

The Musical Aspects of the Ancient Egyptian Vocalic Language

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Maa Kheru (True of Voice)

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ABOUT THE AUTHOR

Moustafa Gadalla is an Egyptian-American independent Egyptologist who was born in Cairo, Egypt in 1944. He holds a Bachelor of Science degree in civil engineering from Cairo University.

Gadalla is the author of twenty-two published internationally acclaimed books about various aspects of Ancient Egyptian history and civilization and its influences worldwide.

He is the Founder and Chairman of the Tehuti Research Foundation (<https://www.egypt-tehuti.org>)—an international, U.S.-based, nonprofit organization dedicated to Ancient Egyptian studies. He is also the Founder and Head of the online Egyptian Mystical University (<https://www.EgyptianMysticalUniversity.org>).

From his early childhood, Gadalla pursued his Ancient Egyptian roots with passion, through continuous study and research. Since 1990, he has dedicated and concentrated all his time to researching and writing.

PREFACE

This book will show the one-ness of the sound principles for both music and the Egyptian alphabetical vocalic language. It will show that the fundamentals, structure, formations, grammar, and syntax are exactly the same in music and in the Egyptian alphabetical vocalic language.

It is the aim of this book to provide such an exposition; one which, while based on sound scholarship, will present the issues in language comprehensible to non-specialist readers. Technical terms have been kept to a minimum. These are explained, as non-technically as possible, in the glossary.

This book is divided into 10 chapters.

Chapter 1: Historical Deception of the (Ancient) Egyptian Linguistics will clear the intended confusion to hide the alphabetical form of writing in Ancient Egypt as being the SOURCE of all languages throughout the world.

Chapter 2: The Seamless Language and/of Music covers the unity of musical tones and Egyptian alphabet as well as the intimacy between language/speech/vocals and music in the Egyptian system.

*Chapter 3: **The Human Vocal Instrument*** covers the details of the human vocal generating system and its equivalence in musical instruments.

*Chapter 4: **The Three Primary Tonal Sounds*** covers the three primary rhythmic tones and their equivalence in the Egyptian three quantal vowels/sounds.

*Chapter 5: **The Musical/Tonal/Tonic Alphabet*** covers the letters of the Egyptian alphabet, being derived from the three primary tonal sounds/vowels, as well as the utilization of alphabet for musical instruments tonal notations.

*Chapter 6: **Duality of Letters/Musical Tones*** shows the dual nature of alphabetical letters and musical tones.

*Chapter 7: **The “Atom” of Musical/Vocal Sounds*** covers the fundamentals of generative phonology and the nature of the four sound variations of each letter and its exact equivalence in musical notes.

*Chapter 8: **The Musical Rhythmic Sound Segmentation*** covers the orderly sound segmentation in musical flow and its equivalence in syllables streams in all variations of length, duration, stress, junctures, boundaries, etc.

*Chapter 9: **Harmonic/Rhythmic Word Formation/Morphology [Musical Triad]*** covers the generative nature of both the musical triads and its equivalence in the Egyptian trilateral stem verbs.

*Chapter 10: **Tonal/Musical Sentences & Their Types/Various Forms [Themes and their variations]*** covers the exact similarity between musical structural forms and

sentence structures in grammar, syntax, semantics, functions and forms, etc.

Moustafa Gadalla

STANDARDS AND TERMINOLOGY

1. Throughout this book, octave ranges are named according to the following system:

c_3 c_2 c_1 c c^1 c^2 c^3

<— Lower Octaves —<—|—>— Higher Octaves—>

2. Capital letters (C, D, E, etc.) are reserved for general pitch names without regard to a specific octave range.

3. The Ancient Egyptian word, *neter*, and its feminine form *netert*, have been wrongly, and possibly intentionally, translated to ‘god’ and ‘goddess’ by almost all academics. *Neteru* (plural of *neter/netert*) are the divine principles and functions of the One Supreme God.

