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Autoethnographic Exploration of Musical Identity and Artistic Expression

A Journey Through Cultural Fusion

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Abstract

In this reflective exploration, I delve into the intricacies of my musical journey, marked by a blend of oriental and Scandinavian influences. Through personal and artistic insights, I unveil the process of shaping my musical identity as a composer, arranger, and producer. Drawing inspiration from my Egyptian heritage and experiences in Sweden, I navigate the intersection of cultural fusion and personal narrative, offering a glimpse into the transformative power of music. This project employs autoethnography and multidisciplinary approaches to articulate the nuances of my creative evolution, building up in a heartfelt reflection on the appreciation of heritage amidst the currents of change.

Key words

Musical Identity, Cultural Fusion, Personal Narrative, Autoethnography, Multidisciplinary Expression, Music for documentary

Contents

1. Introduction	4
2. Purpose and research questions	5
3. Background and literature about musical identity	6
3.1 <i>Egypt and Egyptian Music</i>	6
3.2 <i>Understanding the musical Identity</i>	6
3.3 <i>Dimensions of Musical Identity</i>	7
3.4 <i>Autoethnographic Perspectives on Bi-Musicality</i>	8
4. Methods and Realization of the project	10
4.1 <i>Introduction to autoethnography</i>	10
4.1.1 <i>Auto-ethnographic Approaches to Memory Recall</i>	10
4.1.2 <i>Intersecting Personal Narratives and Cultural Influences in Musical Identity</i>	10
4.2 <i>Design of the study:</i>	11
<i>(Own way of memory recall and imagination embodiment)</i>	
4.3 <i>Refinement of the method chapter</i>	11
5. Results	12
5.1 <i>Answering the set of questions</i>	12
5.1.1 <i>Intersecting Personal Narratives and Cultural Influences in Musical Identity</i>	12
5.1.2 <i>Roles in the Creative Process: Composer, Arranger, and Producer</i>	12
5.1.3 <i>Enhancing Artistic Expression through Personal Reflections</i>	13
5.1.4 <i>Transcending Traditional Boundaries for Multidisciplinary Collaboration</i>	14
5.2 <i>Musical examples</i>	14
5.3 <i>Recapitulation</i>	16
6. Conclusion	17
References	18

1. Introduction

In the dynamic realm of film music, my journey unfolds as a deeply personal odyssey. With 27 years steeped in Egypt's vibrant melodies, my move to Sweden four years ago opened unexpected musical avenues. This paper delves into the complex tapestry of my musical identity, blending oriental and Scandinavian influences, set against the backdrop of the vanishing Souffleur profession in Egyptian theater.

Wearing the hats of composer, arranger, and producer, I navigate cultural shifts, each role shaping my unique musical expression. Inspired by my Egyptian roots and Swedish experiences, I explore how these influences enrich my compositions with cultural depth and personal resonance.

My journey took an unexpected turn when I crossed paths with a fellow student during my Swedish language course. Despite being a dentist by profession, he shared his passion for filmmaking and his upcoming documentary project about *The Souffleur profession*. After years of searching for a composer, he discovered my music and offered me the opportunity to bring his vision to life. It was a serendipitous moment that ignited a new chapter in my musical career, blending the flavors of my Egyptian heritage with the sounds of Sweden.

This paper delves into the technical aspects of film scoring, exploring the role of recording technology and sonic landscapes in bringing historical narratives to life. Cultural resonance lies at the heart of my exploration, blending technology, personal narrative, and musical interpretation to extend storytelling beyond the screen, capturing the essence of the Souffleur profession.

Fundamentally, my inquiry examines how the fusion of oriental and Scandinavian influences illuminates the fading artistry of the Souffleur in Egyptian theater. Traversing technology, cultural fusion, and musical storytelling, I uncover a narrative of heritage preservation amidst change.

This paper is not just an academic pursuit but a heartfelt reflection of a 31-year musical journey—a voyage breathing vitality into the echoes of a bygone era in Egyptian theater.

2. Purpose and research questions

In the ever-evolving landscape of film music, this reflective journey aims to unravel the complexities of my musical odyssey, emphasizing the fusion of oriental and Scandinavian influences in my compositions. Through personal narratives and artistic insights, I seek to illuminate the transformative role of music in heritage preservation and cultural resonance.

