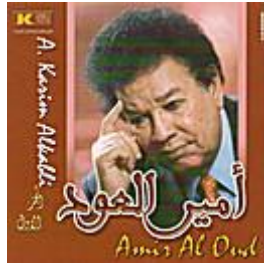


Mp3 Abdel Karim Alkabli - Amir Al Oud Part 1



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Good friends you are kindly invited to Enjoy the music of most popular seller album in Africa. This album consist of some of the songs of Ustaz Hassan Attia. Dr Alkabli gave the title of Ameer Al Oud (Prince of the Lute). 6 MP3 Songs in this album (49:30) ! Related styles: EASY LISTENING: Mood Music, WORLD: African- East Details: Giant of modern Sudanese music, Abdel Karim AlKabli is a poet, composer, and folklorist who plays the oud (lute) with deceptive ease and whose deep melodious voice embraces both classical and Arabic styles. Talented in his own right as a lyricist, he has also set classical poetry to music and delved into the treasury of folk songs of North, East and Central Sudan, fascinated by the diversity of rhythm and melody to be found in Africas largest country. In the 35 years since his first concert appearance - when he sang the Song for Asia and Africa at the National Theatre in Omdurman in honor of President Nasser of Egypt - Al Kabli has become a walking encyclopedia of his countrys musical heritage. ALKabli was born in Port Sudan on the Red Sea coast, moving to Khartoum at the age of 16 to attend Khartoum Commercial Secondary School. He taught himself first the penny whistle and then the oud (lute). His first employment was in the clerical section of the judiciary where he became courts inspector. After early successes in the 1960s, he went to live in Saudi Arabia for a few years in the late 1970s. Having found financial security but little creative impulse he returned to Sudan, his primary source of inspiration. Kabli, a superstar of Sudanese modern music and songs, established himself as such since the 1960s. His musical talents showed up at a very early age when he was a junior school student. He soon mastered playing the lute (Oud - strings/ melody/ percussion central instrument in Sudanese music) and used to the best his deep melodious voice to create a solid base of local fans. Kabli's advanced degree of self-education and personal cultural background distinguished him among other local and regional musicians as to the lyrics he writes or selects to perform. He does not restrict him self to

Sudanese colloquial wordings of rhythm. This pushed his popularity farther outside Sudan to many Arab and African countries. The larger part of more than a hundred songs he produced seems too familiar to an audience of different cultural Afro-Arab and middle Eastern background. Again, he is not restricted in theme, to love songs, a practice that dominated the musical scene. His repertoire included songs related to social and political realities whether these are Sudanese or of a more extensive and human nature. The echoes of his "Song for Asia and Africa" constituted part of the inspiration during the decades of liberation and the calls for peace and development in these continents. He sang for the causes of women, children and youth, and for the causes of piece and prosperity of human beings and the world nation, adopting distinctive approach of simple ordinary persons, especially the women and youth, of rural areas. His profound interest in Arabic classical poetry and literature at large inspired him to study spoken and oral poetry in many Parts of Sudan. As a result of his research into oral poetry, he succeeded in bringing to life some of the most forgotten folk songs in Northern Sudan. He collected his information through interviews, field recordings, and through reading old manuscripts to get to the original texts and melodies. Then he used to reintroduce these songs in his distinctive style that turned them into hits amongst his listeners. And in spite of his continuous efforts to bring the old forms to the artistic temperament of the new generation, he kept preaching about the vital importance of preserving and keeping these original old forms for future musicians and researchers. Today Kabli is looked upon as an outstanding Sudanese musician and as an artist whose efforts and contributions have helped to preserve a very important literary and musical heritage of Sudan. In this context, he visited many countries and lectured at many Universities, Institutes, and Cultural Organizations about Sudanese music and folklore in both Arabic and English. Once a journalist asked him, (In life and of all people, whom do you value and respect most?). He answered, (I respect all the universal creation because I am a good believer in one merciful and beautiful God and regarding people I value those charitable morality lovers who give more than they take, those kind-hearted people). Alkali was reward inside Sudan by two honorary doctorates from Nyaly University and Sudan University. As regards his response to the award of the Doctorate of Arts from the Sudanese Nyala University, Kabli pointed out (Yes, I am pleased with such honour. Though I was born at Port Sudan town, in the farthest eastern Sudan, I have been honoured by Nyala University at the farthest western Sudan. This is what I have been calling for when I used to talk over three decades about diversity and variety of the nature of the Sudanese people and the importance of belonging to one colourful

country, because the geographical boundaries ought not to be prohibitive and should never rob us of our affection).

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