4. You may find variations in writing the same Ancient Egyptian term, such as *Amen/Amon/Amun* or *Pir/Per*. This is because the vowels you see in translated Egyptian texts are only approximations of sounds, which are used by Western Egyptologists to help them pronounce the Ancient Egyptian terms/words.

5. We will be using the most commonly recognized words for the English-speaking people that identify a *neter/*

netert (god, goddess), a pharaoh, or a city; followed by other 'variations' of such a word/term.

It should be noted that the real names of the deities (gods, goddesses) were kept secret so as to guard the cosmic power of the deity. The Neteru were referred to by epithets that describe particular quality, attribute, and/or aspect(s) of their roles. Such applies to all common terms such as Isis, Osiris, Amun, Re, Horus, etc.

6. When using the Latin calendar, we will use the following terms:

BCE – Before Common Era. Also noted in other references as BC.

CE – Common Era. Also noted in other references as AD.

THE 28 ABGD LETTERS & PRONUNCIATIONS

- The actual Egyptian 28 ABGD letters are indicated in Capitals—non capitals letters are inserted to help English-speaking people pronounce the Egyptian words.
- When 2 letters are underlined together (in the “Roman” script), they represent one sound. For example: Th sounds like ‘Th’ in the English word ‘Three’. Another example is Dh, which sounds like the ‘Th’ in the English word ‘There’.
- An underlined letter followed by a dot indicates an Egyptian letter close to the English sound of such a letter.
- Three Egyptian letters [A, W & Y] are “weak consonants” – each can be pronounced as a consonant or a vowel sound, depending on the word and its context.

Letter Sound	Numerical Value	Letter sound in English words
1. ALeF	1	<u>A</u> dam (as a cons.), <u>a</u> t (as a vowel sound)
2. BeYT	2	<u>B</u> oy
3. GyM	3	<u>G</u> irl
4. DaL	4	<u>D</u> elta
5. Heh	5	<u>H</u> e
6. Waw	6	<u>W</u> e (as a cons. sound), <u>FOO</u> D (as a vowel sound)
7. Zayn	7	<u>Z</u> ero
8. H.et	8	a strongly aspirant H made in the throat and is defined as a 'fricative faucal,' that is a strongly marked continuous guttural sound produced at the back of the palate. The sound does not exist in English, French, or Italian, but comes near to the ch in the German lachen, or the Scotch loch (Spanish x and j.)
9. T.a	9	emphatic T (close to the sound of double 't' at the end of the English word 'butt')
10. Yad	10	<u>Y</u> es (as a cons. sound), <u>Fee</u> t (as a vowel sound), a semi-consonantal glide, like the y in "yellow"
11. Kaf	20	<u>Mil</u> k
12. Lam	30	<u>L</u> ane
13. Meem	40	<u>Mil</u> k
14. Noon	50	<u>N</u> o
15. Seen	60	<u>S</u> afe

16. <u>A</u>.yn	70	does not occur in English, but represents a deeper guttural consonant, perhaps a voiced glottal stop
17. <u>F</u>	80	<u>F</u>ood
18. <u>S</u>.ad	90	emphatic S (close to the sound of letter 's' in the the English word 'sun' or in the name 'Sandra')
19. <u>Q</u>af	100	It is defined as a 'hard. explosive ultra guttural,' and may be described as a guttural having an affinity with k, but formed further back, between the posterior soft portion of the palate and the back of the tongue. Sounds like a backward k; rather like q in queen
20. <u>R</u>	200	<u>R</u>ise
21. <u>S</u>heen	300	<u>S</u>how
22. <u>T</u>	400	<u>T</u>able
23. <u>Th</u>	500	<u>Th</u>ree
24. <u>Kh</u>	600	Guttural Aspirate—like ch in Schotch loch—perhaps like ch in German ich
25. <u>D</u>hal	700	<u>O</u>Ther
26. <u>D</u>.ad	800	emphatic D
27. <u>Z</u>.	900	emphatic Z
28. <u>G</u>hyn	1000	A voiced velar fricative /ʒ/ or a voiced uvular fricative
