional terms mostly associated with the marketing field, and in particular terms commonly used by some cellular communication companies. (Maraka 2016, April 16, part: 3. 00:18:07). His audience is mostly from the young generation; I remember when I attended the BAB festival on 6 May 2016, the audience was a mixture of young people from different cities in Jordan - the majority from Amman and a few people from Irbid and Zarqa. Some girls were wearing the Hijab with casual dress, but the majority was not wearing the Hijab (see Figure A.1, p. 233). In all cases, it was normal for them to exist, communicate, sing, and dance among the crowd.

Media (Transmission Media). [102] Aziz believes that the Jordanian media does not play a role in his career; he depends on himself to promote and find private media agencies to support the marketing of his music. One of the most influential TV channels in Jordan, for almost seven years, is Roya, which is the first private media platform in Jordan which supported and promoted new musical groups. But Aziz did not acknowledge the usefulness of this channel to his career because he dealt with them as a sponsor for recording the first BAB festival. However, he had many difficulties in dealing with Roya TV as the managers wanted to cancel the deal many times and the bad quality of the videos recorded (Maraka April 16, 2016, part: 3).

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[102] According to Griswold, Wendy, 2013, Transmission media includes (broadcasting - radio, television; audio – and videocassettes, CDs, MP3s), (146).

Although Aziz stated that he is not grateful to Roya TV, between 2011-2016 he had eight interviews with different TV shows related to this channel. [103] This shows the absence of public media in supporting and covering the activities of Aziz in Jordan, especially as Roya TV is the only Jordanian private channel concerned with new music groups. Similarly, I found two other interviews with Arab channels *Future TV* and *Sky News Arabia*, in addition to some private local radio stations broadcasting his songs such as *Mazaj FM*, *Watar FM,* and *El-Balad.* [104] Two press platforms wrote about Aziz's songs and his activities; almost seven articles have been written by public newspaper *Algad*; [105] there is also a private electronic magazine called *7iber*, which has published many articles about alternative music in Jordan and the Arab world, besides providing a monthly schedule for all musical activities of all new groups. Most of Aziz's concerts were announced in *7iber* magazine regularly ('7iber online

(103) **Interviews with Roya TV:** [Roya TV] (2011, June 11). alfanan aziz maraka yazif wa alchef maher yatbukh almansaf/ roya [Aziz Maraka plays and chef Maher cooks Mansaf/ Roya]. [Video file]. Retrieved February 25, 2019 from https://goo.gl/pbQLJc; [Roya TV] (2011 August 4). alfanan aziz maraca dayf barnamej dunya ya dunya [Aziz Maraka is a guest in the show Dunya Ya Dunya - Roya]. [Video file]. Retrieved February 25, 2019 from https://www.youtube.com/watch?v=tBEaDfAhs8E; [Roya TV] (2011, Oct. 27). estedafat alfanan aziz maraca wa alfanana farah seraj - roya [Hosting Aziz Maraka and Farah Seraj - Roya]. [Video file]. Retrieved February 25, 2019 from https://www.youtube.com/watch?v=skNCox-OszU;
[Donya Ya Donya] (2012, March 8). alfananan aziz maraca wa naser salameh yatahdathan an haflet bab 1[Aziz Maraka and Naser Salameh talk about BAB concert 1]. [Video file]. Retrieved February 25, 2019 from https://goo.gl/fXgBdL;
[Roya TV] (2013, March 28). caravan – sheikh alkabou – maklab ma alfanan aziz maraca - roya [Caravan-Sheikh Cabo - prank with Aziz Marqa - Roya]. [Video file]. Retrieved February 25, 2019 from https://www.youtube.com/watch?v=ClrPdjZiqaE; [Roya TV] (2016, April 25). ferqet "autostrad" haflet "Bands Across Borders" caravan band - caravan [the band "Autostrad" - the concert of "BAB" – Caravan band – Caravan]. [Video file]. Retrieved February 25, 2019 from https://goo.gl/HLUDFP;
[Roya Music] (2016, April 30). aziz maraca ukadem oghniat "adee ya ghaym caravan band - caravan [Aziz Maraka presents his song "Go cloud" – Caravan band – Caravan]. [Video file]. Retrieved February 25, 2019 from https://goo.gl/NkUjiq;
[Donya Ya Donya] (2016, Sep. 1). aziz maraca – faliat "saound klash" nashatat wa faliat [Aziz Maraka – activity – "Sound Clash" – activities]. [Video file]. Retrieved February 25, 2019 from https://youtube.com/watch?v=l1DYTYmtOMA.
(104) [Sky News عربية] (2015, August 8). Hewar khas ma almutrib alurduni aziz maraca [A special interview with Jordanian singer Aziz Maraka]. [Video file]. Retrieved February 25, 2019, from https://www.skynewsarabia.com/web/video/789277/. [Mostakell Records مُستقل إنتاج] (2011, August 18). aziz maraca – akhbar alsabah – telfezioun almustakbal [Aziz Maraka - Akhbar Al Sabah – Future TV]. [Video file]. Retrieved February 25, 2019, from https://youtube.com/watch?v=nUvTXmHG4BM. [Mazaj FM] (2013, April 29). Broadcasting of BAB festival. [Facebook page]. Retrieved February 25, 2019, from https://goo.gl/GfrwNv. [Watar FM 88.3] (2013, April 29). esmauna ala ethaet water if im alsaa'a 5! [Listen to us on Water FM at 5 pm]. [Facebook page]. Retrieved February 25, 2019, from https://goo.gl/LGusvg.
(105) **Alghad Newspaper:** Al-Shekh, Ghada (2009, June 11). Aziz maraca yaltaqi jomhorah bada ghyab fi "jara" masaa' ghad [Aziz Marqa meets his audience after an absence in "Jara" tomorrow evening] Alghad newspaper [Online article]. Retrieved February 25, 2019 from https://goo.gl/ZRDrwy; Hamoudeh, Ghaida (2010, July 26). Aghani wa musiqa aziz maraca wa omar al faqir wa "itar shamee' tolheb jomhour alqala" [The songs and music of Aziz Maraka, Omar Al-Faqir, and "Itar Shamee'" inflamed the audience of the castle]. Alghad newspaper [Online article]. Retrieved February 25, 2019 from https://goo.gl/c4fX5k; Khader, Mohammed Jamil (2007, January 16). Aziz Maraka wa ferqat razz: eltibas al awlawiat baina al lawn al sharqi wa al tabee' al gharbi [Aziz Maraka and Razz Band: confusion of priorities between the Eastern-taste and Western-style of music]. Alghad newspaper. [Online article]. Retrieved February 25, 2019, from https://www.alghad.com/articles/749616.

magazine' n.d.). Generally speaking, the contribution of the private press and media is obvious in supporting Aziz from 2011 to 2016. Although there was one public newspaper that contributed some articles about Aziz, he only mentioned that he has a connection with a journalist in that newspaper and that they provided him with some support (Maraka April 16, 2016, part: 3, 00:17:47).

Social Media. [106] In this part, I start with one of the most important social web pages for Aziz and his group, namely his Facebook account. Aziz created the page in 2011 when he came back to Jordan and began his musical activities. This page is still active and Aziz added a small description of his music genre: "It is hard to understand this genre if you haven't heard it. It has the energy from rock, but it is still pure Jordanian thoughts and Arabic tunes. The Jazz smooths it out a little, so you get Razz" ('Aziz Maraka عزيز مرقة', n.d.). He introduced himself, as a music maker and that his purpose is to create musical content for all listeners and thinkers. He provided information about his musical influences in the following text:

> "I do not have a favorite Artist or Singer, but I do prefer certain tunes and musical phrases. I must say, as an artist, I am influenced by certain events or phases that I have experienced in my life; war is certainly one of these." (Ibid.)

There is also a link to his official web page which introduces Aziz as a singer or a star but not as a part of the RAZZ group (Aziz Maraka, n.d.). Although this web page does not provide all information about his musical activities, it presents Aziz the singer and Aziz the member of Razz group. As I mentioned previously, in 2010, Aziz created his musical agency *Maestro Entertainment* to provide different music groups with various events in Amman. Since Aziz founded the agency, he produced different songs for himself and some other singers; for instance, for his Sme3tek song and video clip, the song Meen Gallek, and the song Time, in partnership with American singer Pennie Painter in 2015 ('Daoud' 2015); for other singers, he produced a CD album for the Jordanian singer Haifa Kamal ('Kamal' 2014). The aforementioned information shows that Aziz seeks to be independent in his musical production; this is especially true since he had previously ineffective experiences with a local production company called *Eqa3*.

The second Facebook page I am going to talk about is the BAB Festival page. It is worth mentioning that I have not found a page on Facebook for Aziz's group Razz. In contrast, there are two pages for Aziz as a singer and for his music festival BAB. This aspect

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[106] According to Griswold, W. (2013), Participatory New media includes (the evolution of social media like Facebook, YouTube, Ratemyprofessor, Yelp, LinkedIn, etc., as well as older forms like blogging, chatrooms, and talk shows) (146).

shows that Aziz gives attention to his career as a singer and a producer by presenting his group as one of his many musical activities. However, the BAB festival page on Facebook provides all information such as announcements for concerts, marketing for RAZZ and other groups taking part in BAB, coverage, videos and photos of events, interactions with fans, selling of tickets, and promotion, etc. ('Bands Across Borders (BAB)', n.d.). The page did not include any other aspects that reflect the group's attitude towards any social, religion, politics, or economic issues or events that occurred in Jordan during my information gathering. On May 5, 2016, I attended a live concert for the BAB festival; I reviewed the process used in the BAB Facebook page for marketing and promoting of the festival through the following points:

- Announcing the event one month earlier (see Figure A.2, p. 233).
- Uploading pictures of the concert ticket in different posts (see Figures A.3 & A.4, p. 234).
- Marketing tickets by asking audience questions about the participant groups and give free tickets to winners (see Figure A.5, p. 235).
- Targeting a young audience in their educational institutions such as universities (see Figure A.6, p. 235).
- Ticket marketing (see Figures A.7-A.8, p. 236).
- Hosting participating musical groups and marketing their music (see Figures A.9-A.12, p. 237-238).
- Posting the concert program with the actual time of each group onstage (Figure A.13, p. 239).
- Give the last ticket offers one day before the event (see Figure A.14, p. 239).
- Post feedback after the event by providing some photos and videos (see Figures A.15-A.20, p. 240-242).

Audience (Feedback). Back to Aziz's message; even though Aziz believes that he has a message to convey through his music, it does not mean that all the audience accepts and understands it. In a report published in the *Algad* newspaper, some feedback from the audience about Aziz's group was cited. Some people said that his music represents a combination of East-West music, but they criticized his music-making process for not coming as a product of deep thought, others also wondered whether jazz is part of this music, while many others liked his music because it deals with unusual topics in the local community and reflects the modern life lived by younger generations in Amman ('Sky News عربية' 2015, August 8).

Experience. According to Aziz, he witnessed the political situation in Tunisia during his childhood, but no political sense has been found reflecting his experience there. The content is simply more musical, or more specifically commercial. Another important question I added in Aziz's interview was about his relationship with local politics, in other words, how the authorities in Jordan deal with the new musical groups. His relationship with local authorities is friendly because he stated in the interview that he usually invites the secret intelligence to provide protection at his concerts and festivals (Maraka 2016, April 16, part: 2, 00:25:03). It seems that the class status of Aziz's father influences his relationship with the local authorities. This appeared evident when Aziz once rearranged the Jordanian national anthem because he felt that the melody should be modified, and which he performed in one of his concerts. Aziz mentioned that his father tried hard to convince him not to do this (Ibid.); this shows that perhaps his father as a well-known figure did not want to be put in a critical or inappropriate position with the local authorities. This also might show that Aziz tries to take advantage of his father's social status while conveying musical ideas that may not be welcomed by the local authorities.

Difficulties. Aziz mentioned that the Ministry of Culture invited them once to organize concerts for the new groups in different cities in Jordan. The minister proposed paying 1500 JD for each group, but Aziz refused because he had the largest numbers of group members in comparison with other groups. It would have been unfair to get so little money when he expected to earn not less than 40000 JD from the BAB festival for this year. After this point, he stated that the new music groups in Jordan do not need the Ministry of Culture anymore; the new groups could manage themselves from A to Z independently without support from the local authorities (Maraka 2016, April 16, part: 2).

The four elements in Aziz's case: creator, process, object, and social world have provided an overall view of the new trend of making music. In the creator element, both family and education have played an important role in forming Aziz's character and the western influences that started to be effective once he started studying music in the USA. In process element, the process of making and producing music has different strategies focused on creating and using different styles of music different from the prevailing ones, which were directly influenced by western styles. Therefore, his group is always looking for attractive elements such as harmony, music genre, a soloist strategy, hosting stars, making video clips as a marketing tool for Aziz and his group, and thus gaining more offers to perform and earn money independently. In the object element, it was clear that Aziz's goal is to make music by engaging with unusual topics, and sometimes he covers religion and challenges society's

borders as part of his commitment to openness and liberalization. In the social world, as the fourth element that completes the circles, the audience is limited to the young, who are in tune with the contribution made by Aziz. In addition, the local media was supportive, though it is limited to one private TV channel and some other radio stations. Generally, Aziz and his group do not need this support because they have already found their own way to market and promote themselves through social media, which turned the tide in their favor.

5.2 Case No.2 El-Morabba3 group

Intro. The second case in the present study is the group called El-Morabba3. The group has different interesting aspects that it was felt would enrich this study. El-Morabba3 does not introduce themselves by the name of one of its star singers or players, as in Aziz's case. Instead it presents the group as a union in which all of its members are equally stars. El-Morabba3 was not very active on social media platforms, as the case of Aziz's group, and that is why it took me longer to decide on whether to choose the group for the purposes of this study. El-Morabba3 makes somehow a different, deep and complex music and uses mysterious political lyrics, which is not easy to understand on first hearing. The group was chosen in an attempt to show the diversity of and differences between the new Jordanian musical groups.

The first connection made with El-Morabba3 was on 13 March 2016 via Facebook when I sent a message to Mohammed Abdullah and he responded a few days later. He sent me his email address on Gmail to further contact him and explain my idea. We emailed each other and he indicated that he was ready to arrange an interview and to host me in one of his concerts in Jordan. My interest in this group grew faster especially after I found out that Muhammad Abdullah's family is from Gaza and that he has a temporary ID in Jordan. This reason pushed me to study this aspect further because it offered a sample of a category in Jordan, particularly among musicians. After I introduced my project to him, I called him via Skype on 7 April to arrange to see him in Jordan during the period from 13 April to 13 May 2016. I was lucky because El-Morabba3 had a concert in Amman with other different groups on 15 April. This opportunity was great as it enabled me to meet the group members and to observe them both backstage and onstage in a live concert, and in their actual community.

5.2.1 The Creator element

Group members. El-Morabba3 group was created in 2009 with only four members; Mohammed Abdullah, a singer and bassist (37 years old), Tariq Abu Kwiak, a singer and

acoustic guitarist (35 years old), Odai Shwaghfeh, an E-Guitarist and electronic music mixer (27 years old), and Dirar Shwaghfeh, a drummer (28 years old) (Abdullah 2016, April 19, part: 2). One of the motivations for creating this group was the relationship between the cousins Abdullah Mohammed and Tariq Abu-Kwaik and between the brothers Odai and Dirar. The name of the group was derived from this as it means "square" in English indicating the solidarity of their relationship and the symmetrical similarity of all corners of the square. Later on, this name offered other symbolic dimensions as a window opened on a new universe and worlds which also motivated designers to create new networking ideas (Ibid.). It is worth mentioning that the singer Tarik Abu-Kwaik is the owner of the group El-Far3i, which split from El-Morabba3 after its first album came out. Therefore, I focus on information about the current three members of the group.

Mohammed Abdullah (Family). Mohammed Abdullah's family is from Gaza, but his father was working in Saudi Arabia. This resulted in making their social and financial status somehow well established. Abdullah's sister was studying in one of the private music schools in Jordan and her father got her a keyboard to practice on. Mohammed Abdullah had the opportunity to discover his musical talent by playing some simple melodies depending only on hearing. Later on, he joined the school's music band (Abdullah 2016, April 19, part: 2). For me, when I knew that Mohammed had roots in Gaza, I thought that his family would be more religious, and thus, as a musician in this family would be a bit problematic due to Halal and Haram issues. But Mohammed had no problem in this regard even though some of his relatives are religious and wear the Khimar. [107] His father somewhat was different since he did not try to prevent Mohammed from practicing music (Ibid.).

Experience (Music and Education). Mohammed later studied the contrabass through private lessons for a while, but he did not complete them because his teacher left Jordan and there was no alternative teacher for this instrument in Jordan at that time. Generally speaking, Mohammed did not have an actual musical education in an official institution; instead, he depended on his talent to improve his musical skills. Therefore, during his school time, he was enrolled in the music band of his school in Amman and later started his activities as a bassist with many other small groups in Amman. Mohammed studied Banking and Financing at Yarmouk University. He worked in many jobs that were different from his field of study

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[107] Khimar: "A head covering or veil worn in public by some Muslim women, typically covering the head, neck, and shoulders". See Oxford Living Dictionaries (n.d.). [Website]. Retrieved February 25, 2019, from https://en.oxforddictionaries.com/definition/khimar. Mohammed refers to the Khimar here as a face cover; most Muslim women cover their heads, but few of them cover their faces in Jordanian society.

and in the private sector, such as for Aramex and USAD. But in the end, he opened his own cafe in Amman and continued his musical activity with El-Morabba3 (Ibid.).

Extra Job. Mohammed depends on his Café and the group to cover his living expenses and it is difficult to depend just on concerts to gain money because, as he stated, their music style is moody, melancholy and downbeat and so not as popular. Thus, their concerts are limited to specific times during the year. Mohammed has never studied the music styles he plays with El-Morabba3. Personally, I was relatively sure that he had not, but when I asked him about it, he was surprised and said: "Studying! Where can we study this music in Jordan?" (Abdullah 2016, April 19, part: 2, 00:10:57). He explained that the musical background of his group and all other groups in Jordan is Western, not Arabic, because the volume of music produced by the West is much greater than in the Arab world (Ibid.). I pay more attention to this aspect in the subsequent Process section.

Odai and Dirar Shwaghfeh (Family, Education, and Extra job). Odai and Dirar are from Irbid city, their father is Mohammed Shwaghfeh; an important director in Jordanian TV during the 1980s and 1990s. Therefore, both brothers had good circumstances that allowed them to find their way in music; in addition, their father was a good listener and always gave them feedback about their musical direction (Shwaghfeh 2016, April 15, part: 5).

Odai studied a bachelor degree in Classical Western Music (Classic Guitar) at Jordan University. After he finished his studies, he worked in some private schools in Amman as a music teacher in addition to his job in the *E3zif* project ('E3zif the online music school', n.d.) and his own music projects (Abdullah, 2016, April 19, part: 2). However, he stated that despite having a degree in music and getting to level eight in piano and a third in music theory from the ABRSM [108] in Jordan, nothing of what he is doing now is related to his studies (Shwaghfeh 2016, April 15, part: 5). This means here that he did not study or receive a degree in any of the types of music that he uses in his projects, especially those using electronic music. Dirar studied TV Direction at Yarmouk University. He works in his field as a director and producer for some TV programs besides his job in the group as a drummer. Both Shwaghfeh brothers studied music at an early age together and depended on themselves to learn through the internet (Ibid.). There is no doubt that the education that both brothers had in universities helped them to know a lot about music, especially Odai, who got a good

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[108] ABRSM: The Associated Board of the Royal Schools of Music is an examinations board and registered charity based in London, UK, which provides examinations in music at centers around the world. In Jordan, the ABRSM exams take place in The National Music Conservatory in Amman city. [ABRSM] (n.d.). [Website]. Retrieved February 25, 2019, from https://jo.abrsm.org/en/exam-booking/abrsm-exam-centres/.

background in classical music. In particular, his music theory experience helped him later to be part of El-Morabba3 as an electronic music composer and player (Ibid.). Dirar, who did not study music, depended more on listening and practicing with friends to achieve a good level playing drums.

5.2.2 The Object element

Songs (Topics). Mohammed writes the songs' lyrics and composes the melodies then he changes and improves them with the feedback and comments from Odai and Dirar. However, Mohammed and Odai usually do the work because they play melodic instruments and are able to decide which solos or lines they want to add. Moreover, Odai is responsible for adding and arranging electronic voices and sound effects, the thing that makes the style of the group remarkable and different from all other groups (Abdullah 2016, April 19, part: 2). In other words, the chemistry among the group members is high, as they can share their thoughts as a group.

At some point, I tried to connect Mohammed's personal life with the lyrics and music he makes. I thought that the fact he came from Gaza is what motivated him to write lyrics that mostly address social-political issues. But he told me that he did not live a refugee's life and he does not have any feelings to express about this aspect. At the same time, this does not mean that he cannot use such topics in his songs. His point is simply to reflect some daily-life issues and present them to people who focus on the depth and complexity of his lyrics. Therefore, it is hard for him to use topics he is not convinced about (Ibid.). This is a reason why most people do not easily understand what Mohammed wants to say in his songs because each sentence and the words used hold many different meanings. One of the interviews that I found with El-Morabba3 in local social media was with Roya TV; the interviewer had asked specifically about their lyrics as follows:

> "**Interviewer:** Your group is a group that uses a different trend of songs, teaching young generations to have a loud voice and to protests in a civilized and elegant way. **Mohammed:** Music itself is a tool for protesting, we clearly and courageously present issues, but all these issues are part of our reality and everyone can feel them easily, therefore, we just offer ideas for the audience while respecting their mentality." ('Roya TV' 2015, Sep. 18, 00:02:32).

According to the table in (Figure F.6, p. 373), all the topics in the first album dealt with political issues, and sometimes social aspects, but the clear and obvious meaning is political. For example, *Asheek* refers to the Palestinian-Israeli conflict. *Ya Zain* talks mainly about enriched uranium in Iraq. *Ma Indak Khabar* is about the wars in Arab countries, and later,

many protests from these countries which contributed to the Arab Spring were used as background music for his videos, showing scenes of killing and torture that took place in Egypt.

The second album, *Taraf El-Khait*, contained more than just political songs. For example, *Ilham* is about the human imagination, and how to think and create new things. However, the song's name represents a common female Arab name, which makes most people think that it focuses on the more common theme of love. *100000 Malion Meel* is about contemporary Arab circumstances; and *El-Bath El-Haii* mentions the idea of rebuilding Gaza after the Israeli war, addressing the fact that Qatar, Egypt, and Hamas negotiated over who would rebuild Gaza. *Abaad Shwaii 1* and *2* talk about life philosophy, and perhaps here Mohammed tried to translate his personal emotions into these two songs - actually, they were originally one song, but he separated them into two different songs. *Beddiesh Araf Ana Min Wain* was written as a reaction to the Egyptian embassy because it refused to give him a visa to participate with Basim Yuosif in his live comedy show *Al Bernameg* (The show) in Egypt. *El Raai* was written in 2005 about simple characters in societies and how they deal with daily life, while *El-Mokhtalifeen* talks about relations between two different people. But according to its video clip, the group used two aliens to represent the idea of relations; which also led to it being viewed from a different perspective as something related to the freedom of sexuality between individuals.

Lyrics. From the first album, I highlight the lyrics of the songs *Ya Zain* and *Ma Indak Khabar*. Similarly, in this part I discuss the lyrics of the songs *El-Bath El-Haii*, *El-Mokhtalifeen*, *100000 Malion Meel*, and *Bediesh Araf Ana Min Wien* from the second album, as they contain important aspects relevant to the present study.

Warning messages. The song *Ma Indak Khabr* ('M. Mansour Gebaly' 2014, May 22) is one of the most well-known songs by El-Morabba3 (see no. 32 on DVD). Although most of El-Morabba3's songs were written before the Arab Spring, the song Ma Indak Khabr came to represent criticism of the political situations in the Arab world by motivating Arabs to be aware of what is going on around them. "*And the wave brings you and returns you back, and you do not take a decision. And I am waiting for you to move, and you are frozen like a stone*" (see Figure B.17, p. 256). The song had a very big resonance with the Arab masses, especially in Egypt during the period of the Arab Spring, where the song appeared in a video clip showing the tragedies of murder and torture that occurred during the January revolution in Egypt.

There are several indications that Mohammed speaks to the Arab citizen in general, and in other places to the Muslims among them. He tries in every way to convey that a danger has penetrated these societies for a long time, but no one is aware of it, "*I am in a valley and you are in a different valley, and the dam between you and me is extremely high*" (Ibid.). He refers to the lack of attention and disregard of these issues, as if should Jerusalem be liberated from occupation in future - one of the most important things that Muslims aim for - nobody will pay attention to it. It is as if they still worship fire and so are not aware of the situation around them: he says, "*Jerusalem [Al-Quds] was liberated and purified, and you still worship fire*" (see Figure B.17, p. 256).

The same meaning is used in the song *100000 Malion Meel* ('El-Morabba3VEVO' 2016, Oct. 20), which discusses the general Arab situation, (hear no. 33 on DVD). Mostly, Mohammed attempts to deliver a message in his songs about dangers he perceives in society: "*I will stay in my place and I will wait for you until you see me, then we get drown under the debris*" (see Figure B.21, p. 258). But at the same time, he feels that danger is very obvious and everyone can see it. In addition, he refers to the cultural situation as a part of society that is influenced by conspiracy theories. Therefore, he mentioned sometimes the phrase "*100,000 million miles*" and the phrase "*100, 0000 million infiltrators*" (Ibid.). Mohammed insists on delivering a warning message, and while at the beginning of the song this aspect was not very clear, in the last part of the song, he is more explicit: "*Walk with me so we would tell him, so you and I would advise him about the more pressing pains that we promised to erase*" (Ibid.).

I could interpret the words here as pointing to different meanings; he could be referring to the situation in a particular country or authority, as in the caseof Palestine, or may perhaps be referring more generally to the situation in all Arab regions that are in the middle of a war zone, and their conflicts with Western policies because of religion. However, besides the specific meanings, Mohammed attempts to provide a solution by going back to nature as a first step in finding an alternative solution. He wants to tell us that we need more space to experience freedom, oxygen, and light and so get relief from these big struggles. "*All the energy we want to collect …Allow a path for the air, for the light, a square that reveals the sky…Maybe our trees will be watered. Maybe we'll devise a plan together*" (see Figure B.21, p. 258).

Criticism. Under the criticism heading, two songs by El-Morabba3 are critical in referring to different issues related to the wars in the Arab region. From the first album, the song *Ya Zain* ('El-Morabba' 2012, May 31), offers an example, and was written by Tariq Abu-Kwaik, who was a former member of El-Morabba3 (see no. 34 on DVD). Ya Zain talks mainly about

enriched uranium in Iraq. At the beginning of the song, there is a short track recorded by an Iraqi woman who describes what happened with her daughter during the night after exposure to uranium, when the next day the girl died. Abu-Kwaik uses the name *Zain* as a form of mockery, [109] as he tries to show that he is talking gently when he is asking about the use of uranium weapons: "*Dear Zain, tell me all that you have keep inside of you, and what you do not talk about*" (see Figure B.18, p. 256; and 'Donya Ya Donya' 2012, July 1). One of the most influential aspects to add this song was when Abu-Kwaik sang the last part of this song using a rap style, in order to express the anger about this problem. After being gentle at the beginning, he switched to an angry voice, showing that he is not joking but is serious; even though he has no scientific background, the problem is still obvious to everyone:

> "*Give me an article... about our genetic composition/structure... as I heard... don't talk a lot, I'm talking ... in Falluja, you know? Underneath Gaza, you heard? I am not just talking about addiction and Valium pills... What I am talking about is enriched uranium... I mean theorizing about the only component/isotope called "Depleted Uranium"... Go inside, do not speak a lot about the subject, go inside... A report covered up the other one, the subject is destiny*" (see Figure B.18, p. 256).

From the second album *Taraf El-Khait*, the song *El-Bath El-Haii* came in response to the conflict between Qatar, Egypt and Hamas over rebuilding Gaza after the Israeli war, (hear no. 35 on DVD). The name of the song is the live broadcast on television that shows this conflict between the countries mentioned as a business deal that each of them wants to secure, but without paying attention to the terrible situation of destruction in the Gaza Strip after the war. It is not easy to guess the intended meaning of these words because it can be interpreted in different ways. This feature is found in all the songs by El-Morabba3, except for the songs that Abu Kwik performed on the first album, which carry meanings that are often direct and explicit. In this sense, it was important to talk to Mohammed again to understand what he wanted to say through these songs (Abdullah 2016, August 18).

Here, in some way, he criticizes the religious approach of Hamas. The religious character was a strong motivation that attracts people. It seems that when the war in Gaza ended it became clear that the life of the people there was the last priority. He wishes he had previously known that the path to paradise is one way and easy to access, and does not need a means: "*I wish I knew that the way to heaven is a ladder and that justice is boyish imagery*" (see Figure B.19, p. 257). And also, there is a return to the theme of warning of a danger that

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[109] The word Zain (زين) in the Arabic language means to describe a person or something as "nice". The mockery here used in the song Ya zain is to use the word Zain which actually means the opposite of what it seems to.

is supposed to be obvious to everyone, but no one wants to pay attention to it: "*The thief is professional and the enemy omnipresent and ready, unlike war, the enemy is translucent and unevident*" (Ibid.). The last phrase in the song is taken from an old Egyptian song by the famous singer Sayed Darwish: "*That is what happened, and you have no right to blame me*" (Ibid.). However, Mohammed has also changed the melody of the song as a sign that everything has been destroyed. Darwish's song is famous in the Arab world, so any change in its lyrics or melody will be very clear. So, it acted as an embodiment of the bad situation we live in all aspects of life, whereby even this Arab song did not remain the same under such circumstances.

Presenting personal problems. The song *Beddiesh Araf Ana Min Wain* was written as a reaction to the Egyptian embassy because it refused to give him a visa to participate with Basim Yuosif in his live comedy show *Al Bernameg* (The show) [110] in Egypt (hear no. 36 on DVD). However, Mohammed is constantly this problem because of his Gazan roots, and during data collection about El-Morabba3, Mohammed had the same problem with the UAE embassy. Regarding this song, Mohammed felt that it should be sung by a feminine voice, and therefore he used the singer Na'amat Batah to perform it, while he added his background voices, sometimes a bass voice, and other times head voices.

Mohammed told me that he tried to imagine that he was at a checkpoint there, and the authorities are asking him many questions about his roots. But he has refused to answer them because these authorities do not respect him as a human. Hence, he said: "*I will comply provided that you leave*" (see Figure B.22, p. 258). He means that he is not against rules, but he needs to feel some respect as a human. At the same time, he presented a challenge to the authorities and himself, whereby he intended to enter Egypt and do what he wants to do against their will: "*We'll meet on the coast of the Nile. [...] My time is over and I am late for work. My shop is open on the coast of the Nile*" (Ibid.). The lyrics also refer to Mohammed's denial of his situation as a Gazan citizen; he is tired of being rejected from entering so many Arab countries because of his identity and roots. Thus, the song came as an angry response to the current political situation in the Arab world. His aim is simply to share this problem with people through his songs, and hope that maybe this will contribute to ending this situation.

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[110] Bassem Youssef (1974) is an Egyptian comedian, writer, producer, physician, media critic, and television host, who hosted Al-Bernameg (The Show), a satirical news program, from 2011 to 2014. The press has compared Youssef with American comedian Jon Stewart, whose satire program. [Bassem Youssef] (n.d.) [Facebook page]. Retrieved February 25, 2019, from https://ar-ar.facebook.com/bassemyousseftv/.

Equality and acceptance of the other. The song *El-Mokhtalifeen* offers different meanings (see no. 37 on DVD). When it comes to the meanings presented in the lyrics, it looks like it is addressing the acceptance of others regardless of their origin, color, identity, or their nationality, and the acceptance of people because they are humans. In this sense, Mohammed starts the song by asking, "*Where are you, where am I, and where are the different ones. A gulf separates you, them and me*" (see Figure B.20, p. 257). He refers to the big gap between us and others, those who are different, and where we are not able to see the good things they have because we have created a gap. He seems to be trying to point to his own situation or those who have a similar experience, of living in an Arab country with a different and lost identity, and thus as an alien creature rejected by everyone (التلفزيون العربي - Alaraby TV' 2017, Sep. 25).

When it comes to the meanings in the video clip of the song, it might also refer to sexual freedom in relations between people. According to the video clip, the group used two alien characters to represent the concept of relations between different individuals. The characters try to discover each other by using some movements as a symbolic form of dancing, inspired by animals' movements during the mating period. The song is very symbolic and many interpretations could be used to analyse it ('El-Morabba', 2015, August 31). Also, it might refer to the music presented by the group, or to anything new in our life that is usually not accepted in the beginning just because it is new or different from what we know: "*What if I come close to you and try to make my presence felt to you… Maybe it won't be allowed, maybe it's not how you were taught*" (see Figure B.20, p. 257). Generally, the song offers many ambiguous meanings. However, it demonstrates different features in the group's songs, that make it different from the prevailing music, especially in the way the group uses electronic sound effects, or as Odai calls it "*Spacey*" sound effects (Shwaghfeh 2016, April 15 part: 4, 00:01:52).

Genre. By referring to El-Morabba3's official web pages, the group classifies itself as follows: Indie, Alternative, Post-rock, Rock, Arabic rock, Spacey, Electronic, and Indietronic ('El-Morabba3's official website', n.d.). However, Mohammed has a different perspective about this point, as he prefers not to classify his music in a particular genre or form because this process will put the group in a limited frame which the group would be expected to follow forever (Abdullah 2016, April 19, part: 2). While Odai has stated that they make post-rock music, he said that he spent almost five years listening to electronic music until he felt that he could use it in his second album. It was also interesting for me to ask Odai about the music in the crowdfunding campaign video, because there he used quarter-tones within a rock

style; which was a remarkable idea. He was influenced by one his friends in Australia, and later, in 2012, when the group was recording the first album, Odai insisted on playing it using quarter-tones, despite the sound engineer advising not to record it this way (Shwaghfeh 2016, April 15, part: 4).

However, for Mohammed the genre is a strategic matter used in social media for marketing purposes, not to limit or put the group within a particular frame or convention, because this will limit the group's audience to those who prefer this particular genre (Abdullah 2016, April 19, part: 2). It seems that the terms *alternative* and *independent* provide a loose frame that attracts a bigger audience to the new musical groups. On the other hand, the group members are self-taught (with regard to the musical types they use), thus the music they have made so far came after they created a great chemistry between each other, depending on the experiences they had before. In this sense, every one of the group members was obsessed with a different type of music, but when they started making music together, they found a common denominator that led to them combining rock, electronic sound effects, and drums (Ibid.).

Concerts and Festivals. During the last year El-Morabba3 held eight to ten concerts inside and outside Jordan. Generally, El-Morabba3's music is moody and thus it is difficult to make concerts regularly (Abdullah, 2016, April 19, part: 2). The group has participated in most of the local private festivals, except the Jerash festival on 24 September 2015 ('Roya TV', 2015, Sep. 18). As Mohammed told me, the group has participated in some other private festivals namely, *Amman in Ramadan*, *Dum Tak, Tanaghum, BalaFeesh*, and two times in the *El-Balad* festival (Abdullah, 2016, April 19, part: 2, 00:51:21). In addition to that, the group received an invitation to perform at a public festival organized by the Amman Municipality, but when the festival administration committee heard the group's music it did not like it because it wanted an oriental music ensemble. Therefore, all events performed at by the group were private, except their only participation in the Jerash festival. Besides these events, the group plays in bars, restaurants, and cafés in Amman (Ibid.). [111]

Outside of Jordan, the group participated in concerts in Belgium, Dubai, and Egypt. It is worth mentioning that Egypt is considered an important station for all new groups in the Arab world. Mohammed explains that Egypt is an important location because Egyptians listen to music a lot, and are very active on social media, especially Facebook. In 2013, El-Morabba3 had a concert in Egypt with many groups including Mashro3 Leila and Jadal; the audience was almost ten thousand people (Ibid.). Similarly, in the last concert given by El-Morabba3 in

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[111] I covered this aspect in Chapter 4.

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Egypt in 2017, the audience was huge ('CNL Music' 2017, Sep. 26). All concerts held by the group in Jordan took place in Amman, but the group tried to make a concert in Irbid city in collaboration with a big café there, but it did not work out (Abdullah 2016, April 19, part: 2). Therefore, all concerts that the group had inside Jordan until now were only in Amman city.

Live Concert. As I mentioned before, my plan was to interview the groups as well as observing them at a live concert. With El-Morabba3, I was lucky because I attended the group's live concert on April 15, 2016, which was four days before interviewing Mohammed Abdullah. This arrangement gave me a chance to learn more about the group and to prepare myself for the interview. One day before El-Morabba3's live concert, I contacted Mohammed Abdullah, in order to know how to gain access backstage. Mohammed provided me with his manager's mobile number to contact him in this regard. I arrived at the Cultural Palace - Sports City Amman at 18:45, almost one hour before the beginning of the concert. Immediately, I called Ghaith Salameh (El-Morabba3's manager) and he needed 30 minutes to reach the location (see Figure B.1, p. 248). When Gaith Salameh arrived, we talked for a while, and then he asked the reception administrator to give me an ID card to gain access backstage.

The Cultural Palace is considered one of the biggest halls in Amman, and usually it is prepared for classical types of concerts (see Figure B.2, p. 248). During this time, Yarub Smeirat and his group were making their sound check onstage (see Figure B.3, p. 249). I thought that El-Morabba3 would also check the sound after them, but no, everything had been prepared one day before the concert. Then, I went back outside to wait for the arrival of El-Morabba3 and while doing so I met many of my musician friends who came to the concert. It was a good opportunity to get some information about the audience; they were a mixture of young and old people, some of them came with children. But later I understood that this variety in the audience was because of the other groups who were participating in the same concert (see Figure B.4, p. 249). I present in Figure (B.7) another interesting aspect of this concert; El-Morabba3's sound engineer Chris Mullender was waiting his turn to prepare the sound for the group, while Yarub's sound engineer was working. This has shown me how new groups attempt to be professional in their musical career through the use of these British experts in sound engineering (see Figure B.7, p. 251). [112]

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[112] The sound engineer who was working on the mixer is Vinnie; he is a British- Italian engineer who also works with Aziz Maraka and his group RAZZ. The blond man behind Vinnie is El-Morabba3's sound engineer, Chris Mullender.

While I was waiting backstage, I had an opportunity to talk with El-Morabba3's group members and sometimes recorded these conversations. Before El-Morabba3 went on stage, Yarub's group came backstage after they finished their show! It was interesting listening to Yarub who was cursing the audience because they did not react the way he wanted; although most of them had come to see Yarub!

The following is a list of the songs that El-Morabba3 performed in the concert: Intro (Ilham), Tarweej (propaganda), Aghaneek, Cigara, El-Mukhtalifeen, Ma Endak Khabar, Asheek, and El Ra3i. All of the songs are from the old album, except Intro (Ilham), which was from the new album. At that time, the new album Taraf El-Khait was not yet released, thus the group played just one song to advertise it. El-Morabba3 took about fifteen minutes preparing the equipment and sound, especially Odai, who was preparing his laptop to start the first song Intro (Ilham) from the new album. The following is a description of the first song performed at the concert:

Video Track	Description
00:01:00	Odai started with an intro that already recorded on his laptop. The stage was dark; the lights began to gradually become stronger in harmony with the music volume.
00:01:25	A big screen behind the group started displaying fantastic ferromagnetic clips with electronic sounds.
00:02:25	The top point of the intro, a mixture of electronic sound effects with three-quarter tones.
00:03:15	Dirar (the drummer) produced the tempo by beating the sticks, and then the group started playing *Ilham*. The song started with an e-guitar solo, played by Odai, in harmony with electronic background music. Mohammed started to sing lyrics he had written in formal Arabic. Therefore, as one of the audience, I found this aspect very useful for understanding what he was saying. The lights on the stage turned to yellow, orange and pink; which gave me a sense that the group came from space.
00:05:45	Mohammed reaches the top point in the song by using high and long notes and sometimes head-voice, which supported my idea that the group looks as if they are from space.
00:06:45	The volume started to fade away preparing for the end in harmony with the piano solo track.
00:07:04	The end of the song. The audience did not notice that the song was finished; the audience was shocked, maybe because it did not expect to hear this powerful sound!
00:07:15	Mohammed welcomes the audience and mentions the group's name, and then said, "Our group will give you a different style from other groups" (Hani Alkhatib 2017, Oct. 29).

5.2.3 The Process element

Motivation and influences. I asked Mohammed about how new communication technology influences his music, and he had no doubt that it had influenced and helped them to know more about the music they make. He stated that they were motivated to discover new music styles before the internet was available in Jordan, by buying the latest tape cassettes in music stores in Amman. But of course, not everything was available as it now is through the internet (Abdullah 2016, April 19, part: 2).

When I asked Mohammed about what motivated him to use this musical style in his group more than Arabic music, his answer focused on two major points. He stated, first, that Arabic music had not provided anything new for Arab audiences over the last hundred years and that the music he uses in the group provides an equal spotlight on all members in contrast with Arabic music that focuses just on the singer. Second, the new music style that he uses in the group, like the rock style, gives the group enough space to talk about different topics related to society and daily life. In this sense, rock music came as a result of revolutions reflecting actual situations. Moreover, a rock style does not need singers with beautiful voices as is the case with classical Arabic music or other different classical styles. This point made it possible for him to sing and make music in new shapes and roles that are different from the prevalent ones. Furthermore, the group does not copy a particular type of music, something evidenced by the differences between their first and second album, in which the first contains loud rock music, which for Muhammad had become relatively boring. While in the second album there is more emphasis on introducing new sounds not necessarily from rock music but from sound effects in electronic music (Abdullah 2016, April 19, part: 2).

Odai was very clear in his perception about Arabic music; he has no doubt that as globalization influences have naturally become part of the daily life, mixing different music styles with Arabic music also came naturally. Odai become bored with the sound of Arabic music, and since he was a child Arabic music did not satisfy him at all. While the power of rock music or as he called it a "rock explosion in an Arabic context" (Shwaghfeh 2016 April 15, part: 4, 00:07:48) and its ability to accept harmonies, made it more attractive to him. Similarly, he criticized contemporary Arabic pop music, - such as that exemplified by Amr Diab, Tamer Husni, Nancy Ajrm, etc. - this type of music is boring to him because composers stick to the same chords, while the music he makes with the group opens up new spaces for him to create new sounds (Ibid.: part: 5).

When asking about Mohammed's favorite music, band, or singer, whether Arabic or western, he stated that his favorite band is Radio Hell because it does not adhere to a specific

style of music. In an Arabic music context, he likes Ray and Arabic gulf music because they have complex rhythms. In addition, he mentioned some names of Arab singer such as Cheb Khaled, Zikra, and Dhafer Youssef (Abdullah 2016, April 19, part: 2, 00:21:45). These singers either have high voice capabilities as is the case with Zikra, or they mix their music with western styles, like the other singers mentioned. It was interesting to learn his opinion about the prevalent Arabic music in Egypt. Though it is an influential country in Arabic music, Mohammed simply has no interest in it because he is so familiar with it. Thus, while he does not hate it, at the same time he does not like (Ibid.). Similarly, the group members described their motivations for making music in the video of the crowdfunded campaign. For example, Mohammed and Odai talked in that video about the fake meanings they used to see in Arabic music to the extent that the audience became unable to see the truth. From that point, the production companies took advantage of that by manufacturing bands with a singer presented as a front to a music product, without giving any attention to the content. Therefore, El-Morabba3 takes advantage of the musical skills it has, since highly technical voices and a manufactured front are their last priority. Moreover, the group wants to develop public taste so that it accepts the real meanings they offer and content that reflects reality ('El-Morabba'', 2015, July 29).

Making Music (Writing and Composing). Mohammed writes lyrics and adds melodies, and when the group comes together, the members develop it depending on their experience. Each member tries to add or modify from his point of view according to the instrument he plays (Abdullah 2016, April 19, part: 2). El-Morabba3 does not use notation to write music (Ibid.). Instead it organizes songs, using a laptop, from A to Z - Odai is the one to do this. I remember when I attended El-Morabba3's concert on 15 April 2016, I saw Odai using his laptop onstage, and later when I interviewed Mohammed I asked him about this. The group simply plays with tracks that are already prepared on the laptop as electronic music parts or sound effects, because Odai cannot play these tracks live. Dirar is the one using the laptop to listen to the tempo, then to play it as part of rhythms with the other performers on stage. If he made a single mistake onstage they would not be able to continue because it is unfixable at that point (Ibid.). When El-Morabba3 started in 2009, the members were practicing almost every day because they wanted to know their direction and to understand each other as performers. Later, this process became easier for them, because they found their identity and the chemistry between each of them. Thus, they now practice two weeks before each concert. Between 2009-2012, the group used to practice in Abu-Kwaik's house, but later, when Abu-Kwaik left the group, they rented a place in Amman to practice (Abdullah 2016, April 19, part: 2).

Production (funding). One of the most important aspects that motivated me to choose El-Morabba3 was their way of funding their last album *Taraf El-Khait*. I will start discussing this aspect by talking about the crowdfunding video released by the group as a campaign for their money collection efforts ('El-Morabba", 2015, July 29). Generally speaking, crowdfunding is used in the Arab region for charity, not for entertainment. In El-Morabba3's case, it was a very successful project because the group collected $46,032, which is 115%, more than the cost budget ('Zoomaal', 2015, Aug. 29). The crowdfunding campaign was conducted and organized by a special website for funding different projects in the Arab world, known as Zoomaal.

Other sources of funding. The group also seeks funds from private companies inside Jordan to cover recording and video clips expenses. For example, Mohammed mentioned that the drinks company Red Bull always supports his group. Especially attractive is the fact that this company has a smart way of dealing with musical groups as it does not ask them to do marketing for the brand in return (Abdullah 2016, April 19, part: 2). The group understands the consequences of being dependent on companies for funding. Thus, the strategy the group has is to accept offers from private companies but not to be a tool for advertising the companies' products. This strategy made the group very selective and cautious in terms of its funding sources. The group usually funds itself from concerts it has held during the year, and if the money collected through fundraising or private companies is enough then it is for producing albums and videos (Ibid.).

Managing. El-Morabba3 has many friends who sometimes organize the group's activities, but recently, and because of the crowdfunding campaign for the last album, the group hired Ghaith Salameh officially as the manager of the group (Ibid.).

Recording. The group usually deals with Sweet Spot studio in Amman for recording. Sweet Spot studio is one of the best studios in Jordan. With regards to mixing and mastering, the group deals with an American studio because it provides the best quality (Abdullah 2016, April 19, part: 2).

Sound Engineer. As I mentioned before, El-Morabba3 works with Chris Mullender - a British sound engineer who lives in Amman. He knows exactly what El-Morabba3 needs; especially the fact that El-Morabba3's music requires a high quality of sound in which it contains many electronic sound effects (Ibid.).

Albums. El-Morabba3 has released two albums so far; the first one *El-Morabba3* came out in 2012 when the group had just four members along with Tariq Abu Kwiak. The following gives some information about the first album which I found on the group's webpage:

- Album: El-Morabba3 2012 البوم المربع.
- By El-morabba3, Released July 5, 2012
- Produced by: El-Morabba3 and Dave Scott
- Dirar Shawagfeh (Drums, arrangement)
- Muhammad Abdullah (Bass, Songwriter, Vocals, arrangement)
- Odai Shawagfeh (Electric guitar, Midi effects, arrangement)
- Tariq Abu-Kwaik El-Far3i (Songwriter, Vocals, arrangement and percussion) ('El-Morabba3's first album' 2015, July 5).

The second album *Taraf El-Khait* was released in 2016. Although the group wanted to release it in 2015 the mastering copy was not ready at that time so the release concert was delayed. The following gives some information about *Taraf Al Khait* album mentioned in their Amazon listing:

- Dirar Shawagfeh (Drums, arrangement); Muhammad Abdullah (Bass, Songwriter, Vocals, arrangement); Odai Shawagfeh (Electric guitar, Midi effects, arrangement)
- Release Date: September 9, 2016
- Label: Universal (MENA)
- Copyright: © 2016 El-Morabba3 Band under license to Universal Music MENA
- Record Company Required Metadata: Music file metadata contains a unique purchase identifier.
- Total Length and Genres: 38:55, International ('El-Morabba3' 2016, Sep. 9; 'El-Morabba3' 2017).

5.2.4 The Social World element

Difficulties. In order to understand the political aspect of El-Morabba3, I had asked Mohammed before about the connection between his origins in Gaza and the political aspect in his music. He answered that there is no direct connection, but at the same time, he has the right to express any feelings he wants regarding this aspect. As a Jordanian myself, it is very clear to me that El-Morabba3's tendency is towards political issues, whether it reflects personal issues or relates to political circumstances in the Arab region. That is why I asked Mohammed again via Skype on 18 June 2016 about the meanings he wanted to express in his second album *Taraf Al Khait*. He mostly connects his songs with politics because he sees everything in this life as politicized! He also mentioned in a radio interview with a US radio station that the group has always had a problem traveling to Arab countries because of his temporary passport as a Gazan himself ('Arabology' 2016a).

Furthermore, Mohammed gave me some key facts about the motivation in writing his last album. In *El-Bath El-Haii*, Mohammed was inspired by the conflict between Egypt, Qatar, and Hamas because they were negotiating who would take the contracts for Gaza's reconstruction after the Israeli war. The issue was that these parties wanted to win these contracts for money and for personal purposes, rather than to just help the affected populations in Gaza. In *Bediesh Araf Ana Min Wien*, Mohammed derived inspiration from his visa rejection by the Egyptian embassy which prevented him entering Egypt to participate with Basim Yousif in his live comedy show. Of course, El-Morabba3 has always had this problem because Mohammed is from Gaza; therefore, this song came as a reaction to what happened to him. I recall that Mohammed mentioned that when the group usually has a concert in Egypt, they ask the embassy for a visa permit and usually do not get a reply back for months. Sometimes they only receive the answer a day before the concert! During the data collection, the group faced the same problem with the UAE embassy. Therefore, difficulties center around traveling to Arab countries because Mohammed said that to get a visa from a European embassy is much easier than from Arab embassies.

Audience (Feedback). El-Morabba3's audience is limited to a younger generation aged between 24 -30 years old (Shwaghfeh 2016, April 15, part: 5). The audience I saw in that concert did not just come for El-Morabba3, but mostly for other groups, because El-Morabba3 usually performs in concerts in open stages. Odai said,

> "[t]his is not our concert; we have been invited to participate with other groups. The audience mostly came for Yarub group and the last groups, which both are instrumental groups, the audience will be shocked because of our music" (Ibid., 00:07:38).

However, El-Morabba3's audience is not very different from other groups' audiences as mostly all of them share the same audience in their concerts. It is also worth mentioning that most of El-Morabba3's fans on Facebook page are Egyptians. A part of my interview with El-Morabba3 was about the Arab Spring influences; especially that one of their songs *Ma Endak Khabar* used the Egyptian protests as part of its background music. Mohammed believes that the Arab Spring gave the chance to independent music in the Arab world to be more active than before, although most of El-Morabba3's songs were written before the beginning of the Arab Spring (Abdullah 2016, April 19, part: 2). When situations started to develop in the Arab world in that time, there was an overlap of misleading perspectives that underestimated the Arab Spring, to the point that Mohammed doubted himself whether he was doing the right and honest thing in his music or not. This issue arose since most of the journalists and writers,

whether Arab or in the West, linked all music in the scene as a reaction to the ongoing political situations. Smartly, Mohammed does not like to be part of this category of music, because if the music comes as a reaction to particular situations it will disappear as soon as these situations end (Ibid.).

In addition, during data collection, the group announced that it was making a deal with Universal Inc. to market the album not to fund it. But their audience thought that the group would now switch from being independent to dependent. As a result, Mohammed posted on the group's page on Facebook an explanation of why El-Morabba3 cooperated with this company (see Figure B.12, p. 253). This post shows the nature of the relationship between the group and audience; the group is concerned about the audience's feedback because the audience was the main reason for producing the last album through fundraising and no other funding sources were used.

Experience. As a result, Mohammed and his group did not want to talk about political issues in their songs from the beginning. They only had feelings and they wanted to deliver these to their audience. When I listen to El-Morabba3's music, I feel that they are trying to send messages to people to warn them of some potential risks. As a Jordanian myself, I expected El-Morabba3 would certainly have problems with the government because of their music! But, luckily, they did not and, in contrast, they participated in an event under the auspices of one of the princesses of the royal family in Jordan and in one of the royal palaces in Amman. In addition, Odai gave Queen Rania two copies of the group's albums during her visit to the school in which he works (Abdullah 2016, April 19, part: 2). It seems that the group has enough space to practice and produce its music freely without any interruptions from the authorities, even despite the group's political content.

Another issue, as I said before, is that Odai's and Dirar's father is an important director in Jordanian TV, and thus he helped the group to gain approval from the audio-visual authority and the National Library. Usually, a group provides a copy of their album so that the authority can give it a rating number. When this authority knew that the group members were Mohammed Shwaghfeh's sons they accepted the album without listening to it (Ibid.).

Media (Transmission of Media). There are many local radio stations that have supported El-Morabba3 by playing the group's music, such as *Watar FM* and *El-Balad*. Other newspapers and magazines such as *7iber*, *El-Ghad*, and *Al-Rai* have written about the group. Besides these pieces I also found that many Arab and international press platforms have written about El-Morabba3, including online magazines such as *Al-Bawaba, Alhayat, Kasra, Sauness, Dotmsr, Bedroom, Be Open*; and newspapers such as *Alquds*, and *Gulf News*. Moreover, one

of best sources that cited a lot of information about El-Morabba3 was the Arabology radio program from San Francisco in the USA, presented by a lecturer at Stanford University, Dr. Ramzi Salti. Regarding this aspect, it is important to talk about the role of Roya TV, which supports all new musical groups in Jordan by producing interviews and video clips. El-Morabba3 has not given many interviews or engaged much with Roya, and has only recorded two interviews [113] in addition to two or three video clips. [114]

Social Media. El-Morabba3 depends on social media platforms for marketing and promoting its music, and sometimes these platforms reflect the group's perspectives about issues relating to its music, personal experiences and politics. During data collection about El-Morabba3, I found that it is engaged with many social media platforms such as Facebook, [115] YouTube, [116] SoundCloud, [117] Itunes, [118] Instagram, [119] and Twitter. [120] Facebook represents an important source for this study because it includes video clips and allows interactions with fans (see Figure F.7, p. 374).

Events occurred (Freedom and Politics). In April, the group responded to the banning of the Mashrou3 Leila concert "No matter Mashrou3 Leila... tomorrow they will go to sleep but the important thing is that you being alert" ('El-Morabba3-المربّع' 2016, April 26). Actually, I had no chance to ask Mohammed in the interview about this issue, but I think he has the same perspective expressed by the other groups, regardless whether he likes Mashrou3 Leila or not.

(113) **El-Morabba3 interview with Roya TV:** [Donya Ya Donya] (2012, July 1) Tariq Abu-Kwaik wa Odai Shwaghfeh yatahdathoun an ferqet murabaa' [Tariq Abu-Kwaik wa Odai Shwaghfeh talk about El-Morabba3 group]. Interview in the show Donya Ya Doya at Roya TV. [Video file]. Retrieved February 25, 2019, from https://www.youtube.com/watch?v=N9Xjb8p6J8s; [Roya TV] (2015, Sep. 18). helwa ya donya – odai shwaghfeh wa mohammed abdullah yatahadathan an ferqat "elmurabbaa'" [Helwa Ya Donya – Odai Shwaghfeh and Mohammed Abdullah talk about the group El-Morabba3]. Interview on Roya TV. (Video file, 01:15). Retrieved February 25, 2019, from https://goo.gl/RDFo8p.

(114) **El-Morabba3 Video clips:** [El-Morabba'] (2012, June 17). El-Morabba3 - Album Launch Concert Trailer 2012 (ASHEEK). Video clip of the song Asheek. [Video file]. Retrieved February 25, 2019, from https://www.youtube.com/watch?v=IKOLPV-56oc; [El-Morabba'] (2012, May 31). El-Morabba3 & El-Far3i - Ya Zein (Video) | المربع و الفرعي - يا زين. [Video file]. Retrieved February 25, 2019, from https://goo.gl/1NdNHQ; [El-Morabba'] (2015, August 31). El-Morabba3 – El-Mokhtalifeen | المربع – المختلفين. Official video clip of El-Mokhtalifeen song. [Video file]. Retrieved February 25, 2019, from https://www.youtube.com/watch?v=fTfTx12CtE4.

(115) [El-Morabba3-المربّع] (n.d.) [Facebook page]. Retrieved February 25, 2019, from https://www.facebook.com/pg/El.Morabba3/about/?ref=page_internal.

(116) [El-Morabba'] (n.d.) [YouTube channel]. Retrieved February 25, 2019, from http://www.youtube.com/channel/UCe9TAXjLazRiuRSJrFO_FJw.

(117) [El-Morabba3] (n.d.). [SoundCloud page]. Retrieved February 25, 2019, from https://soundcloud.com/elmorabba3.

(118) [El-Morabba3] (n.d.). [ITune page]. Retrieved February 25, 2019, from https://itunes.apple.com/us/artist/el-morabba3/id560291653.

(119) [El-Morabba3] (n.d.). [Instegram page]. Retrieved February 25, 2019, from http://instagram.com/elmorabba3.

(120) [El-Morabba3] (n.d.). [Twitter page]. Retrieved February 25, 2019, from https://twitter.com/ElMorabba3.

He disagrees with the idea of the ban because the government might do the same with other groups in the future.

From another side, the only post that reflected a political problem was about rejecting El-Morabba3's visa request from the UAE embassy to allow them to receive an award from *Esquire Magazine*. Many fans on Facebook have expressed their sympathy in this case, especially as the purpose of that visa was to receive an award which is something honorable for the group! The text of the post was as follows:

> "But we didn't go. Guess why!! Because the visas were rejected for all 3 members for "Security Reasons". Of course, we all know that borders and free movement restrictions for Arabs within Arab countries is an old issue and very common but this doesn't mean we got used to it nor would we stop talking about it." (see Figure B.15, p. 255).

In the social world element, difficulties appeared in dealing with Arab embassies to travel for a concert or an activity. I expected that the group would have bad experiences with the government because of its political music, but nothing of this kind happened. Another aspect is that the group's relationship with the audience is unique because the audience interacts well with the group's songs which reflect some issues of the audience's own daily lives, as in the song *Ma Endak Khabar*. The audience also plays a role in observing and giving feedback on the music production details, such as the when the issue with Universal Inc. occurred (see Figure B.12, p. 253).

5.3   Case No.3 Yacoub Abu Ghosh and his group Zaman Al-Zaatar

Intro. The third case in this study focuses on the group Zaman Al-Zaatar, which I had not decided to choose at the beginning like the other groups Aziz Maraka (RAZZ) and El-Morabba3. In fact, the gatekeeper helped me to contact Zaman Al-Zaatar, but my first motivation to choose it came after I interviewed the first two groups and then got a general impression about them. This helped me to know which group I want to add in order to obtain a holistically diverse and balanced view of the current Jordanian musical movement (Stake 1995: 6). As a result of this strategy, Zaman Al-Zaatar was the best choice especially as the group was new and active in the scene. The motivation to contact them came on finding a documentary video on YouTube about Zaman Al-Zaatar, which was produced by Roya TV in 2013 ('Roya Music' 2013, Dec. 7); the video gave an overview of the group and its musical trend in Jordan. Zaman Al-Zaatar is a Jordanian group that mainly mixes jazz and Arab music; this aspect gave me a chance to expand the coverage of musical genres in this study. The mixture used by Zaman Al-Zaatar represents a completely new trend for musicians and

groups, both in Jordan and in the Arab world, which attempts to create a new music fusion using classical Arabic music forms and some Western music genres. This trend in music appeared almost fifteen years ago in Europe and USA and became known later as oriental jazz.

5.3.1 The Creator Element

Group Members (Family, Experience, Education, and Extra job). Zaman Al-Zaatar group was founded in 2004 by Yacoub Abu Ghosh (Bass Guitar), Ahmad Barakat (Oud) and Tarik Abu-Kwaik (Drums and Guitar). Yacoub and Ahmad were the main members because many performers changed since the establishment of the group. Therefore, the actual members now are Yacoub Abu Ghosh (Bass Guitar), Ahmad Barakat (Oud), Yarub Smeirat (Violin), Nasser Salameh and Maen Al Sayed (Percussions). Yacoub is the oldest of the group; he is 40 years old, Yarub is 29 years old; Ahmad, Maen, and Nasser are in their mid-thirties (Abu Ghosh 2016, May 1, part: 1). Yarub, Maen, and Nasser play with many different groups, not just with Zaman Al-Zaatar. Therefore, I will focus on one of the essential members, Yacoub, because he is the composer and the arranger and he is the one who organizes everything related to production and funding. Yacoub has also worked as a producer on different musical projects in collaboration with some singers but under his own name as a composer. Thus he considers himself a star in his field. In this part, I will highlight more about this aspect as well.