As I embark on this reflective journey, several questions guide my exploration:

- How do my personal narratives and my cultural influences intersect in shaping my musical identity?
- What roles do I as a composer, arranger, and producer play in the creative process, and how do those roles interact?
- How does incorporating my personal reflections enhance the authenticity and depth of my artistic expression?
- In what ways can my artistic expression transcend traditional boundaries, fostering multidisciplinary collaboration and innovation?

3. Background and literature about musical identity

3.1 Egypt and Egyptian Music

Beginning with a historical overview of the rich cultural heritage of mine and its profound impact on Egyptian music, this examines how ancient civilizations, such as the Pharaohs and the influence of neighboring cultures, contributed to the development of unique musical traditions in Egypt. Additionally, it delves into the social and geographical factors that have shaped Egyptian music over the centuries, highlighting the fusion of diverse influences from the Mediterranean, Africa, the Middle East and furthermore to Europe and Americas. And also exploring the evolution of Egyptian music in modern contexts, particularly its role in cinema and television, emphasizing its significance in visual storytelling and cultural expression. References are maintained from scholarly works, including Frishkopf's study on Egyptian music (2008), providing a comprehensive understanding of the subject matter.

Frishkopf's study provides invaluable insights into the complex dynamics of Egyptian music, particularly during the 1950s, 1960s and later decades, highlighting its intersection with political, socio-economic, and identity-related factors. The conclusion chapter (p.46-49) illuminates the multifaceted nature of the music industry in Egypt during this period, shedding light on the struggles of artists like Fawzy against monopolies and foreign interests. This narrative underscores not only the economic challenges but also the profound implications for musicians' identities within the broader socio-political context.

Moreover, Frishkopf's analysis underscores the ideological significance of music as a cultural ambassador, as exemplified by President Nasir's acknowledgment of its role in shaping national identity. This recognition of music's transformative power extends beyond mere entertainment, revealing its deep-rooted connection to the fabric of Egyptian society. By acknowledging music as a potent tool for political and cultural discourse, Frishkopf's work enriches our understanding of Egyptian music as not only an artistic expression but also a vehicle for the articulation and negotiation of identity.

In this way, Frishkopf's study contributes to a nuanced exploration of Egyptian musical identity, highlighting its intricate relationship with broader societal forces. By contextualizing the historical and contemporary dimensions of Egyptian music, Frishkopf's work serves as a crucial reference for understanding the complexities of musical identity formation within a socio-political framework.

3.2 Dimensions of the musical identity

Building upon the exploration of Egyptian music, this subsection delves deeper into the concept of musical identity. It investigates how individuals' personal experiences, cultural backgrounds, and socio-political contexts shape the artistic expression and creative processes. In light of various scholarly perspectives, such as John Corner's analysis of music in documentary filmmaking, it presents the complex relationship between musical identity and cultural narratives. The section aims to provide readers with a nuanced understanding of how

cultural heritage and personal experiences intersect to inform musical identity, fostering a deeper appreciation for the diversity of musical expressions worldwide.

Exploring the concept of musical identity by synthesizing insights from various scholarly perspectives, particularly John Corner's analysis of music in documentary filmmaking. Corner's examination underscores the intricate interplay between personal experiences, cultural backgrounds, and socio-political contexts in shaping artistic expression and creative processes within documentary narratives.

Corner emphasizes the multifaceted role of music in conveying meaning and eliciting emotions within documentaries. He delineates how music is employed across different documentary types, ranging from serious to light themes and from artful expression to factual recording. This nuanced approach highlights the diverse ways in which music contributes to the overall tone and message of documentaries, reflecting the varied musical identities entrenched within different cultural and social milieus.

“ What we see here, I think, is clearly both a sense of risk and of possibility. Music is regarded as primarily emotional in its effects, either by way of signalling appropriate levels of emotion or, more indirectly, by providing support for an interiority which cannot itself be visualised or perhaps even spoken ('inner life'). There are some awkward questions raised by this, certainly. How are we to judge the 'false-ness' of an emotion and by what independent means will the conditions of 'inner life' be available to producers so that they may be secure in indicating it musically? But questions of documentary integrity are notoriously difficult to resolve cleanly by sol.. ” (Corner, 2002, p. 358-359)

In the context of the thesis, this discussion resonates deeply with the exploration of Egyptian music. Egyptian musicians, such as Sayed Darwish, navigate between traditional Arabic melodies and Western influences, mirroring the broader socio-cultural dynamics within Egyptian society. Moreover, as Corner suggests, music in documentary filmmaking serves as a potent form of expression and commentary on socio-political issues. Similarly, Egyptian musicians historically use their art to reflect upon and respond to the socio-political landscape of their country, infusing their music with themes of resistance, solidarity, and cultural pride.

In summary, the intersection of personal experiences, cultural heritage, and socio-political contexts shapes musical identity both in Egyptian music and documentary filmmaking. By examining these parallels, the thesis offers a comprehensive understanding of how music serves as a conduit for cultural expression and social critique across diverse cultural landscapes, fostering a deeper appreciation for the richness and diversity of musical expressions worldwide.

3.3 Dimensions of Musical Identity

In this section, Spychiger's (2017) examination of musical self-concept from the *Handbook of Musical Identities* (MacDonald et al., 2017) provides a comprehensive framework for understanding the multidimensional nature of musical identity.

Spychiger (2017) highlights the emotional and physical dimensions as central aspects of musical identity. The emotional dimension reveals how individuals use music to manage moods and cope with stress, shaping their emotional experiences and sense of self within musical contexts. Conversely, the physical dimension emphasizes embodiment through activities like dancing, contributing to individuals' sense of identity and belonging in musical communities.

Additionally, Spychiger (2017) explores the spiritual, ideal, and adaptive dimensions of musical identity. The spiritual dimension encompasses transcendent experiences and deep connections with music, while the ideal dimension reflects aspirations for musical growth. The adaptive dimension recognizes the dynamic nature of musical identity, evolving over time in response to life events and personal growth.

Various examples illustrate the dimensions of musical identity in practice:

For instance, some individuals find solace in music during stressful moments, using it as a coping mechanism to unwind and restore the mood. Others express a deep connection to music through physical movement, such as dancing, which allows them to feel alive and in sync with the rhythm (Spychiger, 2017).

Moving beyond mood management and physical expression, Spychiger (2017) explores additional dimensions of musical self-concept, including experiences of transcendence and spiritual connection, aspirations for musical growth and expertise, and the dynamic nature of individuals' musical experiences over time.

“The function of the musical self-concept is then part of self-related mental activities, in the sense of intra-action. ...after the empirically strongest factors are discussed, namely, “musical ability,” “mood management,” and “movement and dance.” (Spychiger, 2017, p. 275)

Through this comprehensive framework, Spychiger (2017) sheds light on the diverse ways individuals perceive, experience, and engage with music, underscoring its significance as an integral aspect of identity and self-concept.

3.4 Autoethnographic Perspectives on Bi-Musicality: Insights from Mantle Hood's Analysis

In examining Mantle Hood's discussion on "bi-musicality," we can consider the perspective of non-Western musicians approaching Western music. While Hood primarily focuses on Western musicians engaging with non-Western musical traditions, we can still draw parallels to the methodology of autoethnography in this context. Hood's analysis sheds light on the challenges faced by non-Western musicians as they navigate unfamiliar Western musical styles. This can be interpreted as a form of autoethnographic inquiry, where the researcher's subjective observations are intertwined with cultural analysis. Hood's emphasis on immersive

learning, imitation, and oral tradition aligns with the principles of autoethnography, emphasizing active engagement within the cultural context under study. Through his exploration, Hood provides insights into the complexities of cross-cultural musical exploration from the perspective of non-Western musicians, highlighting the process of cultural adaptation and the acquisition of musical proficiency beyond one's cultural background.