Yacoub Abu Ghosh. Yacoub was born in Amman on September 4th, 1975; he studied law at the University of Jordan ('Yacoub Abu Ghosh', n.d.1). During his studies he played with the university band as part of his students' activities. He was active and took part in the Jerash festival as a member of a professional music group at that time. [121] Yacoub did not receive any formal musical education; he learned music by himself. When Yacoub was 17 years old, his friends and brothers bought him a bass guitar and from that moment he began to discover his passion for music. Although his parents had tried several times involve him in some sort of formal musical education at an early stage, he did not have the desire to do so at this time. Yacoub told me that the first time he tried to play bass guitar was when he listened to one of his friends playing in a small group in Amman. Whenever the performers took their breaks he went directly to their room and started playing with the instrument. He then borrowed a guitar from his friend for six months; during which time he was practicing every day until he mastered it (Abu Ghosh 2016, May 1, part: 1).

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[121] Abu Ghosh was playing for a while with Rum in different concerts.

Family. Yacoub's father had an important role in supporting his talent and became an important critic of his new music. It was interesting how Yacoub described his relationship with his father. He considers him to be one of the most extreme critics of music because he does not listen to any Arabic music produced after 1945. Thus, this aspect influenced Yacoub to learn more about classical Arabic music. Before Yacoub created his group, he played with one of the oldest independent groups in Jordan, *Rum*. As a musician myself, if I want to talk about new groups in Jordan, I immediately think of Rum because it had a very widespread reputation all over the Arab world for nearly 18 years. That's why I believe that the two-year experience Yacoub got with this group equipped him well in gaining essential musical knowledge and enabled him to discover his own taste and distinguish types of music from the mainstream (Ibid.).

Ahmad Barakat. I actually could not find a lot of information about this member, but as I mentioned earlier Ahmad is in his mid-thirties and studied engineering at the University of Jordan. He received his musical education through private music lessons that he took for a while, and then he developed his musical skills by practicing and playing with Zaman Al-Zaatar (Abu Ghosh 2016, May 1, part: 1). Besides his activity with this group, he works in his field as an engineer in Amman, but - as far as I could discover through his social media platforms - his musical activity is only limited to this group.

5.3.2 The Object Element

Lyrics. Yacoub mainly includes topics about love in his songs, and he is fascinated by the complex meanings that exist in the formal Arabic language *Qasida* [122] rather than the local language used in Jordan as is the case with most other musical groups. Sometimes, he works on the Sufi type of lyrics, [123] as in the album *As Blue as the Rivers of Amman* with the Palestinian singer Tamer Abu-Ghazaleh. In the following part I present samples of song topics and their meanings used in Yacoub's songs from the last two albums.

Adoration. As mentioned above, Yacoub focuses on love songs, and in order to understand the meanings in his songs it was important to add a description to them to make them easy to

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[122] Qasida poetic form developed in pre-Islamic Arabia and existed throughout Islamic literary history into the present. (Encyclopaedia Britannica [Website]. https://www.britannica.com/art/qasidah.). Qasida "is a part of human speech; it is coherent and meaningful; it is ordered, it has both metre and rhyme; and it is composed of more than 15 verses". Glünz, Michael (1996). Poetic Tradition and Social change: The Persian Qasida in Post-Mongol Iran. In Speral, S. & Shackle, C. (Eds.) *Qasida Peotry in Islamic Asia & Africa. Vol.1 Classical Traditions & Modern Meanings*. (pp. 183-204).The Netherlands, E.J. Brill publication. (183).

[123] Sufi poetry is a type of poetry used for private devotional reading and also as lyrics for music played during worship, or dhikr. The meanings in Sufi poetry are characterized by expressions with transparent spiritual implications, extending the aesthetic of flirtation.

talk about. From the last album, the song *Ayqithini* (wake me up) ('Yacoub Abu Ghosh' 2015, Sep. 14), the lyrics are presented as a dialogue between a man and women in a scene that shows that he flirts with her and expresses feelings of love (see no. 38 on DVD). The scene describes how the man is willing to go without sleep and wake up at any time to take advantage of any opportunity to talk and flirt with his lover: "*Do not care about my busyness in the pallor of the quiet night. And if the light has chosen you as its freshener, wake me up wake me up. When you like to play*" (see Figure C.27, p. 274). Generally, the meanings of this song represent the pure feeling of love that is often used in classical Arabic songs, or as represented in Sufi poetry, which describes feelings of love for God as if the poet talking about the love of a woman.

The same meaning appears in the song *Nida'a* "Calling", (see no. 39 on DVD). The idea here is that the lover calls his beloved and complain of their separation: "*Hearts suffer retention rain and silence race what images show*" (see Figure C.28, p. 274). The lyrics contain delicate expressive words, sometimes complex in terms of meaning, but they echo classical poems in that the language is far from the meaning used in slang. The same meanings in the song *Ayqithini* are used in the lyrics of *Mushtaq* (Miss) (see Figure C.29, p. 274) from the album *As Blue as the Rivers of Amman*, (see no. 40 on DVD). The song explains feelings of separation and the pain of love, exactly as it was treated in ancient Sufi poetry. The song *Mashghoul* (I am busy) was written using Bedouin dialect, (hear no. 41 on DVD) and the meanings here are simple and easier to understand. The content is similar to the first three songs in Qasida poetic form, and in expressing the meaning of love and separation (see Figure C.30, p. 275).

Overview of lyrics in albums. Yacoub has made five albums so far, three of them with Zaman Al-Zaatar and two under his own name as a composer. The albums with Zaman Al-Zaatar were *Zad*, *Al-Khubz* (the bread), and *Zai Kul El-Nas* (Like all people); these albums all contained instrumental pieces. The other two albums *As Blue as the Rivers of Amman* and *Ayqithini* contained both songs and instrumental pieces. The last album *Ayqithini* contains seven songs and only two instrumental pieces. All the melodies were written by Yacoub, as well as the lyrics, apart from two songs in the last album which were written by other poets. This aspect recalls some information in the interview about musical influences. Generally, Yacoub has been influenced by some classical Arabic music composers such as El-Kasabji, El-Sunbati, and Abdel Wahab, and all these composers create strong melodies that are reflected in the lyrics, which were no less powerful than the melodies. This is exactly what Yacoub is doing; he draws his inspiration from the expressive power of words to create

something new and modern. In other words, when he writes lyrics, he tries to show this authentic and beautiful side in his songs, and so he uses formal Arabic language with difficult older expressions, as highlighted above in examples from the last album *Ayqithini*. All of these attributes derive from specifications set down by classical Arabic songs, which often deal with themes of love and the experience of emotions. Yacoub stated that,

> "I am looking for the beautiful themes, for example, I wish Abdel Wahab did not put a melody for "Ya Jarat Al-Wadi" song to be able to put a melody on it later on. The same is also with the song Mudnaka" (Abu Ghosh 2016, May 1, part: 2, 00:24:10).

These songs were written in a formal language and have a high status within classical Arabic music. In his last album, Yacoub used one of the most famous poems by the prince of poets, Ahmad Shawqi "Mudnan". He also mentioned that he is currently working on a project that contains poems by Saif Al-Islam Mohammed Bin Yehya [124] (Ibid.).

Another aspect of the use of lyrics mentioned by Yacoub concerns the relationship of Arab society to political news as presented in the media. In this he was influenced by its effects on his father who gets his news through Al-Jazeera TV. The idea of one of his songs is about his father as an example of millions of Arab people who watch Al-Jazeera news after dinner, and become crazy because of the news and then have to calm down before they go to bed to sleep, a process repeated every day. Yacoub expressed his idea in the song *Kubail Al-Manam* (before sleeping) ('Yacoub Abu Ghosh' 2016), which aims to explain the emotions felt in the contradictory dynamics of daily life (Abu Ghosh 2016, May 1, part: 2).

Genre. Yacoub and his group focus mainly on two musical types; jazz and Arabic music. This mixture provided them with some freedom to combine both authentic classical Arabic phrasing and improvisations within the context of jazz; as such it is simply a music fusion. Yacoub is well aware of the type of audience that will listen to this music, and as such his strategy here is to avoid using western musical styles completely so that his audience is not restricted. It was thus important to mix these two music types to gain a greater audience in Jordan (Abu Ghosh 2016, May 1, part: 1).

On the Mideast Tune's website, Yacoub introduces himself as a musician who works within these genres: Alternative, Funk, and Jazz ('Yacoub Abu Ghosh' n.d.), while he introduces his group as Folk and Traditional ('Zaman Al-Zaatar' n.d.). However, he stated in one of his interviews with Roya TV that the group focuses on classical Arabic music, but without restricting themselves from adding anything new from the influences they use. He

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[124] According to Yacoub, he is a son of one of the Imams (religious man) in Yemen.

thus declared that they are open to change and to discovering new cultural influences ('Donya Ya Donya' 2012, July 30). Yacoub believes that external global influences have become an accepted part of life and it is wrong to deny this because it is a normal development: "some people try to take it off from our life, I think it is very difficult to lose it. Whether they want to take off the external influences or leave the heritage, the history proved that they failed" (Abu Ghosh 2016, May 1, part: 1, 00:38:10).

Concerning the two terms of alternative and independent used by different social media platforms to describe the new groups, Yacoub did not provide a clear answer about his relationship to these two terms. He believes that his music is an alternative to mainstream music and different from traditional music. For example, the works of the famous Egyptian singer, Um Kalthoum, despite the age of her songs are still part of the mainstream. If these songs become known in a modern society they will still offer an alternative to the prevailing music. However, independent as a term that is related to new ideas concerning production. Yacoub thus prefers to call his music independent; especially since he crowdfunded his last album in 2015 (Abu Ghosh 2016, May 1, part: 1). He thus called his music Arabic Jordanian and so exempted himself of responsibility for its classification by leaving it to the audience (Ibid.: part: 2). In my opinion, Yacoub did not wish to classify his music because he felt this would limit him, and thus a particular audience would follow him. He simply prefers to be free of this (Ibid.), as is the case with El-Morabba3. In his interview with the radio program Arabology, Yacoub stated that his music is a mixture of classical Arabic music and contemporary Arabic music but with some additions of elements influenced by jazz, funk, and rock ('Arabology' 2016b).

Concerts. Zaman Al-Zaatar group has participated in almost all local festivals such as *Jordan Festival*, *Amman Summer Festival*, *Khan Al-Funoun*, *El-Balad Festival*, and *Amman Jazz Festival* (Abu Ghosh 2016, May 1, part: 2). The group has played just once outside Jordan, while Yacoub has played as a musician in many different countries, including the UK, USA, France, Italy, Sweden, Tunisia, and Lebanon. In all these countries, Yacoub sometimes participated as a performer and at other times as a composer. He gave some information about his participation in the UK which was part of a project made by the British Council in Amman to gather musicians from different Arab countries. He thus could travel to the UK and lead a composition workshop, before performing many concerts in different cities there. Normally, in addition to such particular projects, Yacoub and his group perform almost fifty concerts during the year, with most of them taking place in bars, restaurants, and cafés inside Amman.

But when Yacoub performs as a player he does so with different groups of musicians or singers whether from Jordan or from other countries (Ibid.).

Live concert. Unfortunately, I had no chance to observe Yacoub in a live concert in Jordan. Instead, in the next part I describe two concerts that are taken from the two different concerts performed to launch the group's albums in Amman. First, from the launch concert of the last album *Ayqithini* 2015, figure (C.24) shows part of the song *Nida'a*. The concert took place at the Odeon Amphitheater in Amman ('Donya Ya Donya' 2015, Sep. 28), and the album was produced under the name of Yacoub's private production company *Tune Labs*. [125]

According to figure (C.24), Yacoub used almost 23 musicians in this concert; 11 violins, 3 cellos, *oud, nay, qanoun*, keyboard, bass guitar, 3 percussion instruments, Yacoub (on bass guitar) and the singer Leila Sabbagh. All of the performers wore formal clothes and the arrangement of the instruments was like in Arabic ensembles such as *takht*, where the first violin (VI) and cello players (B.) were located in the middle, while the second violins (VII) were positioned behind first. On the left side with the cellos are the oriental solo instruments (S.) *oud*, *qanoun*, and *nay*, then next to them is the bass guitar and keyboard (B., K.), while the last instruments on the right side of the photo are the oriental percussion pieces (P.) (see Figure C.24, p. 272; Yacoub Abu Ghosh, 2015, Oct. 19).

As such, the instruments and the music type in this concert was classical, taking into consideration the way the musical influences were employed and the way it was produced. This leads me to mention the audience at this concert. As a musician myself, it was clear that the lyrics were rich in deep meanings because of the use of the formal Arabic *qasida*, in addition to the diversity of the musical phrases. Therefore, understanding this musical form is not easy, compared with other prevalent musical forms. In this sense, an audience that appreciates these elements is a bit limited, and this is exactly what I noticed in this concert – as the number in attendance was relatively low. Most of the attendance was young with a few old people, but altogether there was a total of no more than 150 individuals (see Figure C.25, p. 273).

In the album *As Blue as the Rivers of Amman* (2011), Yacoub used up to 22 musicians in this concert to play violin, cello, *oud*, keyboards, bass, e-guitar, brass and woodwind, percussion, drums, and the singer Tamer Abu-Ghazaleh. According to Figure (C.26, p. 273), the seating arrangement of the players is different from the *Ayqithini* concert and most of the

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[125] Tune Labs is a production company created by Yacoub in order to get make a deal with the King Abdullah Fund to support part of the album's cost. [Tune Label] (n.d.). [Website]. Retrieved from www.tune-labs.com.

performers wore casual clothes. In this video, Yacoub is standing in the middle leading the group and playing bass with some interactive movements in conformity with the rhythm. The song lyrics in this video are a mixture of formal Arabic *qasida* of the type found in Sofi poetry, in which the singer improvises progressively from a low to high voice accompanied by different instrumental improvisations. In this video, there was only one quick shot that showed part of the audience and most of them were young with a few old people. Their interaction with the music was clear due to the diversity of its rhythms ('Mostakell Records إنتاج مُستقلّ' 2011, Dec. 24).

5.3.3 The Process element

Making Music (Making the Group). The name Zaman Al-Zaatar means (the Time of Thyme) ('Arabology' 2016b), and was chosen because there is a story behind it. Before I asked Yacoub about the group's name, I thought there might be a Palestinian dimension because, first, Yacoub's family name is Abu Ghosh - which is one of the most famous Palestinian families in Jordan, and second because Al-Zaatar is a traditional Palestinian dish - but this was not the case. In 2004, Yacoub was watching a football game match between the Jordanian and Kuwaiti teams on a live broadcast by Kuwaiti TV. In that game, the Jordanian team won and Kuwaiti people started sending insulting SMS messages to the TV, and one of those insults included the phrase (People of Thyme), which means the people who are eating Zaatar (Thyme). They were using this word negatively They were using this word negatively as Zaatar is a cheap food so they wanted to infer that Jordanians are poor people, but Yacoub sought to employ it in a different way. He appropriated the phrase to reflect the fact that some Arab countries like Jordan, Palestine and Syria have been under external influences for the last hundreds of years. He believes that the time has come for these countries that are eating Al-Zaatar to be influential in the region instead of being influenced by others. Hence, the use of this name has optimistic connotations in the context of Jordanian music and culture (Abu Ghosh 2016, May 1, part: 1).

Influences. Yacoub had his first real experience in music when he performed with the group Rum for about two years. He later started to study theories of music as well as Arabic musical theory in order to understand the structure of Arabic *Maqamat* scales. Yacoub's main goal thus became to combine both Arabic and jazz styles, a goal that was not intended at the beginning but naturally developed through his experience in music composition. He thinks that this mixture will make him both more genuine in expressing his emotions and more professional in the field. Since an early age, his father was a big influence on his musical interests by listening to classical Arabic music such as famous singers like Um Kalthoum,

Abdel Haleem, Abdel Wahab, etc. Therefore, this combination in his music came naturally (Abu Ghosh 2016, May 1, part: 1). Here, it is worth mentioning that this aspect distinguishes Yacoub's case from the other cases in the present study in terms of giving an equal attention to both Arabic and western music in his music.

Yacoub has been influenced by many Arabic composers, such as Al-Sunbati, Abdel Wahab, and Al-Kasabji and was also fascinated by their way of dealing with melodies. He was also influenced by the singers Anwar Ibrahim, Mohammed Munir, Hameed Al-Shaery, Nour Al-Mallah, and Dhafer Youssef, as leaders in contemporary Arabic music. When I asked Yacoub about Western music influences, he mentioned some of the most important jazz players like Thelonious Monk, Miles Davis, and Bill Evans (Ibid.: part: 2). The way Yacoub would talk about composers or musicians - either from the Arab or western world - shows that he has the continuing concern not to be biased for one of them more than others but to show his equal passion. From another side, Yacoub talked briefly about militarized (politicalized) music. He said that it simply represents the dominant music trend in Jordan, which is supported by the government, and described this situation saying: "What's bred in the bone will come out in the flesh/blood" (Ibid., 00:42:30). He added that during the Arab Spring people discovered that they actually had more freedom than they thought and that the government could not control everything (Ibid.). As Yacoub's opinions were very interesting this motivated me to follow him on social media platforms so that I could understand his reactions toward the regional events that took place during the period of data collection, despite there being no reflection of these events in Yacoub's songs due to their focus on themes of love.

Motivation. Yacoub's motivation simply appears to be to find a freedom in music to create new ideas while at the same time wishing to maintain a relation with classical music (Arabic) and to use it as something of high value. His view is very different from the rest of the groups in the present study, whose main motivation in using Western musical styles is to compensate for the absence in Arabic music of genuine reflections on experience and emotions. According to him, he uses jazz as a philosophy or approach to guide his group and music. On one hand, he uses jazz because it gives him and his group a greater space for freedom in improvisation. Even with his big respect for Arabic music, he feels hungry for new things that he can use to improve his music. In this sense, I asked him why jazz? Can't you get enough freedom using one of the large number of Arabic musical forms? He answered, "No, not enough; you used an important word 'enough', nothing is enough for me; I will keep looking for a million thousand ways. Anything that puts me within limits will end my career" (Abu

Ghosh 2016, May 1, part: 2, 00:04:00). But on the other hand, despite the passion he displays, he has to add new elements to his music and respect each type of music he uses by not trying to distort it or change it to suit his musical ideas. This is evidence that he did not try to modify the quarter-tones to match the harmony in jazz.

In this aspect, I had a brief talk with Yacoub about using the Arabic forms; my argument was that Arabic music contains many different musical forms that enable musicians to improvise within structured forms such as the *tahmila* [126] - but Yacoub did not agree with my idea. He insisted these forms did not offer enough space for the musicians to improvise freely as is the case in jazz music. He stated:

> "The idea of jazz is to follow the rhythm and how to play around the melody in specific ways within the rhythm line, so my idea is to take this element from jazz. This is one of the main differences between Arabic and jazz" (Abu Ghosh 2016, May 1, part: 2, 00:08:18).

From another side, according to the interviews with both Aziz Maraka and El-Morabba3, their purposes for making music were clear, whether for political or commercial reasons. But the situation with Yacoub was different as he makes music because he wants to elevate public taste. His strategy is to deliver music in an attractive form, but at the same time include some elements that make the listener think more and experience music more deeply by thinking about the connection between the words and musical phrases (Abu Ghosh 2016, May 1, part: 2). Hence, the only drive for Yacoub in making music is the music itself. Interestingly, the name of the group, its albums, and most of their songs carry names with deep meanings that mostly refer symbolically to many aspects of the life of Jordanian people.

Strategy. I would like to clarify that Yacoub asked me many times during the interview whether I am asking about Zaman Al-Zaatar or about him as a composer and producer. Actually, I had the same issue with Aziz Maraka who both considered their groups part of many other musical projects through which they translate their musical ideas. In other words, they consider themselves stars and they want to lead me during the interview to talk about them as stars, not as members of their groups. I seek to cover the two sides in both groups, their musical activities as producers and within their groups.

Writing and Composing. Yacoub composes the melodies for his group as well as for his other personal projects in addition to writing the lyrics. He believes that the best way of

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[126] The Tahmila "is an instrumental piece that combines a repeating refrain with verses that are part-composed and part improvised. The tahmila is usually played by a small takht (traditional small ensemble) where each player takes turns playing the verse and improvising, and the refrain is played by the entire ensemble". Maqam World. [Website]. Retrieved from http://www.maqamworld.com/en/form/instr_comp.php#tahmila.

making music is to be a dictator, and so he composes and prepares everything by himself, and then he rehearses with the players. Yet, he gives the performers a wide space to improvise freely within the melody structure. Another important point of this aspect is how Yacoub writes harmony lines for his melodies; according to him, he uses an academic way of writing harmony, and sometimes, when he makes some mistakes in writing, he asks Fadi Hatter, the cellist to help him due to his experience with academic classical music (Abu Ghosh 2016, May 1, part: 2).

During the interview, I tried to reflect on some aspects that I learned from other groups such as Aziz Maraka. Aziz's strategy is simply to host stars and use attractive musical instruments onstage. Yacoub uses a different strategy; he cares about the music itself and so composes and arranges depending on instruments available and he leaves the music to talks for itself: "I do not try to show up myself by using a weird instrument because the music itself is "the king"; it is the most important for me" (Abu Ghosh 2016, May 1, part: 2, 00:33:11). As for rehearsing, Yacoub and his group practice in a small studio in Amman owned by Yacoub, and generally all Zaman Al-Zaatar's albums have been recorded in this studio (Ibid.).

Production (Albums). The following lists of all the albums produced by Yacoub; three of them were for Zaman Al-Zaatar and two were under Yacoub's personal name in cooperation with other singers.

1. **Like All People (2004**) (see Figure F.8, p. 375)

Like all People was released in 2004 and was the first of the group's album that contained instrumental pieces all composed by Yacoub, apart from one piece that was composed by Abdel Wahab ('wafaa17kab' 2010, May 29). The instruments used on this album were bass, *oud*, guitar, percussions, and drums. Generally, the recording quality level was not of the standard seen in the first two groups in this study and this is apparent in some obvious mistakes of intonation that remain. All the pieces have the same musical structure: introduction, main melody, top of melody, free improvisation for different instruments, repetition of the main melody, and then the end. From a production aspect, Yacoub stated that he paid of the costs of production from his own pocket once he had made a deal with the owner of restaurant chain *Fakher El-Deen* in Amman to cover part of the production cost (Abu Ghosh 2016, May 1, part: 2).

2. ***Zad* (2007)** (see Figure F.9, p. 375)

The second album *Zad* was released in 2007 ('Awayav' 2008, January 17). The main goal of this album was rearranging some famous classical Arabic pieces in accordance with the group's musical perspective. The used instruments were bass, *oud*, clarinet, and percussion.

The arrangement in this album typically has the same structure as the first album. There is a lot of space generally for each player to improvise freely in the middle, and this shows how Yacoub used jazz in his music. A private sponsor *Gharghour* funded this album who owns a Mercedes Cars Agency in Amman. Yacoub takes responsibility for talking with sponsors and he stated that he received 10000 JD from this sponsor (Abu Ghosh 2016, May 1, part: 2).

3. As Blue as the Rivers of Amman (2011) (see Figure F.10, p. 375)

The third album *As Blue as the Rivers of Amman* was released in 2011 in collaboration with the Palestinian singer Tamer Abu Ghazaleh ('Mostakell مستقلّ' 2011, July). It was the first attempt by Yacoub to produce an album under his own name as a composer. He dealt with a production company called *Eqa3*, owned by Tamer Abu Ghazaleh, with a contribution of 20% of the production cost, with the rest amount covered by private sponsors. The album name is heavily metaphorical because Amman has no rivers. It thus reflects many different meanings about life within our society. Many pieces in this album have names which represent deep aspects related to Yacoub's personal life, as in the song *Rossa Share3 Al Malfouf*, or aspects in wider society, as in the songs as *Senses*, and *Blue Car*. One of the songs in this album *Mushtaq*, which Yacoub wrote using a mixture of formal Arabic language and Sufi poetry, was interesting due especially to Tamer's singing (Abu Ghosh 2016, May 1, part: 2).

Yacoub worked on this album longer than on his former albums because it took about two years until he finished it. He also used a large number of instruments, which included up to 25 players divided between strings, keyboard, brass, woodwinds, and percussion. Thus, the musical structure was more organized than previous albums with Zaman Al-Zaatar.

4. Al-Khubz (2012) (see Figure F.11, p. 375)

Al-Khubz was the third album by Zaman Al-Zaatar ('mennae' 2015). The group's level of performance has developed and the recording quality was better than in the first two albums. This album is also different from the others as it cost Yacoub nothing because he recorded it in his studio and made a deal with the other performers that no money would be paid and they agreed. Yacoub found a special design company which created the website for the album to allow people to download it easily for free. The performers on this album were the same as previously except that Yacoub added two new members Yarub Smeirat (violin) and Maen Al Sayed (percussion) (Abu Ghosh 2016, May 1, part: 2).

The name of this album refers to essential daily food items for Jordanians and the album's hardcover is a picture of a bakery. Generally, the album is symbolic and its quality is more developed on the technical side. Because of Yacoub's marketing strategy, the album earned a wide reputation and publicity among fans and musicians from other groups, with

almost 45,000 downloads for this album, while the number of downloads for former albums was a maximum of 1500. Yacoub's strategy was to make the album as widely available as possible so he could get more offers to play concerts. If he wanted to depend on selling albums he would not get more than 1500 JD and 10000 JD for the cost (Ibid.). Thus, the strategy he employed in producing this album was very pragmatic and effective.

5. **Ayqithini (2015)** (see Figure F.12, p. 376)

Ayqithini was the second album under Yacoub's name as a composer; it was made in collaboration with the Palestinian singer Leila Sabbagh. In order to fund this album, Yacoub made a deal with the King Abdullah Fund II for Development to finance it in return for a 10% share in his production company which he established for arts productivity services and called *Tune Labs* (Abu Ghosh, Y., 2016, May 1, part: 2). In addition to this deal, Yacoub established a crowdfunding campaign through the Zoomaal website - the same one that was used by El-Morabba3 for their campaign. It is worth mentioning that Yacoub has already succeeded in gaining $25,250 (101%), according to the Zoomaal website ('Zoomaal' 2015, Aug. 6). The album-launch concert was held on 30 September 2015, at the Odeon Theater in Amman with the participation of more than 25 performers, making it one of the biggest independent musical projects in Jordan ('Khaberni' 2015, September 30).

Managing and Sound Engineer. Yacoub depends on himself to organize everything related to his group and his other musical projects. Generally, his style of music does not require a professional sound engineer as it did with El-Morabba3. His previous experience with sound engineers has not been good, and so he only uses the sound engineer who is available at the concert. However, he usually adjusts the sound as he sees fit for the musical instruments used. This shows his character; he said, stating that "[n]ecessity is the mother of invention" (Abu Ghosh 2016, May 1, part: 2, 01:00:44).

5.3.4 The Social World Element

Media. I begin this part by mentioning the use of local radio stations. I could not find enough information referring to whether Yacoub and his group had dealt with local radio stations, and Yacoub also did not give any information about this during his interview. However, the only media platform in Jordan that Yacoub has dealt with is Roya TV. Upon more investigation and research, I found three interviews with Yacoub in which he talks about Zaman Al-Zaatar and his other projects. The last of them was in 2015 a few days before the launch concert for

the *Ayqithini* album. I also found four video clips produced at the Roya TV studios as part of its support of independent music groups in Jordan. [127]

There are many articles and posts published in the local Jordanian media about Yacoub and his group, particularly in *Alghad, Addustour,* and *Alrai* [128] as well as a private online magazine, *7iber*. This magazine regularly provides information about Yacoub's activities since it specializes in reporting on Jordanian cultural events ('Zaman Al-Zaatar will be playing oriental jazz evening at Montage café' 2015). What I actually found common to these articles was that they all considered Yacoub to be an example of a revival in classical Arabic music in a modern attractive style.

Social Media. Yacoub uses several social media websites for marketing and promoting purposes such as Facebook ('Yacoub Abu Ghosh', n.d.1; 'Zaman Al-Zaatar', n.d.), YouTube ('Yacoub Abu Ghosh', n.d.4), Sound Cloud ('Yacoub Abu Ghosh', n.d.2), Instagram, and Twitter ('Yacoub Abu Ghosh', n.d.3) on which he either posts as part of Zaman Al-Zaatar or as a composer and producer himself. These posts appear more on Facebook and YouTube. I previously used most of these websites as references but I focused mainly on Facebook as it is an important source in this study to show the interactions with ongoing events that took place in Jordan during data collection. Therefore, I reviewed Yacoub's own page account on Facebook because the information there is updated, while the group's page account last

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[127] **Yacoub's interviews in Roya TV:** [Roya TV] (2011, June 25). estidafat al musiqi al urduni yacoub abu ghosh fi dunya ya dunya [Hosting the Jordanian musician Yacoub Abu Ghosh in the TV show Dunya Ya dunya]. [Video file]. Retrieved February 25, 2019, from https://goo.gl/2c9i2K**;** [Dunya Ya Dunya] (30.07.2012). yacoub abu ghosh yatahadath an ferqit zaman al-zaatar [Yacoub Abu Ghosh talks about the group Zaman Al-Zaatar]. [Video file]. Retrieved February 25, 2019, from https://www.youtube.com/watch?v=fHsh34IzDAo&t=2s**;** [Donya Ya Donya] (2015, Sep. 28). etlaq album ayqithini [Releasing the album "Ayqithini" – Yacoub Abu Ghosh and Laila Al-Sabagh]. [Video file]. Retrieved February 25, 2019, from https://www.youtube.com/watch?v=3AYAr1MbucM.
Yacoub's Video Clips on Roya TV: [Roya TV] (2013, Dec. 6). ferqit zaman al-zaatar mandira [Zaman Al-Zaatar music group - Mandira]. [Video file]. Retrieved February 25, 2019, from https://goo.gl/ZcQgYW; [Roya Music] (2013, Dec. 6). ferqit zaman al-zaata smai [Zaman Al-zaata music group - Samai]. [Video file]. Retrieved February 25, 2019, from https://goo.gl/q3RLbZ**;** [Roya Music] (2013, Dec. 6). ferqit zaman al zaatar karamat [Zaman Al-zaata music group - Karamat]. [Video file] Retrieved February 25, 2019, from https://goo.gl/fqwdNy**;** [Roya Music] (2013, Dec. 7). barnamij sharqi gharbi – alhalqa alsabea – ferqit zaman al-zaatar [the tv show Eastern Western – Episod 7 – Zaman Al-Zaatar]. [Video file]. Retrieved February 25, 2019, from https://www.youtube.com/watch?v=uEA2h7fYKh8&t=546s.

[128] Zaman Al-Zaatar tusher albumha alawal [Zaman Al-Zaatar releases its first album] (20.12.2005). Alrai Newspaper. [Online article] Retrieved February 25, 2019, from http://alrai.com/article/137116.html**;** Zaman Al-Zaatar fi markaz al-husain [Zaman Al-Zaatar group in Al-Hussain center]. (07.06.2006). Alghad Newspaper. [Online article] Retrieved February 25, 2019, from https://goo.gl/RQWpgM**;** Hamoudeh, Ghaida (2014, November 2). Zaman Al-zaatar: umsia taktif min kul bustan warda [Zaman Al-Zaatar: an Evening, a rose from every orchard]. Alghad Newspaper. [Online article] Retrieved February 25, 2019, from http://www.alghad.com/articles/833893**;** Hamoudeh, Ghaida (2013, October 8). almusiqi alurduni yacoub abu ghosh yafouz belmarkaz alawal fi musabaqat "samena" [Jordanian musician Yacoub Abu Ghosh wins first place in "Samena" competition]. Alghad Newspaper. [Online article] Retrieved February 25, 2019, from https://goo.gl/mBc8ro.

activity was in 2015. In general, Yacoub is active on his page on Facebook; he reflects and interacts with most local and international events, whether in music, marketing, culture, religion, politics, etc. In some cases, he involves himself in outspoken critical discussions with followers. The following are some key points that his posts refer to:

Marketing and Promotion. Most of the posts on his Facebook page were for the marketing of concerts and albums. Since data collection took place shortly after the launch of his latest album *Ayqithini*, there were a few posts and videos referring to Sound Cloud – through which fans can listen and download the album (see Figure C.6 & C.7, p. 263-264). These posts gave a clear picture of Yacoub as a star and thus helped in the promotion of him as a composer and producer. Some other posts announced Yacoub's concerts as part of a new group called *MINT*, in different restaurants in Amman such as *Maestro, Beverly, Corner, Karkadan* (see Figure C.2, p. 261). There was an announcement about his participation in one of the independent music projects, *Startup BAND*, a project designed to help new musical talent in Jordan learn about how to start their musical groups; Yacoub was one of the experts who talked about his experience in the field (see Figure C.13, p. 267).

He always has a passion for new musical ideas and projects. Even though he might be working on a project or two, his passion for music will always lead him to look for something new. He once posted: "Although I am working on many projects at the same time, I have a constant desire to find another new project without neglecting what I am doing now. Sometimes, I feel that I am gluttonous!" (see Figure C.5, p. 263). Yacoub has the desire and ability to keep working on his musical projects, which means that the way he produces music independently works very well within the contemporary Jordanian cultural scene. Yacoub offered his opinion about art production in Jordan in which he also revealed his own strategy in making music. He said:

> "A note about art production: relying on automatic overly in the production of art, whether in music or other, came from a sharp decline in the quality of work and acceptance of low-level work. Note that there is a big difference between automatic and improvisation!" (see Figure C.8, p. 264).

This statement summarizes Yacoub's manner of making music, which depends on two styles: jazz and Arabic music. Indeed, he uses the concept of improvisation in jazz but puts it in musical forms that fit the community in Jordan. He criticizes the culture in general because it does not provide a good quality of work, and thus its outputs in society have not always been to the level demanded. This statement shows a level of open thinking and awareness about the musical mainstream in the scene.

Events Occurred (Freedom). Regarding this aspect, many posts reflect actual events ongoing in Jordan and the world at the time of data collection. The following are some of the main events and reactions to them I have noted.

The banning of Mashrou3 Leila's concert in Jordan. On 29 April 2016, the Lebanese group Mashrou3 Leila was supposed to perform a concert at the Odeon theater in Amman, but the governor of Amman prevented the concert from going ahead a few days before the event. The argument was that the music did not fit with the authenticity of the archaeological site - the Roman Amphitheater in Amman - where the concert was planned to be held, despite the fact that the group had the chance to perform at the same site three times previously (see Figure C.22 & C.23, p. 271-272). This act took on political and religious dimensions and, even sexual ones, because the group includes gay members and they have presented themselves as the first independent gay music group in the Arab world. Interestingly this is what made them gain their widespread reputation and made them very famous and highly sought after. All of these reasons caused a very intense reaction to the ban, both inside or outside Jordan. Yacoub's reaction to this incident was clearly stated without any bias against this group as musicians or individuals. He spoke up because he believes that this could happen to him or to any other local group, especially as the argument presented for the ban by the Amman governor was very weak and not convincing (Abu Ghosh 2016, May 1, part: 2). Yacoub stated:

> "The authority that allows itself to cancel a musical show because it believes that this music is different from its morals, values, or traditions; will later ban walking in streets if you do not wear what it wants! Because you have a beard, you beat girls who do not wear Hijab. The blatant assault on freedom is an assault on all members of society with their different orientations and thoughts. Assault on the rights guaranteed in the constitution is an attack on all members of society without exception, from the King to an hour ago newly born baby" (see Figure C.1, p. 261).

Yacoub's statement makes it clear that he sees the issue through the lenses of the need for freedom in all aspects of life. I remember when I asked him about this in the interview and he suggested dealing with it legally; i.e. asking Mashrou3 Leila to go officially to court to object, especially as the governor issued the ban just a day before the concert. There is also another interesting post about sexuality which supports his opinion about Mashrou3 Leila, in which he stated: "I do not care if you are straight or gay, male or female if your case is to flaunt your sexuality all over the place all the time, don't be surprised when your sexuality becomes the only thing that defines you" (see Figure C.12, p. 266).

Freedom of Speech. The previous point leads me to talk about Yacoub's responses related to the freedom of speech, especially as Jordan has faced unprecedented repercussions after the

assassination of the writer Nahed Hatter. The issue started when the authority arrested Nahed Hattar because he posted a caricature insulting God and Islam. The authority's response was to imprison him for a month. On September 25, 2016, a week after his release, and while Hattar was going to the Palace of Justice in Amman, a gunman shot him in front of the court and Hattar died at the main gate in front of his children and his wife ('Hattar shot to death' 2016, Sep. 25). The authorities had arrested Hattar at the same time as they arrested the preacher Amjad Qourshah, after the latter posted a video on YouTube criticizing Jordan's participation in the international coalition against ISIS ('Jordanian authorities arrest controversial Islamic preacher Amjad Qourshah' 2016, June 14). Yacoub's response was: "I feel that I'm so useless when I do not have other option but to defend people's rights like Nahed Hatter and Qourshah. What we need now is Abdul Hadi Raji; [129] things will get even more complicated" (see Figure C.14, p. 267). It was like prohibiting others' opinions, even Abdul Hadi Raji, and muting many other voices just because they have socially different stances and beliefs. Yacoub said:

> "It is worth noting that the vast majority of those who want to confiscate the opinions of others, eliminate the freedom of opinion, and practice mimicry. If you had your own opinions, you would not infringe on the rights of others." (see Figure C.11, p. 266).

After the assassination, Yacoub posted, "Nahed Hattar is actually a martyr of freedom of speech, and both who tried and still try to restrict him; their hands will be stained with his blood" (see Figure C.17, p. 269).

Religion. The first post related to this aspect was about the ban on Burkini brought by the French government in August 2016. Yacoub's response was as follows:

> "There used to be two kinds of Muslim women, those who get to choose whether to cover or not and those who are forced to cover. Now there is a third kind: those who are forced to remove their cover. You know, because Muslim women need more ways to be oppressed!!" (see Figure C.15, p. 268).

The statement was ironical and pessimistic. Although Yacoub is considered open-minded and not religious, he showed some sympathy for Muslim women. There was also another long statement about radical Islamic movements such as Wahhabism and similar radical Islamic ideologies. The post discusses the radical thoughts and actions made by those movements that murder people if they were not like them and followed their traditions. Yacoub concluded:

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[129] Abdul Hadi Raji Majali is controversial Jordanian journalist, known for his racist and abusive ideas in expressed in his writings. At one point, he was the director of a theater in Amman when a fistfight with a new musical group occurred onstage.

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"Anyways, such a thought is not linked to Islam; only when linking the value of rights to follow certain traditions, which derives its identity and makes it belongs to a group without the other becomes belonging to this group a person of value and the other has no value. This is a widespread phenomenon in different cultures and through the ages and based on ideologies and different beliefs, including ethnic and religious ones and intellectual ones" (see Figure C.9, p. 265).

This post shows that the demand for freedom is not limited to using or practicing music because music is part of the culture which works in harmony with society (or what events occur within society). Thus, this aspect is no different from reacting to the banning of Mashrou3 Leila. Maybe some religious opinions show that Yacoub's sympathies are towards liberal religion, but no doubt he represents of the many religious Muslims who are against the idea of killing.

Politics (Local Politics). Throughout history there has been no direct relationship between Jordan and Israel. Even the agreements that have been signed in the past, such as the *Wadi Araba* agreement, have not been recognised by the Jordanian public. The Jordanian government makes agreements in line with its policy and interests. One of the most controversial issues in Jordanian society was the Jordanian- Israeli gas agreement. After the government took the decision, the Jordanian public was shocked and many campaigns on Facebook pages were created and protesters marched to cancel the agreement. But the government did not respond to these demands. Many of the new music groups had clear reactions, such as Yacoub Abu Ghosh and Ayloul. As a result of the government ignoring the people's wishes, Yacoub commented on a posted link from the Algad newspaper that Jordan officially had already signed an agreement for gas imports from Israel. The response was: "To celebrate the return of citizenship and respect people's choice" (see Figure C.18, p. 269). The comment was full of irony and disappointment at the government's decision.

Global Politics. The first point relating to this aspect concerns the former British Prime Minister Tony Blair's statement on the invasion of Iraq. He admitted that he had made a mistake when he took that decision. Indeed, his speech had come too late; but at the same time, did this apology absolve Blair of responsibility? Yacoub said:

> "Blair has made his decision to participate in the invasion of Iraq as the British Prime Minister and a Representative of the state. So his apology on behalf of his sick personality has no value and it does not mean anything. We do not want to mock ourselves." (see Figure C.10, p. 265).

The second and last point was about the American presidential elections, which took place in November 2016.

"I strongly believe that the ones who lost the most yesterday, were the people who voted for Trump: there will be no "wall", he will not be able to change trade deals because there is no way that the Congress will let him, he might repeal Obama care but that will only hurt the poor and uneducated constituencies who elected him. As for the rest of the world, especially us, well we do not really need his or her help to fuck ourselves over; we will do our things with pride! Do not panic, nothing is going to really change." (see Figure C.20, p. 270).

For me, it is an interesting sign that one of the groups in this study shows such interest in global politics because it is somehow connected to our policy in Jordan, especially the fact that Jordan is considered to be a friend of the USA.

In the case of Yacoub, the four presented elements helped provide an overall picture of the manner of producing music today in Jordan through the example of Yacoub's case. As in the creator element, his family was very influential and to an advanced level; it became a motivator, and while his education field was far away from music, he depended on himself to learn Arabic and jazz music. In the process element, the process of making music depended on 1) - considering himself to be the star, composer, writer, producer, arranger, etc. and Zaman Al-Zaatar as one of his musical projects through which he conveys his ideas. Therefore, he believes in the importance of being a dictator in music (by doing everything himself from A to Z). 2) - The music he makes is based on the appeal of Arabic classical music mixed with jazz music. The second point in the process element is production; different strategies were used to produce the five albums so far, but two strategies were especially interesting: crowdfunding and free uploading online. In the object element, the lyrics were written using the formal Arabic language of the *Qasida* form, while the songs' topics mostly were about emotions relating to love. Finally, in the social world, Yacoub showed an obvious interaction with events occurring inside and outside Jordan during the period of data collection, and this was mainly conducted through social media platforms. However, although he reacted almost always to many sensitive events, he did not show any of this in his music.

5.4 Case No.4 Ayloul Group

Intro. The fourth and final case in the present study is the group Ayloul. I selected this group after I had met other groups and my understanding of the scene had become clearer. The purpose of selecting this group was due to its originality as it offers a clear example of the circumstances that have led to the establishment of new music groups. In addition, most of the members of this group are from the city of Irbid, which is different from the other groups. I also have a good relationship with two members of the group; whom I met when they were

children 15 years ago in a private music center in Irbid. Yusser Al-Zou'bi was one of my violin students, while the other one, Munief, was studying classical guitar.

5.4.1 The Creator Element

The Group Members (Family, Education, and Experience). Ayloul was created in 2013 by Yusser Al-Zou'bi (Violin), Ra'ed Al-Tabari (Vocal and E-Guitar), Munief Zghoul (Back Vocal and Guitar), Ma'in Mheidat (Keyboard), Abdel Fattah Terawee (Bass Guitar), and Hayyan Juqqa (Drums). In 2011, they met each other while studying at JUST [130] in Irbid. At university they used to play covers and free improvisations, besides playing with the university band. Sometimes, they used to go to Ra'ed's house in Irbid to try to play anything, with no intentions at all of establishing a music group.

Yusser Al-Zou'bi. Yusser was born in 1993 in Irbid city from a Jordanian father and a Syrian mother. Yusser's life was as normal as any other child in Irbid, but his parents encouraged him at an early age to study music (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1). In 2001, I was working at one of the private music centers in Irbid [131] as a violin teacher, and one of my projects at that time was to create a small orchestra for children in Irbid. Yusser was one of the children who took part in this project and I continued to teach him violin for several years until he stopped taking classes. Since then I kept in touch with him from time to time and sometimes he attended two or three lessons with me. Although his level was not excellent at that time, he kept practicing and attempting to reach a good level, especially when he started his university studies. At the center, Yusser studied classical violin and used to come from time to time and ask about different types of music that have more space for improvisation such as jazz, Arabic, Gypsy, etc. Yusser studied engineering at JUST and he is working now as a freelancer in the film industry to cover his daily expenses besides his job with the group (Ibid.). From my own point of view, the relationship I had with Yusser was one of the drives to choose Ayloul. I can reflect on my contribution as a teacher of Yusser's which is why it will be easier to present the aspects that contributed to creating this group in Irbid city. Covering the production aspect of a newly created group might also provide more information about production strategies employed by the music groups starting out in Jordan.

Munief Zghoul. Munief was born in 1993 in Ajloun-Irbid, his family is considered open-minded compared to most families in Irbid city. He mentioned that his parents always told him to watch a good movie, read an interesting book, listen to different kinds of music, or

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[130] JUST: Jordan University of Science and Technology.
[131] The National Music center in Irbid-Jordan is a private music center which provides musical education for children, and considered the best center in Irbid.

study music (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1). Therefore, Munief started studying music very early with Yusser at the National Music Center in Irbid; I remember that his instrument was the guitar. Later, he studied Graphic Design at JUST and now he is working for the non-profit organization Save the Children to cover his living expenses. On another hand, Munief's father was a member of the political opposition in Jordan and he thus had many problems with the government for several years (Ibid.). I will talk about this aspect in detail in the Political aspect section.

Ma'in Mheidat. Ma'in was born in 1988 in Irbid, he studied Electrical Engineering at JUST and he now works as a project coordinator in Cisco System Inc. in Dubai- UAE. In general, the Ma'in's family is considered to be conservative, and thus they were not supportive of him in his passion for music. In fact, I do not know if they have a certain opinion of religion, but I think they were concerned about his career in the future much more than his desire to follow music, as is the case with many Jordanian families (Ibid.). Ma'in plays the keyboard; I remember six years ago, when I was working at Yarmouk University in Irbid, Yusser and Ma'in came to the music department to practice; Ma'in told me that he plays the piano naturally without any academic knowledge and that sometimes he used to ask his friends to help him learn some theories of music. He had the ability to improvise and to add chords easily depending on hearing only and I think he is doing the same with Ayloul.

Ra'ed Al-Tabari. He was born in 1994 in Irbid, and he now lives in Irbid with his parents. Ra'ed gained his BA degree from JUST and he has recently started his master's in Public Administration at Yarmouk University. Ra'ed has a great passion for music, although his parents were not supportive of him because he is the only son they have. His parents wanted him to study so that he could secure his future and find a job that would enable him to get married and be stable, especially when his parents are very old. In other words, for his parents the issue is about the priorities of life rather than any religious matter. Musically, Ra'ed studied by himself; it began when he bought a classical guitar and he started playing scales to obtain some skills. But even now he depends on his ear to play music and he did not learn solfège at all (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1).

Hayyan Al-Juqqa. He was born in 1995 in Amman. His family was supportive of his music activities because his father is an important writer in Jordan; his name is Tahir Al-Juqqa. Hayyan is still studying his BA degree in Business Administration (Ibid.) and I have no information about his musical education. But generally, as a resident in Amman, it is normal for students to play a musical instrument because most schools there provide a good level of musical education. This is in addition to there being many private music centers that are

almost everywhere in Amman and more than in any other Jordanian cities - probably he also studied the drums somewhere. Yusser told me that he has known Hayyan's sister, Lubna Juqqa, for many years, who later became the manager of Ayloul – and maybe this explains how the group quickly became known in Jordan, though it was created only four years ago.

Abdel Fattah Terawee. He was born in 1986 and his family was supportive of his musical activities. I could not learn a lot about his personal life. Yusser mentioned that he recently worked for Software Solution Company doing 3D printing in Amman besides his job with the group (Ibid.). I joined one of the group's rehearsals in Amman and found out that the group uses a small isolated and equipped room for rehearsing. Abdel Fattah's family owns this small room, for investment not for living, but Abdel Fattah provides it for his group to use twice every week without the need to pay.

5.4.2 The Object Element

Lyrics. Ma'in writes the lyrics for the group, then all the members sit together and propose the changes they think appropriate. For them, this method usually works because they are similar in their ways of thinking (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1).

Criticism (Politics). The first song that made Ayloul well known was *Nazel Al-Gore* ('back up' 2016, Sep. 8); which is basically an old popular song about the Jordan valley known mostly to farmers, (see no. 42 on DVD). Ayloul wrote new lyrics and rearranged the song from the group's perspective. The lyrics are very political and present a picture of some economic and political difficulties that Jordanians face every day with Israel, in addition to a criticism of policies followed by the government in dealing with these matters. An interview on TV with the Jordanian agriculture minister motivated Ayloul to write this song. Yusser explained that the interviewer asked about the Jordanian-Israel valley deal, which contains provisions stating that vegetables must not be produced in the Jordanian part of the valley. The minister did not answer the question and this silence prompted the group to sing about this issue (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1):

> "*Say hello to the Jordan Valley that in its western borders. Which plants we eat with their worm. You who are going down to the sea which water was stolen. On the checkpoint be ready and go away from its channel*" (see Figure D.20, p. 287).

As I stated before, one of the things that led me to choose this group is their clearly expressed political lyrics. Such words were actually the main reason why the group has some problems with the government. I will focus on this aspect in detail.

In the song *Lahen Baseet* (A Simple Melody), Ayloul tries to tell us about wars and destruction in the Arab region, (see no. 43 on DVD). It was remarkable that one of Ayloul's

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fans used the song as background music for a video clip that represents the destruction of Aleppo city ('Simon s. Safieh' 2016, Sep. 24). "*The melody is simple and perhaps even repeated, it doesn't matter since it talks about death*" (see Figure D.23, p. 288). Ayloul did not mean to talk about a particular situation or country in this song as it was about war in general. But maybe it coincided with the bad situation in Syria, where some people there used it to represent their own pain.

Social Issues. Other songs address issues relating to society, freedom, and humanity. But all these topics refer somehow to politics, as in the song *Bahar Maiet* (Dead Sea), (see no. 44 on DVD). In this song, the group addresses serious social problems in Jordanian society; namely the issue of honor crimes. In 2008, a girl was drowned in the Dead Sea by her brother. For me, it is very brave to talk about this through this song especially as it refers to a real event that happened in the Jordan. The lyrics depict the scene in which the murder took place on the beach of the Dead Sea, when it was almost afternoon, and no one was there except the brother and sister: "*It is afternoon and the coast is empty and sad. A dead sea and two are alive*" (see Figure D.21, p. 287). From that point, the lyrics present a dialogue between them in which the sister tries to remind her brother of the nice memories they had in their childhood on the same beach:

> "*I remember when we were kids and used to come here to play. Build castles of sands with a thousand balconies. And swim together, and hold on to you when I fear to drown. And whisper to you that the Dead Sea would die for you*" (Ibid.).

After the brother drowns her, the song finishes with the words, "*You are alive…And the sea and I are dead*" (Ibid.). Similarly, in the song *Shoghol Shareef* (Honest Work), the group talks about unemployment in Jordanian society, (see no. 45 on DVD). At the same time, there are some references to youths' dreams of travelling to other countries to escape poverty or bad economic circumstances: "*Honest work I think it does not exist… Humans cocktail tastes sour*" (see Figure D.22, p. 288). The word bridge was mentioned in the song, which refers to the Palestinian border crossings with Israel. Palestinians use a single port to move out of their land called (King Hussein Bridge), so the song refers to the daily suffering of the people when crossing the bridge. Security officers there do not allow people to pass without giving reasons: "*Poverty dag pockets. Every time on the bridge you tell me to go back*" (Ibid.). Somehow, the meaning in the last part of the song illustrates the relationship between the local authorities and the Israeli side, which has the dominant power over the internal decisions so that the reaction of the local authorities is to impose this power over individuals: "*He tells you to go back…You tell me to go back*" (Ibid.).

Genre. The following offers a review of the genres the group associates itself with in its postings on social media platforms. On its Facebook page, the group described itself as indie pop and rock ('أيلول – Ayloul', n.d.1), on its Instagram page, it said it is a music band from Irbid-Jordan ('Ayloul Band فرقة أيلول', n.d.) and on SoundCloud, YouTube, and Mideast-tunes pages, the group called itself an independent Jordanian band. [132] By asking the group about its genre, Yusser explained that the group is still new and it does not represent a priority for the group to determine what its genre is, especially as the group is still trying to establish its presence in the music scene (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1). However, it seems inevitable to use these labels, because the new groups need a clear identity to present themselves for marketing purposes. It is clear that the group does not care about such classification because it seems that the group prefers to depend on professional advice from its manager who stated they should not commit themselves to one genre at the current time. She wants them to focus on playing music as much as possible and become more professional. Munief stated that they like to use the term indie rock to describe their music despite the fact that many musicians from the USA and Europe have described it as folk music and nothing else (Ibid.).

Ayloul has a good relationship with most of the other groups who appeared on the scene several years before Ayloul; hence, Ayloul has been influenced and learned a lot from others' experiences. Ayloul as a new group benefits from others' experience and will grow faster, regardless of its musical level. Because Ayloul has just started out it has not been exposed to descriptions used by local press as the other cases in this study have. Therefore, the dominant description used was independent, not alternative; and it seems that the alternative term was common in the previous stage among new groups as a reaction to the mainstream music in the early 21st century.

Concerts and festivals. Generally, because the group is still new it has not participated in many festivals in contrast with other groups in the present study. The group has taken part in just two private festivals in Amman: *El Balad festival* and *BalaFeesh festival*. Concerning concerts, Ayloul have not performed many during the year with perhaps two to four concerts in restaurants or bars in Amman. However, during the information collection process, the

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(132) [أيلول-Ayloul] (n.d.)2. [SoundCloud page]. Retrieved February 25, 2019, from https://soundcloud.com/ayloul; [ayloulband] (2014, January 15). [YouTube channel]. Retrieved February 25, 2019, from https://www.youtube.com/user/AyloulBand/about.\; [Ayloul]. (n.d.). [Mideast-tunes page]. Retrieved February 25, 2019, from https://mideastunes.com/artist/ayloul.

group participated in two concerts; the first was in the *Canvas* restaurant in Amman as part of the *Gaem Jozi* musical project created by Odai Shwaghfeh (see Figure F.13, p. 376).

5.4.3 The Process Element

Making the group (The Name of the Group). As mentioned before, the group was created while most of the group members were studying at university. They found themselves playing and improvising different types of music freely, until September 2013, when the members of Ayloul composed three original songs after two days of continuous work (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1). They decided to name their group Ayloul because the first time they met and composed their first songs was in September – (Ayloul in the Arabic language). Later this name took on different dimensions due to some important events which happened and are still happening in their lives, such as the climate change from summer to autumn, and the beginning of study in schools and universities during this month (Ibid.).

Motivation. Actually, the interview with Ayloul was the hardest one in comparison to all the other interviews in this study. I was fighting to get an answer from them and was mostly repeating the same question in different ways to be understood correctly, especially concerning their motivation in making their music. I think the group does not have enough experience yet to understand what they are doing. But despite this, I still consider the group an important case in terms of their freshness on the musical scene, which may add additional information to this study.

In a radio interview with Ayloul, the interviewer asked Yusser an important question about whether the cultural movement is centered in Amman rather than in any other city in Jordan. This question shows one of the things that made Ayloul very famous quickly, as the group members are from Irbid not from Amman. Ayloul is also considered unique because of its lyrics and since many of its songs concentrate on realities in Arab experience in which political, social and economic circumstances coexist and interact. Their lyrics indicate direct meanings, not vague ones as with El-Morabba3, for example. In this radio interview, Yusser stated that through their songs they do not tell people what they should do; they instead tell them what is going on ('Mideast-tunes Radio', n.d.).

Influences. Many musicians influenced Ayloul members to determine their musical direction. The following offers the most important information I collected from two members of Ayloul about influences:

Yusser Al-Zou'bi. As I mentioned before, Yusser was one of my violin students for several years. His musical background was Classical Western, the type of music that requires all violin students to gain as many technical skills as possible during the first years of study; it is like a tradition which all classical violin teachers believe in. Yusser, for a long part of his musical life, focused on classical music, but later, during his studies at university, he gained the desire to learn more about different kinds of music that give him more freedom for improvisation such as jazz, Arabic, and gypsy styles - although he did not continue to study classical music.

When I asked Yusser about this aspect, he stated that he was influenced by a Latino American player, James Sanders, who clearly contributed to Latin jazz. He was also influenced by *Pink Floyd* and the Lebanese violinist Jehad Akel. Yusser prefers to connect the surrounding circumstances of musicians with their music, and this process helped him to understand the concept used by these musicians. He mentioned that recently he had been interested in Turkish music and he tried to discover it every day with Munief. What he was most obsessed with were the use of quarter and eighth notes, and how Turkish players can play them naturally seemingly without effort. In this it is unlike Arabic music that contains quartertones only (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1). As a result, Yusser used quartertones in the song *Al-Arraf* in which he improvises at the beginning using *Saba* Maqam ('BalaFeesh' 2016, January 7).

Ra'ed Al-Tabari. Ra'ed did not study music; he depends on his ear to learn music. Because he is the singer in Ayloul, it was interesting to find out what kind of music has influenced him. He said that there are many musicians such as Jimi Hendrix, *Pink Floyd*, David Gilmour, and *Bastard Sapling*, in addition to *Metallica* and death metal bands. In the past he used to listen to pop Arab singers like Kathem Al-Saher and Amr Diab like a large number of young people in Jordan, but more recently he likes the singer Dhafer Youssef and the player Ibrahim Maalouf. I think Ra'ed is influenced largely by Dhafer because he uses the same method of employing head-voice (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1).

Making Music (Writing and Composing). It was interesting to discover the group's method of composing music. When the group finishes editing the lyrics, all the members sit together in order to create a melody. This process is not academic and it depends more on the group's musical sense. Munief explained that when they all come together to rehearse, each one tries to give a melody or an idea, and then they try to see how it fits together as a complete melody. Even arrangement and adding chords or harmony are things the group does together. It is clear that Ayloul still has no strategy for composing music, as the players depend only on the

experience they have. In this way, they spend a long-time developing melodies. When they reach the main features of the melody, they work on it more. In other words, the group follows their feelings more than depending on academic ways of making music. The group does not use notations at all, despite two members having studied music. However, according to Yusser, the group has no difficulties in making a decision together because there is a long friendship between the members which began before they started making music together (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1).

The group records its rehearsals and then members listen to the recording together to see what mistakes they made and what they should add or delete. The group also asks other members of different groups to help them organize the concerts, such as Odai Shwaghfeh (from El-Morabba3), Munther Jaber (bass player from Razz), and Yarub Smeirat (who plays violin with Razz and Zaman Al-Zaatar) (Ibid.).

Rehearsals. When the group started in 2013, the players used to practice in Ra'ed's house in Irbid. Munief stated that before they decided to create the group, they used to meet in Ra'ed's house in Irbid and instead of wasting time smoking Shisha or eating in a restaurant they played music together. Later, when they met Abdel Fattah and he joined the group in 2014, he offered them a practicing room that his family owns in Amman, and from that time the group has practiced there regularly every Friday and Saturday for an average of seven hours a week (Ibid.).

On 6 May 2016, I observed Ayloul rehearsing in their practice room in Amman, or as they call it the Playing Garage. On that day, I made an appointment with Yusser Al-Zou'bi to attend the group's rehearsal at 3:00 P.M. The group usually practices for three hours, and then they go to rest in their apartment, which is located next to the Playing Garage in Jabal Al Weibdeh in Amman. Most of the group members live in this apartment and consider it the headquarters of the group. Thus, they share the rent from the money they earn from concerts.

The Playing Garage is a small room located next to the street and it is likely that the garage was used previously for parking or as a storehouse (see Figure D.1, p. 278). The garage space is almost 5 m^2 and is filled with all the necessary sound equipment; its walls are sound proofed so as not to disturb their neighbors. Inside the garage, there are some speakers, drums, many cables, and an old mixer and on the front wall, there is a big orange label that has " كراج عزف" (Playing Garage) written in Arabic (see Figures D.2, 3, 4, & 5, p. 278-279). [133] It was

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[133] [omar Omar] (2016, Sep. 28). [Music garage Aramram Video]. [Video file]. Retrieved February 25, 2019, from https://www.youtube.com/watch?v=Xipm7gNs3Q0.

clear the other groups such as Massar Egbari from Egypt and El-Morabba3 influenced Ayloul because there are many posters on the wall for both groups but mostly showing El-Morabba3 (see Figures D.6, 7, p. 280 & D.8, p. 281).

Albums. Until now, Ayloul has not released any albums, but recently the group announced on its Facebook page, that its first album would soon come out.