“ One question- which seems to me implicit in the title assigned for this paper -rises in connection with the term "bi-musicality." Earlier I mentioned Western music which has displaced indigenous music as evidence of "alternative musicality." At UCLA there are several advanced graduate students who manage themselves quite capably in several different musical cultures. Here then are we to speak of "tri-musicality" or "quadri-musicality?" Perhaps we shall come close to the heart of the matter if we return to Webster's basic definition and retitle this paper simply to read: "*The Challenge of Musicality*." “ Hood, M. (1960). *The Challenge of "Bi-Musicality."* *Ethnomusicology*, 4(2), 58-59.

4. Methods and Realization of the project

4.1 Introduction to autoethnography

My method of composing for the documentary project is deeply rooted in personal experiences and cultural background, explored through autoethnography. This approach allows for an intimate engagement with memories, emotions, and reflections, providing a unique perspective on the creative process.

Additionally, insights from the study on Egyptian music inform the compositional process, facilitating the integration of traditional elements with contemporary influences (Frishkopf, 2008). By merging autoethnography, cultural studies, and musicology, the goal is to create compositions that highlight the richness of Egyptian musical traditions and their role in visual storytelling.

4.1.1 Autoethnographic Approaches to Memory Recall

Calling upon the principles of autoethnography, this section explores the nuanced ways in which composers prompt their memories and engage in imagination embodiment during the creative process. It examines the interplay between personal anecdotes, cultural influences, and technical insights, underscoring the transformative power of self-reflection and artistic expression in shaping musical identity.

4.1.2 Intersecting Personal Narratives and Cultural Influences in Musical Identity

Inspired by John Corner's insights on music in British Documentary (*"Sounds Real: Music and Documentary"*, Oct. 2002), I recognize music's capacity for cultural expression and storytelling. Like documentary filmmakers of that era, I infuse my compositions with cultural references from my Egyptian heritage and Swedish experiences, enriched by personal narratives.

Reflecting on my musical identity, I heed Corner's emphasis on understanding cultural and social contexts in musical expression. Embracing diverse influences, I craft compositions that resonate deeply, inspired by Diane K. Daly's introspective journey in *"Playing With the Past."*

Utilizing the information from Jacob Bricca's *"How Documentaries Work,"* I navigate crafting music that resonates with audiences and fulfills project vision. Integrating insights from Ennio Morricone and Sergio Miceli's *"Composing for the Cinema,"* I aim to create authentic, boundary-crossing music that emotionally connects with audiences.

4.2 Design of the study: Own way of memory recall and imagination embodiment

Based on my Egyptian heritage and experiences in Sweden, I embark on a journey to explore how these influences shape my musical identity. Childhood memories of watching classical Egyptian films on our old CRT TV, with their distinctive soundtracks by composers like Andre Ryder, Mohamed Abdel-Wahab, and Momahed Fawzy, evoke nostalgia and inspiration, prompting me to reinterpret this music through a contemporary lens.

As I watched the documentary draft, I was transported back to the streets of Cairo in the 1950s and 60s, imagining myself surrounded by the sights and sounds of a bygone era. Memories of my upbringing and cultural heritage mingle with the imagery, influencing my compositional choices and evoking a deep emotional response.

Andre Ryder's music, in particular, resonates with me, capturing the essence of Egyptian cinema of that time. His use of orchestral instruments and distinctive melodies inspires my compositions as I delve into his work, analyzing its nuances and integrating elements of his style into my own.

In selecting instruments and sounds, I aim to recreate the sonic landscape of 1950s and 60s Cairo while blending traditional Egyptian instruments with modern electronic sounds. The retro timbre of the Hammond organ becomes central, evoking nostalgia. Through experimentation, I craft compositions that reflect different aspects of the documentary narrative, from introspective moments to the rhythms of urban life.

Each piece tells a story, seeking to capture the essence of the Souffleur profession and its cultural significance. Through introspection, I strive to create music that not only entertains but also resonates deeply on a personal level.

4.3 Refinement of the method chapter

In crafting each composition, I drew upon my diverse musical background and personal experiences to create a rich and evocative sonic tapestry that reflects the themes and emotions explored in the documentary. By embracing the complexity of my own cultural identity and artistic expression, I hope to inspire others to explore their own creative journeys and celebrate the rich tapestry of human experience through music.