5.4.4 The Social World Element

Audience. There was no opportunity to observe Ayloul in a live concert in Jordan, but through sources available on YouTube I was able to get an impression of their audience. In January 2016, Ayloul participated in the *BalaFeesh* festival in Amman according to a video uploaded by *BalaFeesh*. The video shows part of the audience who mostly looked young, and their interaction with the music was very limited and weak ('BalaFeesh' 2016, January 7). From my perspective, the group is trying to establish its musical trend by providing music and content that is different from other groups, and this will take time until the group makes a big base of fans like others have done. As a Jordanian myself, the song *Nazel Al-Gore* was impressive and achieved a rapid popularity, which helped to make the group known to the public. But it seems that this success has not been enough so far and the group needs more time. Therefore, the group focuses more on participating in free concerts in multiple places as a strategy to make their music known.

Media. Ayloul had a chance to take part in two interviews with Roya TV; which is considered the only official TV channel that cares about new music movements in Jordan. The first interview was aired on the *Helwa Ya Dunia* TV show; in which three members were in this interview, Yusser, Munief, and Ra'ed. They talked about the group and their participation in a concert that took place at the *El Balad* festival ('Roya TV' 2015, July 31). The second interview was on the *Caravan TV* show and all the group members were present and they played several songs. [134] Another TV show on Roya called *Aramram* produced an interesting video clip about Ayloul, presenting the group as a reaction to the Arab Spring ('Aramram TV show' n.d.). In the Jordanian press, only the *Al-Gad* newspaper (Hamoudeh 2015, August 2) and *7iber* magazine have published articles about the group ('Mende' 2016, July 10), while

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[134] [Roya TV] (2015, April 16). caravan – ashab caravan – estdafat ma'in mheidat – udo "ayloul band" [Caravan – caravan's friends – hosting Ma'in Mheidat – a member of "Ayloul group"]. [Video file]. Retrieved February 25, 2019, from https://youtube.com/watch?v=ImuAioM_y6o&t=1s; [Roya TV] (2015, April 16). caravan – ashab caravan – "ayloul band" yokademoun oghniat "bahar maiet" [Caravan – caravan's friends – "Ayloul group" presents the song "Bahar Maiet"]. [Video file]. Retrieved February 25, 2019, from https://youtube.com/watch?v=VUHKz-vTUEg; [Roya TV] (2015, April 16). caravan – ashab caravan – "ayloul band" yokademoun oghniat "lahn baseet" [Caravan – caravan's friends – "Ayloul group" presents the song " Lahn Baseet"]. [Video file]. Retrieved February 25, 2019, from https://goo.gl/VkGfW9.

only the magazine *Layalina* from Lebanon did so from outside Jordan ('Layalina Magazine' 2015, August 4).

Social Media. Before interviewing the group, Yusser sent me its press kit which provided a lot of information about the group and its activities. [135] The group has used different social media platforms such as Facebook, [136] YouTube, [137] SoundCloud, [138] and Twitter. [139] Like all other groups in this study, Facebook is considered an important platform for the group because it can host video clips and interactions with the audience. This makes it easier for marketing and promotion, while other social media platforms like YouTube and Sound Cloud are used to deliver the music or for presenting tracks and video clips in a good quality. Facebook is thus an important source for this study. In the following I review the most important posts that show how the group has used this platform for production and interaction with events occurring in Jordan.

Ayloul created its Facebook page from the first day the group was formed and it has been used for all its strategies of marketing and promotion from the beginning. That is why the group became known quickly compared to other older groups. Generally, there are not many posts in the group's page, but most posts show all their activities and some other aspects related to local events that occurred in Jordan during the data collection period.

Events Occurred (Freedom). In reaction to the governor of Amman preventing *Mashrou3 Leila* on April 27, 2016, from taking part in a concert many groups, as we have seen, responded by posting comments on their social media pages. Although this group might not be one of their favorite groups, what happened touched the issue of freedom of expression generally and Ayloul responded through the following post:

> "The Art is an integral part of our freedom of expression, and the overdose unjustified preserving of such; destroys it in an unacceptable way. The comprehensive concept of freedom and respect for the others rights and freedom of speech means the right and need for the development of societies away from authority supporting violence and abuse; as the case is with the scenes we live every day in our Arab countries" (see Figure D.9, p. 281).

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(135) Press kit, also known as a media kit, is a PDF page that contains resources and information for reporters and publishers. Ayloul uses this file as a strategy for presenting the group for festival agencies in a professional way.

(136) [أيلول - Ayloul] (n.d.)1. [Facebook page]. Retrieved February 25, 2019, from https://goo.gl/qtweSH.

(137) [ayloulband] (2014, January 15). [YouTube channel]. Retrieved February 25, 2019, from https://www.youtube.com/user/AyloulBand/about.\

(138) [أيلول - Ayloul] (n.d.)2. [SoundCloud page]. Retrieved February 25, 2019, from https://soundcloud.com/ayloul.

(139) [ayloul@ayloulband] (n.d.). [Twitter account]. Retrieved February 25, 2019, from https://twitter.com/ayloulband.

A few days after responding to the ban, Ayloul had a similar problem in one of its concerts in Amman. The problem was that the group had agreed with the organizers of the concert and the contract was signed a few weeks before the event. Suddenly, however, the organizers informed Ayloul that its participation had been cancelled because one of the sponsors found that the lyrics used by Ayloul contained dangerous political meanings and believing that these lyrics were not appropriate (see Figure D.10, p. 282).

Marketing and Promotion. In the period from May to September 2016, most of the posts on the group's Facebook page were marketing for the group and its music, whether through concerts, interviews, articles, or even support from other groups. It was clear that the concerts during the year were limited and some of them were as unpaid participations, such as the *Corridor Jordan Concert* (see Figure D.12, p. 283). Ayloul participated in two important concerts, the first one in collaboration with Odai Shwaghfeh as part of the musical project *Ghaem Jozi* in the *Canvas* restaurant in Amman (see Figure D.11, p. 282). The second was in Egypt, which was the first time Ayloul participated in a concert outside Jordan (see Figure D.18, p. 286). There were some posts used to announce the release of the first album, though until now the group did not give a specific date (see Figure D.13, p. 283). Furthermore, Ayloul had a chance to take part in a questionnaire conducted by *Jaha Media*, where a website and two songs by Ayloul were judged among the best 34 contemporary indie songs from the Middle East and North Africa (see Figure D.16, p. 285). [140] Also, one of Ayloul songs was broadcast for the first time on the Arabology radio program directed by Dr. Ramzi Salti in California-USA (see Figure D.17, p. 285).

Politics. Regarding this aspect, Ayloul responded to the gas agreement that the Jordanian government signed with the Israeli government in September 2016. From around April 2016, I started to follow all participating groups in this study on their pages on social media websites. Ayloul has published many posts about this issue during the signature of the agreement, but suddenly most of the posts were deleted and I later found just two posts referring to this matter. The first post is part of the song Nazel Al-Gore "*Go away from the rail which the train crosses. Toward our cousins that have eyeliners in their eyes*" (see Figure D.20, p. 287). The word "our cousins" in the post means Israeli people according to Jordanian society. At the end of this post, there is a hashtag called (#غاز_العدو_احتلال), which means (the

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[140] Jaha Media is a collective of storytellers, freelance filmmakers, and community workers who want to help reshape the way you look at the Arab world with content that is centered on personal journeys, experiences, and reflections of everyday people living in the region. [Jahamedia] (n.d.). [Website]. Retrieved from https://jahamedia.com/.

gas of enemy is occupation). The second post was a hope that everything that was happening was not true "*It would be very nice if all this news was a long series, not based on a true story; acting*" (see Figure D.19, p. 286)

Experience. It is important to add some information mentioned by Munief in the interview related to Ayloul and its relationship with authority and politics. Munief stated that usually the government sends a person to attend all music events, and after the event this delegate comes and asks the group about the event's content or what the group meant by some of their lyrics (Al-Zou'bi, Al-Tabari, and Zghoul 2016, May 2, part: 1). But in my opinion, this is a normal procedure and maybe it does not indicate a specific problem. However, Munief's mother had a personal story concerning the government and this was interesting to mention here. Munief explained that his mother's bag was lost and stolen around seven times; in such an event she has to remake her ID card every time it is lost. The last time, the general intelligence service had a good reason to ask her some questions to understand what happened. According to Munief, they told her that they know many secrets about her family, especially her husband, who is known as a political opponent, and they know everything about Munief's musical activity, especially the song Nazel Alghore. Then, they advised her to tell Munief to be careful not to follow the path of his father so that they do not also add him to their blacklist (Ibid.).

What Munief said that it was not considered a very problematic issue for the group, but it showed that the authorities know about Ayloul's activities and maybe this was a simple warning for the group not to go deeper into this use of their lyrics. Munief continued:

> "They know all the songs we made. I do not think they are going to stop us because according to the Jordanian law, we do not commit aggression or hurt certain people, as what Yusser said, we just tell people that these things exist in our daily life." (Ibid., 01:30:07).

To conclude the four elements in the case of Ayloul, firstly, in the creator element, the academic aspect did not contribute to the musical trend of the group, despite some members studying music at an early age. Mostly, their families were supportive, apart from some difficulties for two members, either because of religion or fears over their future careers. In the process element, because the group is a newly created one it has a different strategy of composing music that depends on sharing ideas. Therefore, the group understands what and how other groups make music and benefits from their experiences, criticizes some of them, and imitates some others. In the production aspect, the group simply depends on social media for marketing and promotion and the income from concerts is used to record tracks in a studio

or to buy new instruments. The strategy used by the group in the process element has allowed them to talk about political and social issues in their songs independently. Lastly, in the social world element, using a manager in the early stages of the group's development has provided good connections with different media and press platforms. For marketing and promotion, the group uses many platforms on social media, but on Facebook there are some reactions to current events that occurred during the data collection, both on the social and political levels.

6   Discussion

In this chapter, I provide a discussion of the study findings using five categories that were derived from the study sub-questions: 1) music genre, 2) influences and motives, 3) meanings, 4) production, and finally the study's main question: 5) globalization, by drawing more attention to the similarities and differences between the four groups. I include a short conclusion at the end of each category which connects information included in Chapter 4 concerning all the information gathered about the contemporary music context in Jordan, in order to address the research questions outlined in Chapter 1. Firstly, I provide in this Chapter a summary, by reviewing the purpose of this study, the process of gathering and analysing information, the study questions, and the major findings. Second, I provide in the interpretation part an explanation of the study findings, connecting them to previous literature in Chapter 2. In this Chapter, I provide a summary of the findings of this study using the four abovementioned aspects, before I show their connection to the research questions. In the discussion part, I discuss each aspect according to information in Chapters 4 & 5, as well as discussing the findings in relation to those cited in the previous literature (Chapter 2). I include at the end of each aspect a sub-conclusion to facilitate adding the general conclusion for the study main question. Third, I end the Chapter by answering the study's main question.

The main purpose of this study was to explore and describe the current musical scene in Jordan through the development of new music groups (Aziz Maraka and his group Razz, El-Morabba3, Yacoub Abu Ghosh and his group zaman Al-Zaatar, and Ayloul). I employed the following tools for information gathering and analysis: 1) Cultural model "Cultural Diamond"; 2) genre analysis derived from CDA; 3) Descriptive case study method; 4) Gatekeeper strategy for cases selection; and 5) Multiple sources of information. In Chapter 4, I included various types of information about Jordan, its history, people, culture, music, and musical education. Besides providing a descriptive overview of the Jordanian current musical situation on the ground, starting from the music in the street and ending with the new music groups that emerged recently in the scene. All information in Chapter 4 and Chapter 5 provided approaches for discussing and answering the study questions before the conclusion in Chapter 7.

6.1 Summary of the main findings

The main findings of the first aspect of music genre (1) revealed that the four musical groups used new music genres, influenced by those used by musical groups in the West, and ones that are different from those used in the prevailing music scene. This was evident from the musical instruments used and the way groups dealt with them on stage. The songs' topics and the approach to production among the four groups reflected new trends in dealing with music in Jordan. There is now more space and freedom in terms of addressing socio-political topics, besides the possibility of free music production. Two important terms emerged in the findings regarding descriptions of these groups: "alternative" and "independent". The four groups use the term "independent" as a music genre to describe their sound, beside other genres such as rock, jazz, electronic, rap, and country, which already influenced Euro-American music bands.

Findings in the second aspect of influences and motivations (2) showed that external influences occur very clearly in the four groups. The motivation behind the new music is reflected in its lack of any overt sense of loyalty to Arabic music and the influence of this among the four groups. Arabic music including local Jordanian music did not satisfy the four groups, either musically or in terms of content. Thus, the western music genres they use provided an alternative through which they could express themselves musically through improvisation, melody, and singing; in addition, there was an opening up of the content of lyrics so that it addressed issues reflecting everyday life.

Findings in the meanings of songs' lyrics (3) revealed that two groups Maraka and Abu Ghosh focus on love songs, which is a common mode in Jordanian and Arabic songs. However, the meanings used by both groups address emotions related to love from a different perspective, as they offer a more realistic approach than those found in Jordanian songs, and sometimes go beyond social controls as compared to the mainstream. The meanings in the other two groups El-Morabba3 and Ayloul refer to socio-political issues. This trend reflects the greater boldness and urge to be realistic in reflecting issues in daily life that emerged in Jordan and the Arab region.

Concerning the aspect of production (4), the findings showed that the four groups depend basically on social media platforms for marketing, promotion, and production. The two groups El-Morabba3 and Abu Ghosh succeeded in using crowdfunding for their music production. While the groups associated with Maraka were involved in his own music festival and this provided a good basis for production. The last group Ayloul still has no clear

strategy; however, social media plays an essential role in its marketing, where the group can collect money from concerts to start producing its music.

The impact of globalization is evident in the opening up of new horizons on Western culture that have influenced the growth of a new trend of cultural diversification in the Jordanian musical scene in a remarkable manner since the beginning of the 21st century. This is evident in conjunction with the emergence of new communication technology and social media that have created new sources for accessing music culture and pursuing independent means of production. At the same time, musical influences are centered around Western music types with Euro-American influences being the most dominant in the scene. In this sense, the term Westernization might be more specific to describe the musical influences. The emergent diversification of the Jordanian music culture is reflected in the growth of new music genres that have no roots in Jordanian mainstream culture. The predominant direction of Jordan's musical culture is focused on the tradition of militarized songs, while the interest in classical Arabic and Western music is limited within the educational field. In contrast, the new forms that emerged on the scene - as with the four music groups - are reliant on self-support through the use of social media and individual effort.

Globalizations influence in the current musical scene in Jordan has introduced new music genres, a new bolder approach to meanings, new content and independent forms of production. The Western musical genres used by the new groups represent a more attractive style which they did not find in mainstream traditions of music. Thus, the concept of production that depends on the production companies to make a singer a star is not useful in the world of the new musical groups. From here, globalization has provided a means towards independence for Jordanian's new music groups, and which has resulted in adding diversity to the music culture in Jordan today.

6.1.1 Revisiting the Research Questions

Research Question: What does globalization mean for new Jordanian music groups today?

Data addressing this research question was put forward in Chapters 4 and 5, where I provide a description of the current Jordanian scene and for the four groups using four main descriptive elements (creator, object, process, and social world). However, answering the main question needs to take into account all other sub-questions that build upon that analysis, considering the description that helps to define the music scene in the four participant music groups. The examination here focuses on how openness and globalization became a primary factor in

influencing the process of music-making among new groups in Jordan and reporting on the changes that have emerged on the current Jordanian musical scene.

Sub Question (SQ) 1: What new musical genres have emerged on the Jordanian music scene among the new groups due to the influence of globalization?

Building on Chapter 5, the present Chapter explores the new musical genres that have emerged among new groups since the early 21st century. Thus, new information will be linked to the prevailing musical movement presented in Chapter 4. This provides valuable insights into the diversity of cultural aspects emerging through the development of new musical genres.

SQ 2: What are the influences that have motivated new groups to practice and produce their own music under the influence of globalization?

This question mainly addresses the reasons behind making music that are different from the prevailing music trends and traditions. The analysis here considers specific details from groups' biographies and their respective processes of making music, which is used to describe the contemporary musical scene in Jordan. The analysis covers the content of the descriptive data that I already reported in Chapter 5 using the elements (creator and process). The explanations of this question connect information explored in the previous sub-question, in terms of motivations that made the new music genres more satisfying to the four groups from that of established trends in music.

SQ 3: What meanings do new groups aim to deliver through their music?

I explore here the meanings of the groups' song lyrics by analysing the embedded meanings in these lyrics that are connected to or reflect aspects of the discussion of the groups' social context. For this purpose, I employ genre analysis derived from CDA theory to examine lyrics as a part of the (object) element in Chapter 5. As well as connecting information in the (process) element - by indicating how the groups dealt with surrounding issues and used their music to express themselves - and information in the (social world) element - to discuss how they dealt with recent events that emerged in Jordan during the period of information gathering.

SQ 4: How has the process of music production, marketing, and promotion changed among the new music groups today?

I focus here on the process of production used by the four music groups under the impact of new communication technology and social media. The analysis here covers an important part of the present study, in terms of connecting the processes and strategies used by the groups in the (process) element along with the social media aspect in the (social world) element. I

connect different aspects of production by comparing the production situation in mainstream music and the strategies used by the four music groups. This reveals an important aspect of motivations and influences that have driven new music groups to use different tools for production, and show how it is reflected in the creation of diversity in the content provided by the groups in their songs.

6.2 Discussion of the main findings according to the study questions

6.2.1 (SQ1) Genre

The analysis in this question covers music genres and descriptions used by the new groups in the scene. I used different sources of information, including interviews, recordings, and observation. I also included the descriptions that can be found in the local press and media that show the motives behind the emerging diversity of contemporary musical among new music groups. The discussion of the findings concerning musical genre is centered on three aspects: (a) musical instruments, (b) musical genre, and (c) lyrics.

(a) The four musical groups mainly use Western musical instruments, - such as acoustic and electronic guitar, bass guitar, drums, brass and woodwinds instruments, keyboard, and string instruments such as violin and cello. The use of Arabic musical instruments is limited to only two groups (Aziz Maraka and Yacoub Abu Ghosh). Most of these instruments are found in the field of music educational institutions, which focuses on Western and Arabic classical music. Similarly, they are used in popular Jordanian song by presenting a modern style of musical arrangements for Jordanian songs (see Chapter 4, p. 88). The four music groups use these instruments in a different musical context, and it is not about the arrangement or adding harmony to their music but about using them in different music styles. There is no doubt that the four musical groups use Western musical styles, different from those used in Jordanian mainstream music. Aziz Maraka introduces his music as a mixture of rock, jazz, and Arabic music; El-Morabba3 uses rock, rap, and electronic music; Yacoub Abu Ghosh uses jazz and Arabic music; and Ayloul uses rock and country music. All the musical genres used by the four groups echo the descriptions they use to present their music on social media pages as a brand, similar to many Euro-American bands.

The music genre (b) is connected to the identity issues in cultural context. In this regard, in Chapter 2 I discussed different perspectives, especially in Jordanian music studies and these were divided into three directions (see p. 28): a critical pessimistic view, a view keeping pace with the situation, and an unconcerned view oblivious to developments in the music scene. Scholars Adileh (2001), Maalouf (2000) and Khodier (2016) represent a critical trend

of studying the external influences that emerge in music. The focus in this trend is on the danger of the disappearance of local musical styles under the impact of westernization on culture through the Internet and new communication technology. Adileh stated, "[t]he elements and the distinguishing identity of this great musical legacy are under the threat of being dissolved and diminished" (Adileh 2011: 145). Likewise, Al-Hamad (1999) and Ahmad (2015) take the same critical pessimistic direction toward the westernization wave in Arab culture and do so from a religious perspective. In contrast, the current study offers a non-biased approach to a particular musical style or culture, in which I focus on exploring and describing the current music status in the scene.

The findings regarding the musical genres employed by the four groups are supported by different articles from the independent local press such as Kahf (2007), Al-Ashqar (2012), Al-Bustani (2015), and Al-Masri (2015 & 2016), and which define the Euro-American music genres used by the new music groups in Jordan. This direction of Jordanian music studies concerning the new musical phenomena represents an important means of documenting the emergent music genres in the scene, and which the current study similarly reflects upon. In contrast, the findings of the music genre aspect is not supported by the third direction of Jordanian music studies that focuses mainly on traditional song and maintaining national identity in music, and which is exemplified in the work of Obaidat (2013), Hamam (2008), Haddad (2005), Al-Ghawanmeh (1997, 2006, 2008, & 2009), and Al-Darras (2010 & 2013).

The music instruments (a) used by the four groups are not independent of music genre (b), and this perspective is consistent with Aubert (2007: 3). Relatively, musical instruments are used in line with typical musical patterns used by many other musical bands around the world. The first case of Aziz Maraka and his group Razz is to use musical instruments in a different style and context, with the focus more on solo instruments that can provide attractive improvisations for instruments like the trumpet, flute, saxophone, bass guitar, drums, and even using backing vocals. This is evidently reflected in the group's name that uses a mixture of three known music styles rock, Arabic, and jazz. This is further reflected in Aziz's attitude on stage and is evident in the video that I recorded of Aziz and his group at the BAB festival ('Hani Alkhatib' 2017, October 28). The video referred to shows Aziz standing in front of the keyboard playing, singing and interacting with the audience, and sometimes talking to them. This attitude on stage is similar to the majority of many Western bands playing rock, jazz, metal around the world, particularly such as the bands that he was influenced by such as Muse and the Doors (Maraka 2016, April 16, part: 1).

Similarly, in the second case of El-Morabba3, the group uses the same instruments used by rock bands as electric guitar, bass guitar, and drums, besides mixing them with different electronic sound-effects. Through participant-observation of El-Morabba3, the singer Mohammed Abdullah appeared singing and playing bass guitar at the same time, sometimes accompanied by electric guitar solos by Odai ('Hani Alkhatib' 2017, Oct. 29). This type of attitude displayed on stage does not exist in Arabic music, or in the prevalent music scene in Jordan. Usually, a singer's role in the Arabic music tradition is to stand in front of the ensemble to sing - seldom playing an instrument while he or she sings -, while the instruments played behind the singer have a secondary role and are just for accompaniment. This attitude is evident in performances by most Arab singers, with Um Kalthoum offering an example of the usual attitude to performance common to classical Arabic music ('ARABICSONGS' 2011, April 25).

This is also evident in Abu Ghosh and his group Zaman Al-Zaatar. He incorporates some Arabic instruments like the *Oud* and percussion instruments besides the violin and bass guitar ('BalaFeesh' 2014, Oct. 1). However, in his other musical projects that took place under his name as a composer and producer, he used similar instruments used by Maraka and El-Morabba3, and his attitude is similar to them on stage (see Figure C.24, p. 272). Generally, in Arabic music, the role of bass instruments is limited as an accompaniment for melodies. In contrast, El-Morabba3 and Abu Ghosh use the bass guitar equally along with all other instruments, and which they use to accompany melodies, play solos, and to improvise. This shows clearly in Abu Ghosh's strategy of employing jazz music to open up more space for all the instruments they deploy so they can improvise freely.

In Ayloul, the use of electric guitar, drums, and bass guitar show the influence of rock, while the violin and acoustic guitar represent an element from country music. Ra'ed the singer in Ayloul has a similar attitude to the singers Maraka and Mohammed Abdullah, by playing and singing at the same time while using an electric guitar. In general, the four groups employ Western music styles and musical instruments, and they have largely the same attitude of dealing with instruments on stage. Generally, the music instruments are used within the context of the Western music genres adopted by the four groups; this is as well reflected in their attitude on stage that simulates the style of Western music bands.

By looking at the lyric aspect (c), the four groups use the local Arabic language common in Amman in their songs, except for Abu Ghosh who uses classical Arabic. I focus here on explaining the link between the content of lyrics and music genre and how this relationship influences the music genre prevalent in the scene. Mainstream Jordanian music is characterized by three main types used for different purposes in Jordanian society: i)

militarized song (widely known because it glorifies the local authorities), ii) folk songs (daily life simulation), and iii) love songs (which appear in most Arabic songs). The findings show that two of the groups Maraka and Abu Ghosh (see Figure F.3, p. 372 & Figure F.12, p. 376) use one of the lyrical genres common in mainstream music (love songs), while El-Morabba3 and Ayloul focus on socio-political topics both in Jordan and in the Arab region. Within this focus on love topics in their songs, Aziz Maraka also presents some taboo topics, which are concerned with finding a greater space for freedom in relationships between men and women in Jordanian society (see Chapter 5, p. 106).

Generally, using the Arabic language in lyrics is as intended to target local audiences in Jordan and the Arab world through the content of lyrics and music. Therefore, this matter is connected to the descriptions of the new groups that are used by the groups themselves as well as the local press and media; which reflect on how the new groups provide new music genres in the scene, and a new way of practicing extraordinary types of music, different from those generally heard. Maraka describes his music as a mixture of rock, Arabic, and jazz music (Razz). Despite talking in the interview about the terms used (alternative and independent music), neither of these terms was used on his Facebook page or his other social platforms. In the interview, he discussed how his group with many other new local and Arab groups were working on using the term (alternative), and then they turned their focus to the term (independent) in terms of being independent in content and in modes of production (Maraka 2016, April 16). This change coincided with the more effective establishment of the internet and social media in Jordanian society. El-Morabba3 introduces the group as an Independent Arabic music group from Palestine/Jordan ('El-Morabba3-المربّع", n.d.); in addition, there are many other descriptions used such as alternative, Arabic, Arabic rock, indie, post-rock, electronic music, uncategorized music genres (Ibid.), Indietronic and spacey ('El-Morabba3's official website', n.d.). As well, El-Morabba3 describes its target audience as the confused people who are lost in pop culture ('El-Morabba3's first album' 2015, July 5). Similarly, Abu Ghosh presents his music under his personal name as alternative, funk, and jazz, but the term independent dominates because of the use of independent funding, especially the crowdfunding campaign that he used in his last album *Ayqithini*. On the other hand, he introduces his group Zaman Al-Zaatar as a folk and traditional group ('Zaman Al-Zaatar', n.d.). Ayloul introduces their music as indie pop and rock, and as an independent Jordanian group.

All these descriptions used by the four groups represent music genre categories that have been used by Western music bands since the late 1960s (Crauwels 2016). In addition to

using the Arabic language in lyrics, the four groups in this study prefer to present their music as Jordanian music, and not as alternative to any other type of music despite three of them using the term alternative in the outset. As I mentioned before, using the term independent refers either to independent content or to production. The four music groups use and present themselves as part of new musical genres on social media as a brand for marketing purposes. However, some of the groups such as Maraka and Abu Ghosh refused to be described as an alternative to any other music genre existing on the scene. In this sense, the term independent music was more consistent in describing the musical genre of groups, in terms of independent production, either through crowdfunding used by two groups or by the different content provided by the four groups in their lyrics.

The findings of the first sub-question regarding music genre show that the genres used by the groups are different from those used in mainstream music. The term alternative music was used commonly in the first stage of the emergence of the three groups Aziz Maraka, El-Morabba3, and Yacoub Abu Ghosh. Some local media have used the term as a description of the new groups that represents an alternative musical trend in Jordan, connecting the emergence of the groups to the political situation in the Arab region during and after the Arab Spring. This appears evident in some Jordanian and Arabic articles in *7iber* magazine, *Alghad, Alaraby, Al-Akhbar, Arab48, DW*, etc. [141] In contrast, the fourth group Ayloul has not been long on the scene and not when this term was common. Instead this group started from the first day of its creation to use the term independent music. The other three groups turned to use that term, especially because two of them (El-Morabba3 and Yacoub Abu Ghosh) subsequently used crowdfunding in their album production. Furthermore, Aziz Maraka created an independent music festival in Jordan (BAB). Therefore, the term independent provides more flexibility, influenced by Western music groups, attracts the audience in terms of providing a different content, and reflects independence on the production side.

MacDonald, Hargreaves, & Miell (2017) provided a distinction between the two main terms concerning musical identity and this supports the findings regarding the trend in mainstream Jordanian music and the new music groups. First, addressing identity through music (IIM) appears clearly in the tradition of militarized songs which serve the interests of local authorities at the expense of other music genres. This is evidently confirmed by Al-Ashqar (2012), Al-Bustani (2015), Al-Masri (2016), and Al-Qudah (2016). This fits the

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[141] See Saifi (2012), Al-Ashqar (2012), Arab 48 (2012), Al-Bustani, Hisham (2015), and Al-Masri (2015 & 2016).

findings of the present study in terms of the use of the term (alternative music) by the local press at the beginning of the emergence of the new music groups on the scene, by describing their music as a reaction to the prevailing militarized song tradition and a reflection of the political situation in the Arab region. Second, using music as a tool to express individuality in the social context (MII); this term supports the findings of the four participant groups in terms of providing new musical content to allow them to represent themselves in their current social context.

Moore (2001) argued about the difference between the terms style and genre in terms of their function, where genre takes methodological priority in media and cultural studies, and style takes priority in musicology studies. The findings of the present study agree with Moore's perspective, in terms of the context in which the music genres were used by the four music groups. Music genres as jazz, rock, post-rock, electronic, folk, country, Arabic, Arabic rock, etc. are used by the groups to introduce themselves in social media under these musical categories known among Western bands. This refers as well to the fact that the groups use these music genres as a known brand for local marketing and abroad.

Moreover, the findings in the present study are not consistent with other perspectives reviewed by Moore (2001) who argued about the similarity between genre and style in music. [142] The four music groups are using and practicing music types that have not existed before in Jordanian culture. The music used by the groups is Western music, and this music type is certainly different from the Arabic music prevalent in Jordan. However, the four groups use Western music genres to target audiences in Jordan and the Arab region, by using the Arabic language in lyrics, new content, mixing Western music with Arabic music, and sometimes, using Arabic instruments. Therefore, this situation represents a hybrid musical form that has new specifications to fit the current social context of the four music groups.

6.2.2 (SQ2) Influences

In this section, I address the study's second sub-question which is concerned about the influences that motivated the four groups to practice and produce music. I discuss this question in two main aspects: first, influences in the early stages, and second, motives at an advanced stage that led the groups to develop and promote their music.

At the early stage, the four groups derived their knowledge of the music they practiced through self-education, personal experiences, family-support, and friends. Some members have got a degree in music, such as Maraka who studied music composition at Arkansas

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[142] I mean Merwe van der Peter (1989) and Lewis Rowell (1983), see Chapter 2, p. 27.

University, and Odai Shawagfeh who also studied classical Western music at Jordanian University. Other members in the groups either gained musical knowledge through practice or by studying in private music schools. The findings show that all the groups' families were generally supportive and none of the groups had problems with their families because of music. Moreover, some of their family members work in some cultural fields, which is the case with Maraka's father who is a well-known journalist, while the Shawagfeh brothers' father is a well-known TV director, and in the Ayloul group Hayyan Al-Juqqa's father who is a well-known writer like his sister who is now managing the group. The results show that members of these families have a clear role in supporting and facilitating the process of making and practicing music for three of the groups through their relationships in society.

The musical influences in the four groups were centered on Western music. Maraka was generally impressed by rock and jazz music, as well as the deep meanings expressed in Western bands' lyrics that reflect their real social context. His favorite bands are The Doors and Muse. During his studies in the US, his friends helped him increase his knowledge of the types of music he now uses. From the Arab region, he was influenced by some of the popular Arab singers who present contemporary Arabic music mainly in a Western style, such as Cheb Khaled, Mohammed Mounir, and Ilham Al-Madfai. El-Morabba3 started to be influenced by different music types before the internet was available in Jordan by buying the latest CDs and cassette tapes in music shops in Amman. El-Morabba3's music is focused on rock and electronic music, and sometimes some Arabic music elements. Odai is influenced by the freedom found in electronic music, while Abdullah's favorite band is Radio Hell because it does not adhere to a specific style of music. From the Arab region, Abdullah mentioned the influence of the Arab singers Cheb Khaled, Zikra, and Dhafer Youssef. These singers are similar to those mentioned in Maraka's case, as they mix Arabic music with different music styles and Western influences appear in their songs more than Arabic ones.

Abu Ghosh has taken a different direction from the first two groups; he is influenced equally by jazz and classical Arabic music. Both styles represent an appreciated status to him. He is fascinated with the space of freedom provided by jazz in terms of improvisation and creative melodies. This is apparent in the work of the jazz players he mentioned he admired, like Thelonious Monk, Miles Davis, and Bill Evans. At the same time, he is fascinated by the authenticity of *maqamat*, rich melodies, and rhythms in Arabic music which is prevalent in the classical Arab composers he mentioned such as Al-Sunbati, Abdel Wahab, and Al-Kasabji. In addition to some contemporary pop singers such as Anwar Ibrahim, Mohammed Munir, Hameed Al-Shaery, Nour Al-Mallah, and Dhafer Youssef. Here, these singers are

relatively similar to those mentioned as relevant by Maraka and El-Morabba3. Ayloul uses mainly rock and country music in its output. Al-Zou'bi is influenced by classical Western music; the music emulates the freer spaces of jazz, Latin jazz, gypsy, and Turkish music. He mentioned Pink Floyd as one of his favorite Western bands. The singer Ra'ed is interested in both rock and metal; he mentioned the importance to him of Jimi Hendrix, Pink Floyd, David Gilmour, and Bastard Sapling, besides Metallica and death metal bands. From the Arab region, he cites the singer Dhafer Youssef and the jazz player Ibrahim Maalouf.

By looking at the musical influences of the four groups, the common factor between them is centered on the influences of Western music on them more than Arabic music, except Abu Ghosh who has an equal tendency for both styles. This also appears in the contemporary Arab pop singers that the groups are influenced by. The availability of the internet since the beginning of the twenty-first century in the Jordanian cultural scene has provided a means of being exposed to Western musical culture, and this has expanded the choices of musical groups from the prevalent music genres to the West. The findings in the influences aspect are supported by Jafar Al-Aqeeli (2013), Al-Masri (2015), and Al-Mallah (2006), who state that different western musical genres became more accessible and spread among the new music groups because of the internet. This also supports the findings concerning the Western music genres employed by the four groups to present their music as recognized brands, where the groups use musical instruments and topics to simulate their Western influences.

7.2.3 Motivations

Musically, the findings of the four groups showed that they are looking for a greater freedom to express themselves in their music. Maraka proposed creating a new musical fusion consisting of rock, Arabic, and jazz music in his graduation project at Arkansas University. He intended to change the conception of lyrics used in Arabic songs, which he described as focusing mostly on unrealistic meanings. He does not express any sense of debt to Arabic music and he considers that it did not influence his music. However, through my observation of Aziz, I found that he sometimes does use some Arabic musical instruments such as the *Oud* and *Qanoun*, in addition to inserting some Arabic musical phrases. This shows his drive to attract a segment of the local audience that is interested in mixing Arabic music with the Western genres he uses.

He is motivated by the diversity in Western music in terms of harmony, its power of expression, and improvisation. These features motivated him to use western music especially as he asserted that Arabic music is lacking these features, which made it uninteresting to him.

The findings of the present study showed that Maraka emphasized not having to have good singing ability, but he benefited from the music genres he used as they do not require such abilities as is the case in classical Western and Arabic music. Likewise, the policies of the Jordanian Ministry of Culture do not meet his expectations in music production, and this motivated him to rely on himself when arranging all aspects related to production through creating his music festival BAB. The findings showed that Maraka presents himself as a star and his group Razz is one of the musical projects that he works on. There is here a link between Aziz's motives and the music genre he uses in that it provides more space for musical expression and independent production.

El-Morabba3 has somewhat similar motives to Aziz Maraka. Abdullah stressed that Arabic music has not developed over the past 100 years, both in terms of recurring its use of song themes and melodies or conventions of highlighting the singer as the main focal point of interest. The findings showed that El-Morabba3 is influenced by rock music because it gives the group an opportunity to present the group's members equally. Rock music gives the group enough space to present topics related to everyday life that reflects the society they live in. As well as the greater variety and flexibility in accepting harmony, this makes it attractive to the group. Electronic music provides new spaces of creative sounds that made rock music more interesting. The singer Abdullah stated that rock music fits his voice because it does not require singers to be highly skilled as the case in classical music. The findings also showed that the groups were not direct motivated by the Arab Spring. This appears evident from the fact that the group wrote most of its songs before political events in the Arab region began. However, the group has a clear political message, criticizing different practices by Arab governments. There is no doubt that there is a personal motive by Muhammad Abdullah, who pointed out many of the problems he faces as a Gazan citizen living in Jordan, and the disturbing practices he faced because of his origins. In this sense, the motivations behind El-Morabba3 using the music genres it does are in order for it to make music which provides enough space to express socio-political and personal topics.

The motivations of Abu Ghosh with his group Zaman Al-Zaatar takes a different direction for the first two groups. As Abu Ghosh gives equal attention to Arabic and Western music, Arabic music represents to him a high value, while at the same time jazz music provides a greater space of freedom in improvisation that he misses in Arabic music. The findings show that he employs the philosophy of jazz's musical style in classical Arabic music forms, without attempting to change any of the features in both music styles. This combination of both music styles provides an attractive musical form, in which Abu Ghosh

aims to influence musical taste by prompting deeper consideration of the lyrics used. The findings of Abu Ghosh show that he has a similar aspect to Maraka in terms of presenting himself as a star through musical projects under his name as a composer and producer. Abu Ghosh's motivations are evident in the use of jazz, which gives him more space to improvise and greater variety of melodies used within classical Arabic musical forms.

Regarding Ayloul, the findings show that the motive for creating the group was to focus on socio-political issues in society. Moreover, the group wanted to show that the cultural movement is not limited to just the capital city Amman since most of the other music groups came from there. This feature made the group spread faster in Jordan. The findings regarding Ayloul show that it echoed the motives found in El-Morabba3 in terms of giving importance to the group members equally, with no one having more preference or being presented as a star. Because the group is newly created, there has been no clear musical direction compared to the other three music groups featured in this study. The group depends on the experience the members have; thus, they are spending a long-time developing melodies until they reach a music that satisfies everyone. The group was also surrounded by many new groups who are already active in the scene. The findings show that Ayloul has been influenced by some of the new groups in the scene such as El-Morabba3. This appears in the way the group's singer tries to imitate Abdullah's singing style while the group praised El-Morabba3 in the interview as a role model.

The findings relating to the motivation aspect showed that the four groups were influenced by Western music that was accessible because of the availability of the internet. Globalization and openness to other cultures gave the four music groups an opportunity to be more widely exposed and to be influenced by Western music. This finding fits with observations by Khodier (2016), Rasmussen (1996), and Adileh (2001), who argue about the danger of losing a local musical identity due to growing external influences. However, the importance of this study is apparent in that it documents the gap in the authority's policies towards the new music groups. The orientations of the local authorities in supporting the tradition of military music and not paying attention to new musical groups, or even other musical styles, has created a cultural gap among the new music groups. Thus, this situation has pushed the four groups to be orientated more towards Western music than Arabic. This aspect is supported by Al-Qudah (2016 Mar. 16; 2016 Mar. 22; & 2016 May 22) who deals in articles with the motivation behind the emergence of different musical groups on the scene and the link to the policies of the Jordanian Ministry of Culture in the current musical scene. Self-expression, the focusing on some problems in society, the more attractive range of music,

and the promotion of culture are all shared aspects of the four music groups in the present study, which are supported by Burkhalter (2013).

6.2.4 (SQ3) Meanings

I address in this part the study's third sub-question concerning the meanings of the respective groups' lyrics. The main findings are divided into topics revolving around love song, social, and political meanings. The meanings of the lyrics that emerged through the application of genre analysis fell into two categories: changes in relationships between the genders and approaching sensitive religious topics. In the love songs category, Maraka tried to present a different form of love song from that encountered in Arabic music. In the song Ma Bagool Asef, he showed a different behavior towards women by being intolerant of her mistakes. In contrast, the usual image presented in Arabic songs shows an ideal picture of a man who is tolerant as a proof of his love (see Figure A.21, p. 243). This meaning can be interpreted by looking at the Western social influences that Maraka absorbed during his study in the USA. Similarly, the song Bint Elnas was relatively daring in its meanings with regard to reflecting the experience of real emotions. As well as in the song Heye (She is), Maraka offered some hints about finding a new frame of relationships that would go beyond the forms of social control that are in place (see Figure A.24, p. 245).

In the second category (treating sensitive religious topics), the meanings take a social direction, where Maraka offered criticisms of different religious issues. In the song Sheikh El-Balad, he addresses a topic about people who claim to experience demonic possession. This problem is common in Jordanian society but is not mentioned or addressed in any song before. Although the problem is common, a large segment of society considers it one of the social taboos as it refers to lack of faith and religious commitment. Likewise, this meaning appears in the song that Maraka intends to use to address marriage in different religions. In this sense, this aspect shows Maraka's motivations for making music as he aims to present realistic topics that are bold and not commonly treated in songs. In Sme3tek he wanted to present an example of the type of Arab girl that he likes, one who is muscular, healthy, pretty, and attractive. However, he stated that he received many criticisms because the video clip exceeded the religious boundaries of taste that are accepted in society. The topics addressed by Maraka which deal with some taboos in society are related to the type of music and the influences that Maraka has absorbed from Western music. The findings regarding topics are also partly related to Maraka's production strategy of using bold topics to gain more attention.

In Abu Ghosh's group, the meanings in the songs follow a similar trend to Maraka in terms of dealing with topics related to love. The group's name Zaman Al-Zaatar has some socio-political aspects as Abu Ghosh was influenced by racist comments towards Jordanians in a game of football. In addition, some of his instrumental albums (*Al Khubz*, *As Blue as the Rivers of Amman*, and *Like All people*) employ metaphorical names to emphasize socio-political aspects. However, none of Abu Ghosh's songs present a different aspect of love, except one social-political song Kubail Al-Manam. But there was not enough information about this song to be covered in this study. The meanings of Abu Ghosh's songs are centered on adoration meanings, using classical Arabic language, similar to the Qasida poetic form of classical Arabic music. This uses difficult linguistic vocabulary to show the aesthetics of the language in the expressions used. In his last album *Ayqithini*, the meanings are centered on the expression of the love felt by the beloved and its beauty and the pain of separation, but all these meanings remain within a framework that does not exceed social expectations and conventions. In this there is a difference between these types of meanings and the meanings discussed in Maraka's songs. This supports Abu Ghosh's claim that his motivation in his use of classical Arabic music is to contribute to improving the musical and lyrical taste of the public.

The meanings expressed in the lyrics by El-Morabba3 and Ayloul have a socio-political side, full of hints that reflect actual incidents in their social context. The name El-Morabba3 (المربع) means square; it refers to a symbolic meaning of four group members who have two brothers (Shwaghfeh) and two relatives (Abdullah and Abu-Kwaik) and that was before Abu-Kwaik left the group. Also, the square can refer to a window opened on a new universe or different worlds. The interpretation of the group's name also refers to the members' motives in presenting a different music and meanings in the songs. Moreover, using the 3arabizi style for writing the group's signals the embrace of globalization influences in using new communication devices (Bianchi 2012).

The findings regarding the meanings in El-Morabba3 lyrics are divided into four categories: Warning messages, criticism, presenting personal problems and equality and accepting others. In the first category (warning messages), the song Ma Indak Khabr showed the writer Abdullah's desire to warn people about the political situation. As I mentioned before, most of El-Morabba3's songs were written before the Arab Spring, however, the song Ma Indal Khabr took on a strong influential meaning for Egyptians during the bloody events that took place during the Arab Spring. Abdullah referred to an important side of his message about the Palestinian-Israeli conflict, especially as this aspect refers to his personal situation

as a Gazan citizen, and thus this shows the importance of the Palestinian cause for him and his desire to see it end. In the song 100000 Malion Meel offers a similar meaning as the song title refers to the long period of wars and destruction in the Arab region. Abdullah mentioned the word "infiltrators" (see Figure B.21, p. 243) referring to the bad situation in Arab systems. However, he tried to show a positive side, where he aspires to having a better life, that is free, healthy and without pain and war. The meanings of each of the song in this category provided clear political meanings consistent with the music genre used by the group and its motivation to provide content reflecting the actual social context.

The second category in El-Morabba3's lyrics is (Criticism), which also refers to socio-political meanings addressing actual events in the Arab region. The song Ya Zain discusses the issue of enriched uranium in the Iraqi war. The song starts with a voice track of an Iraqi mother describing how her daughter suffered during the night before she died. The song ends with another voice track of an American scientist explaining the amount of radiation in Iraq after using uranium bombs on civilians. The song El-Bath El-Haii came in response to the conflict between Qatar, Egypt and Hamas to rebuild Gaza after the Israeli war in 2014. The title of the song El-Bath El-Haii means "live broadcast" in English. Abdullah implies that everyone in the Arab world was watching the live broadcast of the destruction after the war on Gaza city, but the only thing that motivated Qatar, Egypt, and Hamas was to compete to get the deal for reconstruction, without paying attention to the situation of the affected people. The Islamic values that the three countries aspire to motivate these Arab countries to help the people there. But this event made Abdullah doubt the sincerity of their belief in these principles as they have been applied in the Arab world. The song ends with a phrase from a common political song that emerged in the past century for Sayed Darwish, which conveys the irony of the situation.

In the third category of El-Morabba3 lyrics (presenting personal problems), meanings appear clearly in the song Beddiesh Araf Ana Min Wain. The title means in English "I do not want to know where I am from", referring to the singer Abdullah who has Gazan roots and lives in Jordan with a temporary passport. The song reflects a problem Abdullah had when he wanted to travel with his group to Egypt as guests on a talk show with Basim Yousif. The Egyptian embassy refused the group's request for visas because Abdullah is Gazan. The lyrics show the scene on the border and the conflict over his arrest and questioning by the authorities there. The meaning here reflects a call to freedom and for the most basic rights to support human beings. The last category of El-Morabba3's lyrics is (equality and accepting others); this meaning is underlined in the song El-Mokhtalifeen. This song can be interpreted

in different ways as it may address the situation of the people who have a similar situation to Abdullah, or address conflicts over sexual identity, or accepting others regardless of they are similar or different.

Ayloul has a similar trend to El-Morabba3 in terms of its lyrics' meanings. The name of the group Ayloul means the month of September in Arabic, and refers to the month in which the group was created. It also refers to the beginning of the academic year for schools and universities. Here the group name represents a symbol of optimism and activity, while the name is commonly used in Syria more than Jordan, and this influence comes from Yusser Al-Zou'bi's Syrian mother. The findings regarding Ayloul are divided into two categories: criticism (politics) and social issues.

In the first category, the group's famous song Nazel Al-Gore criticized the political and economic situation in Jordan concerning Israel's actions in the Jordan valley. The song criticizes the Jordanian authority's practices towards Jordanian citizens whenever they wanted to go to the valley. In the song Lahen Baseet, the meanings were focused on wars and destruction in the Arab world. Some fans used the song as background music for a video clip showing the destruction in Aleppo city in Syria. The finding here is similar to the song Ma Indak Khabr by El-Morabba3, where the fans in Arab countries responded to the song because of its reflection on the destruction caused by wars in the region.

The second category regarding Ayloul's lyrics (social issues) highlights one of the serious social problems in Jordan concerning honor crimes. The group addressed this issue through the song Bahar Maiet, narrating a real story that happened in 2008 when a brother took his sister to the Dead Sea to drown her. In the song Shoghol Shareef, the meaning basically presents the problem of unemployment among youth and their dream of traveling abroad to find jobs. At the same time, the song presents the suffering caused by the movement between Jordan and Palestine due to the security measures of the Israeli forces at the crossing of the King Hussein Bridge. It also criticizes the Jordanian authorities' failure to take any action and instead making it harder for people to move freely.

By looking at the interaction of the four groups with events occurred during the period of information collection, Maraka showed that he has no reaction or interaction through social media with any of the events occurred. Despite reflecting on some social issues in his songs, he did not include any reaction to any of the events that occurred. Instead, his main purpose in using social media was just for marketing and promotion purposes. Similarly, El-Morabba3 wrote lyrics that are full of social-political meanings and sometimes personal issues, but seldom are there posts reflecting the group's opinion about current events. Thus, it also

focused more on marketing and production, and sometimes presented personal issues. In contrast, Abu Ghosh showed an intensive interaction with local and global events, especially the ones related to Mashrou3 Leila, Nahed Hattar, the Israeli gas agreement, and Jordanian parliament elections. However, none of these interactions appeared in Abu Ghosh's lyrics. Instead he just reflects on love in his songs. The findings relating to Ayloul show that it includes both of the sides that appear in the other groups; it was intensely active on social media reacting to events in Jordan and the Arab world during the data collection period. This was clearly reflected in the meanings of lyrics Ayloul uses to address social-political issues in everyday life.

The findings of meanings in songs' lyrics in the four music groups showed that three of them (Maraka, El-Morabba3, and Ayloul) provided new meanings; while the meanings in Abu Ghosh's group were similar to the type that appear in classical Arabic music. However, the motives and influences in the previous questions discussed have provided a better understanding of the meanings. The openness and availability of the internet and communication technology facilitated exposure for the four groups to Western music genres. Therefore, the meanings in their lyrics presented a new trend in the Jordanian music scene, different from that found in mainstream music. The analysis of meanings in the present study explored meanings through the use of genre analysis derived from CDA which were similar to the trend used in Jordanian musical studies, particularly the trend of Jordanian studies represented by the work of Hamam (2008), Mohammed Al-Ghawanmeh (1997, 2006, 2008, & 2009), and Nidal Obaidat (2013). However, the findings regarding the question of meanings in the lyrics are not supported by these studies, as they focus mainly on addressing issues of national identity in Jordanian songs without paying attention to the new music phenomena in the scene. In contrast, the findings here echo those found in the work of Muhammad (2013), Al-Aqeelie (2013), Tobin (2013), Burkhalter (2013), and McDonald (2013), in terms of addressing contemporary musical cases from Jordan and the Arab region that use real-life social and political topics in their music. The present study contributes to an exploration and documentation of different meanings used in lyrics in the new music groups emerging in the current Jordanian music scene.

Moreover, the findings echo the studies by Small (1998), Blacking (1974), Reimer (1989), Nercissian (2007), and Burkhalter (2009) in terms of analysing music in its social context. But the current study differs from these in terms of focusing on analysing meanings embedded in lyrics instead of music analysis. Reasonably, the use of music analysis can add new meanings to the current study, especially in the matter of addressing how the new groups

use Arabic music elements in Western music contexts. This aspect may open the way for future studies covering aspects focused more on the musical variations found in the Jordanian scene. In music studies that employ genre analysis in CDA, the findings of the present study are supported by Muhammad (2013) and Aleshinsky (2013a) in terms of highlighting socio-cultural aspects, social agents, social relations, and social context in lyrics. From the linguistic point of view, the findings showed that Maraka and El-Morabba3 used the 3arabizi style in their writing, an aspect is supported by Bianchi (2012) in terms of echoing the impact of glocalization.

6.2.5 (SQ4) Production

In this part of the study I address the fourth sub-question concerning approaches to production among the four music groups. Maraka depends basically on himself to run everything related to his production. He created his independent music festival BAB as part of his graduation project. According to Maraka's motivations, generally, he is not indebted to Arabic music and the government's policies towards music in Jordan. This was clear when he talked about his experience when he was invited by the Jordanian Ministry of Culture to play concerts in different cities. Maraka refused because of the small amount of money the Ministry provided in return. The findings show that Maraka expects to earn almost 40,000 J.D. each time a BAB festival takes place. This aspect shows the size of the market for new musical groups on the Jordanian scene, which is supposed to be an attractive investment for the government. But the findings did not show advantage being taken of this trend. Therefore, the availability of the internet and social media platforms has created an alternative space for independent practice in Maraka's music production.

Maraka's production strategy is based on: presenting himself as a star, running everything related to his musical activities and production in collaboration with a team he created, hosting different Jordanian and Arab music groups, inviting soloists, singers and comedians to attract audiences, focusing on producing many video clips to get more concert offers, benefiting from his father's social-class to get support, and using social media mainly for marketing, promotion, presenting his songs and videos professionally, and dealing with a professional sound engineer for live concerts. Maraka's production strategy reveals the motivations behind the music genre and meanings in his songs, while his independent process of production gave him enough space to add greater diversity to the current Jordanian music scene.

The production process for El-Morabba3 also takes an independent direction; the group has so far produced two CD albums without getting involved with production companies. One of the group's motives is to change the usual production practices in the contemporary Arabic popular music business based on presenting the singer as a star, and to avoid the insincerity associated with content that does not reflect reality ('El-Morabba" 2015, July 29). El-Morabba3 was one of two groups in this study that used crowdfunding in its production. In Jordan, normally crowdfunding is used for charity, not for music, but El-Morabba3 succeeded in collecting $46,032, which is 115%, more than the cost budget required to produce the second album. This achievement reflects the important role of social media in the establishment of independent music groups, where the audience can choose its favorite music and fund it independently from the power of production companies.

The production strategy of El-Morabba3 is based on: managing everything related to the group activities and production without getting involved with production companies, relying on social media for marketing, promotion, and presenting music, focusing on presenting all members as stars without giving preferences to one member over the others, dealing with a professional sound engineer for live concerts, and benefiting from the social-class of Shwaghfeh's father for licensing the group's albums. By looking back at the aspects that were covered related to the music genre, influences, and meanings in lyrics, the production strategy of El-Morabba3 shows that social media has provided exposure at an early stage to sources of Western musical influences and at an advanced stage became a major tool for music production. The use of the crowdfunding strategy shows the power of social media in changing the status of music production in Jordan so that it becomes more independent in the new groups. This is reflected as well in the music genre used by El-Morabba3 and the new meanings it addresses in its lyrics.

Similarly, Yacoub Abu Ghosh and his group take a relatively independent direction in the production process. Abu Ghosh used crowdfunding for the last album and succeeded in collecting $25,250 (101%). Abu Ghosh believes that the task of composing and writing lyrics should not be shared with other members of the group, so he writes the lyrics, and decides the melodies and arrangements alone. Here, Maraka and Abu Ghosh share the same strategy of presenting themselves as stars. Moreover, recently, he created a production company to facilitate accessing additional government funding for the last album. Similar to other groups above, social media platforms play an essential role in production and marketing. This evidently appears in the crowdfunding used for the last album, and on Al-Khubz, which he released free online.

Abu Ghosh's production strategy relies on: depending on himself to manage and run everything related to his musical activities, using different methods of funding such as (crowdfunding, local sponsors, government organizations, getting involved with a production company, and creating his own production company), focusing on presenting himself as a star, and depending on social media for marketing, promotion, and presenting his albums to get more concerts offers. The production status of Abu Ghosh shows that he relies on different strategies similar to Maraka and El-Morabba3 in terms of using crowdfunding and creating his own production company, and differs in terms of relying on some of the public institutions in Jordan for funding. This connects aspects in the three previous questions in this chapter, where Abu Ghosh is influenced by both classical Arabic music and jazz equally. In this sense, his chance to get funds through public institutions is greater than the other groups, since classical Arabic music is one of genres supported by the government through higher education. However, Abu Ghosh's production strategy still adopts a relatively independent approach because he relies mainly on social media in his production process.

The production process for Ayloul has not yet progressed because it is a newly created group. Thus, Ayloul's production strategy is based on social media to increase its fan base to gain more concert offers. Ayloul has not yet produced albums, thus, its strategy is focused on playing concerts as much as possible to raise money to produce its first album. Ayloul's members share the running of everything together and this is similar to El-Morabba3 strategy but unlike that of Maraka and Abu Ghosh. Ayloul relies in its production strategy on: using social media mainly for marketing and promotion its music, relying on a sister of one of the group member to manage the group professionally and take advantage of her social connections, presenting themselves as a unified, equal group, practicing in a room owned by one of the members, taking advantage of other groups' experiences, and moving from Irbid city to Amman to get more offers of concerts.

The production strategy followed by Ayloul takes a relatively similar direction as the other groups in this study. However, as Ayloul is a newly founded group, it relied from the first day of its creation on social media for advertising its music. It was the only group whose members are from Irbid city, but recently most of the members moved to Amman, since all music activities for the new groups are centered there. Although social media plays an essential role in production strategies for Ayloul and the other groups, their activities are still limited within Amman city. Moreover, although Ayloul did not produce an album yet, it was able in a short time through social media to achieve a place among the new music groups on the Jordanian scene. This aspect raises a question about the effectiveness of producing

albums, an issue especially relevant to Maraka's group where he focuses mainly in his production on video clips instead of albums.

The findings in the production question showed that the four groups used social media as an essential tool for production, marketing, and promotion. The spread of the internet and digital media during the 21st century in Jordan provided an important means of reaching musical cultures different from that which dominates mainstream music. This aspect was discussed by Sweis & Baslan, (2013) who showed how the internet and digital media became an influential element in contemporary Jordanian culture. The findings of the present study highlight a similar aspect in music production among the four groups. In this sense, music production here takes an independent direction which is dependent on the internet and social media as production tools for new music groups in Jordan. This finding is supported by Brown (2010), in terms of studying similar cases of professional Canadian and Australian musicians, who used self-publishing via the internet and social media.

The terms "alternative" and "independent" music appear here to provide meanings that support those discussed in the question regarding musical genre. First, despite none of the groups accepting being described as alternative, some of the local media and press used this term as a description of new music groups that provide different content in their songs as a reaction to the militarized lyrical tradition and the Arab Spring. In the findings of the production aspect, the groups showed that they were driven more towards the Western musical genres rather than Arabic music because it lacks many valued aspects. Even Abu Ghosh, who showed an equal interest in classical Arabic music and jazz, argued that Arabic music lacks some elements of improvisation. In this sense, the music genres of jazz, rock, rap, country, and electronic have provided an alternative option for the groups. Furthermore, this aspect appears in the way two of the groups, Maraka and Abu Ghosh, presented themselves as focused on an individual star as part of their production strategies. This is supported by Hesmondhalgh (1998), where the two mentioned groups try to present themselves as a musical brand, applying a strategy that had already been used in mainstream music but adding new content to it.

Second, the findings in the production aspect showed that the four groups depend on social media for their respective production processes. The term independent music appears clearly in the strategies used by the groups in terms of creating their own sources of funding away from production companies or government support. Just one group (Abu Ghosh) showed that it had once benefited from funding by a public institution. This aspect echoes the findings of work by Al-Bustani (2015), Al-Masri (2015 & 2016), and Al-Qudah (2015, 2016

Mar. 16, & 2016 Mar. 22). The availability of the social media platforms such as Facebook, YouTube, and SoundCloud offered an alternative source of production in different ways for the four groups, through which they were able to overcome this challenge. This finding is in line with Thomas Burkhalter (2013), who presents similar cases of Lebanese musicians from the generation that was born during the outbreak of civil war in Beirut and who chose local and international music to express their connection to their musical, cultural, social and political environment. The new music groups in the present study represent cases of Jordanian musicians who have not experienced a war, but they have employed the tools provided by openness and globalization in introducing greater diversity in the Jordanian music scene today in order to express themselves.

6.2.6 Globalization

In this part the study I address the main question concerning the meaning of globalization for new Jordanian music groups in the early 21st century. The question brings together the discussion seen in all the sub-questions related to music genre, influences, meanings, and production. In Chapter 2, I discussed different definitions of the term globalization from the perspectives of economics, history, culture, society, and media. All these aspects represent important features of the current musical status in the four musical groups under the influence of globalization today. Therefore, this supports the theoretical framework used in the current study derived from cultural sociology, where attention is paid to the social dimension by addressing the four main cultural elements in ascertaining the music's current status.

By looking at the findings from the question of genre, the four groups are using Euro-American music genres like jazz, rock, rap, country, and electronic, besides using some Arabic music elements. The meanings in the lyrics revealed a new content that reflects the groups' social context, which led some of the local press at the beginning of the new groups' emergence to use the term "alternative" to describe them. In an advanced stage of the new groups' development, the local press started to use the "independent" to describe the change in production status by employing social media platforms. The use of both terms whether by local press or the four groups themselves reflects the Western use of these terms to refer to musical brands. The influences aspect showed that the four groups were attracted to different elements of Western music genres, e.g. the harmony, improvisation, new sounds, and using meanings reflecting everyday life in society. The groups were influenced through cultural inputs they received through their respective social contexts because of the new communication technology, while Maraka was the only one who received influences by direct

social engagement with American society during his music studies. In this sense, the local music culture was not attractive to the four groups, and even Abu Ghosh, who was influenced equally by classical Arabic music and jazz, used jazz for the greater freedom it gave him in expressing musical ideas and improvisation.

The meanings in the lyrics were centered on socio-political issues, addressing topics of love, religion, social relationships, politics, and personal issues. These meanings reveal a different trend from those used in the popular song traditions, in which meaning is focused mainly on love, folklore, and the military. Thus, the Western music genres used by the new four groups provided a space for them to address new topics in their songs. The political meanings expressed by El-Morabba3 and Ayloul were not intended to talk particularly about the Arab Spring, as El-Morabba3 group's songs were written before it began. There was also no sign that the groups made music as a reaction to the tradition of militarized song, as some of the local press have claimed. Therefore, the four groups refused to be described in a political way as an alternative to any type of music; instead, they preferred to be described as independent.

The meanings in their songs' lyrics are connected directly to the production aspect of the current music scene. The four groups used social media in different ways to pursue an independent production process. The availability of the internet and social media in Jordan opened up enough space for the groups to produce, market, and promote their own music. In this sense, the new meanings used in the songs follow an independent trend determined by the groups themselves and reflect their orientations. This reveals the importance of globalization for the four groups in helping them add a new cultural diversity to the Jordanian musical scene.

The findings regarding the question of globalization are consistent with the globalization definitions reviewed in Chapter 2. Some of them were centered on some aspects more than others such as history, economics, society, culture, etc., while the nearest was from a sociological perspective by Robertson (1992) (see Chapter 2, p. 34). However, the definition of Cultural Globalization offered by Binas-Preisendörfer (2010) and James 2006 & 2010) was more consistent with this study's findings in terms of employing the commonly available tools of the internet and social media for sharing and transmitting the influence of other cultures (James 2006). This concept fits with the findings of the four groups in the present study, as the internet and media provided the means to channel western music influences and use them to develop their music and groups. It was also employed to produce and spread the word about their music using different strategies.

The term Westernization describes a side of the groups' motivations in using Western music genres rather than Arabic music, particularly Maraka and El-Morabba3, who expressed their lack of appreciation of Arabic music. This aspect is supported by Rasmussen (1996), Al-Hamad (1999), Adileh (2001), and Ahmad (2015) who argued in terms of the danger of Westernization on Arabic culture. However, by looking back at the production strategies of the four groups they employ mainly the Arabic local language within the western music genres they use to target local and Arabic audiences. In this sense, the terms globalization and cultural globalization are more consistent in describing the status of the four music groups.

The internet and social media played an essential role in the production process in the four music groups. This aspect shows how the groups interacted with the available networks they have in daily life to use different strategies for independent production. This finding is supported by Sweis & Baslan (2013) and Al-Mallah (2006) who addressed the impact of globalization on music and culture. The present study adds actual observations of music practice in the four music groups to confirm its impact and in doing so distinguishes it among Jordanian music studies. Moreover, the findings fit Brown (2010) in terms of presenting actual cases of professional musicians who have used social media for independent production. Similarly, the present study presents four actual cases of active musical groups in Jordan that use social media. On the other hand, the findings of the present study are not consistent with a number of Jordanian studies that addressed the issue of national identity in music such as Obeidat (2013), Hamam (2008), Haddad (2005), Adeleh (2012), and Naser (1996), Al-Ghawanmeh (2009), Al-Darras (2010 & 2013), Twalbeh (2010) and Haddad (1994). The present study is concerned with exploring and describing the impact of globalization on creating diversification in the current Jordanian music scene, while the studies mentioned above represent the dominant trend in academic studies that do not pay attention to new these newly emergent phenomena.

In the political aspect, the findings did not agree with Sweis & Baslan (2013) who discussed the impact and role of the Jordanian government in controlling the internet and social media. In the findings presented here the four groups did not face an obvious problem with dealing with the government, apart from Ayloul, but even this did not prevent it from practicing music and using social media freely. In contrast, the findings agree with Burkhalter (2013) in terms of studying similar cases of new music groups and musicians in Beirut who challenged norms in order to create and practice music. The contribution of the current study is in exposing the recent changes in the Jordanian music scene and highlighting the role that

the internet and social media has played in accelerating the impact of globalization impact on the one hand and providing effective production tools for the new music groups on the other.

7   Conclusion

This study offered a detailed descriptive case study about the current status of new music in Jordan. The aim was to explore and describe the musical diversifications that have emerged recently on the Jordanian cultural scene by studying four cases of new music groups. My purpose in the selection of the four groups was to achieve as much variety and balance as possible between them. In the study main question, I aimed to explore the impact of globalization in adding this new musical diversification and, for this purpose, I addressed four sub-questions regarding the aspects of music genre, influences, meanings in lyrics, and production.

In terms of the first study sub-question, which addressed the music genre in the four music groups, the findings of this question showed that the four groups use Western music genres jazz, rock, rap, country, and electronic. These findings are consistent with work by Kahf (2007), Al-Ashqar (2012), Al-Bustani (2015), Al-Masri (2015 & 2016), and Al-Qudah (2016). The mentioned articles along with many others consistently employed two terms to describe the new music groups: 1) "alternative" to refer to the beginning of the emergence of the new groups as a reaction to the tradition of militarized songs and the Arab Spring, and 2) a recent turn to use of the term "independent" to refer to the independent production status of the new groups (see Chapter 4, p. 97). The findings run counter to the first use of the term "alternative", which the four groups studied here refused to use. In contrast, the findings support the use of the second term "independent" since the four groups use it as a music brand in reference to their method of production and approach to lyrics.

In the investigation of the second study sub-question, looked at the influences and motivations behind using Western music genres, whereby the four groups showed that they are influenced by Western music and did not show strong stimulus towards using Arabic music. Although this finding is generally compatible with Khodier (2016), Rasmussen (1996), and Adileh (2001) in terms of the influence of Westernization on music, there was one area in which the impact of globalization appears clearer because they mainly use the local Arabic language in their songs to target an Arabic audience.

In the third study sub-question, findings in the meanings in the music groups were focused on topics of love, social-political, and personal issues. The findings were not consistent with Hamam (2008), Mohammed Al-Ghawanmeh (1997, 2006, 2008, & 2009), and Nidal Obaidat (2013), whereby these Jordanian studies reflected the common trend concerning national identity in music. In contrast, findings in the meanings question are

supported by Muhammad (2013), Al-Aqeelie (2013), Tobin (2013), Burkhalter (2013), and McDonald (2013), where new meanings appear in the songs of the new groups reflecting their addressing of more realistic issues in different Arab social contexts. In the fourth sub-question of the study, which discussed the aspect of production, a number of strategies used by the four groups are based mainly on social media platforms and new communication technology, which gave the production a relatively independent direction. This is consistent with work by Sweis & Baslan, (2013), Brown (2010), Burkhalter (2013), Al-Bustani (2015), Al-Masri (2015 & 2016), and Al-Qudah (2015, 2016 Mar. 16, & 2016 Mar. 22). This seems to build in particular on the work of different researchers reviewed in Chapter 2 (p. 30) & Chapter 4 (p. 94 & 97).

The findings of the study's main question reveal that globalization has played a key role in exposing new Jordanian music groups to Western music culture within their social context. The internet, new communication technology and social media platforms have created interactive networks that have contributed mainly to the music-making process of the new music groups. In this sense, globalization has provided a new range of diversification of music in Jordanian culture. This is supported by work by Sweis & Baslan (2013), Al-Mallah (2006), Burkhalter (2013), and Brown (2010).

While the impact of globalization on Jordanian culture is not recent, what has been striking is its acceleration impact since the beginning of the 21st century in Jordan due to improvements in communication technology and the availability of the internet. The idea of openness to Western cultures is still incompatible in Jordan and the Arab region in terms of fears over the danger of Westernization of Arab culture. The findings of the current study show that globalization may provide positive and negative effects through the musical diversity that have emerged in the Jordanian cultural scene. This is backed up by work by Rasmussen (1996), Al-Hamad (1999), Adileh (2001), and Ahmad (2015). However, the findings in Chapter 5 & 6 seem to take the direction of globalization due to the four groups' use of Arabic in their lyrics within the Western music genres that they are influenced by (see Chapter 5). However, this aspect represents an interesting field for future music studies to re-estimate the status of Jordanian music.

The significance of the present study is in providing a description of the current music culture in Jordan and the changes that have emerged under the impact of globalization. This direction in Jordanian studies is represented by very few studies and press articles that have tried to spotlight current phenomena in music. The present study is important because it provides a thick description of four cases of active music groups within their social context.

7.1 Limitations of the Study

The limitations of the present study were centered around the length of time spent studying four cases of Jordanian new music groups that emerged during the 21st century and which are already active in Jordan. To gather detailed information, I chose to select a small sample of the music groups who use Western music genres different from the mainstream music. The information gathering was limited to within eight months beginning from April 13 until December 2016. Future research could repeat the present study by giving more time for participant-observation as this might provide more information. After collecting and recording all relevant information, I continued observing the four groups through their social media platforms to gather additional information regarding their activities and interactions with different events occurred in Jordan during information collection. In order to have a clearer understanding of the music situation, I gathered additional information during July 2017 about the current music situation starting from music in the street and ending with new music groups. The additional round of observations was effective in visualizing the existing musical situation in Jordan to provide a better understanding for the reader regarding the musical diversity that has emerged on the cultural scene.

In addition, I structured the interview questions into three categories of questions regarding biography, music, and production, but at the same time, I employed semi-structured interviews. This was helpful in giving the groups enough space to explain more and to provide extra information. As the study design based on a descriptive case study method, the used the question formulas "why" and "how" in designing the study questions. This helped me define the function of the study questions to be explanatory and appropriate to address the four cases of new music groups in their contemporary context. Similarly, the theoretical framework of this study was based on cultural sociology theory for coding and analysis within four main categories (creator, object, process, and social world). This was appropriate for the present study in terms of providing a thick description with a more focus on the social dimension of the four groups. However, I would suggest that future research include musical analysis in which it could together with the social dimension to provide a broader interpretation of globalization's impact on music. Moreover, future research could avoid the present study's limitations by addressing other music groups in Jordan, especially those that face great difficulties because of society's rejection of them because of their music, as is the case with metal groups in Jordan.

7.2 Credibility of research

In the present study, different strategies were employed for preparation, designing, such as the gatekeeper strategy, the participation protocol, preparing interview questions based on related literature, using multiple sources of information, and choosing the best time to reach the groups in Jordan. The approach of sensitizing code and developing four categories based on cultural sociology for presenting and analysing information. I also provide in the appendices section all the materials I gathered and used in conducting this study, including interview transcripts and recordings, the lyrics texts, and participation protocols. Also, I include in this study a DVD includes different audio and video samples from Jordanian mainstream music and the music of the participant four groups.

In social media sources, I focused on the public pages of groups on Facebook to observe them. I found that one of the groups (Abu Ghosh) was not using the groups' public page for many years; instead, he used his personal page for presenting his group Zaman Al-Zaatar. Therefore, I requested his approval to use his personal page as a source of information about him and his group, taking into consideration the ethics of using social media. Likewise, in the participant-observation, I attended two live concerts for two of the groups in Jordan (Maraka and El-Morabba3), the other two groups (Abu Ghosh and Ayloul) had no concerts during my existence in Jordan, thus, I observed them through their videos on YouTube. This may not have provided sufficient information to include enough details about the groups' audience and their status in live concerts. This aspect could be given fuller consideration in future studies, where researchers might give more attention to participant-observation sources equally with all study cases. As an active musician myself, I was able to access and interview the four music groups in Jordan easily. That helped me to explain and interpret many aspects related to the music field and the Jordanian society in the present study. However, I stress that there was no intentional bias I have in any of the procedures that were offered in this study.

7.3 Recommendation for Future Studies

As this study offers the first comprehensive scholarly overview of Jordanian contemporary music, I felt a huge responsibility from the first moment of starting this study. I learned a lot about music in Jordan, especially about the obvious gap between the new musical diversity offered by new groups and mainstream musical genres. This opened my eyes to the changes in the scene more clearly than before. There are almost no previous academic studies addressing new music groups in Jordan, except some superficial press articles. This constitutes a research gap which this study attempts to fill. The present study was not only a

description of the four musical groups but also a description of the entire music scene in order to convey a clear picture to the reader. That has represented an obstacle for me due to the scarcity of Jordanian music studies at the international academic level. Therefore, this study represents an important step in contributing to scholarly research in Germany. In my opinion, the changes in the status of Jordanian music are important and interesting, especially as these changes paved the way for more realistic themes in the songs that reflect the context in which we live in Jordan. However, by looking at the musical situation prevailing in Jordan and the accelerant changes, I believe there should be a frame that protects the interaction of society with openness and globalization so as not to create generations that are unwilling to belong to their culture or separate from it and do not interact with.

Actually, there are many aspects need to be covered in future studies such as the phenomenon of the militarized song in Jordan, which raises many questions about how it is produced, its lyrics and music, and society interaction with it, especially that some of the local press described the emergence of new music groups in Jordan as a reaction to militarized song. The impact of globalization on music in Jordan is a subject that has not yet been adequately engaged in academic studies in Jordan, especially that the music production aspect of the current study revealed new production strategies influenced the content of the songs. Jordanian metal groups may represent an interesting topic for future studies since they face many challenges because of the social rejection of them.

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Appendix (A): Case no.1 Aziz Maraka and his group Razz

Appendix (A): Case no.1 Aziz Maraka and his group Razz

Live concert and Facebook page

Figure (A.1): BAB Festival May 6th 2016 in the Dome-Amman, photo: Hani Alkhatib
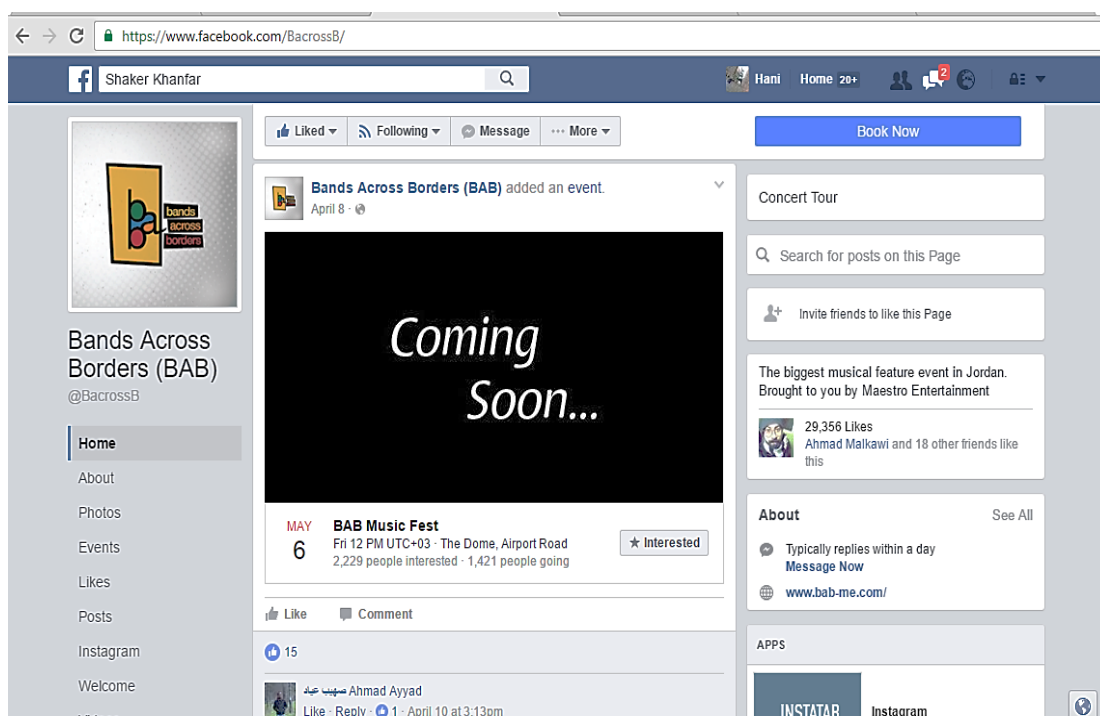
Figure (A.2): Announcing for event

Figure (A.3): BAB Festival Tickets 1

Figure (A.4): BAB Festival Tickets 2
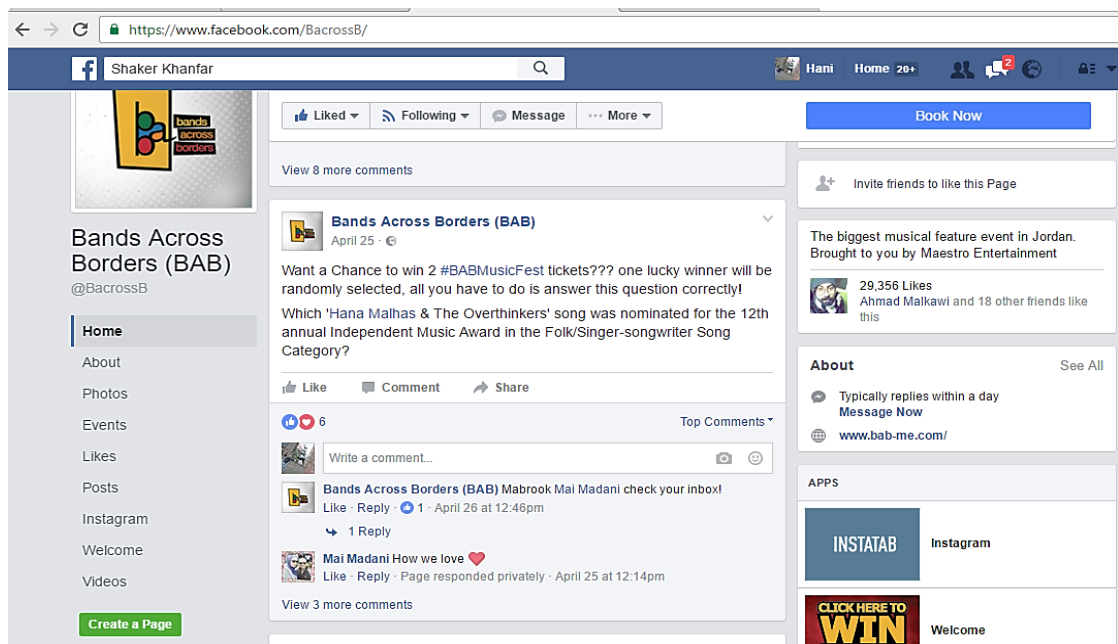
Figure (A.5): Tickets Marketing

Figure (A.6): Marketing, providing tickets for the Young audience in their universities
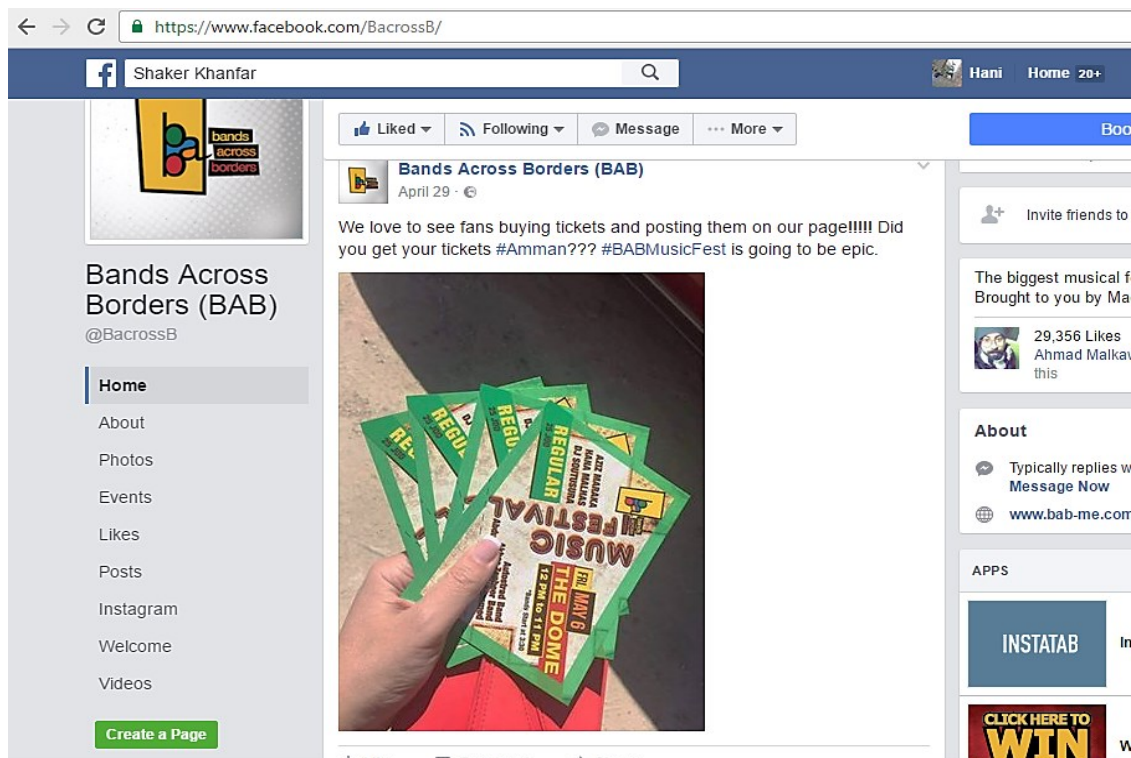
Figure (A.7): More Tickets Marketing 1
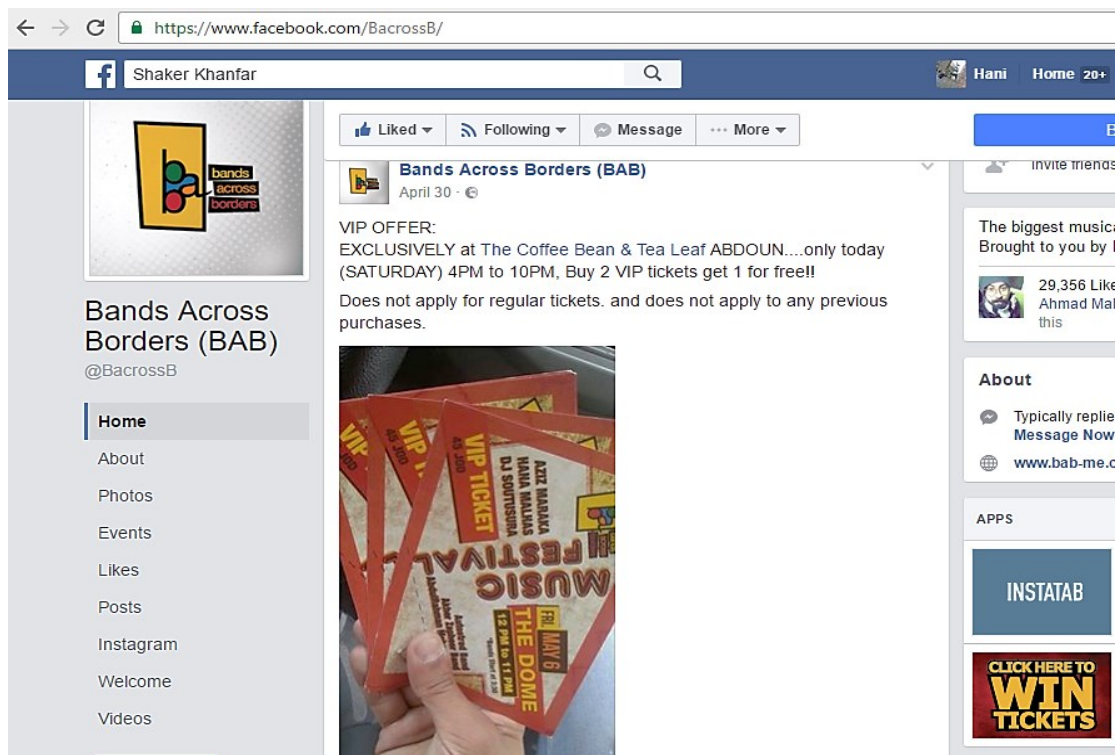
Figure (A.8): More Tickets Marketing 2
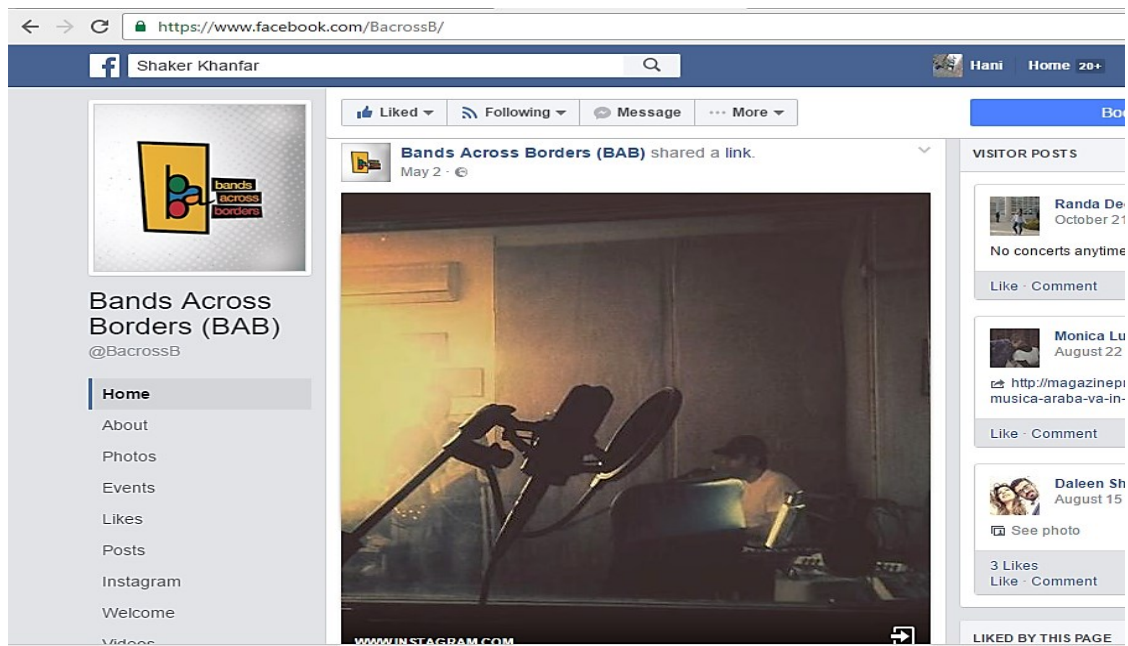
Figure (A.9): Hosting Participant Groups 1
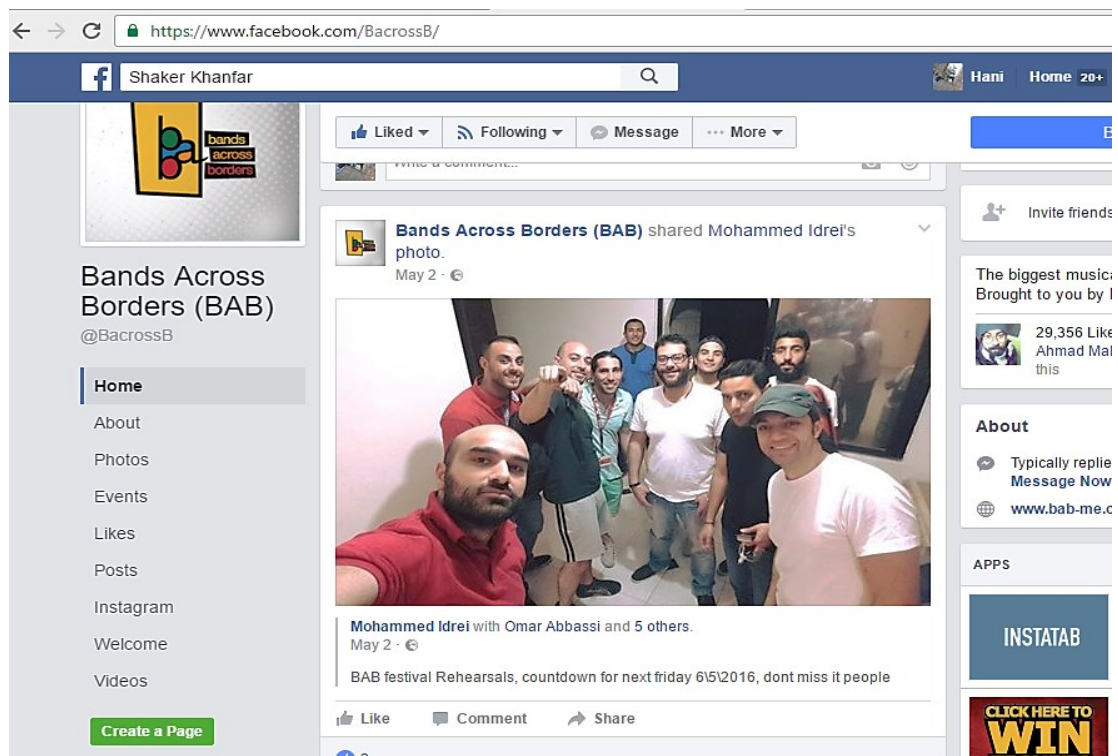
Figure (A.10): Hosting Participant Groups 2

Figure (A.11): Hosting Participant Groups 3
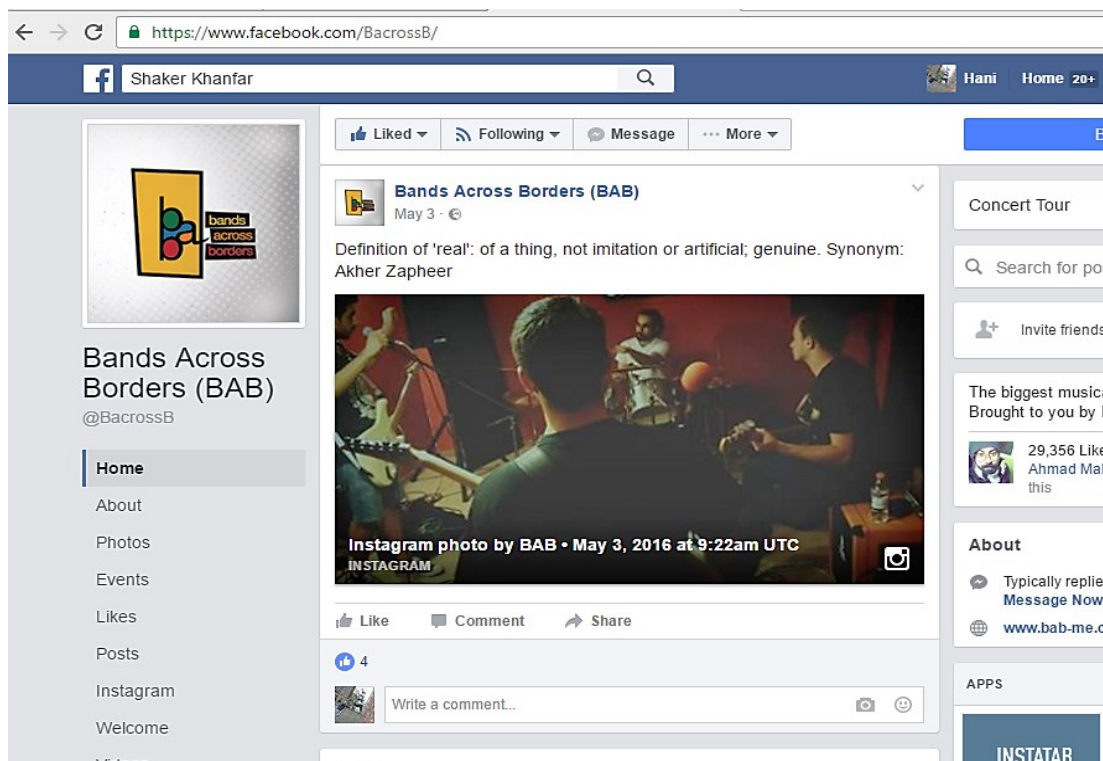
Figure (A.12): Hosting Participant Groups 4

Figure (A.13): Announcing the Concert Program

Figure (A.14): Marketing (Taxi offer for the audience).

Figure (A.15): Feedback and photos next day after the event 1

Figure (A.16): Feedback and photos next day after the event 2

Figure (A.17): Feedback and photos next day after the event 3

Figure (A.18): Feedback and photos next days after the event 4

Figure (A.19): Feedback and photos next days after the event 5

Figure (A.20): Feedback and photos next days after the event 6

The songs' lyrics of Aziz Maraka and his group Razz

Figure (A.21): The song Ma Bagool Asef

Ma Bagool asef (I do not say sorry)	ما بقول آسف
Look I was angry last night, I was angry with the meanness in your words, mind blown	شوفي انا زعلت مبارح ... انا زعلت من لؤمك بالحكي
Sitting in front of you, Oh God, where this was hiding	قاعد قدامك و سارح ... يا ربي وين كان مخبى هل الحكي
I came to love you and came to need you, Oh girl you think I am stupid	جيت أحبك و جيت أحتاجك ... يا بنت فكرتيني غبي
While I was waiting for you to apologize to me, you're waiting for me to apologize to you.	بعز ما انا بستنى اعتذارك ... تطلعتي انت عم تستني اعتذاري
Look, I'm not going to tell you I'm sorry, even if that relationship will end.	شوفي انا ما بقلك أسف ... انشالله لو لي بيننا ينتهي
Beware of playing with my feelings, or I'll hurt you badly with my words.	أوعك تلعبي عالمواجع ... هلا بغلط فيكي بالحكي
I've realized what is required, to be kind-hearted, thou, you break hearts, we've realized what is required, but this is all I have now	جراحة القلوب، فهمنا المطلوب، اني أكون طيوب جراحة القلوب، فهمنا المطلوب، وهاي الموجود
I wondered how you hate me last night while I was sitting in front of you, mind-blown. Oh, my Lord, how did we get here?	شوفي انا استغربت مبارح ... انا استغربت من كرهك الي
I told you I love you and I need you, but I told you that I am not stupid	قاعد قدامك و سارح ... يا ربي شو وصلنا لهالحكي؟
I told you, I forgave you, but you are the one who should apologize	قلت بحبك و قلت محتاجك ... وقلت يا بنت انا مش غبي
Look, I'm not going to tell you I'm sorry, even if that relationship will end	قلت يا عمي خلص مسامح ... طلع "استنى لأ" انت اللي لازم تسامحيني
Beware of playing with my feelings, or I'll hurt you badly with my words	شوفي انا ما بقلك أسف ... انشالله لو لي بيننا ينتهي
I've realized what is required, to be kind-hearted, thou, you break hearts, we've realized what is required, but this is all I have now	أوعك تلعبي عالمواجع ... هلا بغلط فيكي بالحكي
	جراحة القلوب، فهمنا المطلوب، اني أكون طيوب جراحة القلوب، فهمنا المطلوب، وهاي الموجود

Figure (A.22): The song Bint Elnas

Bint Elnas	يا بنت الناس
Hey girl, give me an answer. You are the most beautiful girl I have ever seen. When the day comes and you and I get together to sit down and talk, tell you about my feelings… and you kiss me on my cheek. Tell you about my feelings every time you sit next to me, became unable to speak Arabic, what to hide and hide Every day I hope that you feel my presence. You come from among the people and look at me alone. Every day I wait and turn around myself, until you come, and joys of seeing you appear on my face. Hey girl, give me an answer, everyone understood what I mean, but you have not understood?	يا بنت الناس ردي علي ... يا أحلى ما شافت عيني ايمتى بييجي اليوم أنا و إنتي ... نتلاقى و نقعد نحكي أحكيلك عن إحساسي ... وتبوسيني على خدي أحكيلك عن إحساسي كل ما أنتي تقعدي جنبي ببطل أحكي عربي شو أخبي لأخبي ياه..ياه كل يوم أنا بتمنى ... بوجودي تحسي تطلعي من بين الناس ... و تشوفيني أتا وحدي كل يوم أنا بستنى ... بدَور حولي حولي لبين ما إنتي تبيني ... والفرحة بتبان علَيَ ردي يا بنت الناس ... الكل فهموا علىَ إلا إنتي ما فهمتي؟

Figure (A.23): The song Sheikh El-Balad

Sheikh El-Balad	شيخ البلد
Listen, treat this child at that Sheikh of the town…He is a wise and devout man, he will recite Al-Falaq verse Tell him ya sheikh; you are the youth master, he says Aman Aman Aman… Treat this boy from the devil and envy Aman Aman… Oh, Sheikh ask God to treat him! Aman Aman...Aman…Aman At the bed, the boy's body rose high, and his mother, calling what happened to this boy. He does not remember who was worshiped, he returned to consciousness, opened his eyes and shouted Mom…Mom Aman	اسمع علَيَ هذا الولد ... علاجه عند شيخ البلد شيخ حكيم و متقي ... بيقرأ عليه سورة الفلَق قول له يا شيخ سيد الشباب ... بيقول آمان آمان آمان اتداويلنا ها الولد ... من الجن و من كل الحسد آمان ..آمان يا شيخ ادعي بجاه الإله ... وكل ما في العلالي آمان.. آمان.. آمان.. آمان عن السرير جسمه ارتفع ... و أمه عم بنادي يا شيخ شو صار بها الولد ... ما عم يتذكر شو عبد عاد لوعيه فتح عيونه و صاح يماه..يماه ... آمان

Figure (A.24): The song Heye (She is)

Heye	**هي**
I was sitting thinking that day, my mind went busy and I could not sleep. For how long will I remain deprived of the person who is next to me? For how long will I continue to dream? For how long will my feelings be forbidden? I wish I could get out of imaginary and feel my heart. She...she is. She is the answer to every question. She is the dreams and imagination Imagine! She is She is life and hopes. She is the answer to every question. Imagine she is. She is the one to whom I was complaining in the past, as I complain as anyone else. For a moment, I felt safe when she is beside me, suddenly, she also felt something, I wish we felt this feeling a long time ago, for a moment we forget all that was and my heart beat Imagine she is and I was not aware of whom I was waiting. Imagine she is everything I hope. While I was thinking about how to make myself happy, she was sitting next to me and I did not notice, she also did not notice, suddenly, the story came alone When my eyes first met hers….	قاعد عم بفكر هداك اليوم...انشغل بالي وما جاني نوم لامتى انا رح ضل محروم من حدا جنبي ... لامتى ضل عايش احلم لامتى احساسي علي حرام...نفسي اطلع من أوهام وحس بقلبي هي طلعت هي ... هي الجواب على كل سؤال, هي الاحلام وهي الخيال تخيل طلعت هي...طلعت هي هي الحياة وهي الامال ... هي الجواب على كل سؤال ... تخيل طلعت هي هي اللي كنت اشكي ليها زمان...زي ما بشكي لاي انسان لحظة حسيت بالامان وهي جنبي...فجأة حستني هي كمان ياريت حسينا من زمان...لحظة نسينا كل اللي كان ودق قلبي تخيل طلعت هي ومش عارف شو كنت بستنى تخيل طلعت هي كل شي بتمني وانا عم بفكر كيف اتهنى ... هي قاعدة جنبي ومش شايفها هي كمان ما كان في بالها ... فجأة القصة هيك اجت لحالها اول ما عيني جت في عينها...ياه تخيل طلعت هي...طلعت هي

Figure (A.25): The song Sme3tek

Sme3tek "I heard you"	**سمعتك**
While getting ready to sleep, you cannot sleep; you suffer, and you every day always tired. And every time you try to say something. No one hears, and there is not even an echo out from inside you, always comes back to you. No one hears the echo. You that do not have a voice, not in the summer and not in winter. This sound went and disappeared into space. Each time the heart says, no one hears. I'm the only one, among all people, who's hearing. Feel that you have become crazy, you hid under the duvet. Life is harsh on you, and you are always scared. Every time you try to make it loud…you cannot hear your own voice. Oh, it is difficult to know yourself, you are always so.	حاطة راسك بدك تنامي ... مش جاييكي نوم بتعاني. وانت كل يوم و التاني ... تعبانة دايما و كل ما تحاولي تقولي شي ... ما حدى سامع ولافي صدى يطلع من جواتك ... بيرجعلك دايما ولا حدى يسمع هالصدى ... يللي ما الك صوت لا صيف و لا شتى راح وانطوى هالصوت بالفضى ... كل ما يحكي القلب ما بيسمع حدى أو... من بين كل الناس يللي سمعك أنا حاسة حالك نجنيتي ... تحت حرامك اتخبيتي وطبع الدنيا عليكي قاسي ... و انت خايفة دايما و كل ما تجربي تعللي الصوت ... انت يللي مش سامعة صوتك بي ما أصعب تعرفي حالك انت هيك دايما

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Figure (A.26): Participation Form of the case no.1 Aziz Maraka

Participation Form

This study will be a complement to the requirement to obtain a doctoral degree in Musicology by the researcher Hani Alkhatib (2810077) at Oldenburg University/ Oldenburg - Germany.

"Diversification of Jordanian Musical Culture in the early 21st Century and important changes in the new musical groups"

The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that you are free to decide not to participate or to withdraw at any time.

The purpose of this study is to understand the last musical situations in Jordanian musical movement within the new groups. The procedure will be multiple, holistic case study design. Data will be collected during a specific period. Data collection will involve documents, archival records, interview, direct observation, participant observation, and physical artifacts.

Do not hesitate to ask any questions about the study either before participating or during the time that you participating. There are no known risks and/or discomforts associated with this study.

The expected benefits associated with your participation will contribute to increasing the knowledge about the Jordanian musical culture inside and outside Jordan.

Please sign your consent with full knowledge of the nature and purpose of the procedures.

A copy of this consent form will be given to you to keep.

Signature of Participant…………………………

Place and Date…… 14/06/2016 …………………..

Appendix (B): Case no.2 El-Morabba3 group

Appendix (B): Case no.2 El-Morabba3 group

Live concert and Facebook page

Figure (B.1): El-Morabba3 live concert in Cultural Palace, April 15, 2016 in Amman, photo: Hani Alkhatib

Figure (B.2): Cultural Palace hall, photo: Hani Alkhatib
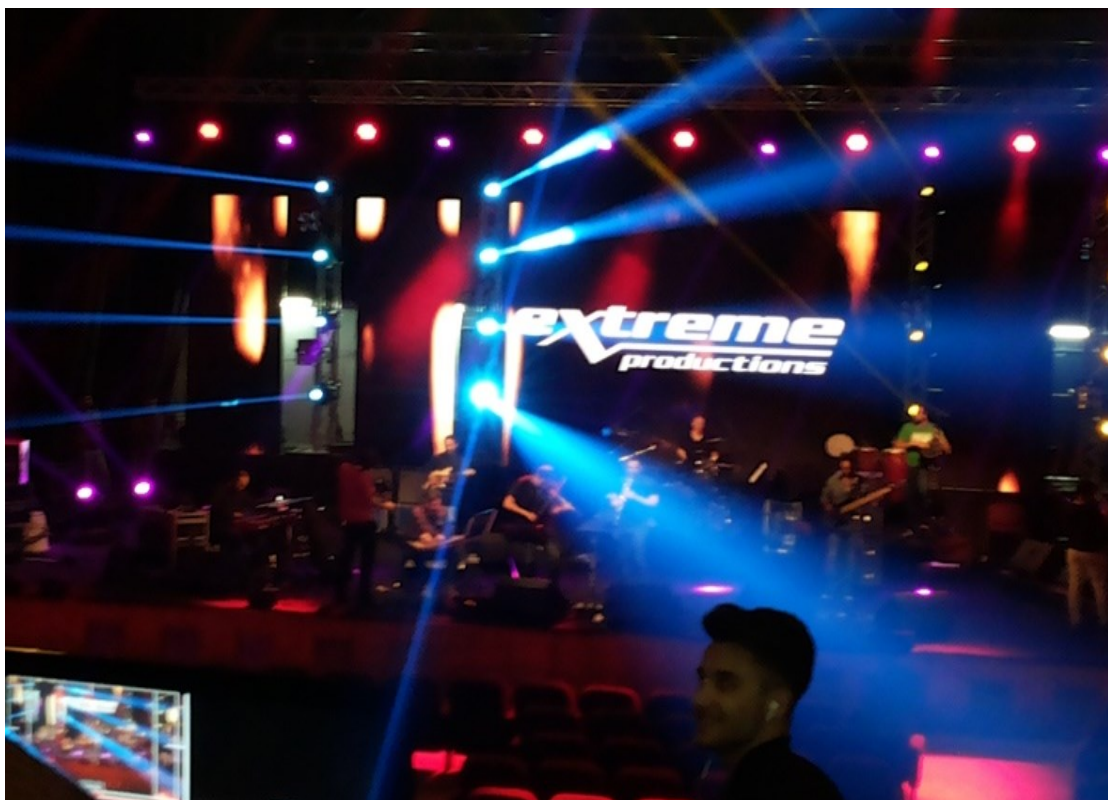
Figure (B.3): Yarub Smeirat with his group sound check before the concert, photo: Hani Alkhatib

Figure (B.4): Audience 1, photo: Hani Alkhatib

Figure (B.5): Audience 2, photo: Hani Alkhatib

Figure (B.6): Audience 3, photo: Hani Alkhatib

Figure (B.7): Sound Engineers, photo: Hani Alkhatib

Figure (B.8): El-Morabba3 rehearsal room in Amman

Figure (B.9): Canceling the launch concert of the second album

Figure (B.10): Amman New York Fusion concert
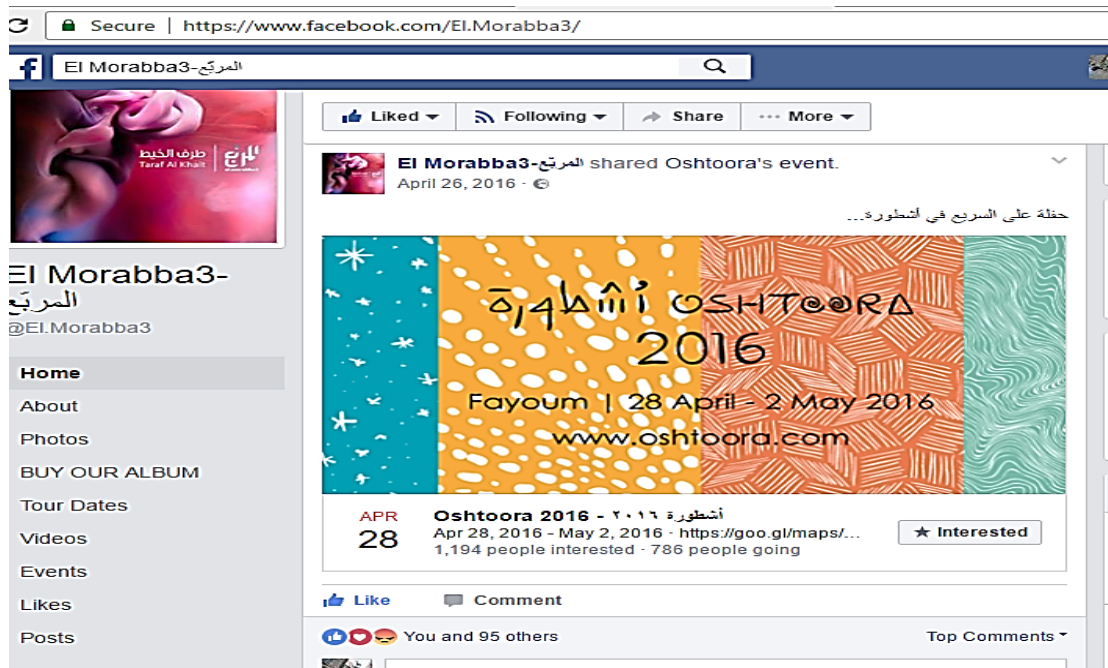
Figure (B.11): Oshtoora concert in Egypt

Figure (B.12): Explaining why El-Morabba3 cooperated with Universal Inc.

Figure (B.13): El-Morabba3 concert in BAB festival

Figure (B.14): El-Morabba3 concert in Corner restaurant in Amman

Figure (B.15): Rejecting El-Morabba3 visa request from UAE embassy to receive an award for Esquire Magazine

Figure (B.16): Announcement for a concert in Kuwait

The songs' lyrics of El-Morabba3 group

Figure (B.17): The song Ma Indak Khabar

Ma Indak Khabar (You Had not heard!)	<div dir="rtl">ما عندك خبر</div>
And the wave brings you and returns you back, and you do not take a decision. And I am waiting for you to move, and you are frozen like a stone. I waited, and you know nothing about my situation now, and blaming eats my mind And the gas prices raised and privatized, and you have no idea Jerusalem [Al-Quds] was liberated and purified, and you still worship fire. I am in a valley and you are in a different valley, and the dam between you and me is extremely high. And blaming.	<div dir="rtl">والموج يجيبك ويوديك وانت ما تتخذ قرار ... وانا أنتظرك تتحرك وانت ساكن مثل الحجر استنيت..استنيت ولا انت داري بحالي, واللوم ياكل من عقلي والغاز تغلّى و تخصخص وانت ما عندك خبر... والقدس اتحرّر و اتطهّر وانت بعدك تعبد بالنار أنا في واد وانت في واد والسّد اللي بيني و بينك عالي واللوم</div>

Figure (B.18): The song Ya Zain

Ya Zain (ft. El-Far3i) (Dear Zain)	<div dir="rtl">يازين</div>
Dear Zain, tell me all that you have keep inside of you, and what you do not talk about! Dear Zain, tell me all that you have keep and grow inside of you! What I do not want is that you control me. What I don't want is that they control you, or that they control us dear Zain. Give me an article about our genetic composition/structure, as you heard, don't talk a lot, I'm talking in Falluja, you know? Underneath Gaza, you heard? I am not just talking about addiction and Valium pills. What I am talking about is enriched uranium, I mean theorizing about the only component/isotope called "Depleted Uranium". Go inside, do not speak a lot about the subject go inside. A report covered up the other one, the subject is destiny...	<div dir="rtl">يا زين قلي كل إلي بتخبّيه وما بتحكي فيه... يا زين قلي كل الي بتخبّيه و بتخصب فيه! أنا الي ما أريده تتحكّم فيي أنا الي ما أريده يتحكّموا فيك... يتحكّموا فينا يا زين هات مقال عن تركيب جيناتنا زي ما سمعت, لا تكون تهت عم بحكي تحت..بالفلوجة عرفت؟ تحت بغزة سمعت؟ مش عم بحكي عن الإدمان و حبوب الفاليوم, أنا عم بحكي يورانيوم تخصيب, أي تنظير الى نظير وحيد يسمّى يورانيوم منضب, فوت انضب تحكيش كثير الموضوع انضب, زاح تقرير مكان تقرير الموضوع مصيري ..</div>

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Figure (B.19): The song El-Bath El-Haii

El-Bath El-Haii (Live Broadcast)	البث الحيّ
On live broadcast and with pure intentions, we assassinated the judge. The edifice was constructed of blood's expensive gold, and we distributed the accusations. My space has narrowed, my mind has calculated it, Elham couldn't find me. I wish I knew that the way to heaven is a ladder and that justice is boyish imagery. On live broadcast, under the naked soles of anger's feet, we savored pain. The thief is professional and the enemy omnipresent and ready, unlike war, the enemy is translucent and unevident. My perception was overwhelmed, produced a dull hormone that craves the revolution's warm lap. Between the pen and the idea lies a truth. If the truth is an intimate part, then the blessing is its shrewd and careless body… (That is what happened, and you have no right to blame me)	عالبث الحي و بالقصد الصافي، معا اغتلنا الحكم والصرح تشيّد من دهب الدم الغالي و وزّعنا التّهم. فضائي ضاق، عقلي قد أحصاه، الهام لم تجدني. يا ريتني عرفت من الأول انه الجنة طريقها سلّم و العدل خيال صبياني. عالبث الحي تحت رجلين الغضب الحافي، معا استسغنا الألم. والحرامي ماهر و العدو محيط وجاهز عكس الحرب شفاف مش مبيّن ادراكي فاض هرمون عبيط مشتاق لحضن الثورة الدافي. بين القلم والفكرة حقيقة واذا الحقيقة عورة فالنعمة جسد ماكر لا يبالي. (اهو دا اللي صار وادي اللي كان ما لكش حق تلوم عليّا)

Figure (B.20): The song El-Mokhtalifeen

El-Mokhtalifeen (The Different Ones)	المختلفين
Where are you, where am I, and where are the different ones. A gulf separates you, them and me. What if I come closer to you and defy your isolation, and mine as well. What if I reach you even if you appear far! Where are you, where am I, and where are the protestors! A gulf separates you, them and me. What if I come close to you and try to make my presence felt to you… Maybe it won't be allowed, maybe it's not how you were taught What if I intend to reach you even if you appear far	وينك وويني ووين المختلفين ... ما شتّان ما بينك وبيني وبينهم لو أقرّب عليك واتحدّى انعزالك فيك، وفيي نفس الشي ... لو نويت أوصلّك حتى لو بيّنت بعيد وينك وويني ووين المعترضين ... ما شتّان ما بينك وبيني وبينهم لو أقرّب عليك واجرّب أطب فيك...يمكن مش مسموح، مش زي ما علّموك لو نويت أوصلّك حتى لو بيّنت بعيد

Figure (B.21): The song 100000 Malion Meel

100000 Malion Meel (100000 Million mile)	<div dir="rtl">100 ألف مليون ميل</div>
I calculated it in seconds, the same repeated in seconds. Every lesson is gone, just like human absurdity. Just like my forgetfulness – how it caused me to forget that I drew the line, I crossed it, and returned back, and blew up the line. Money has become dust, and the borders of the east are high. I will climb it until you see me and until we fall and crash down and when the flood reaches the borders of the east. I will stay in my place and I will wait for you until you see me, then we get drown under the debris. I cornered it, in the raw cell, before it absorbs the extra dose and grows, the way art was cornered and hid in piles behind norms and the parties intensified and the bullets rebounded and the raging nerve spread, to the coast, oh the coast is a 100,000 million miles away with 100,0000 million infiltrators. Who all believe in what they fabricate, along with a faction of infidels who speculate. Walk with me so we would tell him, so you and I would advise him about the more pressing pains that we promised to erase. Walk, our road is long, a hundred thousand million miles, a hundred thousand million infiltrators. All the energy we want to collect. Allow a path for the air, for the light, a square that reveals the sky. Maybe our trees will be watered. Maybe we'll devise a plan together	<div dir="rtl">حسبتها بالثانية، الدورة المعادة نفسها بالثانية.. فانية حتى العبر زي العبث الانساني بالضبط زي نسياني كيف نسّاني...اني رسمت الخط، عبرت الخط و رجعت فجّرت الخط صار المال تراب و حدود الشرق سورها عالي...سأتسلّقه حتى تراني و نسقط ونتحطّم...لما يصل الطوفان عحدود الشرق... سأثبت مكاني، سأنتظرك حتى تراني و نغرق تحت الحطام حشرتها بالزاوية الخليّة النيّة قبل ما تمتص الجرعة الزايدة و متزايدة...زي الفن انحشر و تراكم خلف السنن والحزب اشتدّ والطلق ارتدّ والعرق الضارب امتدّ عالساحل، اه للساحل مئة ألف مليون ميل مئة ألف مليون عميل مؤمنون بما يختلقون و زمرة من الكفرة يتفكرون امشي معي تنحكيله، انا واياك بنفتيله عن الهمّ الأهمّ اللي وعدنا نشيله...امشي طريقنا طويل مئة ألف مليون ميل مئة ألف مليون عميل ...كل الطاقة بدنا نلمّها دخللي مسرب هوا.. و ضوّ و طاقة عالسّما.. بلكي شجرنا ارتوى..وبلّشنا خطة سوا</div>

Figure (B.22): The song Bediesh Araf Ana Min Wien

Bediesh Araf Ana Min Wien (I do not want to know where I'm from)	<div dir="rtl">بدّيش اعرف انا من وين</div>
Your interrogation has taken long and I have no answers I will comply provided that you leave. Provided that you leave. All your media and all your rumors don't matter to me We'll meet on the coast of the Nile. On the coast of the Nile. You made me forget sleeping. My time is over and I am late for work. My shop is open on the coast of the Nile. On the coast of the Nile. I don't want you to know where I'm from… I don't want to know where I'm, myself, from	<div dir="rtl">استجوابك طال وما عندي الك جواب. رح اتعاون على شرط تزيح. كل اعلامك والاشاعات مش فارقة معاي, والنا موعد على شط النيل..على شط النيل نسّيتني النوم, وقتي انتهى انا واتأخّرت على الدوام. دكّاني فاتح على شط النيل..على شط النيل بدّيش تعرف انا من وين, بدّيش اعرف انا من وين</div>

Figure (B.23): Participation Form of El-Morabba3 Group

Participation Form

This study will be a complement to the requirement to obtain a doctoral degree in Musicology by the researcher Hani Alkhatib (2810077) at Oldenburg University/ Oldenburg - Germany.

Diversification of Jordanian Musical Culture in the early 21st Century and important changes in the new musical groups

The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that you are free to decide not to participate or to withdraw at any time.

The purpose of this study is to understand the last musical situations in Jordanian musical movement within the new groups. The procedure will be multiple, holistic case study design. Data will be collected during a specific period. Data collection will involve documents, archival records, interview, direct observation, participant observation, and physical artifacts.

Do not hesitate to ask any questions about the study either before participating or during the time that you participating. There are no known risks and/or discomforts associated with this study.

The expected benefits associated with your participation will contribute to increasing the knowledge about the Jordanian musical culture inside and outside Jordan.

Please sign your consent with full knowledge of the nature and purpose of the procedures.

A copy of this consent form will be given to you to keep.