5. Results

5.1 Answering the set of questions

This section offers a thorough examination of the project's findings and outcomes, spanning musical identity, cultural fusion, creative roles, personal narratives, multidisciplinary collaboration, and compositions for the documentary. Through reflective analysis, incorporating personal experiences, scholarly insights, and creative processes, it explores the complexities of artistic expression and music's transformative influence in heritage preservation, cultural resonance, and boundary transcendence.

5.1.1 Intersecting Personal Narratives and Cultural Influences in Musical Identity

Reflecting on my musical identity, I'm reminded of John Corner's emphasis on cultural contexts shaping musical expression "*Understanding the Musical Identity*". Embracing diverse influences allows me to craft compositions resonating deeply with both myself and my audience, transcending cultural boundaries.

Growing up in Egypt, surrounded by melodies, rhythms, and storytelling traditions, I was immersed in a vibrant musical landscape. From Om Kolthoum's soul-stirring melodies to traditional folk music echoing through social gatherings, every encounter left an indelible mark on my sensibilities.

Upon settling in Sweden, I encountered a distinctly different musical milieu. Delving into the Swedish music scene, I found myself drawn to enchanting melodies of Scandinavian folk music. Artists like Sofia Karlsson and Jan Johansson captivated me with their expressive compositions, broadening my artistic horizons.

The fusion of oriental and Scandinavian influences became central to my artistic evolution, shaping my approach to composition and production. Seamlessly blending motifs from both traditions, I created a sound uniquely my own.

Moreover, my personal narrative became a driving force behind my creative process, infusing authenticity and depth into each composition. Ultimately, my musical identity is a testament to the intersecting forces of culture, identity, and personal narrative, shaping the artist I am today.

5.1.2 Roles in the Creative Process: Composer, Arranger, and Producer

By leveraging on my experiences as a composer, arranger, and producer, I embrace the collaborative nature of the creative process, working tirelessly to bring my musical vision to life while honoring the thematic and narrative elements of each scene.

As a composer, arranger, and producer, I play multiple roles in the creative process, each contributing to the realization of a cohesive and polished musical vision.

(i) Composer: I dive deep into the thematic elements and emotional nuances of each project (scene), translating visual and narrative cues into musical motifs that encapsulate the essence of the story. This involves tapping into my creativity to craft melodies, harmonies, and rhythms that evoke the desired mood and atmosphere.

(ii) Arranger: In my role as an arranger, I meticulously refine and adapt musical material to suit the specific requirements of each project or scene. Collaborating closely with myself as the composer, I ensure that the musical arrangements align seamlessly with the overarching creative vision. This may involve transposing melodies, orchestrating instrumental textures, and fine-tuning harmonic structures to enhance the depth and complexity of the music. While doing so, I also implement minimalistic elements strategically to simplify the music experience, making it accessible to a wider range of spectators without compromising emotional depth.

(iii) Producer: As a producer, I take on both logistical and creative responsibilities, overseeing the entire production process from concept development to final delivery. This entails coordinating sessions, managing timelines, and making creative decisions during the mixing and mastering process. By wearing the producer hat, I ensure that the artistic vision is brought to life in a cohesive and professional manner, while also fostering a collaborative and supportive environment for all parts involved.

Through these interconnected roles, I navigate the intricate interplay between composition, arrangement, and production, striving to create music that resonates deeply with audiences and brings stories to life in a powerful and evocative way.

5.1.3 Enhancing Artistic Expression through Personal Reflections

Guided by Jacob Bricca's *"Documentary Storytelling,"* honesty emerges as a cornerstone of artistic integrity, to documentary filmmakers' pursuit of truth. Reflecting on personal experiences infuses my music with authenticity, enriching both my creative process and the listener's experience.

Each musical piece becomes a reflection of my inner world, sharing a piece of my identity through delicate piano melodies or powerful compositions. Collaborating across disciplines broadens my perspective, blending music with diverse art forms and bridging cultural divides through elements from my Egyptian heritage and Swedish experiences.

Embracing interdisciplinary collaboration, cultural fusion, and technological innovation, my artistic journey celebrates transformative creativity, inspiring both myself and my audience with immersive experiences.

5.1.4 Transcending Traditional Boundaries for Multidisciplinary Collaboration

Artistic expression can transcend traditional boundaries and foster multidisciplinary collaboration and innovation in several ways, as elucidated by the insights of Ennio Morricone and Sergio Miceli in their book. Embracing multidisciplinary collaboration and innovation in sound design, visual storytelling, and musical composition allowed my project to transcend traditional boundaries, creating a rich and immersive cinematic experience.

5.2 Musical examples

I would like to delve into specific details about a few pieces I composed for the documentary.

1. *Dream Sequence* [01 Dream Sequence.mp3](#) is a minimalist piece that captures the surreal quality of an introductory scene in the documentary, where Zayan awakens from a nightmare questioning his place in the world. The bright sounds evoke a sense of otherworldliness, blurring the line between reality and imagination.

The dreamy soundscape created in "*Dream Sequence*" through open chords and textures evokes a sense of introspection and uncertainty, mirroring Zayan's existential questioning. This aligns with John Corner's analysis of music in documentary filmmaking, where music is seen as a tool to convey emotions and inner thoughts, reflecting themes of musical identity and personal experiences explored in Section 3.2.

2. *Sweet Nostalgia* [01 Sweet Nostalgia.mp3](#) punctuated by augmented harmony cadences that hint at the uncertain future of the prompter profession. As the music unfolds, it weaves a tapestry of emotions, from regretful remembrance to hopeful anticipation, reflecting the complex interplay between tradition and modernity in the world of theater.

The bittersweet tones of this piece reflect the complexity of emotions experienced by individuals navigating tradition and modernity, remembering the bygone era and the potential extinction of a prestigious job (the prompter). The use of augmented harmony cadences hints at uncertainty, resonating with Spychiger's (2017) exploration of emotional dimensions of musical identity. This aligns with John Corner's analysis of music in documentary filmmaking, where music is seen as a tool to convey emotions and inner thoughts, reflecting themes of musical identity and personal experiences (see Section 3.3).

3. *Polskarab* [03 PolskArab.mp3](#) is inspired by the Nordic pulse of the Polska rhythm. It fuses elements of Swedish folk music with Arabic influences, creating a vibrant and eclectic soundscape. The playful interplay of toy honky-tonk piano, detuned Rhodes piano, and bass guitar captures the nostalgic emotions embodied in the Polska

tradition, while simple percussion accents drive the music forward with infectious energy. This fusion reflects the challenges non-Western musicians face when engaging with Western music, resonating with Mantle Hood's exploration of "bi-musicality." By drawing parallels to autoethnography, we gain insights into the complexities of cross-cultural musical exploration, reflecting themes of cultural adaptation and identity formation discussed in Section 3.4.

4. *Nostalgic Cairo* [04 Nostalgic Cairo.mp3](#) This piece serves as a musical homage to the sights and sounds of 1950s and 60s Cairo, evoking a sense of nostalgia and longing for a bygone era. Inspired by the cinematic compositions of Andre Ryder, I sought to recreate the vintage atmosphere of old Cairo through the use of retro electronic sounds. The haunting melodies of the Hammond organ and the rhythmic pulse of urban life intertwine to capture the essence of a city in transition, where bridges intersect and modernity collides with tradition.

Inspired by cinematic compositions and evoking a sense of longing for a bygone era, 'Nostalgic Cairo' resonates with Frishkopf's (2008) analysis of music as a cultural ambassador. The texture in this piece captures the essence of Cairo's urban landscape, underscoring music's role in shaping cultural narratives and expressing collective memory discussed in Section 3.1.

5. *Vardag* [05 Vardag .mp3](#) meaning 'normal day life' in Swedish, is a minimalist composition that reflects on the rituals and routines of heavy daily life. Through the use of Egyptian frame drums and a minimalistic melody, I meant to evoke a sense of home longing and connection to place, drawing inspiration from the landscapes and scenery of both Egypt and Sweden. The concept behind this composition aligns with Spychiger's (2017) exploration of the adaptive dimension of musical identity, as discussed in Section 3.3. Additionally, it resonates with Frishkopf's (2008) analysis of music as a cultural ambassador, emphasizing its role in shaping political discourse and cultural identity, as elaborated in Section 3.1. The minimalist approach evokes a sense of belonging and cultural expression, echoing themes discussed throughout the literature review. The deliberate simplicity of the melody allows for reflection amidst the complexities of daily life and the emptiness it may entail.