Signature of Participant....Mohammad Abdallah - elmorabba3

Place and Date...19 April 2016....Amman - Jordan

Appendix (C): Case no.3 Yacoub Abu Ghosh and his group Zaman Al-Zaatar

Appendix C: Case no.3 Yacoub Abu Ghosh and his group Zaman Al-Zaatar

Live concert and Facebook page

Figure (C.1): Yacoub's response to the prevention of Mashrou3 Leila group concert in Jordan

Figure (C.2): Concert Announcement
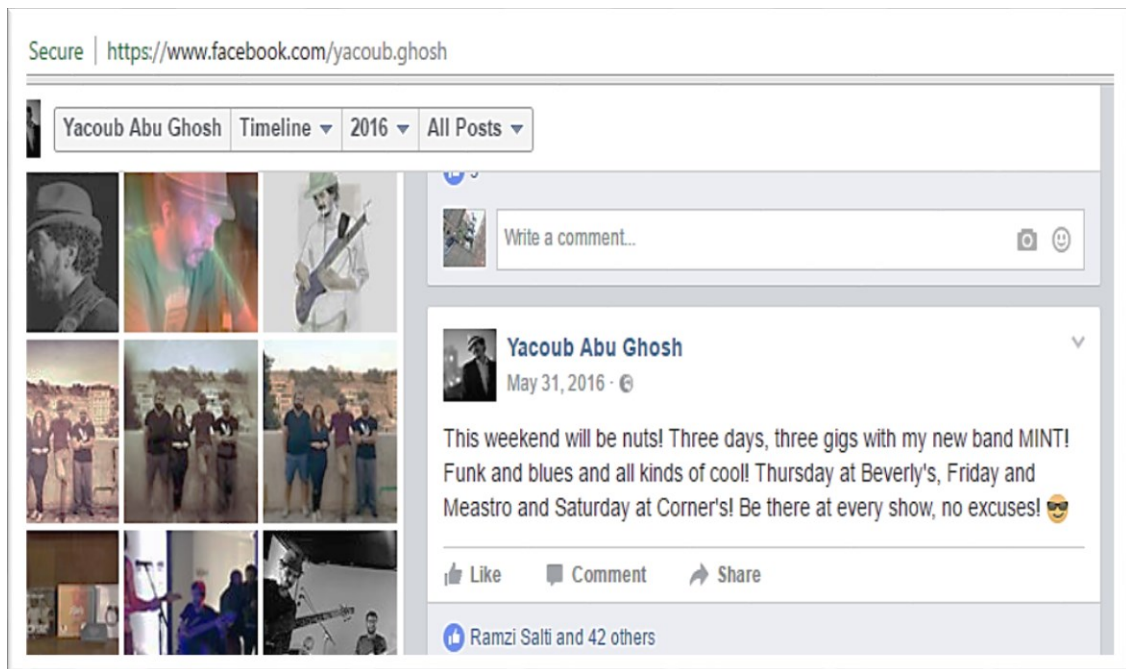
Figure (C.3): Promotion for concerts 1
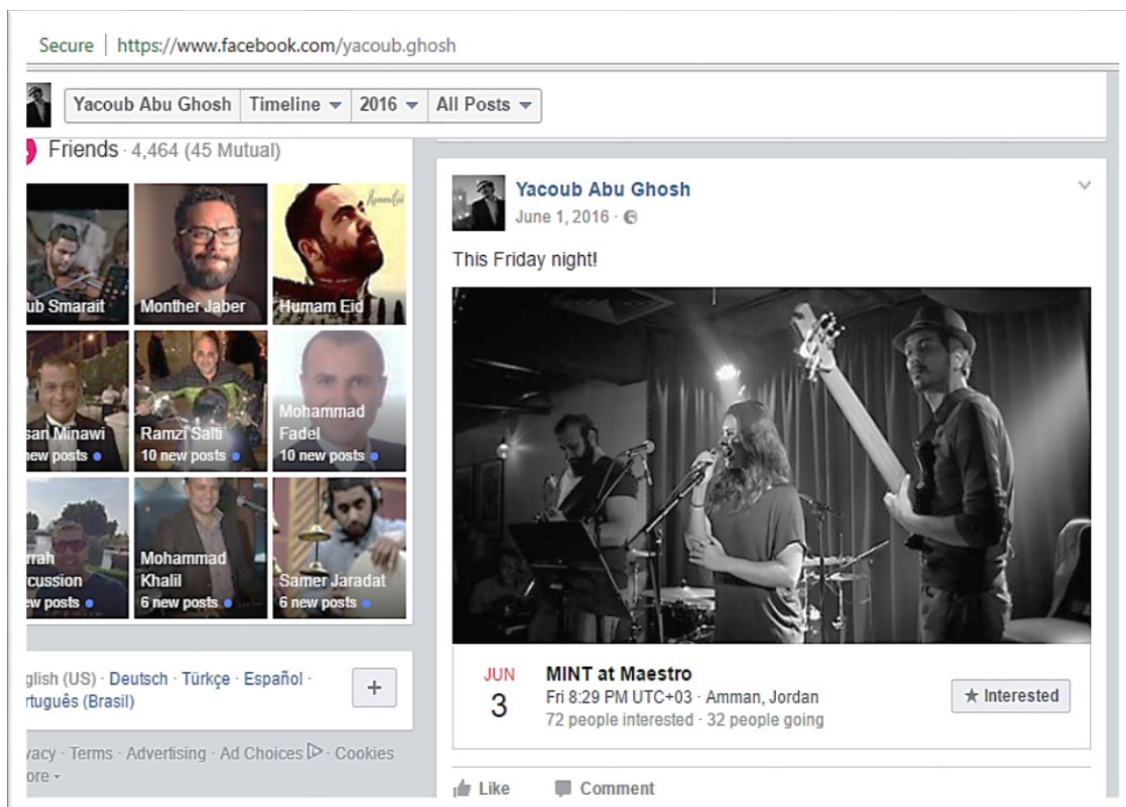
Figure (C.4): Promotion for concerts 2

Figure (C.5): Report on Current Status
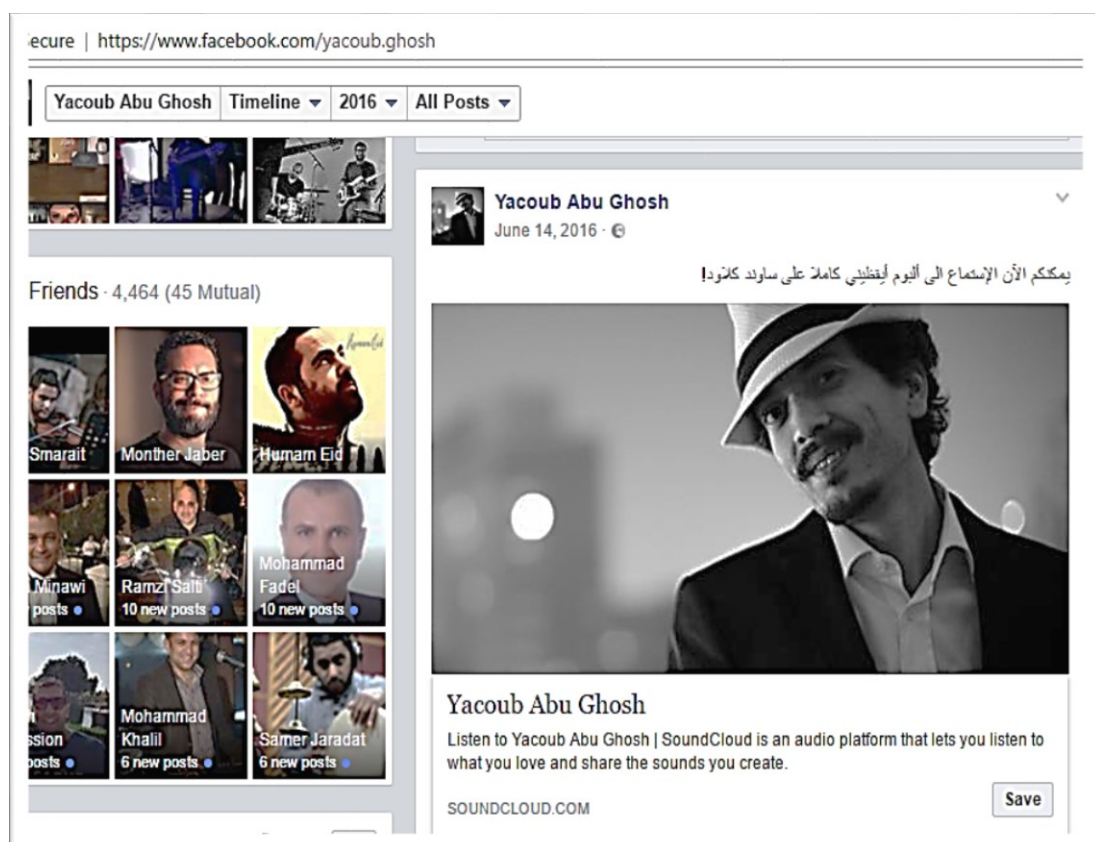
Figure (C.6): Marketing the new album Ayqithini on Sound Cloud 1
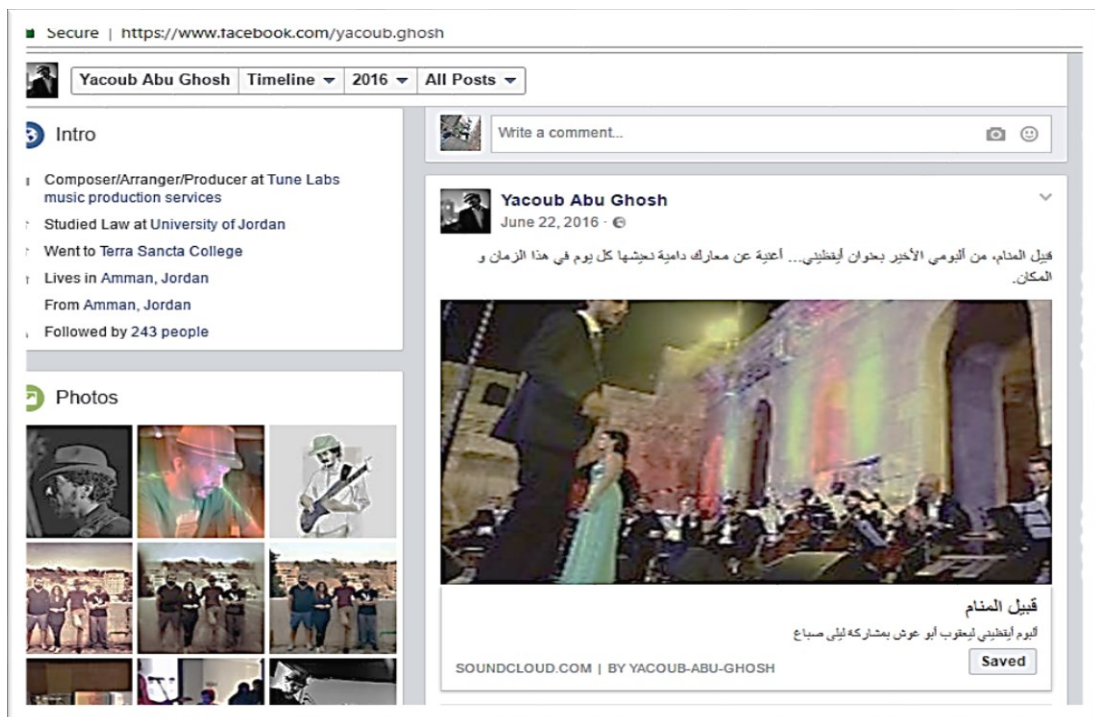
Figure (C.7): Marketing the new album Ayqithini on Sound Cloud 2

Figure (C.8): Viewpoint on production in the music scene of Jordan

Figure (C.9): Religion

Figure (C.10): Global politics (Iraq)

من الجدير بالملاحظة أن الغالبية العظمى ممن يريدون مصادرة الرأي الآخر و القضاء على حرية الرأي يمارسون التقليد الأعمى و يتبنون آراء جاء بها غيرهم بعضها جاء قبل مئات و حتى آلاف السنين. لو كانت لديك آراءك الخاصة لن تعتدي على حقوق الآخرين بآرائهم.

Figure (C.11): Freedom

I dont care if you're straight or gay, male or female, if your thing is to flaunt your sexuality all over the place all the time you are offensive and cringe inducing. And dont be surprised when your sexuality becomes the only thing that defines you.

Figure (C.12): Freedom

Figure (C.13): Participation as an expert in Startup BAND "a musical project for young musical groups in Jordan
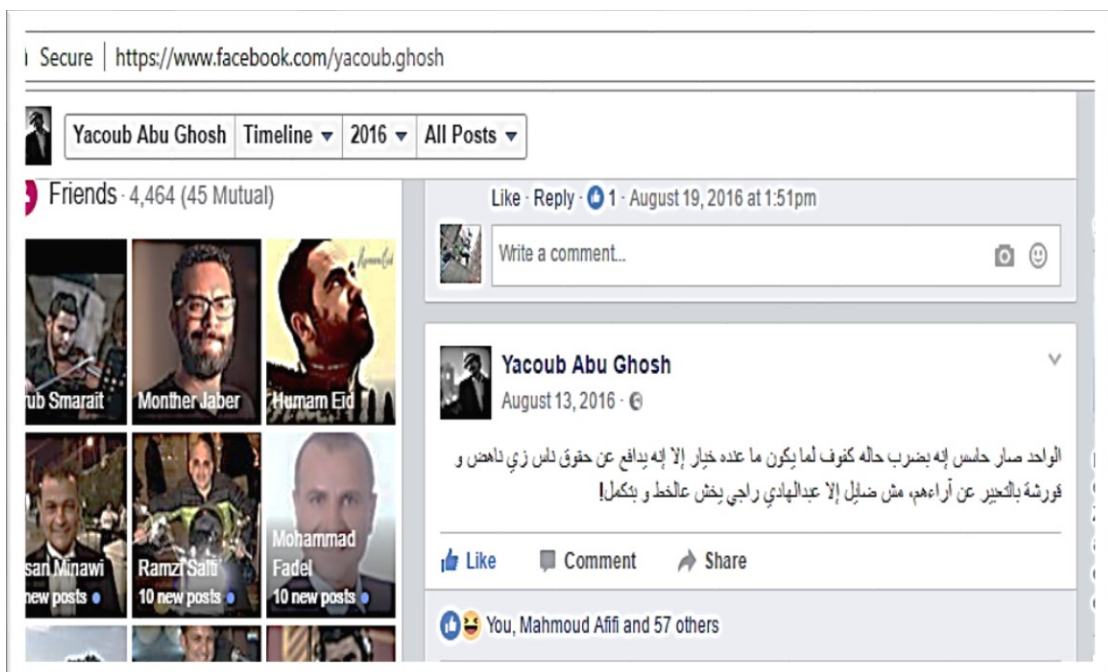
Figure (C.14): Response to Nahed Hattar and Amjad Qourshah arresting
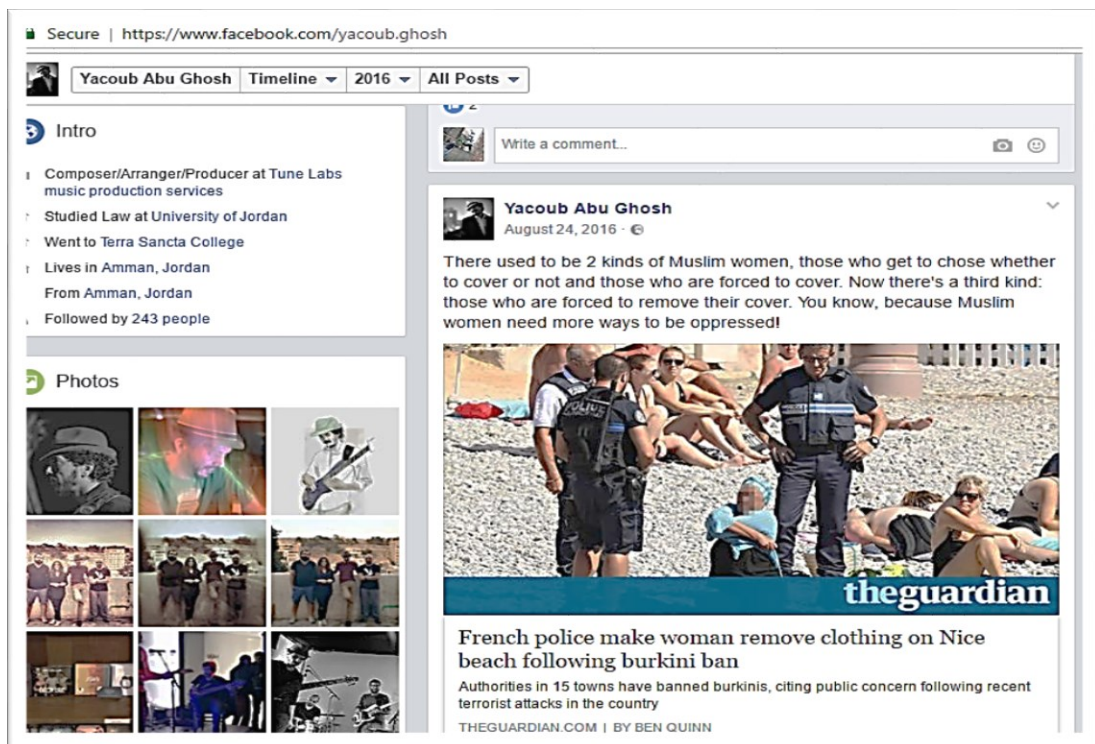
Figure (C.15): Global Politics "Burkini Ban"

Figure (C.16): Feedback for the Jordanian parliamentary elections 2016

Figure (C.17): Response to the assassination of Nahed Hattar

Figure (C.18): Response to the signing of a gas agreement between the government of Jordan and Israel

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Figure (C.19): Marketing for a concert in Amman

Figure (C.20): Global Politics "American Presidential Election"

Yacoub Abu Ghosh | Timeline ▼ | 2016 | All Posts ▼

Top photos in 2016

Made 648 new friends

Friends · 4,464 (45 Mutual)

Yarub Smarait

Monther Jaber

Humam Eid

Nasari Minawi
10 new posts

Ramzi Saiti
10 new posts

Mohammad Fadel
10 new posts

Jarrah Percussion
new posts

Mohammad Khalil
6 new posts

Samer Jaradat
6 new posts

English (US) · Deutsch · Türkçe · Español · Português (Brasil)

Yacoub Abu Ghosh
December 9, 2016 · ⊙

الفرقة اللي بتلعب موسيقى بسيطة أو حتى سطحية بإتقان و روح بتجي راسي مليون مرة اكثر من فرقة بتلعب موسيقى مفروض إنها عميقة و معقدة بإحساس مبتذل وبدون إستيعاب.

👍 Like   💬 Comment   ↪ Share

👍😮😯 Nasser Salameh, Yousef Zayed and 139 others

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Dima Dalia Faouri 100%
Like · Reply · December 9, 2016 at 10:49pm

Saba Fraij
صح 100%
Like · Reply · December 9, 2016 at 11:02pm

Nour Lambaz
طيب سو بصير فيك لمن تسمع موسيقى بسيطه وسطحيه ومبتذله وما فيها اي احساس
Like · Reply · December 10, 2016 at 3:31am

Yacoub Abu Ghosh
بطفي الراديو 🙂
Like · Reply · 👍1 · December 10, 2016 at 8:40am

Write a reply...   📷 🙂

Figure (C.21): Point of view about Jordanian musical groups

Mashrou' Leila   مشروع ليلى

👍 Like   ⧉ Follow   ↪ Share   ···

IBN EL LEIL

مشروع ليلى
Mashrou' Leila
mashrou3leila

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Create a Page

تتعهد لجمهورنا اننا سنواصل وضع كراماه فننا في المقام الاول من اولوياتنا، وانت لن تخضع إضافه اى
تتعهد أن تثابر على الكتابة بدافع الحب، وبدافع نشر الحب. سوف نحاربه كما حاربنا سابقاً، في سبيل حقنا
لعرض موسيقانا وأفكارنا بحرية.
نحن نحث زملاءنا الفنانين أن يواصلوا إنتاجهم وتحدى الأفكار السائده والإضطهاد الذي نعيشه جميعاً،
رغم التحديات الحاجة عن قلة الإنتصاف بحق حرية الفن.
نحن نطلب بكل احترام من المملكة الأردنية الهاشمية اعاده النظر في موقفها إزاء رسالتنا وفدنا، ونحث
المملكة على ان تحارب إلى جانبنا وليس ضدنا في هذا النضال الجاري من اجل الحرية الثقافية ضد قوى
السيطرة الفكرية والعنف الثقافي.
نأمل ان تغير السلطات المعنية قرارها، كي نراكم بعد كم يوم.

We deeply regret to inform you that unfortunately we will not be able to perform our concert in Amman originally scheduled for Friday 29th of April. We have just been notified that our authorization to play has been withdrawn. The written justification officially provided is that the performance would have been at odds with what the Ministry of Tourism viewed as the "authenticity" of the site, despite the fact that we had the chance to perform for you at the same specific site three times in the past and had followed the same permit procedure before the competent authorities.
Informally, the story is much more problematic. We have been unofficially informed that the reason behind this sudden change of heart, few days before the concert day, is the intervention of some authorities. Our understanding is that said authorities have pressured certain political figures and triggered a chain of events that ultimately ended with our authorization being withdrawn.
We also have been unofficially informed that we will never be allowed to play again anywhere in Jordan due to our political and religious beliefs and endorsement of gender equality and sexual freedom.
We deeply regret having to cancel this event in this country that we have made our own. Jordan is the home of some of the most supportive, beautiful, and kind people we have had the pleasure of working with and playing for. Jordan is also the only place where we get to perform for our Palestinian audience, who organize elaborate bus trips to come from Palestine to see us play. Jordan is the birthplace of our lead singer's mother, a formative part of his identity and writing, and a place we have always considered our second home.
We denounce the systemic prosecution of voices of political dissent.
We denounce the systemic prosecution of advocates of sexual and religious freedom.
We denounce the censorship of artists anywhere in the world.

Figure (C.22): Mashrou3 Leila

Figure (C.23): Mashrou3 Leila

Figure (C.24): The launch concert of album *Ayqithini* 2015

Figure (C.25): Audience

Figure (C.26): The launch concert of the album *As Blue as the Rivers of Amman* 2011

The songs' lyrics of Yacoub Abu Ghosh

Figure (C.27): The song Ayqithini

Ayqithini (wake me up)	أيْقِظيني
<u>Ayqithini (wake me up)</u> Do not care about my busyness in the pallor of the quiet night. If the light has chosen you as its freshener, wake me up. Wake me up when you like to play. Ask me all lavender questions, all confessions of silence Wake me up… In your presence, in your absence, in the emergence of daybreak, in the twilight of certainty. Wake me up. A lover melody washes the silence that lives in my conscience. The dream trance controlled me Wake me up from my madness. The smell of breaths may come, ignited the flames of longing. I wish in all my words I call your name scattered in my rivers and mud. I wish my eyes when I close the eyelids send a spirit to whisper in your youth … wake me up	<u>أيْقِظيني</u> لا تُبالي بإنشغالي في شحوبِ الليلِ المستكين... وإذا اصْطفاكِ النورُ سلواهُ المعطر أيقظيني أيْقظيني عندما يحلو لكي اللّعبُ اسأليني كل أسئلةِ الخزامى وإعترافات السكون أيقظيني في حضورك في غيابِك في وُلوجِ الفجرِفي غسق اليقين أيقظيني لحنً صب يغسل الصمت المعشش في شجوني.. نشوة الحلم اعترتني أيقظتني من جنوني نفحة الأنفاس هلت أشعلت قيظ حنيني ليتني في كل أسمائي أناجي إسمك المنثورَ في نهري و طيني ليت عيني كلما أغمَضْتُ جفنا أرسلت روحا لتهمس في صباكِ أيقظيني

Figure (C.28): The song Nida'a

Nida'a "Calling"	نداء
<u>Nida'a "Calling"</u> Hearts suffer retention rain and silence race what images show. And rhyme topped with masts, taken by seas to the falsity of the lessons. Oh faithful India, will you rose up to fight a death if news came to you Oryx's eyes lacked passion ... Is there any escape from this?	<u>نداء</u> تُعاني القلوبُ احتباسَ المطرْ و صمتاً يُسابقُ بَوح الصّورْ وقافيةً تعْتَليها الصّواري سَلَـتْها البحورُ لزيفِ العِبَرْ فَيا صاحبَ الهند هلاّ انتَفَضْتَ لِخَوْضِ الرّدى إذْ أتاكَ الخَبَرْ عُيونُ المها تاه عنها الهَوى فَهَلْ مِنْ قِراعِ الخُطوبِ مَفَرْ؟

Figure (C.29): The song Mushtaq

Mushtaq (Miss)	مشتاق
<u>Mushtaq (Miss)</u> Filled my mind longing to him, and filled my heart with moisture of his hands And if he did not cheat the passion in love, and the love did not make him guilty, He forgives, regardless of how much separation he suffered, and extends his arms when meeting I wish myself responds to myself, and leave the suffering of his longing.	<u>مشتاق</u> ملى خاطري نفح شوق اليه...وملئ الفؤاد ندى راحتيه وإن لم يخن في هواه الهوى...ولا اوزر الهوى ذنبا عليه يسامح مهما اعتراه الجفى...ويبسط عند اللقى ساعديه فياليت نفسي تطاوع نفسي...وتترك لهفة اشتياقي اليه

Figure (C.30): The song Mashghoul

Mashghoul (I am busy)	مشغول
I'm thinking of the moon, for several nights he did not ask about me	مشغول مشغول بالي عالقمر صارلو ليالي ما سأل عالحال
He could have forgotten or had abandoned, it is possible that our love did not have guessed	يمكن نسي ويمكن هجر ويمكن هوانا ماخطر عالبال
Oh people who do not sleep, who are busy in the Rababa and singing	ياناس وا اهل السهر لو عالربابة وطلعة الموال
I asked you to send him a reproach, it is possible that he responds and sends a message	وصيتكم كلمة عتب يمكن يحن ويبعت المرسال
Oh dear breeze who came from the beloved, treat my soul by your perfumed breeze	ويانسيم الحبايب امانة عليك داوي روحي بنسمة هواك
Wedding and Alataba are calling you, who remained for these nights except you	تعاليل وعتابا بتنادي عليك والليالي ما الها سواك
You are wearing that dress, holding dates, when you were out, you were spoiled, you are inside the eye	يا ام العباية ويابلح يا طالعة ويا مدلعنة
Oh, Megana and Abu Zeluf, oh where the Karassia come from	وعالعين ياميجنا ويا ابوالزلف هيهات والقراصية منين
You are the night and neighbors of the moon, you are a bird fly, you are the star of Suhail	ياليل وجيران القمر ياطير ياطاير يانجم سهيل
You are Ohf and you are the lucky stone, the iron bridge that was cut and the cardamom	عالاوف ويا ضرب الودع جسر الحديد الي انقطع
Oh dear breeze who came from the beloved, treat my soul by your perfumed breeze	والهيل ويانسيم الحبايب امانة عليك داوي روحي بنسمة هواك
Wedding and Al-Ataba are calling you, who remained for these nights except you.	تعاليل وعتابا بتنادي عليك والليالي ما الها سواك

Figure (C.31): Participation Form of Yacoub Abu Ghosh

Participation Form

This study will be a complement to the requirement to obtain a doctoral degree in Musicology by the researcher Hani Alkhatib (2810077) at Oldenburg University/ Oldenburg - Germany.

Diversification of Jordanian Musical Culture in the early 21st Century and important changes in the new musical groups

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Please sign your consent with full knowledge of the nature and purpose of the procedures.

A copy of this consent form will be given to you to keep.

Signature of Participant.................................

Place and Date. Arista Cafe', Amman, on May 1st 2016

Appendix (D): Case no.4 Ayloul group

Appendix (D): Case no.4 Ayloul group

Live concert and Facebook page

Figure (D.1): Ayloul practicing garage in Amman May 06, 2016, photo: Hani Alkhatib

Figure (D.2): Ayloul group rehearsal, photo: Hani Alkhatib

Figure (D.3): Ayloul sound equipment, photo: Hani Alkhatib

Figure (D.4): Ayloul sound equipment, photo: Hani Alkhatib

Figure (D.5): Ayloul sound equipment, photo: Hani Alkhatib
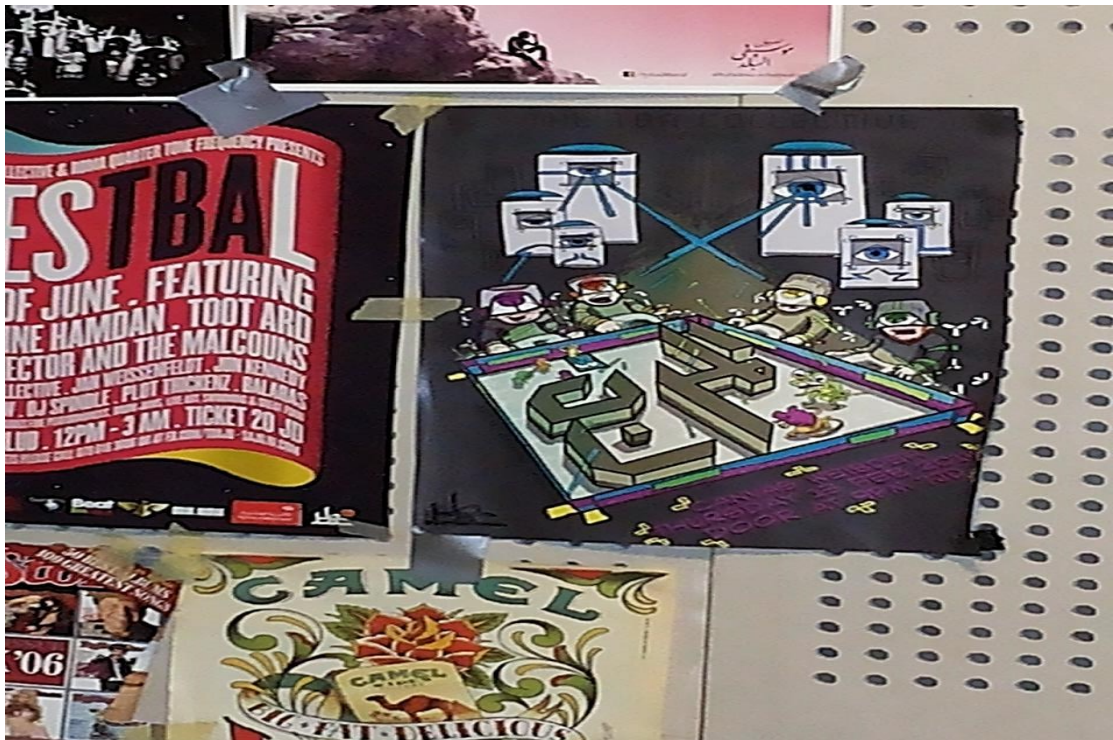
Figure (D.6): Posters, photo: Hani Alkhatib

Figure (D.7): Posters, photo: Hani Alkhatib

Figure (D.8): Posters, photo: Hani Alkhatib

Figure (D.9): The ban of Mashrou3 Leila concert

Figure (D.10): The ban of Ayloul concert
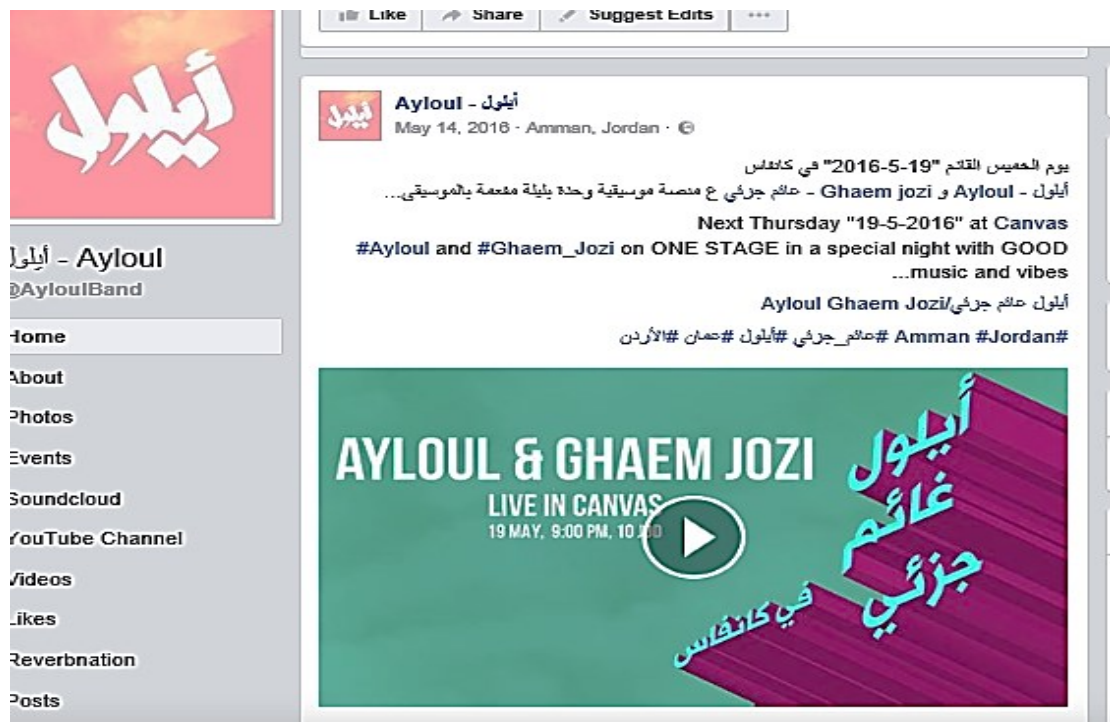
Figure (D.11): Ghaem Jozi concert

Figure (D.12): The corridor Jordan concert
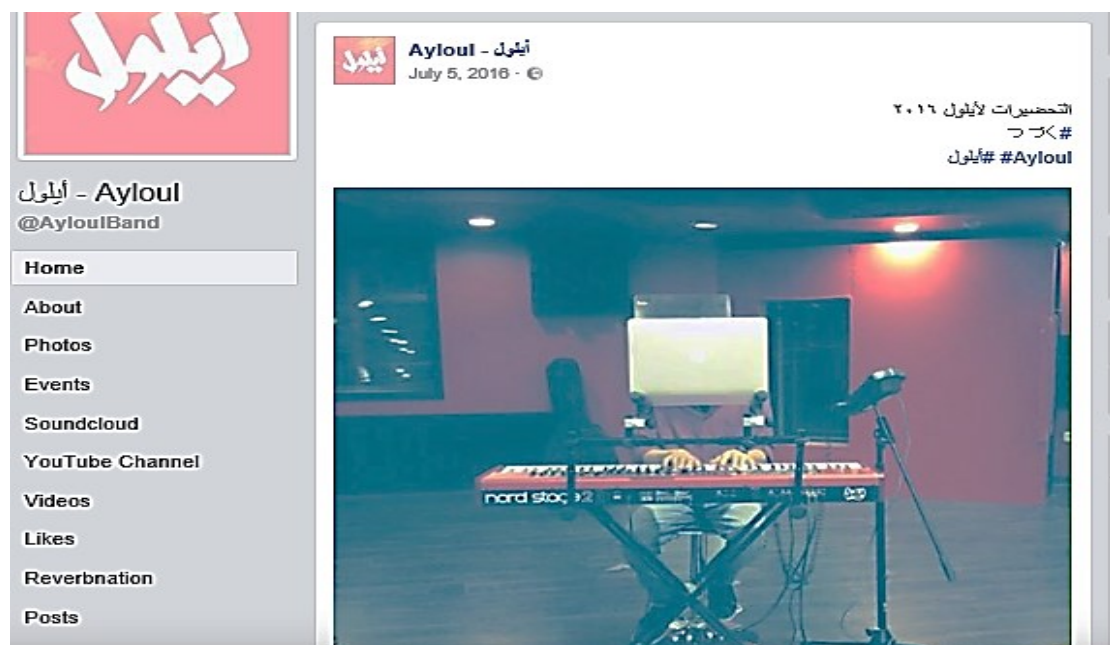
Figure (D.13): Preparing for the first album
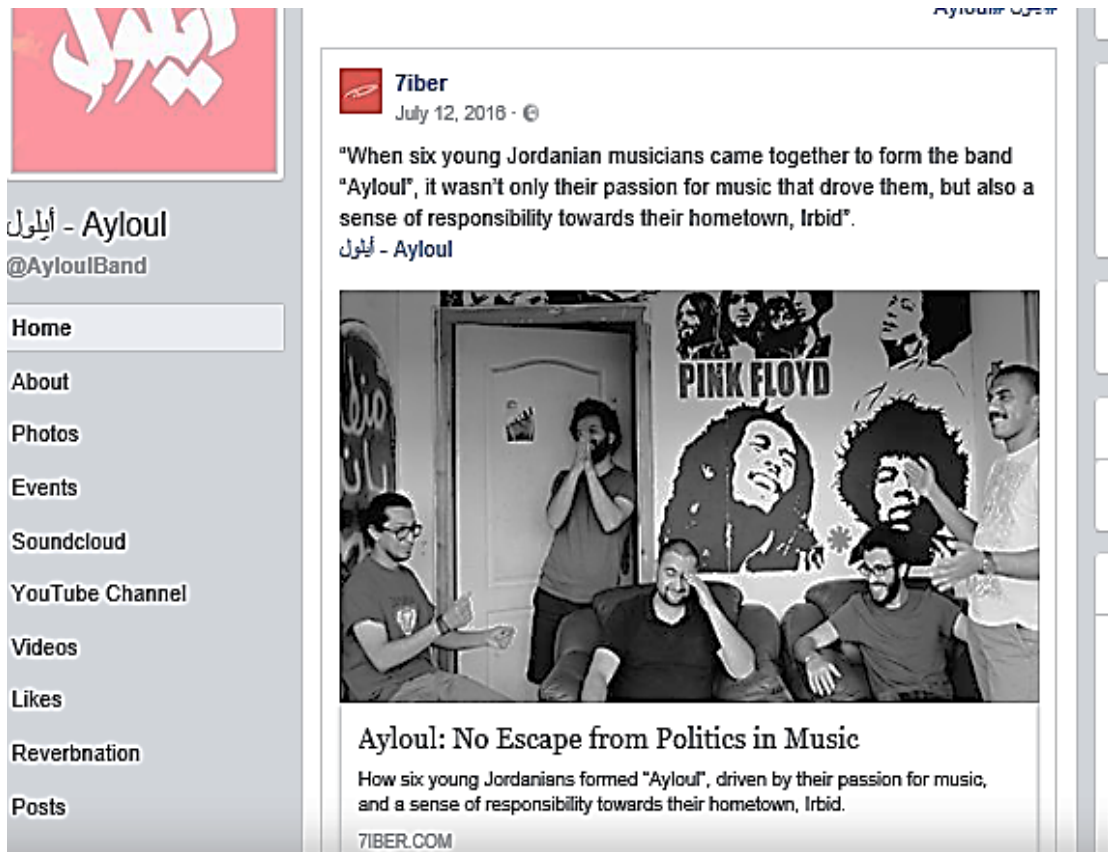
Figure (D.14): An article in 7iber magazine about Ayloul group

Figure (D.15): Promoting the last album of El-Morabba3 group

Figure (D.16): Choosing Ayloul's songs between the best 34 contemporary indie songs from ME&NA selected by Jaha Media

Figure (D.17): Broadcasting Ayloul's song (Yawm) in Arabology radio program Dr. Salti

Figure (D.18): Taking part in a concert in Egypt

Figure (D.19): Ayloul reaction to a gas agreement between Jordanian-Israeli governments

The songs' lyrics of Ayloul group

Figure (D.20): The song Nazel Al-Gore

Nazel Al-Gore (You are going down to the Jordan Valley)	نازل عالغور
You are going down to the Jordan Valley, oh my brother you are lucky. Say hello to the Jordan Valley and its water in front of you. Say hello to Jordan Valley and its plants, which the people of the Jordan Valley swear by its greens. Say hello to the Jordan Valley and say hello to its lions, to the three bridges which hugged the gun Say hello to the Jordan Valley that in its western borders, which plants we eat with their worm You who are going down to the sea which water was stolen, on the checkpoint be ready and go away from its channel. Go away from the rail which the train crosses, toward our cousins that have eyeliners in their eyes. You are going down to the Jordan Valley, oh my brother you are lucky. Say hello to the Jordan Valley and its water in front of you. Say hello to Jordan Valley and its plants. Say hello to who stole the market and water of the Valley	نازل عالغور يا خويا نيالك... سلم عالغور والمية اللي قبالك سلم عالغور سلم ع زرعاته... اللي أهل الغور تحلف بحياته سلم على الغور سلم على أسوده...عالثلاث جسور عانقوا البارود سلم عالغور واللي غرب حدوده...اللي نوكل منهم زرعهم مع دوده يا نازل عالبحر المسروقة مياته...عالنقطة إجهز وحيد عن قناته حيد عن السكة اللي يمشيها الترين... صوب ولاد العم مكحولين العين نازل عالغور يا خويا نيالك... سلم عالغور والمية اللي قبالك سلم عالغور سلم ع زرعاته... وعاللي سارق منه سوقه ومياته

Figure (D.21): The song Bahar Maiet (Dead Sea)

Dead Sea	بحر ميت
It is afternoon and the coast is empty and sad. A dead sea and two are alive. I remember when we were kids and used to come here to play. Build castles of sands with a thousand balconies. And swim together, and hold on to you when I fear to drown. And whisper to you that the Dead Sea would die for you. It is afternoon and the coast is empty and sad. You are alive…And the sea and I are dead.	عصرية وشط فاضي وحزين...بحر ميت واتنين عايشين تتذكر لما كان صغار ونيجي نلعب هون نبني قصر رمل إلو الف بلكون ونسبح سوا ولما احس رح اغرق بتعلق فيك واوشوشك انه البحر ميت بس بموت فيي وفيك عصرية وشط فاضي وحزين انت عايش وانا والبحر ميتين

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Figure (D.22): The song Shoghol Shareef

(Shoghol Shareef) Honest Work	شغل شريف
Honest work I think it does not exist, humans cocktail tastes sour Even the Greek was deprived, the trip to the overland after you forget and kneel Oppression is filling the hearts, but when you knock, you do not hear Poverty dag pockets, every time on the bridge you tell me to "go back" He tells you "go back", you tell me "go back"	شغل شريف بظن معدوم... كوكتيل البشر طعمه بلدع حتى الإغريقي كان محروم... السفرة لبرّا بعدما تنسى وتركع القهر مالي القلوب... بس لما تدق ما بتسمع الفقر نابش الجيوب... وكل شوي عند الجسر بتقلي ارجع... بقلك ارجع... بتقلي ارجع

Figure (D.23): The song Lahen Baseet

(Lahen Baseet) A Simple Melody	لحن بسيط
The melody is simple and perhaps even repeated; it doesn't matter since it talks about death. Whenever the sun of a new day shines, we have hunger, new wars and destruction. The human becomes the cheapest thing, and the blood smell is everywhere, the air is choking...Who are you? Your identity...Your dream. Who are you?...Who are they?...They did not write anything in the identity card.	اللحن بسيط يمكن حتى معيود... مش مهم مدامه على الموت كل ما بتطلع علينا شمس نهار...بيطلع جوع .. حرب جديدة ودمار أرخص شي صار الإنسان... وريحة الدم بكل مكان الدنيا بتخنق انت مين... هويتك ... حلمك الرزين إنت مين؟... وهم مين؟... بالهوية مش كاتبين

Figure (D.24): The song Yawm

Yawm (A Day)	يوم
You were the one who wanted to try, to sabotage, to break free. You were the one who wanted to believe, to lie, to work, to strike. You wanted a lover. You wanted a foe. You wanted to live in the Bedouin desert. To write love poetry full of scorn. To laugh, to cry, to build on ruins. You wanted to draw on the face of the sea. To leave at the dawn with the gypsies. To build your armies with a rock. To understand what peace means.	إنت اللي بدك يوم تجرب.. تخرب يوم تعجب إنت اللي بدك تصدّق تكذّب...تشتغل تضرب بدك حبيبة أو عدو تسكن بصحاري البدو... تكتب غزل كله هجو وتضحك دمع... تبني حطام ترسم على مي البحر... وترحل فجر مع الغجر تبني جيوشك بالحجر... وتفهم شو يعني سلام

Figure (D.25): The Participation Form of Ayloul group

Participation Form

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Signature of Participant.. *Ayloul Band / Yosour Alzou'bi*

Place and Date.... *24th of May, 2016*

Appendix (E): Personal Interviews with four musical groups

Appendix (E.1) Personal Interview with Aziz Maraka

Interviewee: Aziz Maraka
Interviewer: Hani Alkhatib
Date and Time: 19.04.2016, at 3:30 pm
Location: Maraka's Office & Studio, the Sixth Circle, Amman-Jordan
Audio File Information: Aziz Maraka part.1, 00:56:40 / Aziz Maraka part.2, 00:31:50/ Aziz Maraka part.3, 00:26:35
Gatekeeper: Yusser Al Zou'bi
Language Used: Arabic

(Aziz Maraka) Beginning of Recorded Material part.1

Hani: Okay, Aziz Maraka interview, I feel sometimes I am doing a journalist job, but it is fun. I used to live in Irbid and I worked in Amman as a violin player, but I had never met you before. The questions will be divided into three parts, biography, music, and production.

00:01:00 **Aziz:** This is the most important part for me…laughs…Many musicians in Jordan consider me a businessman in the field of alternative music. Once, someone commented on one of my videos on YouTube, then he cursed, threatened me and promised to hit me onstage; he said without my millions I cannot be a musician… laughs…why not, I wish to be a millionaire, but he did not know that I had many financial difficulties at that time.

Hani: I think because you produce more structured music than other groups. Anyways, let us start the question, how do you introduce your musical group?

00:02:20 **Aziz:** Generally, the idea of the independent music group came when I prepared the final graduation project of my BA degree at the University of Arkansas. My project should be in the field of Classical Western music…

Hani: What was your major study?

00:02:43 **Aziz:** Music Composition, at the University of Arkansas, USA.

Hani: Did you study Rock or Jazz music?

00:02:50 **Aziz:** No, my major was in Classical Western music. Since I was 11 years old, I started learning this type of music with a private teacher, and my musical knowledge was only about Mozart, Beethoven, Bach, etc., even when I went to the USA, all my friends were asking me if I know a famous song, and I often answered NO. My ambition was to be an important classical musician, and my goal was to prove that I am a committed person, especially that I had a girlfriend from Al Tafeleh city whose father was an important Bank director, and thus I wanted to prove that I am a reliable person. I did not know exactly what I want to study after I finished my secondary school because I got 82%; I was not satisfied with this result because I could not study the major I always wanted. In addition, my father told me, if I did not study what I want, I would be a loser in the future.

00:04:07 Hence, I studied business administration for a while, but my father did not agree because he saw that I am not happy. Instead, he told me, you should study music and if not, you will be sad and unsuccessful. Later, we went together to Jordan Academy of Music to start studying my BA in music. I was lucky because I learned the Piano with a good teacher, Saed Haddad, who helped me understand music; not just scales, and harmony. He

truly opened my eyes on contemporary music, new sounds, and new ideas, which are more than just melodies. Luckily, there was a cooperation project between the Jordanian government and universities to support distinguished students finding a place in a university outside Jordan; I was one of those who have been chosen to study music at the University of Arkansas in the USA.

00:05:25 Back to the graduation project! Because I studied music composition, I was asked to compose a piece of Classical music. I talked to one of my professors about my concern that if I came back to Jordan as a classical music composer or player, I would be forced to beg at streets after a while. At the same time, most of my friends were asking me to play a Jordanian song because they think that we have modern pop songs; mostly, I was playing Fairuz's songs because of the easy major and minor scales and these songs accept harmony, but my friends did not feel these songs as Jordanian songs.

00:06:43 Here, I started to think of composing a new song that reflects the Jordanian content of our daily life. My songs, in the beginning, were about alienation and homesickness, of which I got good great feedback from my friends. One of these songs was "Bint Elnas" which I composed in a seminar and I noticed that all my friends were repeating the song easily; so I started to feel that I could do something new. I told my professors to let us agree on a common ground so I compose new songs using composting tools like cannon, harmony, etc... As result of this decision, my Piano teacher helped me think how to find a sponsorship from King Fahad organization, which has an office at the university, at that time, I had no idea what sponsorship means…

Timeout…

00:10:13 **Aziz:** I wrote a short proposal and I made an appointment to meet the responsible committee; my project was to mix three types of music (rock, Arabic, Jazz) together to create a new music vision in Jordan, I called it RAZZ. The concept of my project was Bands across Borders "BAB". The committee liked the idea and supported the project with one thousand dollars. After I got funded, I made my first CD in Jordan, but, my voice, at that time, was not good enough to sing...

Hani: I think I will focus on your singing later

00:11:56 **Aziz:** Yes, absolutely…laugh…it was the first time I know about sound engineering because I did not know about multi-track in the studio. The CD included Jordanian new songs, which I composed. At this point, I also discussed the new idea in my graduation project, "RAZZ". I think the idea was very successful and it gave me enough push to start my musical career in Jordan as an independent musician.

Hani: When did you start your group in Jordan?

00:12:45 **Aziz:** My graduation project was in 2006.

Hani: you are still working on your project until now?

00:12:54 **Aziz:** After I finished my study in the USA, I met many musicians in Jordan to create my group. I performed many times and it was not good, because of weak organization and lack of expertise of people in organizing shows in Jordan, hence, I decided to depend on myself to organize everything from A to Z. In 2011, I have renewed Bands across Borders project but with a more mature and evolved way. In that time and because my wife was American, she used abbreviations a lot and called the project *BAB*. I actually liked it and it

became the name of my event. I made a very clear logo with simple colors, and then I launched the first show. Since that time Razz became BAB.

Hani: So, Razz project has stopped!

00:14:53   Aziz: No, people know Aziz Maraka, the composer, more than my logos. Some people know me as Aziz Maraka and Razz, but the main thing we sell is Aziz Maraka the singer in addition to my video clips and brands, all these terms as BAB and Razz, which I created, were for selling, marketing, and producing only.

Hani: Who are your group members? Are they still the same people or have you changed them?

00:15:31   Aziz: I prefer to proceed with background information before answering this question.

Hani: It is okay, take your time.

00:15:40   Aziz: When we started Razz rehearsals, we asked the National Music Conservatory to host us, it hosted us for a while, and actually, we made noise, thus we have been out! It was okay…maybe now we gained money more than them… Anyways, the problem was with my group; when I usually call them for rehearsals, they say, "we do not have money to take a taxi reaching you". I started to think of how to make money quickly, so we worked as a musical agency offering many bands playing different styles of music that fit any show, whether a corporate event, coffee shop, festival, show, etc. I was mostly dealing with big companies that wanted to launch a new brand. For them, instead of dealing with a band from outside Jordan and ask for 30000 JD, a local group can make proper music for these events and will not ask for more than 5000 JD. Therefore, we became known as a musical agency…

Hani: So, you developed new ways to market your group by understanding what the current situation needs.

00:17:34   Aziz: I do not know if it is a moral obligation; when I set with somebody to make a deal, I always think of what he needs, not because I am kind, it is the process to make me and him win at the end…

Hani: I think you wanted to make an agency, so your thinking was focused on that aspect?

00:18:16   Aziz: If I want to do what you want, I will understand what do you need, it will be much easier for me to translate what you want. This way helped me to expect what the customer needs from me, thus I can raise or lower. Afterward, I gained good amounts of money and started to gather the main group that will play with me. I used to have many players of different kinds of music before, but now, because of enough money that I have, I can decide who I need in my group. I play the keyboard, Yarub Smerait plays the Violin, Munther Jaber plays the Guitar Bass, Stefanie and Katia, two brass players from Armenia and Slovenia…

Hani: Do the brass players live in Jordan?

00:20:26   Aziz: No.

Hani: So, you call them to come to Jordan when you have a concert?

00:20:28   Aziz: yes, I cannot give them up, both are solos, they give the group big energy, and when people hear brass onstage, they get motivated, whether they have knowledge in music or not.

Hani: I also saw saxophone in one of your concerts on YouTube.

00:20:52   Aziz: Many times, I asked Nour Ashour from Egypt to do this and an American player participated once with us.

Hani: I saw also some stars players participate in your group; for example, there was a famous flute player.

00:21:15   Aziz: Yea, Pedro Eustache! Here he is in the picture on the wall; I told the designer not to use blue because the picture will not be clear.

Hani: Why do you host some star players?

00:21:41   Aziz: He is a star, but his price is not more than 30-40 thousand Dollars; he is not very well-known, some of the audience came because of Hani Mitwasi, but when the commercials said that the king of the flute, Pedro Eustache, will play in our concert, people went crazy to know who this star is. This is a marketing aspect because it will attract more audience and motivate them to buy tickets and come. On the other hand, now, I feel good when people come to listen to improvisation solos because improvisation was considered a break time for the audience to talk with each other until improvisation finish, but now, people understand more what does improvisation mean because they react by screaming. I usually, onstage, ask the person in charge of lighting to make a spotlight on this star when he starts playing because this will let the audiences feel that we paid a huge amount of money to bring him to Jordan, but honestly, Pedro took just 6000 Dollars!

Hani: Okay, what about other members in your group?

00:24:00   Aziz: I play the keyboard, Yarub Smeirat plays the Violin, Munther Jaber plays the Guitar Bass, Stefanie and Katia, two brass players from Armenia and Slovenia, back vocals, Mohammed Darba'a plays the Guitar, Mohammed Jaber plays the percussions, Omar Abasi plays the drums, Ghassan Abu Haltam plays the clarinet and we also have Arabic instrument players with us in some music pieces, namely, Abdel Haleem Alkhatib who plays *Qanoun* and Humam Eid plays the *Oud*.

Hani: What are the academic qualifications of your group? I know that Yarub studied in Spain.

00:26:24   Aziz: I do not know what he studied but I think ethnomusicology.

Hani: So, he did not study new types of music?

00:26:38   Aziz: I do not think so, but he improved himself by playing with many rock, jazz, and Arabic styles groups.

Hani: Not only him, but all of you also play music styles which do have not any roots in our music even in our educational system. Did somebody else study music in your group?

00:27:13   Aziz: Yarub and I studied music outside Jordan, but we did not study any kinds of modern music styles, the brass players studied for sure in their countries. The rest members did not study music; they play based on both their self-learning and experience.

Hani: So, no one of you studied new musical styles that you play normally in your group?

00:28:00   Aziz: no, I remember when I went to the university in the USA to get my certificate, now I realized that it did not add anything new to me; it did not teach me how to produce and market music. All the experience I have come by self-learning and taking risks only not by an academic study!

Hani: It is known that your father Jareer Maraka is one of the best journalists in Jordan, did he support you?

00:31:10   Aziz: My father wanted me to have a stable and fixed job, such as teaching, and always encouraged me to complete my higher education to have a good position in future. All this was because he did not believe that I was doing a secure job. However, later, when I started BAB project and I gained a good amount of money, he got convinced that I was on the right track. My father is always proud of himself and of us and never asked us to give up our moral standards and values. I tried to teach music at ACS school in Amman, but I left 3 days later because a student hit me on my stomach. I was completely angry because I was not able to do anything; the school administration was weak; simply because the student was the British ambassador's son. Since I was a young, I always felt that our society seeks to satisfy others with no care of what matters to us. Since that moment, I believed that this was not my career.

Hani: Maybe this pushed you to depend on yourself and make your own musical group.

00:35:47   Aziz: I believed that I am smart and I can do something in my life, and honestly, my father is an ideal model of the father. When I came back to Jordan, my girlfriend came with me, we had a relationship together, and this issue is considered forbidden in our Islamic Jordanian society. I had to stay in my family house for a while before we get married officially. In the beginning, my father did not accept this situation, but he stood by my side and helped me until I overcame the situation.

Hani: Okay, let us now talk about your musical aspect. Which music player/band, whether local or international, influenced you?

00:36:50   Aziz: Generally, western Classical music has influenced me, and there are many Arabic music melodies I like.

Hani: Could you mention some names, please!

00:37:28   Aziz: Mohammed Mounir and Ilham Al-Madfai reassured me that I can make the music I want because, if they can sing, I can sing as well!

Hani: But did they influence you?

00:37:41   Aziz: Every time I hear Cheb Khaled; I feel we have the same musical ideas. Muse band influenced me. I have both the mentality of a musician and a producer so whenever I like an idea, I get very comfortable to take it and use it in my own way.

Hani: What about classical Arabic music?

00:38:15   Aziz: Frankly, Arabic music did add a thing to my music. I'm not at all thankful to it!

Hani: But you have used some Arabic instruments in some songs!

00:38:28   Aziz: Yes, I have used some Arabic melodies; I like to try new voices, new ideas and mix them with new music styles because I am a part of modern Arabic music school, which is trying to harmonize quartertone and mix Arabic melody with other styles.

Hani: It is very dangerous to use quarter-tones in harmony.

00:38:53   Aziz: Yes; it needs experience and a lot of risks. About your question regarding influences, I answered it is Cheb Khaled, but I feel it is difficult to determine a particular musician; I got influenced by so many other melodies.

Hani: But I think you are going towards Western music!

00:39:15   Aziz: Absolutely, Classical music is my major and all other styles are complementing styles. When I went to the USA, my wife helped me to know more about new styles of music such as rock, jazz, weed, doors, etc; I liked all these kinds of music but I gave more attention to new musical ideas and production. Recently, I worked much more on improving my voice, thus I started to accept Arabic ornamentation singing.

Hani: How do you classify your music?

00:40:32   Aziz: Simply, Jordanian music.

Hani: What about these descriptions on web pages?

00:40:53   Aziz: We just put these descriptions for the sake of the music industry. In the beginning, we were Underground groups. Then we said we should change this term to an alternative one that can spread quickly using the recent means of technology by creating a WhatsApp group. We then decided to name ourselves as Independent Groups.

Hani: What attracted you the most in these new musical styles, in comparison with others?

00:41:50   Aziz: I cannot remember Arabic music because I did not learn it. Both the Classical Western music and the modern musical styles were more attractive to me because they are more interesting and have musical momentum, harmony, accords, expressions, and melodies, in addition to screams in rock that do not exist in Arabic music. Arabic music, even though it is in its highest levels, will still incomplete because it does not have cords nor harmony to express feelings.

Hani: You told in one of our WhatsApp voice messages that you liked the power and the screaming in rock music, which does not exist in Arabic music?

00:43:02   Aziz: Yes, even Hani Mitwasi taught me to smile while singing, even if I sing a sad song like Sheikh El-Balad - which is about a possessed person and his family asked a religious man "Sheikh" to treat him- I should smile. Therefore, I understood that Arabic music, even in the highest level of performance, could not be the best without accords and harmony. Look at the old national Egyptian songs like "Watani Habibi", it has different melody lines together, I wonder how people could feel the sense of nationalism without instrumentation melody lines…laughs…

Hani: Who writes the song's lyrics?

00:44:02   Aziz: I do.

Hani: How do you choose your topics?

00:44:05   Aziz: Most of the topics are from previous experiences I personally lived or situations that happened in other people's life. Recently, I tried not to sing old songs because the lyrics were weak, but the most important thing I felt is that people accepted my songs because they came from the heart.

Hani: Do you see wrong attitudes or behaviors in our society and you want to highlight on them?

00:45:15   Aziz: Of course, I always look for strange topics in a way that does not provoke the community. I do not like to criticize and feel like a victim and I do not like to say everything bad around me - what can I do. I can do what I want without asking others for help. Sometimes, I like to use topics that make serious issues in our community, such as Sheikh El-Balad song. It talks about possessed people and the relationship with God and

religion, maybe when people listen to this song, they would see it as a silly theme, but it will be the first step to accepting this issue as part of our reality.

Hani: What pushed you to write about this topic?

00:47:32   **Aziz:** Because nobody wrote about it before. Recently, I worked on a new song about the marriage between different religions. This song talks about making changes in the traditions of our society; what if a Christian girl gets married to a Muslim or Jewish man...... wow…it will be catastrophe…" laughs"…I am with accelerating the life tempo to see what will happen in our world, in the end, and after wars, I am sure we will accept each other, even the Arab-Israeli conflict.

Hani: It is clear that you look for strange topics. I have never heard this topic before because we consider such forbidden topics in our Muslim society!

00:50:33   **Aziz:** Yes, I like these new topics, especially woman issues. I met a girl who has muscles and impressive six-pack abs; I told her I want you to act in my video clip; I want all Arab girls to see your body.

Hani: In "Sme3tik" song?

00:50:45   **Aziz:** Some people said she is naked and she should not do this, but everyone saw her abs and no one talked about them at all!

Hani: But in the end, you make music for the audience and you cannot ignore the traditions of our Arab societies!

00:51:33   **Aziz:** If I want to give you an inception for a song, you will accept it; as if I want to poison your food, I am not going to put it in Falafel sandwich because it will be not as delicious as a big meal. I brought a keyboard with the word "virus" on it and linked it to her body, I tried to deliver a new idea, but it is okay; sometimes I succeed, other I do not. I have another song called Eyeh "Go on Clouds". Until now, I do not know if I made it talk about Arab leaders or not; the song is about a cloud that does not produce rain and because of it, people became hopeless. If this cloud does not give us water, it will be a bad sign because it stayed there for a long time without changes. I created a new way of praying "Eyeh…Eyeh"; it makes you think more about your faith or sometimes to believe or not in the existence of God.

Hani: Very nice, I think you have your own style and lyrics that are different from other groups. Right?

00:53:36   **Aziz:** Yea. When I listen to an American or French song, I found the lyrics easy to understand yet very deep. I try to be a star, regardless, if some people do not see this. This is my goal!

Hani: It is good to take a risk and try to know where the best is.

00:54:33   **Aziz:** Many people disagreed with my ideas, but I could understand their mentality; it is very limited! They forgot that many people tried to fly by plane and died, just to test this new vehicle for us to fly safely.

Hani: Do you use notation in your group?

00:55:20   **Aziz:** Not always, when I write to string instruments, I use notations, but mostly, I prefer to depend on my memory. Sometimes, the players who depend on reading make me nervous during the show, because they cannot manage if an error occurred while playing.

Hani: Is there any purpose of using these instruments in your group?

00:56:12   Aziz: I use the instruments to best translate my music.

00:56:40   End of Recorded Material part.1

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(Aziz Maraka) Beginning of Recorded Material part.2

Hani: Okay, Aziz part.2, where do you usually rehearse together?

00:00:08   Aziz: Here, in my office.

Hani: Is it your own office?

00:00:12   Aziz: Yes, it is a production company with a small studio. This office was originally for my father, but I took it. I began with a cheap Toshiba laptop to make music. In this small room with glass, we used to play the drums and percussion because we did not want to bother neighborhoods in the building, but later, I asked the whole group to be with us in the same room for the sake of creating a familiarity and harmony among us.

Hani: How many times do usually rehearse together?

00:01:51   Aziz: I reside most of the time in Dallas, therefore, we practice when we have an event for six to seven times before each show. But when I make BAB festival, we practice much more because most guest singers usually perform with my group onstage, so we need more rehearsals.

Hani: By the way, when will you play in BAB event, because I want to come and see you live.

00:02:34   Aziz: We avoid announcing the time, on social media, but for you, my group will play at 5:30 pm.

Hani: How many concerts do you usually have during the year?

00:03:18   Aziz: Just two! To make the brand more attractive, even outside Jordan. For example, in Ramallah, I felt very famous and we all liked this city very much. When they asked me when I am coming back to Ramallah, I said once in this year. Later after that, I received many invitations from Egypt and Emirates; I started to ask for higher prices. In the past, I asked for 12 thousand JD – an amount which they found very high and always told us that they wanted to support us as beginners! Now, the same people, are contacting me and are ready to pay the price I wanted because they saw my videos and songs on YouTube. If things went very well, I will make two concerts in each country, a maximum of 10 concerts during the year.

Timeout…

Hani: In which festivals have you participated inside and outside Jordan?

00:05:25   Aziz: Most of my concerts take place in Amman, but we tried once in Aqaba. Outside wise, we did some concerts in Egypt, Ramallah, Greece, Spain, Dubai and Lebanon and in Tunisia as guest speakers on TV shows.

Hani: Who organizes your shows?

00:06:27   Aziz: I did everything from A to Z last years, I prefer to depend on myself; I have a team of five people whom I taught and prepared well to pay good results.

Hani: Who are your team?

00:07:42 **Aziz:** In BAB festival, the team members include my wife, Nadien Halaseh, Aws Dawood, Hind Sabanikh and me.

Hani: In which festivals did you participate inside Jordan?

00:07:56 **Aziz:** El-Balad festival, Jordan festival, Amman summer… Not all of these festivals could succeed because of the poor management. New groups such as Jadal, Autostrad and my group, upon establishment, have a few numbers of fans following us everywhere in Amman, now we have thousands of fans waiting for us to make concerts every year.

Hani: Did you participate in Al-Balad festival?

00:09:29 **Aziz:** Yes, I did, but as I said, not all of them knew how to organize and sell tickets. I depended on myself to create and organize an independent music event the way I wanted. For example, BAB festival, which will occur in a few days on May 6, will be an open day for many groups from Jordan, Saudi Arabia, and Palestine. If the event succeeded, I will gain about 40000 JD. A few years ago, I got an invitation to meet a committee related to the Ministry of Culture of Jordan to play in different Jordanian cities, the minister offered 1500 JD to each group equally. It was unfair, how come if Jadal group has four players and my group has nine players. Naturally, I apologized for participation and I did not regret because I have my own festivals now. The Ministry of Culture did not have the ability to organize events.

Hani: What do you think about the term Alternative music as a classification for your music?

00:13:42 **Aziz:** The story started when everyone was calling us Underground music, this means that the society was considered us rejected. Personally, I think that "Alternative" is a good name because it expresses how alternative music, which we use, came instead of the disgusting music we hear every day. For example, Ragheb Alama did not change the lyrics in his songs since 1987!

Hani: But, he has been singing for a long time!

00:14:43 **Aziz:** People used to listen to his music and consider it the best. For example, when my wife came to my family house, my father wanted to introduce old Arabic songs to show her the best side in our culture. He put Um Kalthoum song and started to translate the meaning of lyrics; after a while, told her that the song talks about love, which we do not have in our actual life. We used to listen to fake untrue meanings in our songs resulting in making alternative music values no longer effective in old music. Therefore, we took the path of independent music production of music because it is all about money today. We do not need the Ministry of Culture anymore; do you know how much is its budget? Only 6 million JD, the same budget of Zain Company

Hani: Who is your audience?

00:18:07 **Aziz:** Youth; we introduce them as "early adaptors" or "identity seekers".

Hani: Do you feel your music express them?

00:18:45 **Aziz:** Of course, I can see it in the feedback I receive on social media websites.

Timeout…

Hani: To what extent has the Arab spring contributed to help you create a new music in Jordan?

00:20:19 **Aziz:** There is a direct correlation; especially, in that the old way of thinking has no place anymore today. We do not know what happened in Tunisia, Egypt, Libya, and Syria. Problems in these countries are not limited to poverty because we have poverty in Jordan as well, but there are many explanations for such situations. I lived in Tunisia for a while in "7 November Street"- where the president's Parade usually passes. Between 1-3 p.m., nobody is allowed to walk in this street for security procedures, and I once saw policemen beating a friend of my father because he walked in the street; it was a big shock for me in that age. I think Syria has the same situations, but with the time, people have lost their respect, fear of police and the ruling authority. On another side, before Arab spring, my father was not interested in social web pages, but later he wanted to know more about the websites that played an important role in Arab spring. Now, he is active on Facebook and sometimes he gets more views and likes than I do. Arab people understood that their life during the last hundred years was wrong.

Hani: So, it was a revolution on all-life aspects level resulting in a new music today.

00:24:01 **Aziz:** Yes, Google has also become an important window for all information, in the past, people believed in myths because they do not have a trusted source of information, such as Google.

Hani: Have you ever had any problems with the government?

00:25:03 **Aziz:** Surely no, even when I changed the melody of the national anthem. I usually call the secret intelligence office before every show to make sure of the provision of protection. I remember that I had the largest numbers of intelligence and police officers when I played the national anthem. My father tried to convince me not to play it, but I found that there was an improperly composed part of the melody. […] I did not see anything wrong with this, because, simply, the government will not come and arrest you for nothing unless I have a previous record of offenses. Even if someone was Homo or atheist, he or she would have their complete freedom, unless they provoked the authority.

Hani: The last question in this part will be about your voice; you said, you try to improve your voice, is the beautiful voice important for your music?

00:29:47 **Aziz:** Before I practice for the audience, I practice for myself, because I cannot imagine singing out of tune onstage.

Hani: But you sing right notes and it works.

00:30:11 **Aziz:** Absolutely, and this is what made people like me, if I died, I will be legacy as far as the internet still works…

Hani: But you said once your voice is ugly, with which I disagree; I believe your voice is fine!

00:30:50 **Aziz:** Yes, but I previously had real problems; it is as someone plays well on his instrument but out of tempo. I felt there are many people who came to listen to my group, but when I start to sing, they lose patience and stopped listening. In the last two years, I worked hard on improving my voice to the limit that the audience felt the change

00:31:50   End of Recorded Material part.2

00:00:00　　　Beginning of Recorded Material part.3

00:00:00　　　Aziz: When we do not have a clear structure in our country, all production processes will have a negative effect on beneficiaries. As a musician, I do not know how much exactly the taxes I should pay to the government, but it is known in Jordan that the tax for production companies is 5%. I was surprised once that they ask me to pay 7%; is upsetting how they manipulate taxes. If I want to pay artists syndicate and sales taxes, I won't save a penny. Usually, we should have permission from an audio-visual authority which I can get easily because of my father position, but other people do not get it easily. By the way, recently, Universal Production Company contacted me to make a contract and I am going to ask them if they can produce four songs a year, but I think they will disagree because we do not have a business mentality. In the USA, there are promoters in radio stations and universities where any musician can make a deal with them to arrange a tour or to make interviews; I got all my experience in this field from the USA and without which I will not be able to succeed. I do not understand how our production companies work, what if they know about Coca-Cola that pays 2.6 Billion Dollars just in the USA. For me, I produce music for myself now and I think I will be able to produce for others in ten years. When I contacted radios in Jordan and the Arab world to market my music, I found the whole process easy and anyone, can do it on himself, without depending on a company.

Hani: Do you have a manager?

00:06:55　　　Aziz: No, I do everything by myself along with my team.

Hani: Do you have any contracts with Production Company?

00:07:17　　　Aziz: Yes, I had one with Eka3 "Rhythm" production company for independent music production; my contract was for four years, unfortunately, I did not gain more than 700 Dollars during that time. The owner Tamer Abu Ghazaleh is a good person, but he does not know how to manage his company.

Hani: Is the income from your job as a musician enough or do you have another job?

00:08:10　　　Aziz: Most of the time, I live in America with my family; I work there as a music producer for documentaries, news, TV branding, etc. Most of my clients are from Arab Gulf countries. If I only sing with my group, it will be not enough….

Hani: So, you have to work another job.

00:09:22　　　Aziz: I do not have, because, from the beginning, I did not have the intention to be only a singer, I become addicted to making events. They are financially profitable.

Hani: What about the other members of your group?

00:10:52　　　Aziz: Most of them have more than one job; they play with other musical groups, in bars, cafes, restaurants, etc.

Hani: How many CDs do you have?

00:11:48　　　Aziz: One CD, it was in 2007, but I focus more on singles, I make a maximum of four throughout the year.

Hani: I also saw some other video clips on YouTube.

00:12:05　　　Aziz: Last two years, I released three videos and there are two more that still not released.

Hani: Yusser told me that you worked on a project about Michael Jackson. Right?

00:12:28   Aziz: Because I am a producer, many people came to me asking for production of some musical ideas. An Italian businessperson came to my office once and asked to produce "Music Beats Bullets" against wars in the world. This project has not been done yet.

Hani: Where did you record your first CD?

00:16:02   Aziz: In Symphony Studio; it is a private studio in Amman, but some songs have been recorded live as "Ya bint Elnas".

Hani: How did you fund your CD?

00:16:45   Aziz: At the beginning, my father supported me when I needed; but later, when I started working as a music agency with many groups, I collected enough money to cover all recording expenses.

Hani: Did you receive any support from local media?

00:17:47   Aziz: For me, there are no Jordanian media; it did nothing to me. However, a friend of mine in Alghad newspaper wrote some articles about my activities.

Hani: But Roya TV and some private radio stations hosted you!

00:18:06   Aziz: Yes, but it is not enough; I had a deal with Roya TV to sponsor BAB festival. Unfortunately, I had many problems with them to the extent they wanted to cancel the deal many times, but the main problem was that the videos quality they made for the festival was very bad, thus, I did not deal with them again. Generally, Jordanian media have many problems in their structure.

Hani: Did the new communication technology help you, in creating your music and marketing?

00:20:15   Aziz: Surely, everything before the internet was very difficult, because I must convince the producers with my voice and I must be attractive, to ensure that music production will succeed. They might or might not like my look and it is not an easy thing to do. Ala'a Wardi does not look attractive, but he succeeded as a singer in the Arab world today. The world became very small today, if you want, you can make a song now and uploaded on YouTube.

Hani: Do you have a special sound engineer?

00:21:17   Aziz: Yes, Vinnie, he has British-Italian origins.

Hani: Yes, I saw him in El-Morabba3 concert. He was taking care of the sound for Yarub group.

00:21:32   Aziz: He lives in Dubai, but he comes here when we have concerts. He is part of Extreme Company – which participated as a partner in BAB festival 2.

Hani: Why do you choose Vinnie?

00:21:52   Aziz: He is professional and I know him for a long time, But, when I record in America, I deal with an American engineer whose name is Mathew Kennedy; he is my best person because he is professional in his career. Since I started working with him, I never get concerned about sound quality and people started to look at me as a professional singer since I recorded "Sme3tek" song with him. I doubt that we have the same expert level in Jordan!

Hani: What is your strategy to promote your musical group in the future?

00:22:54   Aziz: As a singer, I will keep composing and singing, and producing new music. I finished one of my new songs yesterday and my friend Mathew did a great job, I asked him to make the song as if I sang in the listener room and he did it; I cannot imagine how fast he is. We have an idea that sound engineer is a magician, who can fix any sound

easily. Once, we were recording with an Egyptian sound engineer and we asked him to change the sound level many times, we did not like the sound at all, but after we asked him several times, he told us that he does not know anything about our music, thus he will just arrange the mixer on standard levels and we should control our instruments' sounds using dynamics. We were surprised at the beginning, but later we understood that the problem was with his lack of experience in dealing with studios

Hani: We're done, thank you for your time.

00:26:29   Aziz: You are welcome; let us smoke a cigarette together.

00:26:35   End of Recorded Material part.3

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Appendix (E.2): Personal Interview El-Morabba3 group

El-Morabba3 Group Interview
Interviewee: Mohammed Abdulla
Interviewer: Hani Alkhatib
Date and Time: 19.04.2016, 12:30 pm/ 15.4.2016, 08:00 pm
Location: parts 1, 2, and 3 at Muhammad Abdullah café, in Jabal Amman, First Circle, Amman-Jordan. Parts 4 and 5 at Royal Cultural Palace, Al-Hussein Sports City, Amman-Jordan.
Audio file information: El-Morabba3 part.1, 00:06:23 / El-Morabba3 part.2, 01:43:21/ El-Morabba3 part.3 Sound Engineer/ El-Morabba3 part.4 Odai Shwaghfeh/ El-Morabba3 part.5 Odai Shwaghfeh
Gatekeeper: Yusser Al Zou'bi
Language Used: Arabic

(El-Morabba3) Beginning of Recorded Material part.1

Hani: An interview with Mohammed Abdallah, El-Morabba3 group. Okay…the interview is divided into three parts: biography, music, and producing and funding. First, how do you introduce your musical group? When was your group created?

00:00:53   Mohammed: Our spontaneous project has started in 2009, but when we launched the group, the Arab world was witnessing a musical wave, that's why we had a good opportunity in establishing it.

Hani: I mean, how do you introduce your music genre; alternative, independent, or what?

00:01:32   Mohammed: The alternative term causes a lot of controversies and we do not think about this matter at all when we make our music. These terms are mostly misused, but I think independent is linked to the independent production; which is new in our region. The only way to start with this is to use a garage at the beginning; because nobody will support this kind of music. Recently, and because we have many new emerging groups; people became more interested in these terms.

Hani: I have read many articles that talk about how new groups came as a reaction of the Jordanian militarized music.

00:03:05   Mohammed: It is a reaction but not just of this type of music, but also for all Arabic music.

Hani: Because Odai told me, "We are tired of traditional Arab instruments".

00:03:22   Mohammed: Do you know, I forgot to tell Odai to join us.

Hani: No problem, if I have questions, I will contact him. I think it was early to ask you such this question now.

00:04:00   Mohammed: This is a complicated matter, but I said what we feel as a group, and I think the mixture between the three of us is great; therefore, we make new things. We would like to take risks in music even if we did not produce a good music. About the content, it is very wide; it is not of fear to limit it or link it to a particular form because as far the music

related to the people, it would be more honest. In the Arab world, we have a lack of issues in our music, there are some musicians who focus on some issues, but in general, to what music do the young Arabs listen today? Therefore, from a content-wise, our music would come to talk about real issues even if it is about teenagers.

00:06:23   End of Recorded Material part.1

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(El-Morabba3) Beginning of Recorded Material part.2

Hani: When did you start your project?
00:00:05   Mohammed: In 2009.
Hani: Abu-Kwaik was part of the group at the beginning?
00:00:12   Mohammed: Yes.
Hani: When I talked to him via Skype, he said he is one of the creators, are your relatives?
00:00:22   Mohammed: Of course, we are relatives. Odai and Dirar are also brothers.
Hani: So this is the reason of the group name, I have read some articles about you!
00:00:35   Mohammed: One of our friends mentioned El-Morabba3 as a reference to the four of us. We used it temporally because it represents us and then we liked it and started to think of the dimensions of the name in depth, e.g. the square is a symbol of the window that is opened to a new universe and new worlds. Many designers have been inspired by this name to create artworks. Since then, El-Morabba3 became a distinguishable name in Jordan and the Arab world.
Hani: Okay, I know your names, but I need to know your ages if you please.
00:03:17   Mohammed: I am 37 years old, Odai is 28, and Dirar is 27.
Hani: What about the two players that I saw in your last concert?
00:03:30   Mohammed: you mean Iyad Hamam and ?
Hani: Yes, are they members of your group?
00:03:36   Mohammed: Iyad Hamam was our acoustic guitarist since 2012, he is a good musician, but he does not play as a member of the group, he just helps us.
Hani: Okay, what the academic background of your group?
00:04:40   Mohammed: I have a bachelor degree in Banking and Finance from Yarmouk University.
Hani: Yarmouk? It is in my city; when did you graduate?
00:04:30   Mohammed: In 2000.
Hani: So, you did not study music?
00:04:46   Mohammed: No, I studied music at the school where I took two levels of music and I studied contrabass, but the teacher went back to his country and no one in Jordan was an alternative to him.
Hani: So you learned music by yourself?
00:05:07   Mohammed: I have strong musical ears.
Hani: We will talk about all the musical details later; what about the other members?
00:05:16   Mohammed: Odai has a bachelor degree in Music from the Jordanian University and Dirar studied TV Direction at Yarmouk University.

Hani: Do you know when they have finished study?

00:05:38   Mohammed: Surly, after 2009.

Hani: What are you doing for a living?

00:05:50   Mohammed: I have this café.

Hani: This Café plus your group, do not you work in your specialty?

00:05:56   Mohammed: Never, I had some jobs with big companies like Aramex, but I did not like to continue, then I worked with USAD, but at the end, I opened this café. I did not work in my field of specialty.

Hani: Odai works as a music teacher?

00:06:58   Mohammed: He works in a private school. He worked, then, in "E3zif" music project besides making music projects as a freelancer.

Hani: only this?!

00:07:10   Mohammed: Yes! How many jobs can he do at one time?

Hani: I want to know if your work with the group covers your life expense!

00:07:25   Mohammed: absolutely no, the music we produce is moody and it shows depression.

Hani: Do you all live in Amman?

00:08:24   Mohammed: I was born in Saudi Arabia, I was five years old when I came to Jordan; Odai and Dirar were born in Irbid. Now, we all live and perform our concerts in Amman.

Hani: Did one of your family members study music before?

00:08:55   Mohammed: Never, my father has brought a keyboard from Saudi Arabia to my sister because he worked there and generally electronic devices there are ways cheaper than in Jordan. My sister was studying in a music school, she used to practice ten minutes throughout the whole day while I take it the rest of the day. My hobby at that time was to listen to music and imitate or play, hence, I noticed that I have a talent! I then enrolled in the school's music band.

Hani: So, you had no problems with your family because of music?

00:09:57   Mohammed: Honestly, no.

Hani: Although my father was a musician, I had some problems with my relatives.

00:10:09   Mohammed: My father was unlike other members of the family, for example, my uncles and aunts are very religious, some of them are covering all their bodies with "Khimar"; my father was different from them. Therefore, he did not try to stop me, and I think it is similar with Dirar and Odai because their father is an important director.

Hani: Has any of you studied the music you use in your group such as rock, jazz, etc.?

00:10:57   Mohammed: Studying! Where can we study this music in Jordan?

Hani: I know that we do not have, but I am asking because maybe you studied in somewhere else or by distance learning.

00:11:09   Mohammed: No…laugh…I should tell you an important point, the musical background of our group and all other groups is Western, not Arabic, I do not mean that Arabic music is not good, but because of the volume of music produced by the West is much more than Arab's.

Hani: Can I say you would not know about these new types of music without the new communication technology and networking that we have today?

00:12:18   Mohammed: It influenced everything in our life, but the new music styles existed before the Internet; we used to buy new albums in the music box in Amman, but not everything was available there.

Hani: Okay, let's talk now about the music aspect; how do you classify the music you use in your group? I saw in the Mideast-tunes webpage that you classify yourself as rock, post-rock, indie, right?

00:13:18   Mohammed: Indietronic is a new one… spacey, there are many terms. I feel this question is difficult and I usually talk a lot without giving an answer. If a group wants to introduce itself as a jazz band, it will be easy to classify it. About us, I cannot say we play rock, or Indietronic, we do not want to limit our group to one frame; we do not have a specialty in one kind of music, we attempt to try everything.

Hani: You use different music styles, which one reflects what's inside you so you be able to deliver to your audience?

00:14:40   Mohammed: Sometimes we like soft mood, sometimes not.

Hani: Classification is not important for you?

00:14:47   Mohammed: Exactly, after we deliver our music to the audience, they would see it in different ways and classify it as they feel. If I made a classification of our music, I would end it; but no, I prefer to play what comes to my head, especially, that we have a variety of styles. There are many famous bands in the world that do the same.

Hani: How did you make this music combination?

00:15:48   Mohammed: Because we were interested in music, every one of us has a good deal of musical information and we listen to all music styles. Each one of our group is expert in the field; for example, Odai is interested in electronic voices more than in the technical aspect. These new voices gave me the chance to put my ethereal voice and mix our talents together, which was apparent when we finished "Ma Endak Khabar" song. The chemistry among the whole group was very clear! We have no bias to a particular musician and every one of us is obsessed with his instrument.

Hani: I also found that you all good friends. Okay, which music, band, or singer influenced you to make your music, whether local Arabic or western styles?

00:18:08   Mohammed: Generally, one of my favorite bands is Radio Hell because it does not adhere to a specific style of music; in Arabic music, the most music type that caught my attention was Ray; this type has something unusual! That's why I consider music in our region the least preferred music type. But I also like Arabic gulf music.

Hani: It has many complex rhythms.

00:19:03   Mohammed: Yes, and Egyptian music to which we have been listening for a long time; I do not hate it, but I do not like it.

Hani: could you please mention some names?

00:19:38   Mohammed: I like Cheb Khaled! Recently I started to listen to Dhafer Youssef, do you know him? He is from Tunisia and makes Sufi-electronic music. I like Zikra voice; she made a song about Arabic gulf people, I guess she was killed because of it. Our problem is exactly like Zikra voice; we have amazing voices but nothing else, production companies make the rest and make singers look stars. Look at Assi Helani, who wore a black leather jacket while he was singing Mijana and Dabka style-it does not fit!

Hani: What attracted you more, to the music you use in your group than Arab music as an example? What the interesting thing you found in it? Because I have heard that, you need the power of rock music, which does not exist in Arabic music!

00:21:45   Mohammed: If we look at the history of rock, we will notice that it came from a rebel revolutionary background in Western countries, therefore, it depends on free speech and screaming; which we do not have in the Arab world. Since I was born until I started making music, Arabic music never gave me what I wanted; it is important to see what normal individuals "non-musician" receive from Arabic music. For normal listeners, it is not necessary to look at world music types, they will normally interact with what they receive from their surrounding environment. Moreover, we do not copy rock style in our music; however, we implement the rock philosophy! If you noticed, in our first album, we added a lot of rock elements such as loud voice, screaming, etc. In our second album, and because such elements became boring, we used new more developed voices. Not only this but in rock music, it is not necessary for the singer to have a beautiful voice because music depends on many other things other than just the beautiful voice, this is why I said before that this is our problem in Arabic music: "we have amazing voices nothing else!". Rock music depends on the issue that you want to deliver to people using voices and elements, in contract with Arabic music, which just focuses on the singer, marginalizing all the players behind him. New music groups became very aware of this point and equalize the role of the singer and other musicians because the content of the music is more important than highlighting someone. For example, in the USA, all members of any band are stars.

Hani: So, your group focuses on the musical content as a group, not as a singer with players!

00:26:07   Mohammed: I think all groups have the same idea.

Hani: But Aziz Maraka focuses on himself as a star singer!

00:26:32   Mohammed: It is a trend and not necessarily wrong.

Hani: He also brings international famous star players to perform onstage.

00:27:08   Mohammed: it is not bad to have some variations onstage.

Hani: Who writes the song's lyrics, you?

00:27:16   Mohammed: Yes.

Hani: Tarik writes with you.

00:27:21   Mohammed: Each one writes his own songs.

Hani: What about melodies and instrumentations?

00:27:30   Mohammed: When I write the lyrics, I compose the melody and instrumentation lines.

Hani: You also arrange between instruments!

00:27:49   Mohammed: We make arrangement together; we are a small group, we can fully understand each other, but mostly, I arrange with Odai because of our instruments; my role is writing and composing, Odai's is in production, but at the same time we are players, thus, we make our roles integrate to make music as a group.

Hani: What about the topics of your songs? when I first heard your songs, I did not feel them, but when I listened to them again and again, I found that you have a deep dark sense embodies in Odai's electro-voices, lyrics, and your voice. Why do you choose these subjects, and what do you want to say through them? Is it a personal thing? I remember

I asked you in the backstage of your concert if the reason is your Gazan roots, I do not know if it embarrassed you or not!

00:29:52   **Mohammed:** It was okay, nothing is hidden…laughs...

Hani: Because some people do not like this … does being a refugee affect your writing of songs?

00:30:08   **Mohammed:** Never, I will tell you something about this; I did not have the refugee life because my father worked in Saudi Arabia and we had a good living standard. Even though I did not live in a camp, I can still talk about this issue; my father, by the way, had this experience. It does not mean that I do not have the right to such topics in my songs, I can employ this but not from a refugee perspective. Sure, I want to change many things in our society because it hurts everyone, not because I have a story to tell in my songs… I want to add, it is difficult for me to use lyrics, I am not convinced, even sometimes, the audience says please make it easier.

Hani: What did they mean of "easier"?

00:33:25   **Mohammed:** Easy songs means songs that they can understand at the first time. Sometimes, I compare myself with others; I found that others are better than me in this matter.

Hani: Is it your trend in your songs to only talk about social-political issues? To explain more, is it possible for you to make a pop song like "Ya Bint Elnas"?

00:34:25   **Mohammed:** Impossible, not because these kinds of songs are wrong, or I am a specialist in social-political songs. I cannot say that I am a specialist in this trend, I am a human and I express my feelings toward my society through the music I make, at the same time, I cannot make a song like "Ya Bint Elnas"…I cannot…laugh…

Hani: I mentioned this song as an example, I did not mean to disrespect Aziz's trend, and I meant to compare your case with an actual case in your community, in Jordan!!

00:35:38   **Mohammed:** We shall not have the same music style, but even so, we share the same audience because we both are independent music groups and we mostly share the same stages. Most of the time event-planning companies calls El-Morabba3, Autostrad, Jadal, Aziz Maraka, and Akher Zafeer, etc.

00:36:01   **Yusser:** It is difficult to classify our groups now because out of each kind of groups we may find a maximum of two groups playing the same music. But still, we do not have that big number in Jordan yet; we share concerts together because all of us share the "independent" name.

00:36:30   **Mohammed:** Exactly, we have a few groups! I mentioned this in our song "Wana Aghaniek". It is wrong to think that new groups will be stars because the matter here is different - maybe three generations later, we will have stars if we built a very strong basis. This is why we are now taking a risk and trying new things; to build a strong basis for the next generation. Thus, it is too early to calcify us as independent, alternative or whatever else. In the Western world, the term *independent* is made by production companies, after they started to deal with new groups; while in the Arab world, we import and use these terms incorrectly! Our goal is to keep playing music in festivals to draw the attention of larger scales of people. How many people know independent music in Jordan? I think they are not more than 5%, where most of them are located in Luaibdeh, and Rainbow Str, - people who have highly educated and traveled a lot!

Hani: Okay, do you use musical notation in your group?

00:39:38   **Mohammed:** No, but we should write our music.

00:39:41   **Yusser:** We use it in our group; you can also use a program, switching midi file to a specific score.

00:39:44   **Mohammed:** if only you studied music!

00:3946   **Yusser:** Yes, Munief and I studied music.

Hani: So, you do not use notation, you depend on a memory and improvisation?

00:40:12   **Mohammed:** Yes.

Hani: Is it possible to add new instruments to your group?

00:40:52   **Mohammed:** We like to add new instruments, but it requires extra work and effort every time we use a new instrument. In the last album, we dealt with an Egyptian trumpet player and the violinist Yarub; we put a complete string section in one of the songs.

Hani: What was Odai doing with his laptop onstage?

00:41:26   **Mohammed:** Each song has two important things, timing and playback tracks, which Odai cannot play live, it is like electronic sound effects, thus, we play with the soundtrack on the laptop.

Hani: You should use the same tempo on the track?

00:24:15   **Mohammed:** Dirar hears a metronome track from the laptop giving us an accurate tempo. If Dirar made a mistake, we will all play out of tempo! Until now, we did not have such this problem, but I always have nightmares that we play wrong onstage, if something wrong happens onstage, no way to fix it.

Hani: How many times do you rehearse and where?

00:43:00   **Mohammed:** As I told you, we are a moody group, so, we do not have the opportunity to play regularly in a specific place, hence, we practice when we have a show. For example, we have not practiced for six months, because we were busy recording the new album. But generally, we practice three weeks prior to any show.

Hani: How many times are they during the week?

00:43:39   **Mohammed:** Almost daily, four to five days.

Hani: How many hours?

00:43:44   **Mohammed:** A minimum of two hours. But it also depends on whether we are playing new songs or not.

Hani: Where do you rehearse?

00:43:53   **Mohammed:** We have rented a place just for practicing music.

Hani: Do you pay the rent from the group income?

00:44:00   **Mohammed:** Yes.

Hani: I think that, when you started your group, you have practiced a lot until you created the chemistry between you?

00:44:20   **Mohammed:** Yes, during the first three years, from 2009-2012, we practiced in Abu-Kwaik's house and spent a long time together as a group and friend until we truly understood each other.

Hani: In how many concerts does your group take part during the year?

00:45:08   **Mohammed:** We make relatively few concerts, but in 2014, we had concerts almost every two months.

Hani: What about 2015?

00:45:47   Mohammed: Almost from 8 - 10 concerts.

Hani: Were all of them paid?

00:46:00   Mohammed: It depends if we play in a corner in a bar, money got from tickets-selling goes for us, but if we were invited in a festival like the last one with Yarub, we make a deal on a specific amount of money.

Hani: You have been invited to the last concert?!

00:46:18   Mohammed: Yes, usually the festival management calls all participating groups and makes deal with them.

Hani: Did you take part in concerts outside Jordan?

00:46:36   Mohammed: Yes, in Belgium, Dubai, and Egypt.

Hani: How many times in these countries?

00:46:47   Mohammed: All of them were one time, except for Egypt in which we had two concerts.

Hani: Do you like to play outside more than inside Jordan?

00:47:00   Mohammed: Sure, but I should say something, Jordan is a small country and we consider it a station, but no doubt it is an important country. Each year the circumstances in the Arab region become more difficult, and festivals are mostly held in summer; so we cannot depend on that all the time. We also like to try new places so we don't feel bored while performing. Our source of income comes from concerts, not from selling CDs and this fact is not just here, it is a method adopted in the whole world now. We receive many invitations from many countries, but we would like to try Northern Africa in Tunisia, Morocco, and Algeria, this year, because we got many invitations last year, so I feel that there is a good market for our group.

Hani: Why is Egypt considered an important station for you?

00:48:27   Mohammed: Egyptians listen to music very well; my Facebook page will almost become Egyptian because of the huge number of Egyptian followers. One of our Egyptian fans is Mohammed Zilzal; I remember his name because he daily posts a minimum of five posts about Jordanian groups. When we play there, large numbers of the audience come to attend.

00:49:07   Yusser: Because of the huge numbers of the population.

00:49:22   Mohammed: I think! In our recent concert there, there were many groups including ours, Mashro3 Leila, Jadal, and other Egyptian groups. The concert was from 6.pm to 3.am and the audience was almost ten thousand.

Hani: Did you play in a different city other than Amman?

00:50:00   Mohammed: No; we tried in Irbid once and I talked with a big café there, but it did not work.

Hani: But is it possible in the future? I know there is a big difference between Irbid and Amman.

00:50:35   Mohammed: While I was studying there, many bands came to play in Muse café; one of them was the acoustic guitar player. Once, Iyad and other players came to sleep over in my house in order to play the next day inside Yarmouk University, but the concert has been canceled - I did not know why.

Hani: in which festivals did you take part in Jordan?

00:51:21   Mohammed: They are only three festivals and unpaid till the moment, *Amman in Ramadan*, *Dum Tak*, *Tanaghum* festivals and *El-Balad* music festival.

Hani: But there is *BalaFeesh*!

00:51:41   Mohammed: BalaFeesh is not a festival, but we participated one time in BalaFeesh and two times in *El-Balad* music festival.

Hani: Are these festivals public or private?

00:51:56   Mohammed: All of them are private. We got an invitation for a public festival with Amman Municipality and when the festival administration committee heard our music, it did not like it, because it wanted some sort of oriental music ensemble. El-Balad music festival was well organized, but the three other festivals were not well organized, because the organizers of these festivals were young and ambitious! They left Jordan looking for better opportunities and such festivals got canceled. Besides their willingness to leave, the organizers could not get enough sponsorship and lacked marketing skills. Beside that were the events in Golf Club - a very high class and luxurious place- for which only groups from outside Jordan got paid while the Jordanian groups have been excluded. I cannot fully blame them because we do not yet have a big audience in Jordan.

Hani: To what extent does your music reflect you and are you satisfied with it?

00:54:00   Mohammed: I reflect what insides me; if I want really to tell what I feel, I would go now, walk naked in the street…laughs…Generally, I consider music an expression tool that lacks the ability to fully reflects what inside you.

Hani: But without a doubt, your music represents the young generations, whether the song is in Jordanian dialect or Arabic!

00:54:41   Mohammed: Somehow, yes we reflect the young generation because there are a lot of symbols and terms we use in our songs and belong only to the current time an circumstances.

Hani: Okay, let us go back to alternative and independent terms; you do not consider your music as an alternative!

00:55:25   Mohammed: These terms came to serve and describe music in a different time and location. What is an alternative? It means to find new music types different from the mainstream. Are we alternative music? I do not mind to use it for our music, but is *Autostrad* alternative music? Is Aziz Maraka alternative music? I do not consider them alternative; this is my opinion because it does not alternate something!

Hani: Do not forget Militarized music, maybe this new music comes as a reaction to this kind!

00:56:00   Yusser: Underground, alternative, and independent music types, all are different from Militarized music because the target group is completely different and the production in each depends on a side that supports the content of songs.

Hani: But the audiences are different in each type.

00:57:02   Mohammed: If I want to consider our music alternative in comparison with Militarized music, I should deliver the same music content but in a different way. No, I think I should not consider my music alternative because I will keep putting the old type of music always in my mind to compare with all the time. Hence, our music is not *alternative*, but it leads to an alternative role.

Yusser: If you did not like prevalent kinds, you would have other options!!

Hani: I, as a Jordanian musician, can see that you have a new music type, new subjects, and new concepts, regardless of the audience numbers!

00:57:48   **Mohammed:** Maybe I have an extremist point of view in regards to this, we do not have something new, who said it is new? It should exist before…laughs…I like to see it from this side because if someone called my music alternative, he/she put me in a package or a box! In all cases, I do not mind if we have a description or not, the name will come by itself.

Hani: Okay, what do you think about Militarized music?

00:58:37   **Mohammed:** What can I say? …We all know what is this music and what basis it depends on, besides who is promoting and supporting it. I am talking about a conspiracy theory; this music has been supported by the highest authorities; the matter is that this music shows our mentality - it is sad!!… I am not mad of the authority as I am mad at the people.

Hani: Maybe some musicians wanted to show loyalty in the beginning, and then the authority liked the idea and continued.

00:59:44   **Mohammed:** But Jordan is in a state of war now, so it is normal to do this.

Hani: Do you freely express your opinion?

00:59:55   **Mohammed:** I do not hide it! Everything recorded…laughs…Sometimes, when we have corruption, everything later will be built on it leading to results or side effects that affect both; good and bad people. The same is about music, it is wrong to go out making a demonstration against the Militarized music; we should instead check our education curriculum. Did you hear the lyrics? It is unacceptable to use words like "bone-crushing". In European nightclubs, a similar music is used for dancing, I do not know if I should cry or laugh…

Hani: This music should touch a nerve inside everyone, loyalty feelings for example, like in the national anthem. I think today's generations are more accepting this Militarized music than before.

01:03:15   **Yusser:** No, not yet. Our group has recently been prohibited to play at a concert; they said we use political symbols and references in our lyrics…

Hani: I mean the new musician generations are more aware of creating different music from the mainstream!

01:04:20   **Mohammed:** All our lyrics include political symbols and references, but their group "*Ayloul*" is still new - this is why they will face some problems in the beginning.

Hani: Do you feel the Arab spring and the current circumstances in the region opened new spaces for you to create new music?

01:04:45   **Mohammed:** Of course, but I should tell you something, the first album of our group was done in 2009; before the Arab spring.

Hani: So, the first album was not a reflection of political situations, although your lyrics were full of political meanings!

01:05:15   **Mohammed:** It is a reflection and not a reflection at the same time! I do not want to say that we expected that, but our situation was not promising even before the Arab spring. There is no doubt that Arab spring has changed many things, it has raised the expectations of nations. For example, after the Egyptian revolution, all groups were able to freely play music.

Hani: Also, in countries where no revolutions took place, I guess they have more freedom than before and an experience on how to avoid problems.

01:06:19   Mohammed: Of course, but there have been many faked perspectives, to the point that I doubted myself whether I am doing the right honest thing or not. Everyone who wanted to write an article, whether, in the Arab world or the Western world, would link between the new groups and the Arab spring! We should not depend on a country to make music because this musical phenomenon will continue or disappear depends only on the surrounding circumstances, not the state itself.

Hani: I think the new music attracted more people after the Arab spring because somehow it represents their situation.

01:07:45   Mohammed: To that extent, yes. Egyptian fans used "Ma Endak Khabar" song as a music for a video clip about crimes during the revolution. At some point, our music reflected their feelings!

Hani: But you did not mean to write about the particular event?

01:08:08   Mohammed: Not at all. We did not mean to write about it. Not all songs in the second album intentionally talk about politics.

Hani: How can I have a copy of the second album?

01:08:35   Mohammed: When we release it, or I will send to you via your email before the releasing date but do not make copies and sell it…laughs…

Hani: of course, I will not sell it!! Did you face any problems with the government?

01:09:12   Mohammed: Am…no, normally Odai's and Dirar's father helps us to obtain an approval from the audio-visual authority and the National Library. They should take a copy of the album and listen to it before they give it a rating number. When they knew that the group members are Mohammed Shwaghfeh's sons, they accepted the album without listening to it. This happened with the second album as well.

Hani: But if there was a normal process, the committee would not accept it!

01:09:45   Mohammed: Mostly, but you know, this is the way to do something here. We had an invitation from Princess Aleya Association, which is a non-profit organization to participate with a group from the USA. The princess hosted Odai, Dirar, and me in one of the royal palaces in Amman. While the princess was sitting with her friends, someone took our CD and played it; all played songs had political lyrics "Asheek, Ma Endak Khaber…" and no one talked to us about our music! We got an approval to participate in this event because of the American band who listened to our music and asked to bring us; although the band was very bad because its players were students and they play covers and rock of the nineties. Odai gave Queen Rania two copies of our albums during her visit to the school in which he works, but I am not sure if she listened to our music or not.

Hani: Okay, let us finish the music part questions to go to the last part about financing and production. Who is your audience?

01:11:45   Mohammed: Young generation.

Hani: Just young? I saw different ages in the last concert!

01:11:58   Mohammed: No, they were not our audience, even I thought they were shocked because of our music, they sat and did not clap. Maybe our music surprised them…laughs…

Hani: Usually, you make concerts in an open stage and your audiences stand!

01:12:32   Mohammed: Yes, or in a bar, but I enjoyed the last concert because the sound was perfect.

Hani: Odai told me that it does not matter if the audiences are not clapping because it means they are listening more.

01:13:11   Mohammed: Yes, this is why I enjoyed the concert; usually, I do not have good sound on the monitors in front of me, but this time was excellent. In the beginning, I was nervous when I saw old people among the audience, but later, I enjoyed it.

Hani: Okay, let us talk about the last part of questions; I have met Ghaith Salameh in the concert, is he your manager?

01:13:55   Mohammed: Yes.

Hani: I remember you told me that you had managers before, but they were your friends. Is Ghaith Salameh the same?

01:14:15   Mohammed: We try to make him officially our manager. He has started within the raise funding campaign and now he works with us as a full-time manager.

Hani: Who funds your group?

01:14:55   Mohammed: Usually, we get support from Red Bull; it supports all new groups in Jordan.

Hani: In return to commercial publicity for them!

01:15:05   Mohammed: Yes, but Red Bull smartly knows how to make propaganda for the brand through musical groups; it did not ask us to sign a contract not did it enforce us to do something in return.

Hani: So, support comes from private companies!

01:15:32   Mohammed: Yes, I will tell you the conclusion; Sometimes, people say you are an independent group, why did you accept to come to the concert with a Toyota car? Actually, I call this a musical prostitution…laughs… all concerts we make, even the last one to which we were invited, cannot succeed without a sponsor; we do not have money and this is the way to succeed in our country. However, we do not make the sponsor controls us, for example, Red bull came to us and asked for support. As I said, this company is very smart and it does not want to show its brand because it is already known around the world in music and sport. Did you see anything at the last concert that refers to Red Bull? Whether onstage or on social media pages; they paid 3000 JD to support Almokhtalefeen video clip and we paid 1500 JD, what did they take in return? Nothing! Red Bull asked me to display the clip in the company's channel for the first three days before releasing it; I told it that it is unacceptable for me to put a brand in my videos, and they understood and accepted what we want. I do not mind to give something back to our sponsors, but if I do whatever they want, our group will not play music! It will only make commercials for brands. You know this happened with an Egyptian group which signed a one-year contract with Coca-Cola …since then, the group only makes commercials on TV.

I will tell you another secret, do you know Axe spray? They asked us to make an advertising campaign for a sexual spray. When most companies turned toward independent music, Axe Company wanted us to make a TV program about new independent groups in the Arab world. They asked us to record a small video telling these new groups to express their opinions through music, and the company paid us five thousand dollars in return. Of course, we took

the money…at least we paid the rent of our practice room. We know how to choose our sponsors!

Hani: I have heard about the fundraising campaign that you made to support the last album. It was new in our region, and I think there is another group from Lebanon, right?

01:20:55   Mohammed: Yes, Mashro3 Leila, and Yacoub Abu Ghosh.

Hani: Do you have any contract with any production company?

01:21:11   Mohammed: No, because we are funding ourselves from the money we get from concerts and sponsors, but most money comes from concerts.

Hani: How many CDs did you make until now?

01:21:50   Mohammed: One CD.

Hani: The second one will be released in a few weeks?

01:22:00   Mohammed: Yes.

Hani: Where do you normally record your albums?

01:22:03   Mohammed: We record them in Sweet Spot studio. It is a studio owned by Hanna Gharghour. Sometimes we record in our friend's house – who is a sound engineer and has a studio in his house. The album went through four steps; production, recording, mixing, and mastering. Production and recording are done here in Amman while mixing and mastering will be in America.

Hani: Why America?

01:23:15   Mohammed: Because we want it of an excellent quality.

Hani: How much did the album cost?

01:23:37   Mohammed: A minimum of $15000.

Hani: The first album was funded by the money you get from concerts, and the second one was by fundraising campaign?

01:23:45   Mohammed: Yes.

Hani: In your last concert, I saw security men everywhere, do you usually use them in your concerts?

01:24:37   Mohammed: In the last concert, we did not ask for security men because we were invited to participate, but usually, we use security for organizing purposes.

Hani: Did the local media support you?

01:25:04   Mohammed: Generally, Watar FM radio supports the new musical project by covering events besides making interviews and broadcasting of our music. El-Balad Radio did the same as well; actually, many radio stations have supported us. Roya TV made some interviews with us, but they asked us to play in Caravan program and we refused.

Hani: Why?

01:25:30   Mohammed: laughs…it is a ridiculous cheesy TV show, and the people presenting it behave like children!

Hani: You feel that you are more mature in comparison to them!

01:25:48   Mohammed: I asked them about the sound because the music we make is very sensitive.

01:25:54   Yusser: They hosted us in this program and the voice was very bad.

01:25:56   Mohammed: they commented: **"**The voice in your group can be controlled easily, but your music includes many sound effects, and we do not have enough experience to display your music well"!

Hani: What about the Jordanian TV?

01:26:20   Mohammed: Does it even exists? Laughs…I do not know what is it still waiting for.

Hani: Laughs…the answer was enough to me; What about newspapers and magazines.

01:26:35   Mohammed: online magazines, such as 7iber and Alghad, write about us sometimes.

Hani: What do you think about the new communication technology, and how did it help you to create new music in Jordan?

01:27:38   Mohammed: Actually, I consider globalization a result but it is not a reason; if you try to look at it from a different side, you will see many advantages. Yes, the world became a small village; we became open to many cultures in the world. If I want to listen to any music I do that just by one click; is this globalization?

Hani: I think we should not forget that we are in the Middle East, which has a different culture and traditions from the Western world, and now with wars; everything arrives late to us, on the cultural and technological wise.

01:29:00   Mohammed: But everything arrives easily now.

Hani: Yes, but without a doubt, it changed our life, culture; even the music we use; it does not belong here! I want to know how this new situation pushed you to create new music?

01:29:20   Mohammed: No doubt, it helped us to do new things in music.

Hani: Was it possible to create this music without this openness to the world?

01:29:33   Mohammed: Not in our current music, but we were able to make music.

Hani: Also, you use online social media pages for marketing and interaction with your audience; was it possible to do what you do without it?

01:29:51   Mohammed: Of course, it is possible, but it would be more difficult. What happened was an important element to create this new situation of music, but at the same time, I think it is necessary to be open! Imagine how long Eben Battuta took to travel around in the world just to draw a map of the world. If I want to talk about the disadvantages of openness, I would find them less than advantages. Some people say that Facebook is very bad and we shall not use it, but personally, I can choose whatever I feel useful and disregards whatever is bad. Facebook is a new space similar to our planet, if people destroy it, we cannot blame the planet of Facebook, but we should blame people who used it badly, therefore, it is wrong to stop openness. The music we make is normally linked with many things that came from outside, for example, the guitar we use has been specially designed for the sound is produced from this instrument. Therefore, you should decide if you accept this new voice or not.

Hani: Okay, how do you market your music?

01:33:20   Mohammed: Through social media.

Hani: Who is the sound engineer at the last concert?

01:33:38   Mohammed: Kris he is British and married to a Jordanian girl and lives in Jordan. We had another British sound engineer before called David.

Hani: Is Kris the best one here?

01:34:00   Mohammed: We are looking for the best; usually, that depends either on the engineer available at the location or the one you bring with you. Our music is very sensitive; thus he is always with us. I do not know why both engineers are British; maybe because David has monopolized all groups in Jordan, but later, we switched to Kris.

Hani: Back to openness influences, how did the new sound technology help you make your music, especially that you use electronic sound effects?

01:35:14   Mohammed: It helped us a lot, for example, I have a pedal to change my voice in some places in our songs. Odai does the same with his laptop but Dirar, until now, is the only one who is not controlling his instrument by technology; we will bring him the electronic Drums soon.

Hani: I also heard Odai changed his guitar sounds in *Ma Endak Khabar* song.

01:35:45   Mohammed: He uses the pedal, this sound effect called "delay".

Hani: Do you consider your group famous compared to other groups?

01:36:04   Mohammed: Of course no…laughs… Autostrad and Jadal groups are well known in Jordan.

Hani: Maybe because they are using easy and popular music subjects.

01:36:32   Mohammed: yes, Jadal group has a small audience, but Autostrad has a big audience because its songs talk about silly topics in everyday life and young people like this easy music type. For me, I am not against Autostrad.

Hani: If the audience accepted Militarized music, why won't they accept Autostrad song "*tomorrow I am on a vacation*", or the TV commercials about "Jameed". Is it possible for you to make commercials?

00:37:13   Mohammed: No, no one will ask us to make commercials because we do not have that music style that fits for commercials. Even if somebody asked me as a musician to make music for commercial purposes, it would give me 10000, I cannot do it because this is not me…Yazan in Autostrad group knows how to make this music, but I feel that my music is more complex than commercials.

Hani: What is your plan in the future to promote your group?

01:38:01   Mohammed: Keep making music and playing more concerts outside Jordan.

Hani: Are you satisfied with what you have achieved so far?

01:38:19   Mohammed: Of course, you will see that in our second album, we used new instruments and music elements; we will keep using the same way of looking at new things and developing our music. Some voices say that we should find our style and use it forever, I do not think this is a good idea for us, we will keep trying and taking risks because this gives us the passion for continuing.

Hani: You made a new musical situation that reflected the inside of you while reflecting all issues around you.

01:38:21   Mohammed: I think this is a different matter… It is hard to separate yourself from what around you…

Hani: But you said before that you had no bad experience with politics or you do not want to change what is going on around you?

01:40:06   Mohammed: It was when you asked me if I have any problems being from Gaza; sometimes, I feel guilty because I did not use it in my music. One of my friends from

Belgium advised me to use it because people in Europe sympathize with it. Tariq Abu-Kwaik was convinced with this idea and his project in the UK is about it. I know that the situations there in Gaza are very bad, but what concerns me more are our situations here in Jordan, because I live here. If I wanted to talk about refugee's issue, I am not going to talk about myself because I have never lived this life before.

Hani: I wanted to ask, do you have a Palestinian passport?

01:41:05   Mohammed: No, I have a temporary Jordanian passport, which is without national ID number…thus, no nationality and no country…

Hani: Have you ever visited Gaza before?

01:41:16   Mohammed: No, I cannot go there…I want to cry now…laughs…

Hani: I also have Palestinian origins and I understand your feeling, but when I heard that you canceled your second album release concert, I thought you had problems because of your origins.

01:42:01   Mohammed: The only thing that affects us because of my origins is traveling; mostly, we have problems to travel to Egypt. When we have a concert there, I usually get an answer at the last moment before the concert. If I want to use this story in my songs, people will say that I am using the group to talk about my personal issues; my story is not important, there are many people who deserve more attention than my story!

Hani: I would like to thank you very much for your time; I will send you soon participating form to sign it, which is proof that your group is part of my study.

01:43:15   Mohammed: No problem, I will sign it and send it back to you.

Hani: Thanks again.

01:43:21   The End or Recorded Material part.2

(El-Morabba3) Beginning of Recorded Material part.3, El-Morabba3's Sound Engineer

00:00:01   Kris: I have been here in Jordan for about a year and a half, I was working in the studio and I met Mohammed. I worked with many independent bands in Jordan, but El-Morabba3 is one of my favorite bands; they called me in September last year to join them.

Hani: Did you study sound engineering?

00:00:36   Kris: I did not, I studied music; I have Ph.D. in music, but I have a passion for sound engineering, working in studios, and live concerts. Jordan is a great opportunity for my business because there are many great musicians here…

Hani: As a musician, what do you think about alternative music in Jordan now?

00:01:10   Kris: There are few bands who really push the boundaries, they are creating a new move in the Jordanian alternative scene. El-Morabba3 founded the independent rock by using Arabic music, which is fantastic, besides other bands like Ayloul, and Random House who are doing the same thing in different styles but with more focus on folk music, Random House uses Sofi style while several bands search for a new Arabic alternative scene.

Hani: Do you think these groups provide alternative music instead of traditional music?

00:02:32   Kris: You have to define what alternative means.

Hani: Because sometimes, they call themselves alternative.

00:02:38   Kris: Exactly, alternative to me is not in the mainstream, I mean the mainstream in the Middle East music…. alternative and mainstream are not pushing the boundaries, if you certainly want to consider such alternative bands, you have to push the boundaries - and that what these bands are doing.

Hani: Thank you very much; maybe I will contact you in the future for more questions.

00:03:29   Kris: Sure, I am around here in Jordan.

Hani: Thank you.

00:03:35   The End of Recorded Material part.3 El-Morabba3's sound engineer

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(El-Morabba3) Beginning of Recorded Material part.4 (Odai Shwaghfeh)

Hani: Did you study music?

00:00:06   Odai: Yes, at the University of Jordan, B.A in Music/ Guitar and Piano.

Hani: How did you reach this level in music, playing in your own group?

00:00:19   Odai: I helped myself because there were not many people doing what I am doing now, but you know the Internet is available.

Hani: Because I know that, the universities in Jordan do not offer these new types of music.

00:00:31   Odai: Yes, I have studied Classical music and nothing of what I studied is related to what I am doing now. I got grade 8 in the piano and grade 3 in music theories

Hani: So, the result of what you have now is your experience.

00:00:48   Odai: Of course, because Classical music also helped me to understand many details in music.

Hani: What about your brother Dirar?

00:00:58   Odai: Dirar studied Music Production, a field that is different from what we are doing now. We both started learning music together.

Hani: I have many friends in Germany who do not try to involve themselves in a new field without studying it or until they are able to do it perfectly; so, I am so proud of what you are doing here. However, what attracted you to use this type of music? Yusser told me you use rock, spacey, right?

00:01:52   Odai: It is post-rock, but in our last album, we mixed rock with electronic, because I am also working as a producer and I have built a studio for electronic music, thus we used these new electronic elements in our last album. Before finishing the first album, I spent almost five years listening to electronic music until I was able to enter this new field confidently. That's why I used it on the second album.

Hani: How did you get the idea of using quarter-tone in your music?

00:02:35   Odai: One of our friends who live in Australia, used quarter-tones by playing rock on the electric guitar. When I heard this new sound, I felt goosebumps on my body and I decided to use it in the future.

Hani: When did this happen?

00:02:56   Odai: In 2009

Hani: And when did you start using quarter-tones in your group?

00:03:06   Odai: In 2012, when I started recording my first album, in which I used quarters in my solo of promotion video. Even the sound engineer told me this is wrong, but I insisted on playing it as it.

Hani: I heard it. It is nice.

00:03:20   Odai: Mohammed, Dirar, and Tarik did not feel it at the beginning, but they later liked it.

Hani: I think it is not easy to put quartertones in a Western music context.

00:03:41   Odai: But now I have a good experience of how to use it, by finding fitted accords.

Hani: Did you use quartertones in the last album?

00:03:52   Odai: Yes.

Hani: When will you release the album?

00:04:00   Odai: In almost two weeks.

Hani: Is there a translation for your songs?

00:04:05   Odai: Just one song El-Mokhtalefeen.

00:04:09   Mohammed: We will put it on YouTube.

Hani: Actually, I translated some songs from the first album and it was a very hard work…Because you used informal accent and if I want to translate them correctly, I should mention the history of each word, and how people use such in daily life. I want to ask you about my samples, I am going to study your group, Aziz Maraka, Ayloul, and Yacoub Abu Ghosh; what do you think? Is it enough?

00:06:24   Odai: Each one of these groups is different from the other; I think it is a good choice because there are some groups who are similar in content to each other. But definitely, Autostrad is an essential group in the scene.

Hani: Actually, Autostrad did not convince me! Your group was not satisfactory to me at first, but when I listened more to your music and when Yusser told me many things about it, I decided to study your group.

00:07:41   Odai: Everything new is always rejected, hence, I have since the first day, decided to take risks.

Hani: But with no doubt, globalization has really contributed to paving new paths for you.

00:07:48   Odai: Yes, but globalization affected our lives, thus, we started to do globalized-affected things naturally!

Hani: Is it an imitation of the Western world!

00:08:00   Odai: No, but because I live here in this region, I got bored of Arabic instrument sounds and Arabic music has not satisfied me since I was a child…

Hani: Do you mean traditional music?

00:08:45   Odai: No, I mean music like Amr Diab and so on…In Western music, you may find variations.

Hani: I also heard that the power and screaming in rock music attracted you, right?

00:08:52 Odai: Exactly…and this is what attracted the audience to our music because we are using rock explosion in an Arabic context.

Hani: Did the Arab spring open new spaces to make this new music?

00:09:15   Odai: Of course, our generation is open to many surprises, where boring and monotonous life is not anymore available. By the way, all our songs were written in 2005, and we started our group in 2009 and we had no chance to record them. Unfortunately, when we released the first album, the Arab spring has already been starting and people thought of our songs as a reaction to the Arab spring. I always like to mention this point because our group is not a result of the revolution, but with no doubt, revolutions in Arab region helped in spreading our music.

00:11:00   The End of Recorded Material part.4

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(El-Morabba3) Beginning of Recorded Material part.5 (Odai Shwaghfeh)

00:00:01   Odai: Why do not they change accords? It is boring because commercial pop music depends on accords; if they change accords; many people will like it, otherwise their audience will be very limited. Therefore, I changed my trend to electronic music because it opened my eyes to new voices…because my interest goes more to voices than music; I use them to create new things.

Hani: Did you play outside Jordan?

00:00:50   Odai: Yes, in Belgium.

Hani: Great! What was the reaction of the audience there?

00:00:53   Odai: They liked it, even a Belgian band there has Moroccan roots came to us after the concert and they praised our music for about one hour! Everyone was fascinated because Arabic is interesting to people there especially the way of pronouncing letters. Since they cannot listen to Classical Arabic music due to its difficulty and boringness; we presented easy colloquial Arabic in a stylish music, to which they use to listen in their music. Actually, we did not use old rock of the seventies; we used the available music in our era then I mixed it with the melodies and voices I created. Recently, I have been working on many projects besides our group, the latest one is called "Partially Cloudy"; I will rearrange some old songs using electronic music because I want to reach the audiences in the Arab world.

Hani: Do you work on this project alone or with El-Morabba3?

00:02:22   Odai: No, just me as Odai Shwaghfeh, and at the end of this month I will have the first concert for this project.

Hani: But why do you work alone on this project?

00:02:35   Odai: Because I like this trend.

Hani: Did Mohammed and Dirar refuse to participate with you?

00:02:45   Odai: No, I work alone because I started the project alone; also, because we work as a team in our El-Morabba3 group, sometimes, I cannot enforce Mohammed and Dirar to use my ideas; for example, if I do not like the beats that Dirar uses, I cannot enforce him to change them because we work as a group. It is different if I make the project alone because I will be free to use my ideas. However, if Dirar plays the drums in my project, he will follow my ideas.

Hani: It is like Tarik Abu-Kwaik "El-Far3i" when he left your group.

00:03:18   Odai: But El-Far3i was created before El-Morabba3.

Hani: He introduces himself as one of the founders of El-Morabba3 group.

00:03:25   Odai: Yes, even Mohammed Abdullah played with many groups before El-Morabba3; when we, the four members, met together, we found a strong chemistry that led to the creation of this group. But for my project, of course, I will ask Mohammed Abdullah to sing with me because my project is collaboration with others especially that I am not a singer.
Hani: I think Arab people listen to your project, they will understand it because they know the original song and it will be interesting to hear it in a new version.

00:04:40   Odai: Some people did not like it, but my father did; he is a good listener and critic because his field was in the TV Direction, and therefore if he liked something of my work, he will state that the music will succeed.

Hani: What did he think about your group?

00:05:51   Odai: For him, he does not like this way of singing.

Hani: but from a content-wise!

00:06:07   Odai: Of course, he liked it…about singing, he is still stuck in the old classical Arabic songs, and he likes Um Kalthoum.

Hani: Maybe songs today are very shorter.

00:06:15   Odai: I do not know how old Arabic singers were repeating hundreds of times if we have the same way of singing now; maybe I am going to blow up.

Hani: The longest song of Um Kalthoum for an example was 45 minutes, where she repeated a verse ten times because of the audience interacted with her!

00:07:00   Odai: And the problem was that she recorded her songs live; they did not take in mind that the ones sitting there were happy, but those who will listen to the record will get bored.

Hani: Okay, who is your audience?

00:07:30   Odai: I can say the young generation, between 24 to 30 years old.

Hani: But today I saw many families with their children among the audiences.

00:07:38   Mohammed from far away: This is not our concert; we have been invited to participate with other groups. The audience mostly came for Yarub group and the last group, which are both instrumental groups, the audience was shocked because of our music…. laughs…

Hani: Do you have a problem of participating as a guest at the concert?

00:08:38   Odai: Absolutely not, but it is important to know who are the participant group, Yarub is a respected musician and we do not have a problem to participate in his concert, while it NO WAY to accept performing with others!

Hani: Do not you feel that they will steal the spotlight from you?

00:09:30   Odai: No, because it will be a good chance to show our music to Yarub's audience, thus, if we did not gain all his audience, we would gain part of it because many of them did not have the chance to listen to our music before, so, it would be a good opportunity.

Hani: I like your conference when you talk about your group.

Mohammed: Laughs…he is shy…laughs…

Hani: I saw an interview for you and Tarik on Roya TV; you were a bit tensed!

00:09:38   Odai: Yes, in the beginning, it was the first time for me on TV.

Hani: Tariq talked without fear- I think that he has a high self-confidence and more courage.

00:10:45   Odai: I was tense because she repeated the same question in a different way, so, I did not know what to answer. In addition, during the interview, they displayed one of our

videos; the interviewer asked me, if I played in the video, or not… laughs…of course, it was I, because it is clear in the video…laughs.

Hani: But honestly, Roya TV supported most of the independent groups!

00:11:35   **Odai:** Yes, with no doubt, they are still new in Jordan and I hope they improve them time.

Hani: Actually, this channel hosted many actors to make comedian TV programs and somehow, it appeared to be very silly and cheesy.

00:12:15   **Odai:** Yes, they hosted many youths to make comedian shows and unfortunately, they mistranslated freedom and critic.

00:13:22   The End of Recorded Material part.5

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Appendix (E.3): Personal Interview with Yacoub Abu Ghosh

Interviewee: Yacoub Abu Ghosh "Zaman Al-Zaatar" group
Interviewer: Hani Alkhatib
Date and Time: 01.5.2016, 01:00 pm
Location: Aristotle Café' / Lweibdeh/ Amman-Jordan
Audio file information:
Zaman Al-Zaatar part.1, 00:44:26
Zaman Al-Zaatar part.2, 1:22:47
Gatekeeper: Yusser Al Zou'bi – already interviewed
Language used: Arabic

Yacoub was a bit late for the appointment because of the traffic jam in Amman in that time. He has an interesting character; tall, slim, wears his hat all the time, open minded, does not compliment anyone, well-educated and speaks English very fluently.

The interview began by explaining the idea of this research and the selection criteria. At first, I was not very convinced in choosing this group, but after I met the first two groups, I wanted to find another style of music that is different from rock or electronic music. Everyone in these new musical groups mentioned that Zaman Al-Zaatar group is an important group so I started to listen to some musical works by Zaman Al-Zaatar to prepare myself for the interview. What I found about it was that this group contained old and modern musical styles; a mixture of jazz and Arabic music as well as some other styles, but the main two styles were jazz and Arabic – known later as oriental jazz.

(Yacoub Abu Ghosh) Beginning of Recorded Material Part 1

Hani: Okay, Interview with Yacoub Abu Ghosh/ Zaman Al-Zaatar, so…. First, I would love to thank you for your time meeting with me. As a starter, can you please tell me about your musical group Zaman Al-Zaatar?