6. *The Storyteller*: [06 Story telling .mp3](#) is a composition meticulously crafted to complement the narrative arc of Mohamed Zayan, a central figure in the documentary. Through the intricate interplay of sweeping chamber strings and expansive arrangements, the music delves into the emotional depths of Zayan's life journey. This composition resonates with John Corner's (2002) insights into music's role in documentary filmmaking, where music becomes a vehicle for conveying emotions and inner thoughts, as discussed in Section 3.2 of the background and literature.

Drawing from my background in orchestral arrangements and film scoring, the piece enhances the storytelling process by intricately weaving together themes of resilience, identity, and cultural heritage. The dynamic shifts in the music mirror the highs and lows of Zayan's experiences, offering a profound exploration of his personal narrative. Through its evocative melodies and harmonies, the composition not only serves as a backdrop but also deepens our understanding of Zayan's story and its broader cultural significance, echoing the transformative power of music in preserving and expressing cultural narratives.

7. *Time Awareness* [08 Time Awareness .mp3](#) is a poignant composition that accentuates the passage of time and the inevitability of change. Set against Zayan's reflections on his journey from Egypt to Kuwait and back, the music provides a reflective backdrop to his introspective narration, evoking a sense of urgency and realization that accompanies profound personal insight. Through nuanced shifts and chromaticism in harmony and texture, the composition skillfully captures the ebb and flow of time, serving as a reminder of life's fleeting nature and the significance of cherishing the present moment. This resonates deeply with Spychiger's (2017) exploration of the dynamic nature of musical identity, as discussed in Section 3.3 of the background and literature, reflecting how the composition mirrors the fluidity of time through its subtle musical nuances. By serving as a backdrop to introspection, the music underscores the transient nature of life, emphasizing the importance of embracing each moment, as discussed in the literature review.

5.3 Recapitulation

My musical journey and documentary project have illuminated the fusion of personal narrative, cultural influences, and artistic expression. Through autoethnography and multidisciplinary approaches, I've explored how childhood memories of Egypt and experiences in Sweden shape my compositions, creating a unique musical identity.

The compositions crafted for the project embody this journey, each reflecting a facet of the narrative and the significance of the Souffleur profession. Collaborative efforts have pushed artistic boundaries, integrating documentary filmmaking insights to enhance storytelling through music.

In essence, this exploration highlights music's power in preserving heritage, evoking cultural resonance, and transcending boundaries. Documenting my journey aims to inspire others to delve into their own musical identity and expression.

6. Conclusion

I have offered a comprehensive view of my artistic journey and compositional approach, exploring various aspects of musical identity, creative roles, personal reflections, and multidisciplinary collaboration. By referencing the literature presented in Chapter 3, such as "*Egypt and Egyptian Music*" and "*Understanding the Musical Identity*," I reflect on the results of my exploration of musical identity and cultural fusion. My compositions echo insights from scholarly works on the impact of cultural backgrounds on artistic expression, as discussed by Frishkopf (2008) in his study on Egyptian music.

Examining my roles as a composer, arranger, and producer through the lens of literature on music production and creative processes adds depth to my understanding. Insights from Corner's (2002) analysis of music in documentary filmmaking and Hood's (1959) exploration of "Bi-Musicality" inform my discussion of the diverse roles I undertake in the creative process. Furthermore, integrating personal reflections into my compositions resonates with literature on authenticity and emotional expression in music. Scholarly discussions on the significance of personal narratives and experiences in artistic expression, such as Daly's (2022) autoethnography, provide context for understanding the depth and authenticity of my work.

Finally, exploring multidisciplinary collaboration and innovation in music production reflects broader discussions in the literature on the evolving landscape of music creation. Insights from Morricone and Miceli's (2013) exploration of composing for cinema highlight the intersection of music and visual storytelling, resonating with my discussion of the role of music in cinema and television.

In summary, I have integrated findings from my artistic exploration with insights from the literature, providing a reflective analysis of my creative journey within the broader context of scholarly discourse on musical identity and creative processes.

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