00:00:29   Yacoub: Okay, I can say that Zaman Al-Zaatar was founded in 2004 in which I play bass guitar, Ahmad Barakat plays the oud, Tarik Abu-Kwaik plays the drums and the guitar. We have the same musical taste and high passion to create a new music that reflects us in Jordan. We practiced together for a while then we made our first CD that contained 8 pieces, one of them was a new arrangement for a song by Mohammed Abdel-Wahab. Honestly, our idea about the group musical orientation was not clear enough because we wanted to focus on creating a new musical fusion of Arabic and jazz music.

With time, I discovered that I was the one arranging everything related to the group more than any other member. Shortly after that, the group became a tool for implementing projects through only four or five players and became widely known in Jordan.

Instrumentation and composing were my specialities in the group, but everyone had the chance and space to improvise and put his own musical touch.

Hani: Did you study music?

00:04:15   Yacoub: No, I did not study it academically, but I learned myself. I also have an experience gained from playing with many groups and dealing with musicians. For instance, before Zaman Al-Zaatar, I was playing for two years with Tarik Al Nasser's Group

(Rum); it was a very useful experience and I learned many technical issues. Then, I helped myself to read music notes and educated myself on how to deal with music scales in Arabic and western music. I remember that my goal was how to use these two musical styles together; I didn't think too much about mixing jazz and Arabic music, it was formed naturally through composing and I think this is more honest and professional in music.

Hani: I will focus more on the musical aspect in the next parts, but for now, I would like to know more about your personal life?

00:06:54   Yacoub: At first, I was working hard with Ahmad who was the only permanent member besides at the group, while others were constantly changing. During the last few years, Yarub Smeirat, the violin joined the group, the percussionists were changing all the time, and Nasser Salameh played the longest time with our group.

Hani: Did Ahmad Barakat study music?

00:07:50   Yacoub: No, he did not either. He is also a self-learner; sometimes he studies with Abedo.

Hani: Yeah, I know him, he is a good musician! Who are your group members that played with you in last shows?

00:08:30   Yacoub: Ahmad Barakat, as the oud player, Yacoub Abu Ghosh as the bass guitar, Yarub Smeirat as the violin, Nasser Salameh and Maen Al Sayed as the percussions.

Hani: Why did you choose the bass guitar?

00:08:55   Yacoub: There are many bass players who learn this instrument after they learn the contrabass or the cello. For me, I was obsessed with this instrument after watching musicians play it in my childhood. At that time, I did not understand what this instrument is and what its role is in the band.

There was a group of my friends playing together with different styles of music. I loved to join their rehearsals and every time they take a break; I ran the bass guitar and played it. Then, I borrowed the Guitar for 7 months from one of my friends. During this period, I discovered myself as a musician and bassist. It was an obsession because I practiced almost 8 hours daily. I also learned to play on some other instruments.

Hani: Which instruments do you also play?

00:10:44   Yacoub: I play the Guitar, the Piano, and the Bouzouki, but I do not professionally play these instruments as with the Bass Guitar.

Hani: Do you play and feel the quartertone in Arabic music? I know from my experience that you need a lot of effort if you want to learn them together.

00:11:08   Yacoub: I have listened to Um Kalthoum and Abdel Haleem since I was 4 years old; the quartertone exists in my musical memory naturally. Therefore, I did not have any problem to play some Arabic instruments; I also play a quarter-tone on the Bass Guitar. I have my own opinion in regards to using quartertones or Maqams; I feel that Maqams contain quartertones which have very specific uses when played. The issue about them was to never put these tones in a new context or mix them without a clear reason. I listen to many rock groups using the quarters in their songs and this really annoys me a lot.

Hani: Do you consider that your music an extension of another music or is it an alternative to prevailing music in Jordan?

00:14:03   Yacoub: I do not like to use *alternative*; I prefer more to use *independent* to better explain our musical pattern. The alternative term has many definitions in the Western

world to describe one kind of rock music. When someone uses the alternative term to describe our case, he will force us within a particular musical frame; which is rock music. The alternative term comes as the second option after the old mainstream. I can say that Um Kalthoum's songs may be described as an alternative for the modern pop music in the Arab world now - the next year will be her 43rd death anniversary. I prefer to use the *independent* term more than the *alternative*.

Hani: Independent from what?

00:15:43   Yacoub: Independent from production companies.

Hani: Is the content also independent? Because you know that the Militarized music emerged strongly in Jordan, hence, does your music, as part of the independent music, emerge as a reaction to politics?

00:16:13   Yacoub: Somehow, I can say that the Militarized music was the dominant mainstream because it found individuals and entities to support and fund. The purpose is not musical; it is indeed political. Therefore, the independent term was more close to our case because there are no influences from outside entities. We play this music because we believe in it not because we want to satisfy anyone.

Hani: How old are you?

00:17:28   Yacoub: I am the oldest in the group; I am 40 years old.

Hani: I thought you are younger…..I laughed

00:17:38   Yacoub: He smiled and said he has good genes; laughing …... music has a great effect on me. Music will pay good effects if the musician does not take heroin or drugs, laughing...

Hani: What about the other members?

00:17:53   Yacoub: they are almost in the mid-thirties, some of them are younger as Yarub, who is almost 29.

Hani: Aha… we talked about your academic qualifications; most of the group did not study music in an official institute, right?

00:18:15   Yacoub: No, some of them studied music like Yarub

Hani: Yarub finished his master's degree in Music from Spain. You and Ahmad Barakat did not study music.

00:18:23   Yacoub: Naser Salameh did not study.

Hani: I think that he recently finished his master's degree in Music from the University of Jordan?

00:18:33   Yacoub: Actually, I have no idea about this; maybe he did not study music. I studied Bachelor of Laws.

Hani: Aha…I should ask you about this point!

00:18:48   Yacoub: You only asked me if I studied music or not.

Hani: You all right, let us go back, where did you study law?

00:18:55   Yacoub: At the University of Jordan.

Hani: When did you graduate?

00:18:58   Yacoub: I graduated in 2000, but I spent a long time in my study.

Hani: Did you have any musical activity during your study at university?

 00:19:11   Yacoub: Yes, of course!

Hani: With the university band?

00:19:16   Yacoub: Yes, we participated in some concerts.

Hani: But you did not have an effective role like the one you have now!

00:19:22   Yacoub: I had an important role; I was very active in these activities because I love music and there was not any music department at the University of Jordan at that time. This band participated one time in Jerash festival and there were three players from the university and the rest of them were from outside the university.

Hani: Do you live in Amman?

00:20:13   Yacoub: Everyone in the group lives in Amman.

Hani: Do you have a job besides playing with your group?

00:20:20   Yacoub: I work on different musical projects.

Hani: Do you all devote your time to this group?

00:20:23   Yacoub: No, again I will say, the band is a….

Hani: A translation of your ideas?

00:20:28   Yacoub: One of my ways to translate my musical ideas, I have many other projects.

Hani: Like what, what are these projects? Please, tell me more about them.

00:20:36   Yacoub: Recently, I worked hard to present myself as a composer and producer not just as a player, so my last CD "This is My Story" was somehow a big project in collaboration with a singer from Palestine. I composed the songs for a big ensemble and the purpose was to present Yacoub as the composer.

The first albums were about Arabic music mixed with jazz/funky. In 2011, I produced the album "As Blue as the Rivers of Amman", it was with a big band and included three songs by the Palestinian singer, Tamer Abu Ghazaleh. In 2015, the album was in collaboration with the Palestinian singer Leila Sabbagh.

Hani: How did you name your group Zaman Al-Zaatar? Are there any Palestinian inspirations?

00:23:00   Yacoub: No, why Palestinian! Does Zaatar belong only to this place? Laughing…it is not Palestinian, the name came from the region; the idea was that the region of Jordan and Palestine stayed for a long time under outside cultural and musical influences, from inside or outside the Arab region. Zaman Al-Zaatar means "The Time of Al-Zaatar"; because I feel that Al-Zaatar will be influential instead of being affected, hence, this name contains optimistic dimensions for the Jordanian musical and cultural sides. Perhaps one will ask why I choose Al-Zaatar!

Yes, I chose this term because someday there was a football game between Jordanian and Kuwaiti teams in 2004 in which the Jordanian team won the game. After that the Kuwaiti people started to send SMS on the TV using very bad words and curses, one of these was calling us "the people of Al-Zaatar". Kuwaiti people thought that this description will hurt us, but I liked the idea much more because Al-Zaatar is one of the most important dishes in Jordanian and Palestinian daily table, and it is part of our old tradition. Therefore, the word Al-Zaatar was attractive for me to use it in this context because I believe that, we are the people of Al-Zaatar, will make a great influence in the region.

Hani: So you are optimistic that Jordan and Palestine will have a musical or cultural influence?

00:25:42   Yacoub: Yea, it is going to be culturally in general.

Hani: Is there any role by your family in supporting your musical taste?

00:25:54   Yacoub: Aaah…. my father had a great role in developing my musical sense.

Hani: Is he a musician?

00:26:00   Yacoub: No, he is not.

Hani: What was he doing for a living?

00:26:12   Yacoub: He was a government employee, he did not work in music at all, but he was well educated in music so I learned a lot of things from him, such as how and what music should I listen to. He is the worst critic ever! When he says that he likes one of my music, then it means I did a big thing!

Hani: laughs

00:26:40   Yacoub: His taste is very different from other people; he is difficult to the extent that he does not listen to Arabic music released after 1945.

Hani: Laughing…this means he does not like the singer Abdel Halim Hafiz?

00:27:02   Yacoub: Yes, he does not listen to him, I remember when I was six years old, I used to argue with him about this point. But I understood his point later especially when I discovered the different types of music.

Hani: Did your father help you to learn music?

00:27:34   Yacoub: There were some attempts; he bought me an instrument but I did not learn it because I did not have the interest to start learning music at that time. In my 17th birthday, my friends and my brothers bought me a bass guitar that costed 60 JD, its quality was very bad, but it means a lot to me. I sold it later to buy a new one, but now I regret selling it. I wish I know where it is now.

Hani: To which extent does globalization affect your production of this new music in Jordan?

00:29:30   Yacoub: Being open to the world was not available before, so the influence was big on me, both musically and on my personal life. I think that when you only have your friends or members of the family as your own reference, it will make your musical taste a bit limited and cannot make a great progress. But when it comes to the international wide openness, you can check others experiences in different levels, which is very important to make progress to keep pace with developments in the world.

Hani: The other groups that I met said that they were open to the new musical styles in the world before the internet technology by buying the newest available albums.

00:31:13   Yacoub: Yes, yes, yes this also affected us, but in a limited way because the music types in the market were limited to what dealers offer in the market, which is to some extent commercial! What sells more is the most available such as heavy metal, rock, and some other types. Music has many diverse kinds; it was difficult for us to know about music in India, Bangladesh, or America and to know how Orleans or Alabama plays, also in Europe and the whole world. All this was impossible to know without the Internet.

Hani: So without openness, it was difficult to have these new types of music in Jordan!

00:32:33   Yacoub: Yes, to some extent. Although I have not yet seen what are the new types we have, and it is not actually necessary to know. We do not have a new type, but I am not worried.

Hani: Maybe because you all make this new music with freedom?

00:33:05   Yacoub: I think so. Because what we have today is only personal attempts, each musician has his own personal attempt through which he implements his own perspective. But, you may still find some similarities between today's musicians because they were influenced by each other or by the music in the region. The new music type comes when a producer focuses on a particular type of music and invests his money in it leading to having many bands with the same sound or music type, which we can call a new music genre with clear characteristics, such as bebop or grunge music. All this have been made by producers, not by musicians; because musicians cannot make this, and for me, I think this is a good thing.

Hani: I can say that the new musical movement in Jordan needs more time, right?

00:35:00   Yacoub: It needs more time and more investment, not only the support from the government. Investment should be in the new cultural movement.

Hani: Okay, the last question in this part will be about the Western influences on your life, to which extent do you feel affected by Western music? It occupies our personal life whether in clothing, communicating, language and everything. We use it in all part of our daily life and much more in music and culture. Look at your music; you mix between Arabic and jazz music! You combine the originality of Arabic music that you learned from your father and the modernity of jazz; by the way, I have the same situation with my father. I have the curiosity to know to what extent do you think that influence is bad or good?

00:36:45   Yacoub: Okay, am... I am totally okay with this idea, I mean, I understood the idea that Western culture is very dominant today.

Hani: You cannot prevent it from controlling us.

00:37:05   Yacoub: I have no desire to stop it.

Hani: Okay…

00:37:08   Yacoub: I have no desire to stop it because I believe that the evolution came by any culture will build another culture. If the evolution came by reinventing the wheel, it would not make any progressing because it would take a long time. Therefore, we always build depending on former people or culture, but our heritage will always be inside us as long as we live here.

Hani: We cannot do anything about it! As we cannot stop the external influences, we also we cannot end our heritage.

00:38:10   Yacoub: Exactly, exactly, but some people try to take it off from our life, I think it is very difficult to lose it. Whether they want to take off the external influences or leave the heritage, the history proved that they failed. For example, the Folklore is related to documentation, but it does not affect a long distance or large populations.

Hani: It maybe becomes a reflection to the daily life.

00:39:12   Yacoub: Exactly! I am talking about the influences of cultural works on our social life, politics, and identity.

Hani: All of these are very important elements.

00:39:33   Yacoub: If you just use or work on the Western style, your effect on the audience will be very limited; only influences individuals who have the same mentality or vision – like private education schools in Jordan where students cannot speak Arabic after they graduate. These people will stay just in their circle because the local society does not

accept their output. If they present it to outside society, they will be crushed because they could not compete with the bands there

Hani: While you are talking, I remembered my conversation with my father about the new groups in Jordan, he was an active musician in the past seventies and eighties in Jordan, he said why they do not use the traditional music and develop it instead of using new styles.

00:41:30   **Yacoub:** He is right, but it depends on the depth of the experience to have that good influence!

Hani: I am as a musician, I feel you are one of the groups who take care of traditional heritage, at least, by re-arrangement some Classical Arabic pieces, regardless if it made them distorted or beautiful.

00:42:28   **Yacoub:** This my personal attempt, and the issue of beauty or distortion are personal views and taste.

Hani: Most of the other groups make everything new without using traditional element!

00:42:35   **Yacoub:** Not everyone, Tariq Al Jundi as an example, he makes a very good music.

Hani: I mean the groups in my study, as El-Morabba3, Autostrad, Aziz Maraka, etc.

00:42:55   **Yacoub:** This issue needs a discussion; whom do these groups trying to represent? We have an "urban society" here?! I feel that these groups represent the limited urban setting in Jordan focusing on a specific age range. These new groups simulate the reality in which we live now, whether we accept it or not. We have problems in our educational system, so when groups present new ideas from the content…

00:44:10   **Timeout, the waitress asked Yacoub to move his car because there is a water tank that needs to pass and Yacoub's car is blocking it. Yusser said, I can do it and you can stay here.**

00:44:26   End of the first part of the interview

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(Yacoub Abu Ghosh) Beginning of Recorded Material Part 2

Hani: Yacoub Abu Ghosh part 2

00:00:08   **Yacoub:** Ah, we talked... Amm… simply " What's bred in the bone will come out in the flesh/blood " (an Arabic saying); this is the place within which we exist now, especially that young groups do not compose understandable lyrics in their songs…okay..., simply, this is our level now. Again, this is not a criticism of anybody, this is my personal perspective, this is our reality and we should deal with it, and continue building on it. If we have a dialog to correct our situation, how can we correct it?... ah, some people will say we should cancel these groups like *Autostrad*! I do not see it this way, I think we can contribute to help these groups present something more valuable, but at the end, this is something up to them to decide.

Timeout, a friend of Yacoub and Yusser came to say hello.

Hani: You have been influenced by the Western culture in your music and you have translated that to your audiences during the 10 -15 years. I think, if the audience did not

accept this type of music, you would not have continued until this moment. So if the audience does not get interested in "Autostrad" music as an example, Autostrad will change their music or disappear!

00:02:50   Yacoub: Okay, maybe, but not everyone is able to change, the most important....., ahh, the most important things that show you the human intelligence is an adaptation, as far the human has the ability to adapt and as far he proves he is smart enough. I do not know if our groups have this ability, but I wish!

Hani: Okay, you mix Arabic and jazz in your music, some musicians call it oriental jazz. What do you think?

00:03:44   Yacoub: Yes, my music is a mixture of these two. We can call it Lucy.

Hani: Okay, I mean this jazz music does not belong to our culture.

00:04:00   Yacoub: But what I took from jazz, through my experience, was only ideas that do not directly relate to the content of jazz music. When I'm on stage, I take the attitude of jazz and the way of presenting music. Jazz has more freedom than many kinds of music

Hani: Especially in improvisation!

00:04:31   Yacoub: Exactly, this the most important point. I focused as much as I can on giving a space, whether for me or for the musicians who play with me, to express ourselves through improvisation, but within the melody limits, and this was the biggest influence I got from jazz.

Hani: But Arabic music has this type of improvisation.

00:05:05   Yacoub: It does but in a different way.

Hani: Why jazz? Cannot you get enough with the large numbers of Arabic music forms we have?

00:05:15   Yacoub: No, not enough; you used an important word "enough"..., nothing is enough for me; I will keep looking for a million thousand ways. Anything that puts me within limits will put my career at end.

Hani: Okay, okay, maybe jazz scales do not exist in Arabic music. We also do not have harmony, but if I want to talk about improvisation, we have a lot of improvisation types and form!

00:06:00   Yacoub: But the improvisation in Arabic music has specific ways of playing.

Hani: Do you mean such are limited in forms?

00:06:10   Yacoub: Yes, everything is arranged in forms, even improvisation instruments are limited! I am a bass guitar player – but in any Arabic ensemble, you would not find this instrument improvises the way Oud, the Violin, or the Qanoun instruments do. Hence, the idea was to give an opportunity to all instruments to improvise, the bass player, the percussions player, the Piano, the Harp, or any instrument - this was first. Then comes Arabic improvisation "Taqseem" that does not usually play within a rhythm! Give me one piece of Classical Arabic music that includes Taqseem - by using rhythm!

Hani: I think, in Arabic music, we have both kinds of improvisation; with rhythm and without rhythm.

00:07:05   Yacoub: There is no..., tradition in our music, there is not at all. Maybe some players play rhythms behind the improvisation "dom tetak, tetak...." this does not mean that the improviser plays in rhythm!

Hani: While you were talking, I remembered Ahmad Al Hifnawi, the famous Violin player, do you know him?

00:07:32   Yacoub: Of course, of course, I know him.

Hani: He recorded violin improvisation using rhythm!

00:07:41   Yacoub: This influence came from jazz! Even in "Mawal" in Arabic music, we do not follow rhythms.

Hani: Okay, but I also remembered one of the Arabic music forms "Tahmila"!

00:08:18   Yacoub: Improvisation in Al-Tahmila form is written, they start the main melody on Rast Maqam as an example, they open the way for improvisation within the written melody, but they do not follow the rhythm. The idea of jazz is to follow the rhythm and how to play around the melody in specific ways within the rhythm line, so my idea is to take this element from jazz. This is one of the main differences between Arabic and jazz.

Hani: So, this is only what you used in your music!

00:09:46   Yacoub: Yes. I also used some melodies either from jazz or from any kind of music in improvising. For example, Al-Kasabjie used some Western elements in his improvisations, as arpeggios and I do not pretend that I made it because many musicians used it before me. Simply, I liked this idea and used it.

Hani: Did you try to rearrange quartertones in your music from a different side of Harmony?

00:10:45   Yacoub: No, no, I have listened to many experiences for quartertones processing from the harmony side. By doing so, we go back to the point that musicians want to force the Western influences in new music patterns. From my personal perspective, this processing is wasting the privacy of quartertones; quartertones have not been built to accept Harmony and I have no desire to impose using such because they waste privacy and sensation.

Hani: But, it could be a contribution to make the quartertone more global!

00:11:36   Yacoub: No, "tuzz"..., I do not care, it is not my concern to make it global. If I want to do something, I am going to use it in its context in order to make the audience naturally used to listen without changing it! I will not destroy it to make people satisfied, no... I will make people like it as it is. When you listen to Rast Maqam, you will have a particular feeling that it takes you to a different place. When you listen to Bayati Maqam, you will go to another place with a specific sense.

Hani: Different from Western music and not limited to major and minor scales?

00:12:30   Yacoub: Yes, there are emotional aspects in Arabic Maqams. If you don't deal with them the way you should, you will change them to something else and then you cannot call it Rast.

Hani: Okay, who are the musicians, bands, singers, either inside or outside, that influenced you to use this type of music.

00:13:04   Yacoub: There are many.

Hani: Can you please mention some names.

00:13:10   Yacoub: Locally, not that much, I told you about my experience with Tarik Al-Nasser "Rum group" which was important for me because I benefited a lot from this group, I do not know if I got influenced by his music, but maybe there are some influences…

Timeout, Yusser came back and sat with us.

00:13:50   Yacoub: I can say, I have some influences from traditional music but it is not very clear because I will tell you to listen to these three notes; I took them from Tawfiq Al-Nemri as an example, so there is local influence, but not that much, I am fully influenced by Sunbati, Abdel Wahab and Al-Kasabji. Al Sunbati was the most influential on the side of Arabic music. The way he deals with melodic phrases is unique!

Hani: For me, sometimes he is a genius more than Abdel Wahab.

00:14:46   Yacoub: I agree with you, Abdel Wahab has his own place and Al Sunbati also has his own place. What Al Sunbati did, Abdel Wahab cannot do it and vice versa, so, there is no comparison between both of them.

In Western music, I got influenced by jazz music. There are many musicians, who influenced me, like Thelonious Monk, Miles Davis, and the most important pianist is Bill Evans, he had new ideas in jazz! You can say there were two jazz periods; before and after Bill Evans, especially in the Piano instrument. Anybody who came after Evans has been clearly influenced by him. Such people influenced me in regards to musical arrangement and composition.

Hani: Okay, what about the musicians from contemporary modern Arabic music!

00:16:11   Yacoub: Aah...Anwar Ibrahim is one of the best musicians, aah…

Hani: Cheb Khaled for example?

00:16:23   Yacoub: ...No, I like his music, but he did not influence me. Ah...maybe in sometimes Mohammed Munir, especially a long time ago. I will tell you about people with whom I'm so impressed, I do not know if I am influenced by a musician named Nour Al-Mallah…

Hani: I do not know him.

00:16:50   Yacoub: It is interesting that most people do not know him; I can tell you that he is one those who made their music in the eighties and is still used until today. He is a composer, not a singer; he made the first album for George Wasouf - which made George Wasouf famous. The album included songs "*Rohi Ya Nisma*" and "*El Hawa Sultan*". He also made one of the most important albums for Majeda Al-Rumi "*Le Anak Enaya Enaya...*", when Majeda sings, the audience asks her to sing this song.

Hani: Is he from Syria?

00:17:42   Yacoub: No, he is from Lebanon, he is a genius but he stopped dealing with star singers, sometimes he makes music for commercial advertisements on television. He was big influential in his time. Hameed Al-Shaery is also another example.

Hani: Now, let us go back to your music classification, we said oriental jazz…

00:18:26   Yacoub: YOU said oriental jazz, I did not say…

Hani: Okay! Please tell me about your music.

00:18:33   Yacoub: My music is Arabic Jordanian and I cannot classify it more than this; it is not my job to classify it.

Hani: But, how do you introduce it when you perform outside Jordan, I mean for non-Arab countries.

00:18:50   Yacoub: I leave the music talks about itself, no one comes to the stage and says I will play music that is called blah blah. Usually, if the musician understood his music, he will not name it.

Hani: It will be good if you tell me some keywords, just to understand your perspective about your music because I may analyse samples from them.

00:19:22   **Yacoub:** You will find a flower from each garden, I try as much as can to make it sophisticated with a clear vision. You may find, in any piece of Al-Sunbati and Monk, some rock, as in Rahabani brothers and the craziness of "Ziad Rahabani". If I told you that I used this type of music, I would cancel other types I used. Because when I sit to compose my music, I never think this way; I compose and I leave the music takes its way or decides its shape, maybe the only thing I decide is what the instruments I'm going to play in this piece.

Hani: I was silent and unconvinced.

00:20:50   **Yacoub:** I do not mean to make it a philosophical issue, but the best answer to your question is I do not know.

Hani: I am trying to think about your answer, maybe because Arabic and traditional music are full of forms that put us within a particular music frame. Therefore, your music is a frameless music because you do not want it to be limited!

00:21:38   **Yacoub:** These forms do exist for commercial reasons, not more because they want to know on which shelf they should put the CD album.

Hani: Or the most selling.

00:21:48   **Yacoub:** Exactly, this is not my issue; it is the producer's issue

Hani: Do you usually write the melodies for your songs?

00:22:00   **Yacoub:** Yes.

Hani: You also write the lyrics?

00:22:08   **Yacoub:** Not always, I wrote some of the songs while others were by poets.

Hani: Well-known poets?

00:22:15   **Yacoub:** As much as I can, I try to choose well-known ones.

Hani: Give me an example, from your recent CD album.

00:22:30   **Yacoub**: The singer was Leila Sabbagh; the CD contains seven songs; I wrote the lyrics of five of them while a Palestinian poet, Amr Badran, and Ahmad Shawqi wrote the last two.

Hani: Allah…

00:23:07   **Yacoub**: Now, I am working on a project that contains lyrics from different places, like Tariq Hamzah from Lebanon. Shortly, I will be working on a poetry written by Saif Al-Islam Mohammed Bin Yehya, he is the son of Yemen's Emam. I have recently noticed that everyone in this family is a great poet, just as Al-Buhtory.

Hani: It is clear that you search for unique, non-current, or not consumed stuff.

00:24:00   **Yacoub:** I am looking for the things I like, not in order to show myself.

Hani: Maybe this is your character!

00:24:10   **Yacoub:** I am looking for the beautiful themes, for example, I wish Abdel Wahab did not put a melody for "Ya Jarat Al-Wadi" song to be able to put the melody. The same is also with the song "Mudnaka".

Hani: Laugh..., okay, you write the arrangement.

00:24:00   **Yacoub:** Yes.

Hani: On what do you depend? An academic way or what?

00:24:40   **Yacoub:** Ah...both, I do not depend on one side.

Hani: Do not you have a reference, or do you share writing with the players?

00:24:50   Yacoub: No.

Hani: Or you force them to accept it?

00:24:55   Yacoub: Unfortunately, yes.

Hani: Laughs.

00:24:57   Yacoub: I give them a final music score.

Hani: Do not you receive criticism from them?

00:25:07   Yacoub: Yes, it is normal! I change if I felt that the idea is good for the work.

Hani: So, you build harmony lines by using academically using harmony rules?

00:25:17   Yacoub: Of course, I cannot write anything from my head! This type of writing has particular phrases, but in general, it does not affect the harmonic structure because most of the pieces we play have a free improvisation. Sometimes, I make mistakes in my writing, and usually Fadi Hatter "the Cello player" helps me to change them because he has good experience in the academic classical music. He also helps me to write the violins part because who writes it should be an expert in how this instrument works. In our last album, Hatter found one mistake and I changed it.

Hani: How do you choose the players with you? Is it because they are good musicians? …. Because they are stars.

00:27:05   Yacoub: No, no…

Hani: Because for example, Aziz Maraka brings star musicians from different countries to attract audiences.

00:27:20   Yacoub: First and last, my concern is that the player gives me all I want, whether the player was a star or not, this is not my concern. Sometimes, what makes me limited in my writing is when the player does give me what I need! So I make music easier for them…

Hani: I forgot to ask about Ahmad Barakat, what is he doing for the living?

00:27:58   Yacoub: He is an engineer.

Hani: He works in your group?

00:28:00   Yacoub: yes.

Hani: Now, let us talk about the topics of the songs or the music, who chooses the topics?

00:28:08   Yacoub: I choose the topics unless I make a song of someone else.

Hani: Unfortunately, I did not listen enough to all your music before the interview, but I have listened to your last album with the Palestinian singer.

00:28:33   Yacoub: If you want to ask more questions, we can contact via Skype.

Hani: Do you have the intention in your music to focus on social, religious, and political issues?

00:28:53   Yacoub: Aaah...maybe you will find this aspect is covered with 5% in my music. Firstly, I do not like to insist on telling things, because from my view, if somebody insists on telling me something forthright, I will not listen to him, I do not want to listen- just "get away from here". I am interested more in things that raise the public taste. I like to make music that is easy to understand and at the same time have some aesthetic element. Like what I do when I make music; I try to use interesting musical instruments sometimes with a female singer. At the same time, I use difficult deep lyrics "*Kaseeda*" to push the audience to make an effort to understand lyrics in depth.

Hani: Your songs have emotional topics?

00:30:56   Yacoub: Yes, mostly.

Hani: Which other kinds do you have?

00:31:00   Yacoub: There is a symbolic song in this album; my father was my motivation to write this song, I call it "*Al-Jazeera wars*", or "TV wars". My father "as an example of millions of Arab people" watches TV "Al-Jazeera channel" daily after dinner, he became crazy because of the news, then he calms down and goes to sleep! This song is about this idea. If you read it, you will not understand this idea directly because it explains the emotions in the contradictory dynamics of our daily life, from a very normal day to boiling temperature, to calming down.

Hani: What is the name of this song?

00:32:45   Yacoub: It is called "*Kubail Al-Manam*"; before sleeping.

Hani: Qaseeda in formal Arabic language?

00:32:52   Yacoub: Yes, I do not remember the lyrics now, my memory is not good.

Hani: Laughs… is there any purpose for choosing the instruments in your group?

00:33:11   Yacoub: Always; it depends on the available instruments; with Zaman Al-Zaatar group, I make the music for the usual group, the Violin, the Oud, the Bass Guitar, and the Percussions; but when I make music in different projects, I choose the instruments that I need to depend on, according to my musical vision. In addition, I do not try to show up myself by using a weird instrument because the music itself is "the king"; it is the most important for me.

Hani: Do not you like to show up yourself as a musician?

00:34:03   Yacoub: Yes, but by making a perfect work.

Hani: Where does the group rehearse?

00:34:17   Yacoub: We practice in my studio.

Hani: Is the studio also for music recording?

00:34:26   Yacoub: Most of my works were recorded in this studio.

Hani: Do you record music for others in this studio?

00:34:36   Yacoub: Sometimes, not everyone.

Hani: So, do you invest in this field beside making your music?

00:34:42   Yacoub: No, this is my personal studio but it is not for commercial reasons, but sometimes I work only with people whom I like.

Hani: Do you have a selective personality?

00:34:55   Yacoub: Very selective.

Hani: How many times do you practice usually?

00:34:56   Yacoub: We did not practice for a long time because I focused on composing.

Hani: How many concerts do usually you perform during the year? What festivals did you participate inside and outside Jordan?

00:35:16   Yacoub: Do you ask me as Yacoub "the musician" or as Zaman Al-Zaatar group?

Hani: I ask about Zaman Al-Zaatar because my purpose is to study your situations as Jordanian groups.

00:35:33   Yacoub: Some years we play 200 concerts, and some years we play three concerts.

Hani: Can you tell me the average number?

00:35:45   Yacoub: Almost 50 concerts during the year.

Hani: 50 concerts wow..., inside or outside Jordan!

00:35:54   Yacoub: It not that much outside Jordan, but we played in Egypt.

Hani: Where did you play outside Jordan?

00:36:03   Yacoub: Just in Egypt.

Hani: Are there non-Arabic countries?

00:36:06   Yacoub: As Zaman Al-Zaatar group no, there are not.

Hani: Okay, tell me about your participation as Yacoub, the musician.

00:36:11   Yacoub: I played in many countries in different musical groups.

Hani: Different from Zaman Al-Zaatar!

00:36:20   Yacoub: Yes.

Hani: Tell me more about your outside participation.

00:36:26   Yacoub: I participated with the British Council in a project included two musicians from Jordan, Lebanon, Syria, Tunisia, and Morocco. We all went to Britain to make a one-month workshop in cooperation with three British musicians. Then, we made a tour in Britain and in other countries to play our music. I played with other jazz groups in France, Sweden; I have never played in America. I played in Tunisia many times, Italy, Lebanon, and Egypt.

Hani: What are the festivals you participated inside Jordan?

00:38:28   Yacoub: Almost in all events inside Jordan except Jerash Festival.

Hani: So, your participations are mostly in private events?

00:38:50   Yacoub: Yes, mostly, but we played in some public events, as Jordan Festival, Amman Summer Festival, Khan Al-Funoun, and Jazz Festival many times.

Hani: Jazz Fest was a few months ago; did you participate this year?

00:39:26   Yacoub: I participated two times, first and second year of this festival but I did not participate this year.

Hani: Did you participate in this festival with Zaman Al-Zaatar group or alone?

00:39:37   Yacoub: Once with Zaman Al-Zaatar and once with another big group. In addition, in 2011 we played in Al-Balad festival, once with Zaman Al-Zaatar and once was only me.

Hani: What are the festivals that you would love to participate in, whether with a group or on your own?

00:40:15   Yacoub: I do not have something particular in my mind now. After you spend a long time dealing with music, all concerts will be the same; I played some concerts in front of 70000 people and I played in front of 4 people and I could not tell a difference between them. I participated in a festival in Egypt, called SOS, with the attendance of 40000 people and one in Morocco called Bolivar, with 70000 people, I did not feel they differ from smaller concerts because, after a while, it will be something usual.

Hani: You refused to call your music *alternative*- do you prefer to call it *independent*?

00:41:10   Yacoub: Alternative of the prevalent music is okay.

Hani: To what extent do you feel that your music is an alternative of the prevailing music?

00:41:22   Yacoub: It is an alternative to the prevailing music; if you do not want to listen to the prevailing music, I will provide other options.

Hani: But your audience is limited, in age I mean!

00:41:36   **Yacoub:** No, my music has no age limitation; you may find listeners from 15 - 70 years old!

Hani: Maybe because of the type of music that you provide?

00:41:50   **Yacoub:** Yes, yes, I do not have this problem, my music reaches to everyone.

Hani: What do you think about the politicized music in Jordan?

00:42:08   **Yacoub:** Is the recorder still working? Laughs - it means he makes a joke that he does not want to talk about politics in the interview…. my opinion about what exactly?

Hani: content-wise.

00:42:20   **Yacoub:** From the content side or from the musical side? From the musical side, it is invalid or damaged.

Hani: From the content side of the musical movement.

00:42:30   **Yacoub:** Again, I will tell you "What's bred in the bone will come out in the flesh/blood", we have so many trends; I do not know what to call them: political or military, I cannot say it is dominant or not, but it has some power, a power of representing itself.

Hani: Did the recent events in the Arab region open the way to you to make a new music and to make it known among audiences?

00:43:20   **Yacoub:** Yes, of course, but you jumped to another topic.

Hani: I want to link between recent events in the Arab region and the political local system.

00:43:35   **Yacoub:** The governing system!

Hani: Because I think that after the Arab spring, the governing system **became more tolerant in granting freedoms because it learned from the experiences in neighboring countries how to be smoother with nations to not arouse problems. So, I think, you had enough space to show your music as an alternative option of Militarized song or other prevailing kinds**

00:44:05   **Yacoub:** I do not see that someone gave us any freedom. What happened is that, stupidly, people found out that they have more freedoms than before, even much more than they ever thought! The barrier of fear has collapsed, in my opinion, among all nations. This is the most important thing during the last period regardless of the other great things. Thus, I think people noticed that they have freedoms and governing systems thought they can control people; but actually, they did not control a single thing!

Hani: Have you encountered any problems with the government because of your music?

00:45:26   **Yacoub:** One thing happened.

Hani: Tell me, please

00:45:42   **Yacoub:** For a long time, when I come back from outside Jordan, the police asked me to visit the Intelligence Department, and honestly, I never knew why.

Hani: Did you go?

00:45:58   **Yacoub:** Yes…

Hani: And what did they tell you?

00:46:00   **Yacoub:** Nothing, what they wanted to ask, where were you, what did you do, just.

Yusser: Do have any political issues?

00:46:08   **Yacoub:** No, my father worked as an intelligence officer for one year in 1973.

Hani: That's weird!

00:46:16　　Yacoub: Yes, my grandfather was a minister as well, and we do not have problems with the government. This happened before the Arab spring. It is true, I am active on social media and sometimes I write things that are over the red lines, but since the occurrence of Arab spring, no one has talked to me!

Hani: Did anyone ask you directly, for example, why did you write this music, or what did you mean in this piece?

00:47:00　　Yacoub: No, no, no one asked me! That's why I'm telling you! I do not know at all, why they were doing this to me! They did not explain anything. They even did not ask any meaningful questions. I guess they know that I am a person who has a microphone, and I can say what I want. There is no other explanation.

Hani: Okay, let us go to the last part of questions: Production and Media. Do you have a manager?

00:47:42　　Yacoub: Ah, I am the manager; I am doing this job for my group.

Hani: How was the funding for your CDs Albums?

00:48:02　　Yacoub: Each CD album had a different way of funding.

Hani: Tell me some details, please.

00:48:10　　Yacoub: Zaman Al-Zaatar group has three albums, and I have two more albums as the musician Yacoub for different musical projects. In the first CD album, we paid all costs.

Hani: When did you produce it?

00:48:34　　Yacoub: In 2004.

Hani: What was it named?

00:48:36　　Yacoub: Zai Kol El-Nas "like all people".

Hani: You paid everything!

00:48:40　　Yacoub: We paid the production costs, but we made a deal with "Fakher El-Deen" restaurants to pay part of the album, by marketing.

Hani: Is it a private sector support?

00:49:18　　Yacoub: Yes, private; actually, until now everything was by private sector support from A to Z, except one time when we got support from Amman Municipality.

Hani: Tell me about your 2nd CD album.

00:49:53　　Yacoub: The second album was in 2007.

Hani: What was it named?

00:49:58　　Yacoub: It is called "Zad"; it was also a private sector supported, from a private company "Gharghour" Mercedes Cars Company.

Hani: Do you usually go to them and talk about your project?

00:50:13　　Yacoub: I go to talk and explain all the details to them.

Hani: How much do they usually pay?

00:50:22　　Yacoub: It depends on the costs; I remember we took ten thousand JD for the next album.

Hani: Was it enough!

00:50:30　　Yacoub: Yes, because the work was not very big so the cost was not more than this amount.

Hani: And the third CD album?

00:50:38   Yacoub: It was recorded in 2012, called "*Al-Khubz*" the Bread. This album was very different from all other albums because it costed us nothing! The deal was that no money will be paid to anyone. Of course, I recorded it in my studio so we had no costs. The only thing that may cost money is the album's website for which we got funded by SYNTAX Design Company, which created us the website free of charge! We uploaded the album on the website, and we included a link to download the album for free, so it costed us nothing and we provided it for free.

Hani: You got nothing?

Yusser: There was a link for funding the website as I remember!

00:52:00   Yacoub: No, there was no link! It was purely free, and you were able to listen to the music online on the website or to download it free.

Hani: Did the musicians agree to work without payment?

00:52:20   Yacoub: Yes.

Hani: Maybe you have a good friendship with them.

0052:22   Yacoub: Yes, I have a good relationship with them.

00:52:26   Yusser: What he did was enough to influence other groups to take risks in this field; everyone thinks we are in a nasty place and if we wanted to do something, we should think this way. During the last three to four years, everyone put his album on SoundCloud freely, but at the same time, you can find it on a particular website if you want to buy it to fund. Yacoub started this funding way!

00:53:30   Yacoub: I did not know that before.

00:53:36   Yusser: For example, we had an interview for Ayloul two months ago, they asked us about this influence as a new group; our life structure is different from many countries and we need a long time to deliver music easily as in the Western countries.

00:54:10   Yacoub: My idea of this album changed the way of thinking for both, musicians and audiences.

00:54:20   Yusser: In addition, it was unexpected to provide music for free; it is not good for musicians because they need money to live, but at the same time it is good to spread the music.

00:54:32   Yacoub: Whether you agree or not, the music will be uploaded on the internet, so if I put it online, at least I will guarantee the quality of music.

Hani: How was the spread of this album in comparison with the first two albums?

00:54:48   Yacoub: It was amazingly widespread we got almost 45 thousand downloads for this album, while in the first two albums we had a maximum of 1500 downloads.

Hani: When you play a concert, do you feel that your audience knows this album more than other albums?

00:55:15   Yacoub: Of course.

Hani: But do not you feel bad? I mean about other albums? It's like a big loss!

00:55:23   Yacoub: No, why would I feel that!

Hani: It is good that the album got widespread, but others did not!

00:55:28   Yacoub: At the end, this is what I needed! Because if the audience knew my music, we would play more concerts, and we will get more money. The last album costed me about 10 thousand JD, where I only got 1,500 JD in three years, tuzz, it is nothing, it is exactly as I worked free of charge from the beginning!

Hani: I guess for you; it is better to spread your music in order to be able to make more shows!

00:56:10   Yacoub: There are other costs for the dealer and the music shop in addition to the taxes.

Hani: Honestly, did you benefit from your father's power because he was working as an intelligence officer?

00:56:36   Yacoub: Never, he was working in this position for one year before I was born.

Hani: But maybe he knows some people.

00:56:48   Yacoub: No, no.

Hani: He did not contribute to helping you?

00:56:53   Yacoub: No, how could he help me? The government had never supported me. Now, at the last album CD, which is not related to Zaman Al-Zaatar, it needed a big budget, so I set up a service in collaboration with productive arts company to be funded by the King Abdullah Fund. The idea was like a venture capitalist; it gives you financing for your project in return to take their share of only 10% of your company. I created my company based on this way and the company still works until now. I am not a producer, I am a composer, I do not give money to someone, but I take money for musical services I provide. The first album was created by my company as well as the last album *Ayqithini*.

Hani: You showed your experience as a composer in this album.

00:58:20   Yacoub: Exactly, as an invitation to whom interested!

Hani: Did you have any support from the local media?

00:58:30   Yacoub: Very little, it is absent from the scene. Previously there has been some attention, but now it is almost nothing. Sarah Al-Qudah wrote in the Ray newspaper an article about the last album because she is a close friend of mine. After that, almost no one wrote anything about this project.

Hani: What about Roya TV?

00:59:08   Yacoub: Roya came and made an interview with us, but it asked us for a media sponsor of this concert.

Hani: But, locally, there are no TV channels that host new musical groups – other than Roya?

00:59:35   Yacoub: Right…

Hani: Was it a dream for you to get that attention from Jordanian TV channels?

00:59:43   Yacoub: True, there was some attention, but it is not enough, whether for me or for the other groups.

Hani: Okay, how was the marketing of the first two albums?

01:00:00   Yacoub: It was done by a marketing company from Lebanon, named as I remember Vito. The services were very weak; it just took the album and put it in music shops without any commercial advertisement!

Hani: Who is your sound engineer?

01:00:41   Yacoub: I am the sound engineer.

Hani: YOU! Again?!

01:00:44   Yacoub: "Necessity is the mother of invention", you should learn to do everything. In my last album, I got a help from a British guy, but I regretted that. I was not

happy with the outcome, until now when I listen to the album, I feel tortured; I was forced to do this because there was no time. I am not a bad sound engineer; by the way, I only need time if I want to do it. I make many attempts and every day when I wake up, I came up with a new idea.

Hani: Who is taking care of the sound in your live shows?

01:01:52   Yacoub: The available sound engineer.

Hani: So, you do not have a special sound engineer.

01:01:55   Yacoub: No.

Hani: Because some other groups have an expert person who takes care of all their live shows?

01:01:59   Yacoub: Yes, I know that some deal with a particular person. Mostly, in my shows, I go down to the sound engineer person and I work with him.

Hani: Maybe because the instruments you use do not need much work to fix sound as it in other groups. For example, El-Morabba3 group uses electronic sound effects; this is very sensitive on stage!

01:02:30   Yacoub: Yes, they need loud, drums, etc... because their instruments are very different from ours. The instruments in my group have clear voices and we do not need sound effects.

Hani: We are almost done. What do you think about other musical groups, content-wise, like El-Morabba3, Autostrad, etc… some of them used crowdfunding campaigns to produce their albums?

01:03:10   Yacoub: I used crowdfunding campaigns also.

Hani: Really! When did this happen?

01:03:14   Yacoub: For the last album, with Leila Sabbagh.

Hani: The one you provided for free?

01:03:21   Yacoub: No, the newest one.

Yusser: the one that was released last year.

Hani: This is the fourth!?

01:03:32   Yacoub: No, the fifth; three with Zaman Al-Zaatar and two for me.

Hani: OKAY! please, tell me briefly about your two albums.

01:03:45   Yacoub: In 2011, I recorded *As Blue as the Rivers of Amman* by Rhythm Company, which is from Egypt – it covered 20% of the costs.

Hani: You signed a contract with them?

01:04:10   Yacoub: Yes, the problem was that this album took a long time, from 2009 until 2011.

Hani: Okay!

01:04:17   Yacoub: The project became bigger and bigger because the deal was to use the particular thing. The amount of money we were given was very limited. I took this amount of money, then I discovered that it is not enough because I wanted to do more things! Later I noticed that I paid all the extra payments!!

Hani: Okay, what about your second album?

01:04:45   Yacoub: The second album was the last one.

Hani: What is it called?

01:04:48   Yacoub: It is called Ayqithini, this album as I told you was produced with the fund from the incorporation with my own company besides the crowdfunding campaigns.

Hani: How much did you get from crowdfunding campaigns?

01:05:05   Yacoub: 25,000 Dollars.

Hani: Wow…and how much did it cost you, I mean did you use all the money?

01:05:13   Yacoub: Heh... I became mortgagor.

Hani: Oh!!

01:05:18   Yacoub: Because some problems appeared. I am talking about the album and the releasing concert with a big ensemble…, it costed me a lot because the sponsor who should cover the costs retreated after the concert.

01:05:45   Yacoub: This was problematic, but the production costs of the album were covered by the company, I mentioned above, and the crowdfunding campaigns.

Hani: I feel that you did not gain any amount of money!

01:06:01   Yacoub: Mostly, I did not earn money.

Hani: Laughs, but at least you care about your music.

01:06:10   Yacoub: If we want to talk about the albums, of course, I lost, but in contrast, I played many concerts because of the albums, and this was financially good for me and to work as a producer! Have you ever heard about Mariam Saleh from Egypt? She sings what is considered part of alternative music…

Hani: No, okay.

01:06:44   Yacoub: I produced an album for her! I was a music producer, I mean I did not pay money; I composed and arranged the music. In addition, I produced an album for one of the most important musicians in Jordan like Sakher Hatter - he is a fantastic Oud player, but this album was never sold.

Hani: Really?

01:07:09   Yacoub: The album included his musical compositions. It was one of the most beautiful albums I ever heard in my life; it was a part of a program in the Cultural Ministry for an Artistic sabbatical, they gave him an amount of money to make this project during a year. Upon finishing working, the Ministry took the album and put it on the shelf. The only person who has it is me, but I am not allowed to present it to anyone!!

Hani: Okay, back to your opinion about other modern groups, who started at the same time with your group?

01:08:01   Yacoub: As long as the production is made individually, problems will continue. People make many attempts, but they do not achieve what they want. They need some kind of guidance because if you cannot hear other voices; you will just hear your own voice. You need different views to expand your vision; it is difficult to work without a good mentality to manage this process. Surely, this industry has positive and negative sides, if it only focuses on gaining money!

Hani: What do you think of El-Morabba3 Group?

01:09:32   Yacoub: The same thing! They have important talents, but they do not have a clear vision. Sometimes, I feel that they do not know what they want to say, they need someone to refine their talent!!

Hani: Did you collaborate with any of them?

01:10:05   Yacoub: Sometimes they record in my studio; sometimes they ask about my opinion about their music, I say my opinion within limits.

Hani: What about Aziz Maraka?

01:10:26   Yacoub: Aziz…

Hani: I need your opinion to understand more about my samples, I do not belong to the alternative music generation, so everything is new to me and I would like to understand!

01:11:05   Yacoub: He does not also have a clear vision, somehow, he has a commercial intention more than El-Morabba3, but not to Rotana's productions level.

Hani: Do not you feel he was able to manage his work more than others were?

01:11:40   Yacoub: I am not talking about management. I talk about his trend when he makes music, he thinks about selling more. He needs somebody else to writes him the lyrics, it is unbelievable!!

Hani: Laughs.

01:12:13   Yacoub: But again, our youths do not learn anything in school, so Aziz delivers something to them and they understand it, meanwhile he is a good musician, a great manager and can control his group very well. I believe in democracy in everything except in music.

Hani: Laughs.

01:13:02   Yacoub: I believe in this! Because the issue, for me, is that I never found two or three people who share the same vision. Sometimes, in bands, if someone wrote a piece, it is okay- you can follow the vision, but this leads to make ways far from a very clear and distinct vision. El-Morabba3 had this problem before because Abu-Kwaik has a different style from Mohammed Abdullah. Although Aziz does not have a clear vision at least he has one only!

Hani: What do you think about the content of Tarik Abu-Kwaik after he left El-Morabba3?

01:14:45   Yacoub: I like his music and the most important thing that he makes progress. The music I have heard 7 years ago is more developed than his music now; the lyrics were not complex, but now they are.

Hani: Because he depends more on lyrics!

01:15:35   Yacoub: Exactly, he was influenced by many musicians from outside and he knew how to make his own style.

Hani: What do you think about Ayloul Group?

01:16:00   Yacoub: Unfortunately, I did not listen enough to tell my opinion, but I can say, that the start point of Ayloul was much better than the start point of Autostrad group; the beginning was in advanced stages compared with the beginning of Autostrad. Therefore, they have more ability to keep going higher! I can say the same about many new groups, e.g. Zaed Nakis and Random House, despite they are random, they have great potentials.

Yusser: They benefit from old experiences!

01:17:10   Yacoub: Yes, but sometimes, the new groups learn bad habits from old groups.

Hani: What do you think about the political discourse that El-Far3i uses?

01:17:38   Yacoub: From which side, if I agree with him or not?

Hani: Yes.

01:17:43   Yacoub: I agree and disagree with him on many things, but the most important is that he has the right to say what he wants even if I disagree with him. For example, I talked about the last thing happened with the Lebanese group, Mashrou3 Leila, in many interviews in the local press such as 7iber, etc., despite the fact that I do not like the group at all. It was very annoying to cancel a concert after thousands of people planned to attend it.

Yusser: They were 5000 people!

01:18:40   Yacoub: Simply, because his Excellency did not like, he canceled the concert!!

Hani: Each one of you could face the same thing!

01:18:58   Yacoub: My idea is that when the authority gives itself the right to do this, maybe tomorrow it will arrest you on the street because they do not like your dress, or maybe will arrest a woman because she wears Hijab...or because she does not wear Hijab!!

Yusser: Exactly.

01:19:20   Yacoub: Or…this is crackdown of freedoms.

Hani: Yes, I would like to hear your opinion about this.

01:19:26   Yacoub: I have a problem with the constitution! How could such a decision been taken? The organizer company should go to the court on the same day to tell them that this decision is unconstitutional and illegal, the court should at the same time give a decision! This what should happen. There was no need for confusion and to stir up the public opinion if we are in a state of law. The governor used his power in an arbitrary way and the evidence was very clear.

Yusser: It was a personal issue!

Hani: He likes or does not like.

01:20:30   Yacoub: If there was any real reason, such as the fear of bombing or anything else, it is fine, but the band was not doing anything against the law!

Hani: I feel that the next period will have more interventions.

01:20:53   Yacoub: I do not think so, the problem that we think that the government has one trend- which is impossible. Everyone has his manor, so everyone makes his decisions. Why would the governor change his mind? Maybe because he received orders from the higher authority!

Yusser: Someone told the King about the issue; Zaid Hamdan sent a message to the King.

Hani: Why did they accept from the beginning?

01:21:45   Yacoub: Anyways, when the governor felt that he did something wrong, he changed his mind one day before the concert date, it was too late.

Hani: It is very clear that if one of you has the same problem, your reaction will be very bad!

01:22:05   Yacoub: Very bad.

Hani: You have become more courageous to say the truth!

01:22:10   Yacoub: Of course, this is positive and hopefully the law controls these issues more.

Hani: Thank you so much for your time.

01:22:26   Yacoub: No problem, you are welcome.

Hani: I asked too many questions.

01:22:28   **Yacoub:** No, it was okay.

Hani: Thanks, I would like to have your email address and your Skype address in case I wanted to ask some additional questions.

01:22:45   **Yacoub:** Of course.

01:22:47   End of Recorded Material

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Appendix (E.4): Personal Interview with Ayloul group

Interviewee: Yusser Al Zou'bi, Ra'ed Al-Tabari, Mounief Zghoul, "Ayloul Group".
Interviewer: Hani Alkhatib.
Date and Time: 02.5.2016, 10:00 pm.
Location: Part.1 Ra'ed's house, Al-Hussun Street, Irbid-Jordan.
Part.2 Practice room in Luabdeh, Amman-Jordan.
Audio file information: Ayloul part.1, 01:44:54 / Ayloul part.2, 00:05:08.
Gatekeeper: Yusser Al Zou'bi - he arranged the interview date with other members.
Language used: Arabic.

(Ayloul) Beginning of Recorded Material part.1

Hani: Ayloul's interview, part.1, Okay… who are your group members? Ra'ed Al …?
00:00:15   Ra'ed: Al-Tabari.
Hani: Yusser Al Zuou'bi, Munief Al…?
00:00:20   Yusser: Al-Zghoul, Ma'in Mheidat, Abdel Fattah Terawee, and Hayyan Juqqa.
Hani to Ra'ed: You sing and play…
00:00:32   Ra'ed: The Electric Guitar.
Hani: Yusser plays the Violin, Munief plays the Guitar.
00:00:36   Munief: Acoustic Guitar and backing… back vocals.
00:00:38   Yusser: Back vocals - he sang Nazil Al Ghor.
Hani: Okay, why did you sing it?
00:00:46   Munief: We did not want to involve Ra'ed in problems
Overlapping…
00:00:55   Munief: because my voice was fit more for this song.
00:00:56   Ra'ed: His way of singing was more appropriate.
Hani: Why, where are you come from?
00:01:03   Munief: The matter not where I came from.
Overlapping…
Hani: Your urban accent is very clear!
Munief: Yes, very clear.
Hani about Ra'ed: He has a different accent!
00:01:16   Munief: In that time, Ra'ed's voice fitted more English songs, he was not familiar with quarter-tones in Arabic music and traditional music type; I used to sing this type of music – that's why I was fitter more to sing it than Ra'ed.
Hani: Maybe the accent was easier for you; did you want to use Ghorani accent?
00:01:45   Munief: Almost, yes.
00:01:47   Yusser: The most appropriate dialect.
00:01:55   Ra'ed: The song is funky, Munief has a high-pitched voice, and I think it was very good for the song.
Hani: Okay, when did you start?
00:02:08   Everyone: In 2013.
00:02:10   Munief: Ayloul in 2013.
Hani: How did you know each other?

00:02:14   Yusser: At the university.

Hani: At JUST university "The Jordan University for Science and Technology"?

00:02:18   Yusser: Munief and I knew each other for a long time.

Hani: Yea, I know about this, but I mean you both as a musical group!

00:02:22   Munief: We met at the university, but as Yusser said, we know Ma'in and Rae'd before university time. The persons whom we met at the beginning were us with Ma'in and Khaled Takruri; who was with us at the university…

00:02:42   Yusser: He plays the percussion.

00:02:47   Munief: Percussions. Then Methgal Al-Shammari joined us - he is a drummer from Saudi Arabia, but later Hayyan and Abed joined us in 2014.

Hani: But your group members are now five!

00:03:10   Munief: Six.

00:03:11   Yusser: Exactly! Do you want to know about former members?

Hani: No, just the current ones - changes are normal in all musical groups!

00:03:28   Yusser: Only one thing, your interviews usually are with individuals but you are not with individuals now! So the answers are very clear; now we are three maybe…

Hani: Disagree!

00:03:36   Yusser: No, but we should arrange our answers more in order to have a clear interview.

Hani: Yes, yes.

00:03:41   Yusser: It is better for you!

Timeout...Ra'ed offered us tea.

Hani: So, Yusser, I know you had private music lessons.

00:04:14   Yusser: You taught me if you remember! … Laughs…

Hani: And you Munief! You also studied private lessons, but you both did not continue!

00:04:21   Munief: After we graduated from the music center, we did not continue.

Hani: So it was a self-learning process since then, what about you Ra'ed?

00:04:27   Ra'ed: I did not study music; I depend on listening to music.

00:04:30   Yusser: He did not take any classes.

Hani: Wow!!!

00:04:35   Ra'ed: Yes. First, I bought the classical guitar and tried to follow solos in songs. Later, I made progress by playing scales and so on.

Hani: Do you proudly tell that you are a self-learner?

00:05:02   Ra'ed: Honestly, I feel that my level is very good, technically! But theoretically, I still need to learn more.

00:05:14   Yusser: I think Munief and I know more theories in music because we studied music before; Ra'ed depends on hearing only.

Hani: Yet, it's considered wow!

00:05:35   Yusser: Yes, he is able to compose and arrange better than many educated musicians.

00:05:48   Munief: Theoretically.

00:05:51   Yusser: Literally, usually when we write a new melody, his ideas attract us because he has an up-normal musical ear.

Hani: If he studied, he will be…

00:06:15   Yusser: A genius.

Hani to Ra'ed: What do you do besides playing music?

00:06:22   Ra'ed: I started my master's degree at Yarmouk University - Public Administration, and I am currently working with a non-profit organization called "National Democratic Institute".

Hani: But your job is not in the music field!

00:06:48   Ra'ed: It never was.

Hani: So, is your participation in this group a hobby or do you consider it as a project?

00:06:56   Ra'ed: Of course, it is an important project and I want to develop it more because the group is the main thing in my life, but my job is also important to make a living.

Hani to Yusser: Okay, what about you?

00:07:17   Yusser: I am now in a transitional stage, I think it is good to tell some details, I have just finished my BA in Engineering and I cover my expenses through freelancing in the film industry- My work in music does not cover my expenses.

Hani: And Munief?

00:07:38   Munief: I work also in a non-profit organization called "Save the Children", this job provides me some money to cover my expenses but working in our musical group is another matter.

Hani: And Ma'in Mhedat?

00:08:00   Yusser: Ma'in is an electrical engineer; he works in Sisco Company as a project manager in Dubai. Abdel Fattah works in Software Solution Company for 3D printing.

Hani: None of you is related to music!

00:08:17   Yusser: Hayyan is studying Business Administration "the drummer"

Hani: Are you all from Irbid?

00:08:26   Yusser: No, only Munief, Ra'ed, Ma'in and I are from Irbid.

Hani: And the rest are from Amman?

00:08:31   Yusser: Yea.

Hani: Actually, none of the groups I met is from Irbid; except yours!

00:08:41   Yusser: Odai and Dirar Shwaghfeh are in El-Morabba3 group from Irbid.

Hani: Really?!

00:08:44   Yusser: Their origins are from Irbid, they moved to Amman recently.

Hani: Wallah..., okay, why did you choose Ayloul as a name for your group?

00:08:58   Munief: It came from the name of the month in which the group began.

00:09:05   Yusser: When we studied at university, we were playing together; in 2011, Munief and I started studying at university.

Hani: What did you play?

00:09:16   Yusser: We used to play covers, many improvisations, in addition to playing with the university band. Sometimes, we go to Ra'ed's house and eat together then play anything, without any intentions to establish a musical group. In September 2013, we met together and within two days, we composed two or three original songs.

Hani to Yusser: Before we met Yacoub, you told about a problem with Shuman Corporation with your group, can you talk about it?

00:10:02   Yusser: I will talk about it later in the last part.

Hani: Okay, but because I remember that you were very angry!

00:10:12 **Yusser:** Yes.

00:10:16 **Munief:** The name of Ayloul indicates the start date of the group in addition to many personal lives that happened in September.

00:10:36 **Yusser:** Later, we felt that Ayloul has different dimensions; in this month the weather begins to change from summer to autumn, schools and universities begin; everything changes in this month!

Hani: Did these dimensions appear after you started performing?

00:10:48 **Yusser:** No, no, it came since the first day. They were the main reasons why we created "Ayloul" in September.

00:11:03 **Munief:** Four original melodies were created at the beginning of this month.

Hani: Did your families support you?

00:11:27 **Yusser:** I will answer about the absent members; for Ma'in no…

Hani: Why?

00:11:32 **Yusser:** His family was not flexible in this matter because they thought that music is a waste of time. Honestly, I do not know if Ma'in likes to mention this about him!

Hani: No problem, I will take his permission.

00:11:42 **Yusser:** His family prefers him to concentrate more on his field of study.

Hani: Is it Halal or Haram issue?

00:11:52 **Yusser:** I do not know; you can ask him personally.

Hani: Of course I will.

00:12:00 **Yusser:** Hayyan's family was supportive because his father is an important writer, his name is Tahir Juqqa and in general, his family is interested in Arts. Abed, the bassist, he likes music and worked a lot on himself; I think his family was neutral about working in music. About me, my family was supportive.

Hani: Yes, and the proof that you studied music at an early age.

00;12:43 **Munief:** My family supported me as well, I feel that my family Yusser's are similar because our families taught us to listen to good music, to read a book, or to watch a good movie; something with a good content and message.

Hani: What were their opinions after you created the group?

00:13:02 **Yusser:** They were happy.

00:13:08 **Yusser:** They were somehow concerned that we might be distracted from our studies, but since Ayloul begun, they showed all the support we needed.

Hani to Ra'ed: What about you?

00:13:18 **Ra'ed:** My family promised to support provided I do not leave my studies or job.

Hani: But you have finished your study!

00:13:26 **Ra'ed:** Yes, I have finished my study, but my family sees that my future is not in music; they want me to continue a master's degree, then Ph.D., get married, have children, and so on.

Hani: Do you think this is the best for you?

00:13:45 **Ra'ed:** Of course not.

Hani: But you should keep up with what they say!

00:13:53 **Ra'ed:** I have to! I am the only member of the family, I have no siblings!

Hani: Aah…

00:14:00   Ra'ed: My parents want me to make them happy; music to them is not an important thing, they do not like to listen to music.

Hani: Is it a religious matter?

00:14:12   Ra'ed: No.

00:14:14   Yusser: Maybe priorities of life.

00:14:20   Ra'ed: It is normal for them, but I try to make a balance in this issue.

Hani: Did they support you?

00:14:25   Ra'ed: Of course, they did, but it is not an important thing for them.

00:14:38   Yusser to Munief and Ra'ed: If you do not agree with me, you can tell me!

Hani: Good, I try to make it faster because I am talking with all of you. Okay... can you tell me how do you classify your music?

00:15:20   Munief: Our genre?

Hani: Yes.

00:15:21   Yusser: In my opinion, we are in a very difficult level of music and it is difficult to classify it because if you want to talk about mixed music, you need a professional, who knows about all these kinds, hence, I feel that we are not ready yet to classify our music. We asked many musicians about our genre, they did not give us a clear answer. We talked recently about this with our manager; she said it is not important; it is important to play what we want.

00:16:15   Munief: In order not to put ourselves in a particular frame.

Hani: But you have a description of it on your social media pages!

00:16:26   Yusser: Yes.

Hani: Were you forced to put it?

00:16:29   Yusser: Yes.

Hani: How did you classify it there?

00:16:32   Yusser: Indie rock; Indie is a British term. It is different from alternative, which is an American term. Indie came from independent, which definitely describes our music because we have the electric, bass guitar, and drums, so we are using rock music. The clear label is Indie, but there are subcategories because we use the violin. I think, from a production aspect, it is indie rock, but a music pattern, it is difficult to classify; because "Arraf" song is different from "Nazil Al-Gore" song in which I used Saba Maqam... laughs, I do not know what to call this mixture!

00:17:42   Munief: most of the time, when we create an account on one of the social media pages like Reverb-nation, 8tracks, Facebook pages, or Sound Cloud, the page forces us to put a classification for our music to complete page registration.

00:18:01   Yusser: Even in normal Google search!

00:18:02   Munief: Yes, so we preferred to put Indie rock; if you look to our music from a European perspective, it is oriental, but if you look at it from a local perspective, it is normal. Some people from America told us that our music is folk; therefore, it depends on the audience mentality more than what the music maker does.

Hani: But do you make music for local audience?

00:18:39   Munief: For everyone!

00:18:41   Yusser: It is about the target audience.

00:18:43   Munief: Do you mean the target audience?

Hani: Yes, I try to keep going with your idea, but we can ask the question later.

00:18:52   Yusser: Honestly, I will tell you about the classification issue, and I'm sorry if I will make it a bit philosophical. If the sculptor begins making sculptures as a hobby since childhood, it does not mean he will necessarily work as a sculptor in the future (career), he practices what he prefers to do! But for whoever studied it at a special institute and wanted to open a carpenter shop; he will write on the label of his shop that he is a carpenter. I mean the person who studied music and keep searching for specific kinds of music, knows about it theoretically, but does not know anything about the music we make! None of us studied music, we work depending on the chemistry that we have between us more than on reading music from a sheet. I did not play quarter-tone before and you know that I played it because we like to use it in our music; we did not put a melody frame because I do not know how to play quarter-tone, no, I will work more on myself to play the music that we prefer, this is the way we work!

00:19:53   Munief: From 2013 until now! If we look back to our songs, when I preferred a kind of music, I used to work more on myself to know about this specific kind. I put all my energy, with others, to create a nice musical piece; we did not know where exactly we were going!

Hani: But you enjoy it.

00:20:26   Munief: Sure we do. We do want to classify our group; tell people that we play for those who love rock, or jazz music. We play what we prefer depending on our chemistry.

00:20:45   Yusser: We made some songs in the beginning, and then we decided to create the group. That's why we had a kind of musical maturity after a time of playing together.

Hani to Ra'ed: You are silent!

00:21:15   Ra'ed: I prefer to listen.

Hani: I like to hear from you…

00:21:30   Yusser: Maybe I talked very much.

Hani: They will fight with you…

Laughs…

00:21:33   Yusser: For some time, we tried to replay our songs again to understand how to deal with melodies because we depend on melody testing without having a vision. For example, when Munief plays free accords, I come and try to play a melody with him and the same is with other instruments. Munief did not have a vision, but he played the missing piece of the puzzle. Ma'in has a vision because he writes the lyrics, we work more on this to be…

Hani: More developed.

00:22:57   Yusser: More developed.

Hani: Okay, who writes the lyrics?

00:23:00   Ra'ed: Ma'in Mhaidat

Hani: Only him?

00:23:05   Yusser: The process is as follows, Ma'in writes the lyrics and we share the revision with him.

Hani: You sit together!

00:23:20   Yusser: Exactly, we read the text and we propose changes. Usually, we agree with each other because we are similar in the way of thinking.

Hani: Okay, and the melodies!?

00:23:25   **Munief:** Can I answer? I want to talk about the melodies which we try to link with the genre and Yusser's idea.

Hani: Yes, please.

00:23:32   **Munief:** Yusser talked about the process of making music together; I play the accords and he follows me, then Ra'ed puts his line and so on; until we put the whole puzzle together. We then think about whether we can present this piece or not. If yes, we will work on it more, if not, we will benefit from the melody lines of other songs. This is our way of composing songs, no one writes alone; even the arrangement comes after writing the main melody. We usually see if it fits Ayloul's type or not.

Hani: What is the message you want to deliver when you write your music?

00:25:10   **Munief:** the message through words or music?

Hani: Both! At the end, we listen to the product as a whole.

00:25:16   **Munief:** I apologize if I will make a philosophical issue.

Hani: No problem, please feel free.

00:25:25   **Munief:** This is what we feel and we should deliver it to our audience.

Hani: Excuse me, let me rephrase it if Yusser puts the melody and you meet together to arrange it with the lyrics, on what do you depend on arranging the music? On your background or you have a particular purpose want to say?

00:26:01   **Yusser:** The way that better serves the meaning of words; we had a song about work…

00:26:20   **Munief:** *"Shoghol Shareef",* when we put long notes!

00:26:26   **Yusser:** In some parts, the lyrics were more important than melody, thus we made the rhythm lighter; instead of the fast beat of bass "tet-tet-tet" we put "tet" in order to make the lyrics clearer…

00:26:42   **Munief:** To emphasize more on lyrics!

00:26:43   **Yusser:** Usually, we play the song without making these expressions, but now we take more care of this side.

Hani: So you try to use some dynamics!

00:26:57   **Yusser:** Exactly, the way that better shows the lyrics when the vocals come, we should respect them.

Hani: I am sorry, but until now, I did not get the answer I wanted!

00:27:10   **Munief:** Can I say another example? In "Al-Arraf" song, when we made it at first, we did not use the violin - it began directly with "weddy abie'e rohy" using only accords and drums, but later we felt that it was good if we used a violin line; as improvisation.

00:27:41   **Yusser:** Because the accent is Bedouin!

00:27:42   **Munief:** Exactly, he improvises, then the bass starts "which shows the identity of Ayloul", then the lyrics start; all this served the song! We also had a solo plays quarter-tones keyboard at the end of the song.

Hani: Thank you for explaining! I want to know by which was your musical background influenced; Arabic, rock, jazz, or was it influenced by modifications of melodies or contents; this is what I want to know.

00:29:12   **Munief:** I will tell you a brand new example which we used recently. It is clear which music level we have because it is seen in our music. Recently, Yusser and I got

influenced by "vapor waves" music; at the same time, we discovered a very important band called "Timbales" that uses elements already exist in our instruments. That's why we were influenced by these elements and we felt that they help us.

00:29:53   Yusser: Exactly!

00:29:54   Munief: We like this band but we do not imitate what they do!

Hani: Do you use it as a reference?

00:29:58   Munief: Not a reference! The whole story was that we listened to a new thing and we want to use it; it is the same answer for the orientation and Ayloul's genre!

00:30:10   Yusser: From my point of view, if we got influenced by a band or a player, the impact would be by the method used not by the melody itself... is this answer enough?

Hani: Okay!

00:30:31   Yusser: No way... laughs...to use a melody that already exists! In contrast, if we find that our melody is similar to a melody we heard before, we will immediately change it because we want to make progress! Repeating melodies is a not a good strategy.

00:30:56   Ra'ed: For me, the more I listen to new music, the more I get influenced; I was influenced by Jami Hendrix, I try to produce similar works to him, but at the same time in a different way. I also listen to Dhafer Youssef, again I do not imitate him but I'm influenced by him.

00:31:29   Yusser: By his way.

Hani: His spirit!

00:31:33   Yusser: There are many simple things that do not need skills, but have already been played. They are actually good to use it in order to support the musical content and the identity.

00:31:52   Ra'ed: Yesterday, I asked Yusser to send me a song. I was lying on my bed listening to it and many other songs of the same genre have been played automatically. So when I hold my Guitar after that nap, I start to play using what I heard. The music was for an acoustic guitar and I tried to use these elements on my E-Guitar; trying to make a new thing. I show this to the group when we meet every Friday for practice. What Yusser sent me yesterday was very new to me!

Hani: And you were influenced by it!

00:32:43   Ra'ed: Yes, I was. The more we listen to new songs, the more we develop.

Hani: In your way of singing, have you been affected by local or Arabic music, whether a particular singer or a musical group?

00:33:06   Ra'ed: Honestly, the only group in which I was impressed is El-Morabba3 group, because I liked rock, distortion, solos, and Pink Floyd, especially, David Gilmour. I feel there is something that attracts me to him; I love his voice. The bands I like are few, every time Yusser and I usually get into the car, we listen to different music, not a particular one. I am looking now for something new because I am done with the music I listened to before. My musical sense becomes weaker, so I am looking for new music to get some sort of new inspiration.

Hani: Okay, have you been affected by Arabic music?

00:34:24   Ra'ed: Recently, I listen to old Arabic music, like…

00:34:33   Yusser: Remixed!

00:34:35   Ra'ed: Remixed style! Do you mean the ornamentations and stuff like this?

Hani: Yes! I mean classical Arabic music or modern Arabic music.

00:34:45   **Yusser to Ra'ed:** You listened for a while to Kathem Al-Saher.

Hani: Yes, I mean like this, please tell me if there is a particular one!

00:34:52   **Ra'ed:** When I was young?

Overlapping…

Hani: Anything you listened to before and contributed in drawing your own musical personality.

00:35:10   **Ra'ed:** I was listening to Amr Diab. Then, I used to listen to teenager-type music like Blue and Backstage Boys, I mean the mainstream music. After I started playing E-Guitar, I preferred listening to Jami Hendrix, Pink Floyd, Bastard Sapling, Metallica and death metal. I had a death metal band where I mostly listened to Opeth band.

Hani: But which style is mostly used in your group?

00:35:58   **Ra'ed:** Everything I listened to contributed in the way I play my instrument and my voice as well, so I have…

Hani: A mix!

00:36:11   **Ra'ed:** A mix of everything.

Hani: And Yusser?

00:36:15   **Yusser:** You mean a violinist who influenced me?

Hani: A band, player, or kind of music, I mean anything that may have influenced you.

00:36:27   **Yusser:** There is an unknown violin player whom I found accidentally on the internet. His name is James Sanders, a Latino American player made a fusion of Latin jazz, he is a violin player. He started playing covers then after a while he made improvisation with his band. Honestly, I knew this person two years ago; since I am a Violinist, I used to listen to Classical music and I have never listened to any other kind of music! Jehad Akel influenced me but from a different side, when I saw him, I decided not to be like him, I do not like his way of playing! Until now, I did not find a good violinist in the world to get inspired by; Sanders is a simple player, but his way of mixing music is very good. Internationally, I listen to Pink Floyd and I do not know why; I like to know everything about the player or the band I listen to; I also like to understand all surrounding circumstances and how they affect the player or the band in creating music- I read almost everything about Floyd. The one who touched a nerve in me was Tchaikovsky, and that's why I try to choose the right time to listen to him.

Hani: Was there a special person or music that helped you make your music in Ayloul?

00:39:20   **Yusser:** You mean a "wow" person?

Hani: Because you talked in general!

00:39:30   **Yusser:** Affected us in Ayloul?

Hani: Yes, whether local or from the Arab region!

00:39:42   **Yusser:** Recently, Munief and I got interested in Turkish music. Every time we meet; we focus on listening to a lot of different Turkish kinds of music.

Hani: So, maybe one day you will use Turkish elements in your music?

00:40:13   **Yusser:** I mean Turkish music is an important bridge between Arabic and Western music, it is difficult to find the Guitar and the Violin playing…

00:40:36   **Munief:** They play quarter-tones!

00:40:38   **Yusser:** Quartertones and commas, it is nice music and it is reflected somehow in our music. For example, in *Al-Arraf* song, I improvise using quartertones, but at the same time, we maintained the idea of the melody. I feel that Tariq Al-Nasser was also influenced by us. There is something important, we are still at a young age so we could experience the local music wave. This mainstream music already existed before we started our group; we were impressed by them and we attended their concerts. I told you about Tariq Al-Nasser as one of the oldest alternative music groups in Jordan - we grew up listening to his music. This is what I feel because Ma'in also was very impressed with Al-Nasser during university time, but Hayyan and Ra'ed preferred the Western style more.

00:42:15   **Ra'ed:** I like Dhafer Youssef's low voice, do you know him?

00:42:20   **Yusser**: He is the second person who told you about Dhafer Youssef, you should listen to him.

Laughs…

00:42:28   **Ra'ed:** He influenced me significantly!   Ibrahim Maalouf was also an inspiration.

00:42:37   **Yusser and Munief:** Yes, he influenced us.

Hani: I forgot to ask you about your age!

00:42:50   **Yusser:** Munief and I were born in 1993, the drummer in 1995, Ma'in in 1988, and Abed in 1986.

00:43:11   **Ra'ed:** I am in 1994.

Hani: Close in age to each other!

00:43:14   **Munief:** we have two generations.

Hani: who is in 1986?

00:43:15   **Yusser:** The bassist and the drummer are in 1995! They are the most important players, laugh…

00:43:23   **Munief:** It means that the group has two generations…laughs…

00:43:27   **Yusser:** If you feel that we are not organized, you can tell us!

Hani: Yes, sometimes your answer takes a long time.

00:43:40   **Yusser:** So, tell us to stop talking…

Hani: Laughs... no, I won't do this. I would like to hear from each one, but it will take a longer time.

00:43:51   **Munief:** I suggest you ask a question for each one.

Hani to Munief: Yes, good. Now I want to ask about your music type! I have seen in some of your websites that you classify yourself as Arabic rock group or Indie rock; what has attracted you to this type of music more than other types? What distinguishes it more from Arabic music and other musical genres?

As an example, when I talked with Aziz Maraka, he said that we needed the strong voices in rock music because we lack them in Arabic music. Odai said literally, "we get enough of Arabic instruments". Therefore, their trend was toward new music styles and new instruments. Why did you choose this music style in your group?

Overlapping…

Hani: So, he said he needs something new; they used Western instruments in a new Jordanian context. So, what attracted you to this music?

00:46:45   Munief: I will tell you my personal point of view, I am not going to say that we get bored or our music is alternative; the matter is that we play the music that expresses what is inside us.

Hani: Excuse me, my question was not like this!

00:47:15   Munief: You mean what distinguishes Ayloul from other groups?

Hani: I mean why you used this type of music instead of Arabic music or any other kind, does it express you more, or do you need a strong voice?

00:47:38   Yusser: None!

00:47:52   Ra'ed: Each one of us has a different character of the music, but when we meet together we have harmony! We put all our experiences together to make music, so, there is a great chemistry between us and we do not have difficulties in making a decision. The message we want to deliver is clear through our strong lyrics, I feel this is what distinguishes Ayloul**.** Each one of us has a different character, but at the same time, there is chemistry between us.

Hani: Why do you like these voices more?

00:49:00   Munief: I do not know how to answer, but I need to tell you one thing; maybe this is the same problem of all bands. When a musical piece is created, it does not complete other pieces, and it does alternate another piece. Each piece wants through different stages of composition.

00:49:38   Yusser: We know that our music is good, but we do not make it an alternative to other types; we make it using our own talents and abilities. For example, when Munief plays the accord and we like it, we say together WOW!!

00:50:10   Munief: To be approved!

00:50:11   Yusser: Actually, it is the first time we talk about these details, we never thought about it; this is the way we make music, we follow our sense!

00:50:36   Munief: And to translate this sense to everyone, we listen to this music.

00:50:41   Yusser: Maybe we did not answer your question directly, but we try to tell you what we feel. Because we do not have enough experience in music!

Hani: The question is very simple, what made you impressed when you heard Munief's accord? Did you compare it with the music you prefer?

00:51:21   Yusser: We do not compare ourselves with any other kind. Music comes easy to our minds and we translate it into the best form of playing; we know we are not skilled and not the best players! If you want to look at me as a violinist in Jordan, I may be the worst one. But at the same time, no one other than us, the members of the group, can understand the music we make in Ayloul group.

00:52:23   Munief: It is a philosophical issue!

00:52:25   Yusser: We just feel good together.

00:52:27   Munief: We never thought this way before. You open our minds to think exactly what we do with music. I did not answer correctly, because we do not want to be alternative to anything, nor compete with anyone or any kind of music - maybe the best song now is for Haifa Wahbi! We cannot compete with her song and regardless if her music is good or bad; I make the music that makes us, the six players together, feel goose bumps.

Hani: I think you will have more opinions after a long time!

00:53:25   Yusser: Exactly, I wanted to tell you this at the end, we are still young and we discover our ability of listening different kinds. We share most of the things in our life whether in music or in personal life with each other, so we grow up together as friends more than as players.

Hani: And you will discover yourselves!

00:53:58   Yusser: So this question…

Hani: It should be canceled.

00:54:00   Yusser: Laughs... no, we are sorry that we did not answer well, but we did not think in this way before and we did not arrive to these details yet.

00:54:15   Munief: When you told me what other groups told you, I did not feel that we have this in our music. I am not with you and Yusser to talk about the lack of experience; I think we should not talk about this matter now!

Hani: I think you do not have enough ideas about other kinds of music…

00:55:05   Yusser: But we do not play a particular kind of music!

Hani: Yes, I will tell you, today Yacoub Abu Ghosh said "he does not want to be limited into a particular form of music", so maybe because you did not spend time in one specific musical form enough to say that you want to change it! You depended on the little and modest musical experience you have, hence, the vision is still not clear because you did not spend a long time in a particular style!!

00:56:15   Munief: Indeed, we do not have a clear style until now; we are comparing our songs with each other, not with what El-Morabba3 plays now, or with Um Kalthoum songs.

Hani: Okay, let us talk about your lyrics, I remember you told me that Shoman, the sponsor of the concert, has your group because your lyrics contain political symbols, actually, I was surprised, I did not expect that you have a political aspect in your songs.

00:57:00   Munief: Actually, we have two -purely- political songs; Nazil Al-Gore and Yasmeen.

Hani: Is Nazil Al-Gore a political song? G

00:57:05   Yusser: Yes, it is a hybrid traditional song, let me tell you something, we do not sit down as a party and say that we want to make a political song! We make songs addressing political and social issues because we feel that these issues touch us and we want to say what we think, not because it is political or not. We do not love songs because our society addresses certain issues or for matters that annoy us in our life. I feel in this way if you agree with me!

Hani: what does Nazil Al-Gore song talk about?

00:58:02   Munief: It is a traditional song singing for the greenness of the Gore and how it is an important place for vegetable production in Jordan and Palestine.

Hani: I have never heard this song before!

Munief: As I said, it is a traditional song, "Say hello to the valley and its greens"

Hani: I mean the original song.

00:58:30   Munief: The first verse:

The original verse is the first one, "You are going to the valley, what a lucky person, say hello to the valley and the water in front of you. Say hello to the valley, to its green, which green praise its life".

Then the song mentions all the important places in the valley. Ayloul changed some parts of the lyrics as, "Say hello to the valley and its lions, three bridges hug the gun. Say hello to the west bank's border, which we eat their greens with its own worms**"**.

00:59:40 **Yusser:** We once had an interview with the Minister of Agriculture, the interviewer asked about the Jordanian- Israel valley deal, which contains provisions stating not producing full vegetables in our part of valley to import products from the Israeli part; we have the same circumstances in both parts of the valley…

01:00:05 **Munief:** Geographically and climatically.

01:00:10 **Yusser:** The minister did not answer the question during that interview.

01:00:14 **Munief:** He was almost silent for three minutes after this question.

01:00:20 **Yusser:** As a country, we have sufficiency agriculture and we can produce what we need, but we are doing this to…

Hani: To make them benefit!

01:00:33 **Yusser:** Exactly, we help it so we will receive vegetables from it and we will eat it, even if it is bad or contains worms!!

Hani: Even with worms!

01:00:42 **Munief:** Yes, we will eat it.

01:00:45 **Yusser:** Because we cannot control this.

01:00:53 **Munief:** The second part of the song talks about the Israeli political hegemony over the state of Jordan.

01:01:01 **Yusser: What were its lyrics?**

01:01:03 **Munief:** "You who is going down to the sea which you have been stealing its water, on the checkpoint, be ready and go away from its canal", when you go to the valley, you will find many checkpoints - not because you are going to the valley, but rather because you are going to Israel. However, if you go back from the valley to Jordan, no checkpoints will stop you!

"Go away from the train, which goes to our cousins who have nice eyes"

01:01:41 **Yusser:** This train did not go to Hijaz, it was that train that went from Irbid to Jaffa and Haifa.

01:01:50 **Munief:** It means not to seek things that connect us together; just like this train.

Hani: Thanks for explanation, I was surprised by this song, I did not expect it has all these meanings! Shoman has the right to cancel the concert...laugh. Just kidding, I mean the song has deep meanings.

01:02:14 **Yusser:** We did not mean to make confusion, we wanted to shed light on issues that already exist, but people do not see this!

Hani: Does your audience understand what you want to say in your songs?

01:02:33 **Yusser:** Yes, there are many comments on our web pages; some people like the melody; others like lyrics. At the end, we do what we should do and they should interact, we cannot do more than this!

Hani: But it will be more effective if there is an explanation of your lyrics.

01:02:53 **Yusser:** We have already written in the description of the song that the first part has been taken from the original song and that other parts were written by us, to fit our real life/community.

01:03:03   **Munief:** Plus the lyrics.

Hani: I thought you explained everything!

01:03:08   **Yusser:** No, we cannot tell everything clearly.

Hani: Okay, and the next part of the song!

Yusser: The song ended

Hani: Allah, who wrote the lyrics.

01:03:44   **Munief:** Ma'in

01:03:46   **Yusser:** And Munief helped him

01:03:50   **Munief:** We help each other when one of us writes lyrics, Yusser wrote a song before and we helped him and so on.

01:04:03   **Yusser:** This is the good side of our group that we behave with each other as we do in real life.

Hani: Okay, now let us talk about the arrangement and the harmony in writing.

01:04:20   **Yusser:** Harmony in writing...laughed cynically…

01:04:23   **Munief:** I told you before that no one asked us such questions before, thus our answer will be; we follow our feelings in our music or how we make music. Whether, in lyrics, arrangement, harmony, melody, etc., I do not know if you agree with me or not at this point.

01:04:45   **Yusser:** Do you mean if we make plans for writing?

Hani: Yes, do you make some pre-arrangement together?

01:04:55   **Yusser:** Yes, we do everything together.

Hani: Do you write music, or do you depend on your memory and improvisation?

01:05:02   **Yusser:** No, everything is done by memory, but we do not have improvisation...

01:05:10   **Munief:** All music notes are very clear and recorded so when someone makes a mistake in his line, we tell him to correct it.

01:05:22   **Yusser:** We always make a record for our rehearsals to use as a reference.

Hani: And you make the harmony by hearing only?

01:05:31   **Yusser:** Yes.

Hani: But sometimes, some mistakes may appear, you told me you seek advice of some of your friends in other groups?

01:05:45   **Yusser:** Sometimes. We had a concert in "Al-Balad Festival" one time, you know it is one of the most important festivals in Amman and it was the first time we participate in this event, we felt that it is good to ask some friends who have an experience in music because we did not have any yet. Surely, there are many things we cannot see, even sometimes who studied music cannot see all details; therefore, we talked with Odai Shwaghfeh "El-Morabba3", because he studied music and we have a good friendship relationship with him. We showed him our program and he gave us minor comments; in general, the program was good. Munther Jaber, the bass guitar player and Yarub Smeirat the violinist told us some comments and we did not take all of them, we used what we think is the best for us.

01:06:45   **Munief:** Also, Massar Egbari group, do you know them? They have been active in the musical Arabic scene for a long time.

Hani: Ejbari or Egbari? Are they Egyptians?

01:06:58   **Yusser:** Yes, they are very good and they have a good experience.

01:07:10   **Munief:** I think they have played since they were eleven or twelve years old.

Hani: Did they influence you?

01:07:15   **Yusser:** We do not listen a lot to them, but we respect them a lot, as persons and musicians. Every time they come to Jordan, they come and listen to our music.

Hani: Will you add new instruments to your musical group?

01:07:38   **Yusser:** Yes, maybe.

Hani: Like what, based on your future vision?

01:07:46   **Munief:** Maybe if we played on a new instrument.

Hani: It is not necessary to learn a new musical instrument!

01:07:53   **Munief:** You mean to bring someone from outside the group?

Hani: Yes.

01:07:55   **Munief:** We have some thoughts about this.

01:07:57   **Yusser:** Once, a Dutch saxophonist played with us and it was very nice. We felt that this instrument could participate in the group but not as an essential member!

Hani: As a guest only! Okay, do you feel that the instruments in the group are enough, and maybe in future, you will change the structure of the group.

01:08:30   **Yusser:** Exactly.

Hani: Where do you rehearse normally? I know that you now have a place in Amman for rehearsals, but I mean where you rehearsed before this time.

01:08:47   **Yusser:** In Ra'ed's house

Hani: How many times?

01:08:50   **Yusser:** We practice two times a week.

Hani: I would like to know more about when you started your group.

01:08:58   **Yusser:** When we started, we were practicing one time.

01:09:06   **Munief:** Sometimes, twice a week, Thursday and Saturday; we usually play after we come back from the university because we entertained ourselves, instead we smoking Shisha, drinking tea, or eating in a restaurant – it was very useful to play together.

01:09:26   **Yusser:** Now, we are trying to commit ourselves to practice on Fridays and Saturdays seven hours weekly as an average.

Hani: How many concerts do you usually play during the year, because your group has been founded for three years, how many concerts did you make in the first year?

01:09:56   **Yusser:** In the first year, we had two concerts...from September 2013 to September 2014.

01:10:40   **Munief:** Three to four concerts, one of them was in Irbid.

Hani: In Irbid, tell me about this concert.

01:10:45   **Yusser:** It was in the Saraya house.

Hani: Was it for free?

01:10:52   **Munief:** It was part of a cultural event in Irbid.

Hani: Did you get money from this concert?

01:10:56   **Yusser:** No, the sound was very bad at this concert…laugh

Hani: As propaganda for the group! Okay, did you receive any amounts of money during in the first year?

01:11:10   **Yusser:** I want to clarify something; do you mean income?

Hani: Yes!

01:11:14   **Yusser:** Until now we did not receive money from the group's concerts; anything we get from concerts; we invest for the group. All the money we had in the first year was used to record two songs.

Hani: We will talk more about financing! In what festivals did you participate until now?

01:12:01   **Ra'ed:** Al Balad Music Festival.

01:12:04   **Yusser:** Do you want Festivals or events?

Hani: Both.

01:12:09   **Yusser:** Okay, Al Balad Music Festival, BalaFeesh, Art Week, Maestro -it is a bar and restaurant, every Friday this place has a musical bar and we are part of this day.

Hani: It is paid!?

01:12:34   **Yusser:** Yes, paid work. Everything I mentioned is paid, except Irbid concert that we mentioned before.

Hani: How much time did you take until you start playing on stage?

01:12:56   **Yusser:** We started playing in February…

Hani: I mean since you started playing together and until your first time on stage.

01:13:13   **Yusser:** Almost five months.

Hani: Do you feel that the music you use in your group is more attractive than the prevailing or traditional music? Or what attracted you to this kind of music more than others? In this question, I go back to one of the former questions to which I did not get a good answer!

01:13:58   **Yusser:** No one of us likes commercial music, thus, we preferred independent music - I like to call it independent not alternative music. Commercial music has a clear form, which is not our favorite!

01:14:30   **Munief:** It depends on what the producer wants.

01:14:32   **Yusser:** Its main goal is to produce money, not music; but we as individuals prefer independent even in international music because it gives us more freedom in speaking and wider horizons of thinking. Independent music speaks to the minds and nothing else.

Hani: Did you use this music because it is more popular among the youth?

01:15:16   **Yusser:** No.

Hani: Okay, what do you think about Militarized music?

01:16:05   **Munief:** Militarized music became a prevalent style because its musician or its singer can easily get famous; just because of singing it! 75 % of Jordanian society has a family member who works in the army so militarized music is widely known. If anyone makes a Militarized song, it should succeed; because you can't have a national event without performing one or more Militarized songs- even in primary schools…

Hani: It is a fear!

01:16:41   **Munief:** Fear of what?

Hani: I mean people listen to this music to show loyalty to the ruling regime.

01:16:46   **Munief:** No, unfortunately, we are not open enough to know how to show loyalty and belonging to our homeland! If somebody wants to make a song about his homeland, he will make a song especially for the king, instead…

Hani: My wife is a music teacher in the Ministry of Education, every morning, students should listen to a loud Militarized music while they march to their classes. Somehow, they have been enforced to listen to this kind of music!

01:17:55   Yusser: Because it serves their interests.

01:18:00   Munief: It is the way of loyalty; which the government wants people to use.

Hani: I asked this question because I have read many articles about how alternative music in Jordan came as a reaction to the Militarized music.

01:18:22   Yusser: Again, I do not like to call it alternative! We should have many options in our life to compare, then we can choose what we prefer; it is like choosing between coffee and tea! I should know that I have a plan B as an alternative to plan A in case the latter did not work well. However, people do not know what are the available options, so I can classify it as unprompted music! Mostly, people know more about promoted music; hence, the independent term fits this type of music more.

Hani: Or have they been enforced to!

01:18:55   Yusser: I think the best description to use independent or dependent. The militarized music is surely dependent.

01:19:11   Munief: It makes a lot of money because there have many sponsors and audience.

01:19:19   Yusser: It has exactly the same process of Rotana!

Hani: The singer makes a song about firefighters and then goes to the royal court asking for financial support. The case is different if a singer made a different kind of music.

01:20:08   Munief: They support who works by their side.

Hani: Did political circumstances, either local or regional, influence you to make this music or it was just a passion for music?

01:20:50   Munief: Our songs reflect the real life in which we live, whether our daily issues like hot weather or about war; that's why we have songs about honor crimes, impossible love relations because of the society, etc. We did not come because of Arab Spring, or to make our songs fit with the new political circumstances; it is simply because we talk about our daily life through our music.

01:21:33   Yusser: But he means from a freedom aspect of view!

Hani: Yes, I mean maybe after Arab Spring you had more space of freedom to say what you were not able to say before!

01:21:48   Munief: People did not pay attention to this music in the past, but after the events began, they started watching new images of what is happening. Music could easily reflect these images and scenes. It is a reflection of what is happening, but indirectly…

01:22:14   Yusser: I think we have some influences but indirect ones. In our music, we talk about local issues and sometimes sensitive ones, but the authority is very smart, it will not arrest anyone who sang about political issues!

Hani: Did you feel you have more freedom after the Arab Spring?

01:22:55   Yusser: Okay, we had a story with the government.

Munief: About the freedom space, I think it is not the government's interest to stand in the face of free expression.

Hani: Yes, I also feel it as a Jordanian citizen that with no doubt; our king is very smart. Imagine if he had the same reaction as the Syrian president did, it will be a catastrophe

in Jordan. I think the street was able to do something against the government at the time of raising prices, but the Prime Minister dealt smartly with the situation; the authority did what they want and kept the system safe! I think from this point; the government became more permissive with freedoms.

01:25:03   Yusser: I do not feel that there was a new space and we used it!

Hani: Maybe, Egypt felt confidence after the revolution in Tunisia; maybe musicians here are influenced by other countries to change Jordanian musical status!

01:25:50   Yusser: There are some musicians who encouraged us to continue, as Abu-Kwaik "El-Far3i"- his existence in the scene as a political rapper encouraged us.

Hani: Did you face any problems with the authority because of your music?

01:26:20   Munief: Of course, laughs…personally, but usually, the authority sends a person to attend all our music events. After the event, they ask about the event content or what we meant by our lyrics as an example.

Hani: They ask whom?

01:26:49   Munief: Us! They asked me once!

Hani: Before or after the concert?

01:26:53   Munief: After the concert. That was when we had our event in Irbid. They asked also the person who is in charge of the event, why did we sing these songs.

01:27:09   Yusser: But this is a normal procedure.

Hani: Irbid still a small city and maybe people did not use to listen to this kind of music or this level of lyrics; did you have the same problem in Amman?

01:27:38   Munief: I was one of the organizers of these events in Irbid and every time they ask about the content of the shows. This is normal in Irbid. In Amman, I do not know.

01:27:55   Yusser: In Amman, they also ask before the shows, if they felt that there is a controversial matter, they would ask again at the end of the show.

Hani to Munief: What is the story that you wanted to tell me?

01:28:16   Munief: The story that my mother lost her identity card for the seventh time…

Hani: What! For the seventh time?

01:28:27   Munief: Her bag was stolen three times and the rest of the time, she lost it. Because it is the seventh time, the authority has a good reason to ask why, and my father was a political opponent, thus, my mother visited the general intelligence. They told her once that they know everything about her husband and everything he did in his life, they know everything about her father, mother, her sisters, and brothers and also talked about Munief's participation with Ayloul group, which he sang Nazil Alghore song. They said, "His music is very nice, but tell him to be careful in order not to follow his father". They meant not to do as my father and my mother should take care of her family. They were nice with my mother, but their conversation with her tells that they know everything about our activities! But even so, no one asked or hinted during our concerts that they have information about my family.

Hani: Everything is documented!

01:30:00   Yusser to Munief: They told her also about all of us.

01:30:07   Munief: Yes, they told her about the members of our group; that they know we studied and met each other at the university. In addition, they know all the songs we made. I do not think they are going to stop us because according to the Jordanian law, we do not

commit aggression or hurt certain people, as what Yusser said, we just tell people that these things exist in our daily life.

Hani: But you cannot deny that you criticize the country's policy!

01:30:50   Yusser: We said, "say hello to the valley, say hello to its green..." it is indirect criticism…

Hani: But you cannot separate reality from politics, it is clear that you mean the Jordanian-Israel policy! Anyways, the important thing is that you were not punished because of your songs.

01:31:21   Munief: Nothing happened; they gave her a new identity card.

Hani: Laughs, okay, let us talk now about the audience, is your audience the youth only?

01:31:35   Munief: As we see on Facebook - which is the only channel to contact with our audience - the ages range between 16 to 40 years old.

Hani: 40 years!

01:31:53   Munief: Above the age of 40 years.

01:32:03   Yusser: But at concerts, all of them are young.

01:32:05   Munief: Old people do not come.

Hani to Yusser: Now, I am going to ask about the financing and producing aspect, you told me you have a manager, when did you start dealing with your manager?

01:32:27   Munief: Five months after we started our group.

Hani: Who is he/she?

01:32:39   Yusser: Lubna, she was helping us as a friend at the beginning, and then we made a deal with her to be our official manager.

Hani: Do you give her a salary?

01:32:59   Yusser: No.

Hani: Or you give her little amount of money

01:33:05   Yusser: Yes.

Hani: Who is funding your group?

01:33:08   Yusser: Nobody

01:33:09   Munief: We fund our group from the concerts we make.

Hani: Do you have a CD album?

01:33:18   Yusser: No.

Hani: You only recorded two songs until now?

01:33:21   Munief: Three songs.

Hani: How did you record these three songs?

01:33:23   Yusser: We used the money we got from our concerts to record our song in a studio.

Hani: You mean you get money from your concerts, and then the studio makes the mastering!

01:33:49   Munief: No, he talks about recording; he means we use the money that we gain from concerts and make records in a studio!

01:33:57   Yusser: We had a deal with Garghour studio; we recorded instruments lines, and then he made mixing and mastering.

Hani: How much did it cost?

01:34:03   Yusser: Each song costs almost 1000 to 1200 Dollars.

Hani: Do not you have a contract with a production company?

01:34:16   Yusser: No, not yet.

Hani: When you have a concert, do you ask an event-planning company to organize the concert?

01:34:38   Munief: We usually get an invitation to participate with other groups and mostly they take care of everything.

01:34:47   Yusser: We usually share concerts with other musical groups.

Hani: Maybe it is expensive!

01:34:55   Yusser: Expensive and our audience does not need a bodyguard to control, not like the other groups whose audience are mostly drunk - they really need an organizing company.

Hani: Do you prepare your own tickets?

01:35:16   Munief: Tickets are prepared for the whole show and we are part of it.

01:35:22   Yusser: But we make a deal on the price! For example, we made a deal with Al Balad music festival.

Hani: Each one takes a percentage of sold tickets.

01:35:31   Yusser: Exactly.

Hani: Did local media help and support you?

01:35:42   Munief: Ayloul had five interviews in media until now, three of them on the radio, one on TV…

Hani: This was on Roya TV!

01:35:55   Munief: Yes and a journal in Lebanon named Al Safeer.

01:36:03   Yusser: This journal is the only one outside Jordan; the rest interviews were with the local media.

01:36:12   Munief: We had two interviews with Roya; one of them was in the morning program, and the second one was with "Caravan" program at night. The morning interview was not just about our group; it was as propaganda for the concert included other groups who will also participate.

Hani: But it was a good chance to introduce your group!

01:36:36   Munief: In addition, someone from Romania wrote about us.

01:36:38   Yusser: Globally, Mideast-tunes has a subproject about the independent music in the Arab world; they made interviews with many groups.

01:37:05   Munief: Ra'ed has a friend in Romania; he made an interview with him about us.

01:37:11   Yusser: Recently, we contacted some people in Germany, Turkey, and Egypt; we did not ask them to make an interview with us – they did them by themselves!

Hani: To what extent you feel that communication technology as social media websites has helped you to spread and market your music?

01:37:37   Munief: Actually, we depend on it; we do not have other ways for the time being!

01:37:45   Yusser: Our music was not broadcasted on the radio! After we put the music online, some radio stations knew the music and used it.

01:37:50   Munief: We did not make a deal with a radio station to use our music; they took it from online websites.

Hani: Which radio stations broadcasted your music?

01:38:08   Yusser: Mazaj.

01:38:09   Munief: El Balad, Watar…

Hani: These radio stations are private!

01:38:23   Yusser: Yes.

01:38:30   Munief: Public radio stations are Hawa Amman, Amman FM, Fann, and Rotana.

Hani: Do you have a particular sound engineer?

01:39:04   Yusser: Not yet, we tried some engineers, but we did not choose yet.

Hani: Who are they?

01:39:08   Yusser: Dave Scott, he is British and we work with an Egyptian American engineer. Do you mean live or studio?

Hani: Live shows.

01:39:25   Yusser: Yes, Dave Scott, and now we would like to work with Chris because he worked with us in a studio, he was very good and he understood what we needed.

01:39:32   Munief: Unfortunately, all of them are British engineers, we did not find a good Jordanian engineer.

Hani: All other groups that I have met are dealing with them.

01:39:43   Munief: Odai Shawagfeh fixed the sound for us one time, he did an excellent job but the problem is that he does not have time to work as a sound engineer…

01:40:00   Yusser: The first time we officially played in Amman, Odai came and fixed the sound and he gave Abu-Kwaik their Guitars to use in the concert as a support.

Hani: What is your plan to promote your group in the future?

01:40:28   Yusser: Record our first CD album, we also try to get some fund from institutions that support art and culture because we want to launch the album as soon as possible with the best quality. We do not want to pay costs from our pocket, but if we did not find sponsors, we will pay as much as we have.

Hani: We are almost done; I will ask some last few questions.

01:41:14   Yusser: No problem, take your time.

Hani: Okay, what do you think about Aziz Maraka?

01:41:26   Yusser: For me, I see the music that Aziz produced before is much better than his music now, it was very new music and full of sensations. His lyrics are not always good, but I am talking about the music; his voice is not good!! Recently, I do not understand what he wants from his music, but I will wait for more to see to which point he wants to reach.

Hani: El-Morabba3?

01:42:16   Yusser: For me, I think they are the most important musical project until now…

01:42:23   Munief: In the Arab world, yes! Because they have something new.

01:42:25   Yusser: You can easily say that they have a global music with which they can compete globally.

Hani: What about Yacoub Abu Ghosh?

01:42:45   Munief: Yacoub is from this country and he wants to show the world his music.

01:42:53   Yusser: I feel he is oppressed from the musical side, he did not take what he deserves, maybe he is not active enough to promote his music. His music deserves to spread globally; I feel him as a role model in our field! When we started our group, I tried to contact him in order to ask if he can help us as a producer with good experience in this field, he said humbly that maybe we should ask another person who can help us more than him because he feels that he is in another place; in composing and arrangement. Although, he has great experience in music, he would rather be a specialist in one field.

Hani: El-Far3i?

01:44:04   Yusser: Yacoub is a leader, but El-Far3i is an icon; he is very original and we benefited a lot from him. He always has something new; personally, when I listen to his music, I search for the meanings, which are rarely used before.

Hani: Thank you very much for your time.

01:44:38   Yusser: You are most welcome; I want to ask if we can have a copy of this interview transcript after you finish writing…

Hani: Of course, I will send you a copy; thanks again.

01:44:54   End of Recorded Material part.1

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(Ayloul) Beginning of Ayloul interview part.2

Interviewee: Yusser Al Zou'bi, Ra'ed Al-Tabari, Munief Zghoul, Abdel Fattah Terawee, and Hayyan Juqqa.
Interviewer: Hani Alkhatib.
Date and Time: 06.5.2016, 15:00 pm
Location: Ayloul practice garage, Jabal Al Weibdeh, Amman-Jordan.
Audio file information: Ayloul part.2, 00:05:08
Gate Keeper: Yusser Al Zou'bi - arranged the interview date with the other members.
Language used: Arabic.

00:00:00   Beginning of Recorded Material part.2

00:00:03   Yusser: Our music does not reflect our personal life; it reflects our daily life. We try to make a spotlight on some issues and we hope people get the message.

Hani: I felt that all new groups do not have a particular plan, you just gathered as a group who had chemistry and power to do something new. You create your music based on your experience, not based on real standards. I hope to meet you ten years later, for example, I am sure you will have made big steps!

00:01:20   Abdel Fattah: I will tell you why; to do something like this in Jordan is very difficult. For example, I would love to practice music like every minute - if you ask anyone of us, they will say they like to practice three to four times weekly, but this will not provide enough income to live in Jordan at all! If I want to make music my full-time job; I am sure I am going to die of hunger. It is true that we have bad circumstances and difficulties in our life, but we can at least do something. We should be smart enough to survive - we cannot say that we just have bad conditions, there are wars and we are not able to do anything- this is

wrong! Resistance is inherited inside all of us; I use every appropriate method and I always hope to be free and make music a full-time music, one day…

Hani: Only God knows when this will happen.

Overlapping…

00:02:44   Abdel Fattah: We decided to do music as a full time for two years as an example - everyone can then go back to normal life with two jobs!

Hani: Do you have an audience from Arab countries?

00:03:14   Munief: Surely, we have a great audience in Egypt.

Hani: Why Egypt, I have heard the same from all other groups?

00:03:24   Abdel Fattah: Egyptian audience likes Jordanian accent very much, it makes them fly and dream in different spaces.

Hani: Not because of music itself?

00:03:38   Abdel Fattah: Not itself, because they like our music, but I feel the accent attracted them. There is a web page called Medalist Underground; it is underground and alternative music in the Arab world; if you see ten posts as an example, you will find eight of them talk about the Jordanian accent used in our groups. They always say Jordan makes very strong musical groups.

Hani: So you have a big support from the Egyptian audience.

00:04:15   Abdel Fattah: Egypt has a big population of 80 Million or more!

Overlapping…

00:04:31   Munief: Mohammed Abdullah told us once that they consider Jordan the mainstream country of underground music just as Lebanon in the past - Germany for Classical music, America for modern music and Jordan for underground music.

Hani: Allah…

00:05:08   End of Recorded Material part.2

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Appendix (F): Extra tables

Figure (F.1): The program of the Jerash Festival in Jerash city

Date	Southern Theater [144]	Northern Theater [145]
20.07.2017	Omar Al-Abdallat (Jordan).	
21.07.2017	Wael Kfoury (Lebanon).	Matrouh group for traditional dancing (Egypt).
22.07.2017	Nancy Ajram (Lebanon).	Traditional Chinese music group.
23.07.2017	Jordanian night, Hala Hadi, Ibrahim Khalifa, Haitham Amer/ Samer Anwar (Jordan).	Aqd Al-Jalad music group (Sudan).
24.07.2017	Hani Shaker/Riham Abdel Kareem (Egypt).	Gios Termia group (San Marino)/ Ouf group of dancing (Palestine).
25.07.2017	Abna El-Jebal group (International academic of Circassian culture) (Jordan).	Malik Madi/Suhair Aude/ Ra'fat Fuad/ Fuad Rakan (Local singers: Jordan).
26.07.2017	Waleed Tawfeeq (Lebanon)/ Berwas Hussein (Kurdistan).	Sasna Desirr dancing group (Armenia)/Al-Khan music group (Egypt).
27.7.2017	Ragheb Alama (Lebanon).	Nuba Nour group (Egypt).
28.07.2017	Fares Karam (Lebanon)/ Diana Karazoun (Jordan).	Ghuzlan/ Linda Hijazi/ Nabil Sharqawi/ Muhammed Shalan (Local singers: Jordan).
29.07.2017	Nawal Al-Zughbi (Lebanon).	Saudi Jordanian Night: Poetry/ the Saudi music group (Saudi Arabia).
30.07.2017	New Generation Club of Circassian Folklore (Jordan).	---

Figure (F.2): The program of the Jerash Festival at the Royal Cultural Center in Amman

Date	Royal Cultural Center [146]
31.07.2017	Carrasco H Tango Group (Argentina).
01.08.2017	Osama Abdulrasol Quintet (Iraq, Belgium, and Canada).
02.08.2017	Faysal Salhi Oriental Jazz Quintet (Algeria, France, and Cuba).
03.08.2017	The singer Aziza (Lebanon).
04.08.2017	Niladri Kumar Quartet (India).
05.08.2017	Kennara Trio Qanoun (Jordan, Syria, Turkey, and France).
06.08.2017	The local singer Miteb Alsaqqar (Jordan).

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[144] Jerash Festival for Culture & Arts (2017, July 16). Southern Theater program. [Facebook page]. Retrieved February 25, 2019, from https://goo.gl/FwtNJG.

[145] Jerash Festival for Culture & Arts (2017, July 22). Northern Theater program. [Facebook page]. Retrieved February 25, 2019, from https://goo.gl/7twczc.

[146] Jerash Festival for Culture & Arts (2017, June 20). Royal Cultural Center program. [Facebook page]. Retrieved February 25, 2019, from https://goo.gl/6DeJzW.

Figure (F.3): Summary of the topics of Aziz's songs

Love songs	Social, religion, war, and peace
Ma Bagool asef "I do not say sorry"	End of the World
Heye "She is"	National Anthem
Bint Elnas "Hey Girl"	Eyeh "Go on Clouds"
Meen Gallek "Who told you"	Shiekh El balad "the Sheikh of town"
Tzakartek "I remembered you"	Atwa [147]
Sme3tek "I heard you"	Ibky "cry"
lish habeby "Why my love"	Amman - The story
Kteer 3adi "Very Normal"	Lahali "lonely"
Ah Ya Helweh "Oh beautiful"	
Ya Bay "Oh my father"	
Rayha "She goes"	

Figure (F.4): Summary of BAB Festival programs

BAB (1) 2011	
Date, Place, Time	28.10.2011, the Culture Palace - Amman
Groups	Alaa Wardi, Aziz Maraka, Mohammed Lahham "Comedian", Yazan Haifawi and Farah Siraj
Prices of Tickets	15 JD [148]
BAB (2) 2012	
Date, Place, Time	9.3.2012, the Culture Palace – Amman, at 8:00 pm.
Groups	Hani Mitwasi, Pedro Eustache, Haifa Kamal, Aziz Maraka, Alaa Wardi, Mohammed Lahham "Comedian", and Wonho Chung "Comedian"
Prices of Tickets	20 JD [149]
BAB (3) 2012	
Date, Place, Time	27 - 29.10.2012, the Culture Palace – Amman, at 6:00 pm.
Groups	Autostrad, Aziz Maraka, Sammy Clark, Shadi Ali, Nemr Abou Nassar, and hosted by Bath Bayakha "Comedians".
Prices of Tickets	20 - 25 JD [150]
BAB (4) 2013	
Date, Place, Time	10.5.2013, Amman Baccalaureate School Stadium – Amman, at 7:30 pm.
Groups	Aziz Maraka, Bath Bayakha "comedians", Hani Mitwasi, Souad Massi, Shadi & Firas, National Conservatory Ensemble.

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[147] **Atwa**: "truce period granted in tribal code laws to contain violence and prevent revenge until final reconciliation is reached". "Maan tribes approve truce to contain southern violence" (Feb. 5, 2013) Ammon news [Online article]. Retrieved February 25, 2019, from http://en.ammonnews.net/article.aspx?articleno=20840#.XAGTT1RKjIX.

[148] Ibid.

[149] [7iber حبر] (n.d.). Events in Amman. 7iber online magazine. [website] Retrieved February 25, 2019, from http://7iber.com/2011/10/events-in-amman-october-23-29/.

[150] [Bands Across Borders (BAB)] (n.d.). [Facebook page]. Retrieved February 25, 2019, from https://www.facebook.com/BacrossB/.

Prices of Tickets	25 JD [151]
BAB (5) 2016	
Date, Place, Time	6.5.2016, The Dome (Airport road), 12:00 pm – 11:00 pm
Groups	Aziz Maraka, Abdulrahman Mohammed, Hana Malhas, Autostrad, Akher Zapheer, and DJ SOTUSURA
Prices of Tickets	VIP 45 JOD, regular 25 JD [152]
BAB (6) 2016	
Date, Place, Time	13.8.2016, The Dome (Airport road), 4:00 pm – 11:00 pm
Groups	Adonis, Yazan Haifawi, EL-Morabba3, El-Far3i, and DJ SOTUSURA
Prices of Tickets	VIP 30 JD, regular 20 JD [153]
Other concerts	
Date, Place, Time	2.9.2016, Amman Exhibition Park, at 8:00 pm
Groups	SoundClash Concert: Aziz Maraka and RAZZ group vs. Jadal group
Prices of Tickets	10 JD [154]

Figure (F.5): The content of Aziz and his group Razz CD album

Aziz Maraka & Razz (2008)
Tracks: Bent Elnas, Al Atwa, Ibki, Lesh Habibi, Laa, Amman - The Story, Bahki Lahali,Possessed
Notes: Tracks 3,4,5,6 & 7 recorded live at the Courtyard, Amman, 2007. Track 9 recorded live at University of Arkansas, USA, 2006
Recorded: Symphony Studios
Distributed: Eqa3 Company
Barcode & ID: Barcode: 6 254000 201033 (2008/4/1265) 2008 [155]

Figure (F.6): Songs topics of El-Morabba3 CD albums

First Album El-Morabba3 (2012)	Second Album Taraf El-Khait (2015)
1- Asheek, (On the Fence)	1- Ilham, (inspiration)
2- Ma Indak Khabar, (You had not heard!)	2- 100000 Malion Meel, (100000 Million Mile)
3- Taht Elard, (Under the ground), (ft. El-Far3i)	3- Abaad Shwaii 1, (A little farther 1)
4- Tarweej, (Propaganda)	4- Beddiesh Araf Ana Min Wain (I do not want to know where I'm from)
5- Ya Zain, (Dear Zain) (ft. El-Far3i)	5- El-Bath El-Haii, (Live broadcast)

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[151] Ibid.

[152] [Eventful website] (n.d.). BAB Music Festival. [Website] Retrieved February 25, 2019, from https://goo.gl/HpMLXX.

[153] [7iber حبر] (n.d.). Events in Amman. 7iber online magazine. [Website] Retrieved February 25, 2019, from http://7iber.com/event/bab-music-fest-vol-2/.

[154] SoundClash is when two crews compete in four or five rounds of genre-bending musical competition, where the winner is decided by the number of votes of audience. [Red Bull Jordan] (2016, August 10). Red Bull Sound Clash Jordan is back. [Website] Retrieved February 25, 2019, from https://goo.gl/hXWzwm.

[155] [Aziz Maraka & Razz] (n.d.). Discogs [Online music platform]. Retrieved February 25, 2019 from https://goo.gl/YbqPy3.

6- Ciqara Qabel Ma Nqoom, (A Cigarette Before We Get Up)	6- Shiber Maii, (Inch of water)
7- Laykoon, (Could it be?) (ft. El-Far3i)	7- El-Mokhtalifeen, (The Different Ones)
8- Aghanneek, (I Sing to You)	8- Abaad Shwaii 2, (A little farther 2)
9- Hada Tani, (Someone Else) (ft. El-Far3i)	9- El Raai, (The shepherd) [156]

Figure (F.7): Summary of El-Morabba3 activity on the Facebook platform

17 Mar 2016	Canceling the launch concert of the second album (see Figure B.9, p. 237)
29 Mar 13 - Apr. 2016	Marketing for Amman New York Fusion concert, this was held on 15 April. I attended this concert and have already talked about it. Participating groups were Yarub Smeirat & The Group, El Murabba3 and New York Gypsy. Sponsors: Shoman Foundation, Toyota, Orange, Beat FM, Mood FM, Watar, FM, Roya TV, SAE Amman, La Locanda Hotel (see Figure B.10, p. 237)
26 Apr. 2016	Oshtoora concert in Egypt between 28 April to 2 May (see Figure B.11, p. 238)
19 – 22 Jun.	Marketing the new album
23 Jul.	Uploading the first song of the album Ilham on SoundCloud. Explaining why El-Morabba3 cooperated with Universal Inc. (see Figure B.12, p. 238)
4-13 Aug.	Marketing El-Morabba3 concert in BAB festival (see Figure B.13, p. 239)
14 Aug.	Posting El-Morabba3 interview with Arabology radio program ('Arabology' 2017a)
18 Aug.	El-Morabba3 concert in Corner Restaurant, Amman on 29 August (Figure, B.14, p. 239)
28 Aug.	Posting an article about the group by Alquds Al Arabi Newspaper (Mare'y, Zahra, 2016, August 27)
Aug. 30 - end of Dec. 2016	Releasing the new album's lyrics and video clips
20 Oct. 2016	Posting the results of a competition conducted by Universal Music MENA about the best Indie music in the Arab world, in which the winners were El-Morabba3 and Autostrad from Jordan ('Universal Music MENA' 2016, Oct. 19)
21 Oct.	Uploading the new album on VEVO channel for El-Morabba3's audience in Germany ('El-Morabba3-المربّع' 2016, Nov. 21)
11 Dec.	Posting the questionnaire results about the best 20 Alternative Arabic songs of 2016 by Dr. Ramzi Salti in his radio program Arabology ('Arabology' 2017b), in which El-Morabba3 achieved number 7
21 Jan. 2017	The announcement of a concert in Kuwait (see Figure B.16, p. 240)

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[156] See (El-Morabba3 first album 2015, July 5) and (El-Morabba3 2017).

Figure (F.8): The album Like all People

Tracks	Duration	Composition	Type
Nights at Nay	04:28	Yacoub Abu Ghosh	Instrumental pieces
Operations Room	08:28		
Nassik	10:51		
Samah	04:59		
Amman's Wedding	03:24		
Maysam	06:16		
Arwa	03:49		
Saherto song	04:30	Abdel Wahab	

Figure (F.9): The album Zad

Track	Duration	Composition	Type
Mandeera	05:14	Turkish Folk	Instrumental pieces
Thekrayati	07:35	Mohammed Al-Kasabji	
Saba'a	05:20	Ahmad Barakat	
Longa Riyadh	05:08	Riyadh Al-Sunbati	
Question Mark	05:04	Yacoub Abu Ghosh	

Figure (F.10): The album the Rivers of Amman

Tracks	Duration	Composition & Lyrics	Type
Blue Car	4:56	Yacoub Abu Ghosh	Instrumental
Mashghoul (Feat. Tamer Abu Ghazaleh)	5:36		Song
Senses	6:11		Instrumental
On the Fly	7:00		Instrumental
Tal Al Safar (Feat. Tamer Abu Ghazaleh)	5:56		Song
Bossa Share3 Al Malfouf	6:10		Instrumental
Asma	3:54		Instrumental
Sama3i Sa3eed	9:18		Instrumental
Mushtaq (Feat. Tamer Abu Ghazaleh)	6:20		Song
Sukkar	6:37		Instrumental

Figure (F.11): The album Al Khubz

Tracks	Duration	Composer	Type
Alwisal	06:16	Yacoub Abu Ghosh	Instrumental pieces
Raje3	04:11		
Karamat	04:46		
Al Khubz	07:06		
Barada	04:42		
Ya Asmarani	04:01		
Um Aldunya	05:45		
Sama3i Ihsan (Nawa Athar)	05:30		
Alsa7rawi	05:09		

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Figure (F.12): The album Ayqithini

Track	Duration	Composition	Lyrics	Type
Ayqithini	05:08	Yacoub Abu Ghosh		Song
Nisma	07:52			Song
Kabel El Luka 1 (before meeting)	04:07			Instrumental
Nida'a	05:56			Song
Mudna	08:12	Yacoub Abu Ghosh	Ahmad Shawqi	Song
Enta Elsabab	05:13		Amer Badran	Song
Kubail Elmanam	05:58	Yacoub Abu Ghosh		Song
Bad El Luka 2 (after meeting)	06:25			Instrumental
Ya Ashiqan	06:46			Song

Figure (F.13): Information on Ayloul's concerts

	1st Concert	2nd Concert
Time	9 May 2016	16 September 2016
Place	Canvas restaurant in Amman	3elbt Alwan, Home of Art in Cairo, Egypt
Ticket	Tickets: 10 JD's	50 LE with soft drink [157]
Groups	Ayloul group and Gaem Jozi [158]	------

[157] [Ayloul @3elbt alwan] (2016, Sep. 16). [Facebook post]. Retrieved February 25, 2019, from https://www.facebook.com/events/1830055547216462/.

[158] أيلول غائم جزئي/Ayloul Ghaem Jozi] (2016, May 19). [Facebook post]. Retrieved February 25, 2019, from https://www.facebook.com/events/1111651902219251/.

Eidesstattliche Erklärung

Vor- und Zuname: Hani Alkhatib
Geburtsdatum: 18.05.1982
Geburtsort: Riad, Saudi-Arabien

Hiermit erkläre ich an Eides statt,

- dass ich die vorgelegte Dissertation selbständig und ohne unzulässige fremde Hilfe angefertigt und verfasst habe, dass alle Hilfsmittel und sonstigen Hilfen angegeben und dass alle Stellen, die ich wörtlich oder dem Sinne nach aus anderen Veröffentlichungen entnommen habe, kenntlich gemacht worden sind;

- dass die Dissertation in der vorgelegten oder einer ähnlichen Fassung noch nicht zu einem früheren Zeitpunkt an der Universität Oldenburg oder einer anderen in- oder ausländischen Hochschule als Dissertation eingereicht worden ist.

_____   _____

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