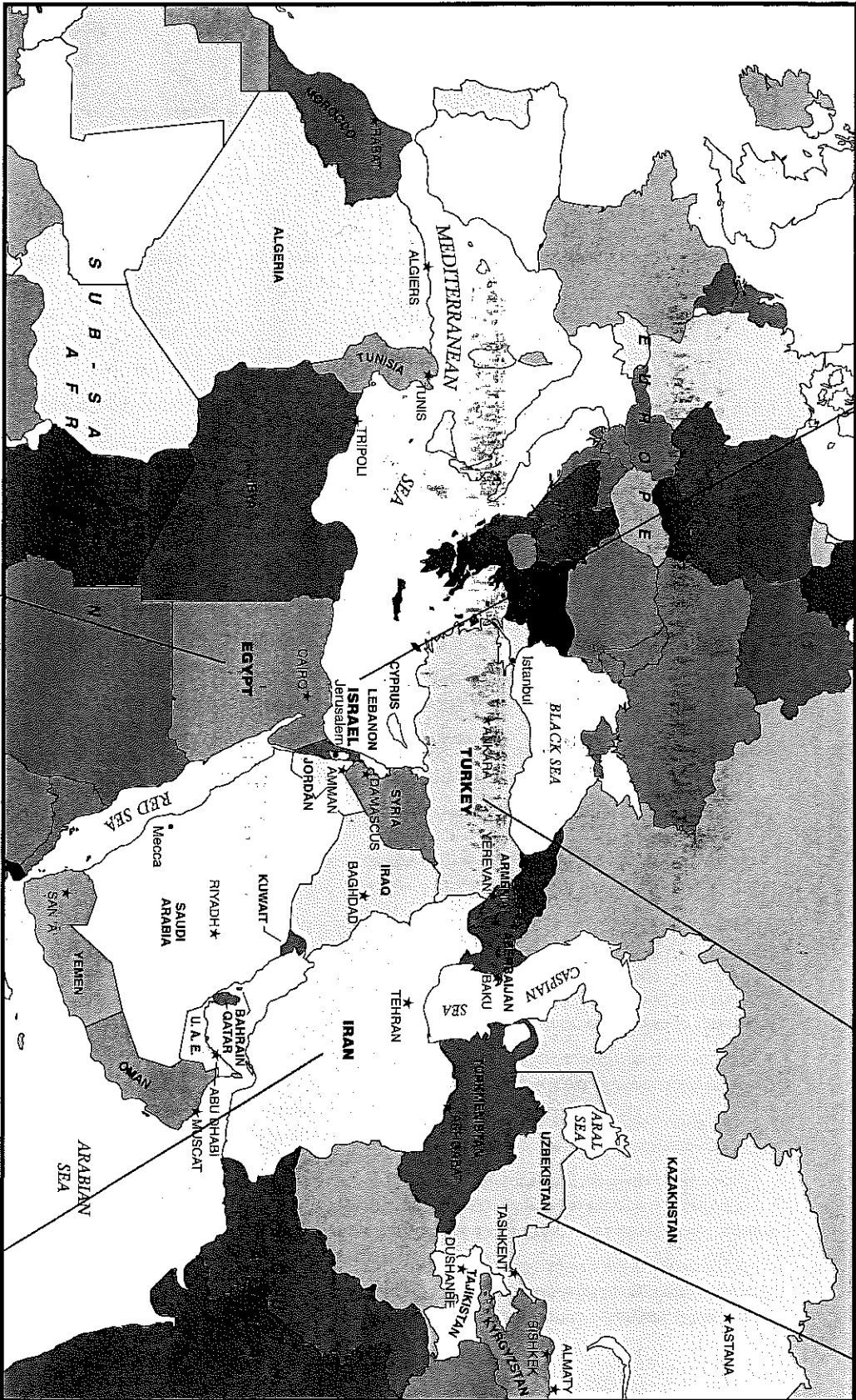


EGYPT

## The Middle East: Islam and the Arab World, Iran, Egypt, Sufism, Judaism

8

Background Preparation	244	Arrival: Egypt	262	Egypt's great temple of Ramses II at Abu Simbel moved to its present location when the Aswan High Dam was built in 1970 (Max T. Miller)
<i>An Inside Look: George Dimitri Sawa</i>	246	Site 4: <i>Takht</i> Instrumental Ensemble	263	
Planning the Itinerary	247	Arrival: Sufism	268	
Arrival: Islam and the Arabic World	247	Site 5: Sufi <i>Dhikr</i> Ceremony	269	
Site 1: Islamic <i>Adhan</i> , "Call to Prayer"	248	Arrival: Judaism	272	
Site 2: Arabic <i>Taqasim</i> for <i>Ud</i> and <i>Buzuq</i>	253	Site 6: Jewish <i>Shofar</i> and Liturgical Cantillation	274	
Arrival: Iran	257	<i>Questions to Consider</i>	278	
Site 3: <i>Dastgah</i> for <i>Santur</i> and Voice	258	<i>On Your Own Time</i>	278	



Site 6

Sites 2 & 5

Site 1

Site 4

Site 3

## Background Preparation

Geographically, the area covered in this chapter defies easy description. The designation *Middle East* is conventional and convenient—but it is also ethnocentric, as are *Near East* and *Far East*. After all, the regions these terms describe are only “near” or “far” from the perspective of the West. On the other hand, referring to the “Middle East” as “West Asia and North Africa” is clumsy. For this reason, we have chosen to adhere to the conventional term, whatever its drawbacks.

A second problem is that the boundaries of this region are less clear cut than those of most other areas: potentially, they encompass everything from Morocco in the west (directly south of Europe) to China’s westernmost province, Xinjiang. The nations that can be said to comprise this area straddle three continents: part of Turkey is in Europe; five of the Middle Eastern nations are in Africa; and the rest are in Asia. However, some consider the former republics of the Soviet Union, such as Turkmenistan, Uzbekistan, and Kazakhstan, to be part of “Central Asia” rather than of the Middle East, but few books, including this one, can afford the luxury of a Central Asian chapter.

It has been customary to subdivide the Middle East into sectors. The major units are: (1) the *Maghrib* or North Africa, consisting of Morocco, Algeria, Tunisia, and Libya; (2) the *Mashriq*, consisting of Egypt, Israel, Jordan, Lebanon, Syria, and Iraq; and (3) the Arabian Peninsula, consisting of Saudi Arabia, Yemen, Oman, and the various smaller nations on the Persian Gulf. Turkey, Iran, and Central Asia are usually treated as separate areas, and culturally speaking Israel and Armenia are considered as special cases.

It is tempting to describe this vast region as the “world of Islam” because its nations and peoples are predominantly Muslim, but there are important exceptions such as Christian Armenia and Georgia, and Jewish Israel. Islam, while certainly the predominant faith, is no more a unified monolith than, say, Christianity is in the West, or Buddhism is in Asia. Linguistically, while several mutually unintelligible language families are present, a certain unity has been created through the use of classical written Arabic, allowing learned people over a vast area to communicate, much as Latin once unified Europe and Sanskrit (or Pali) parts of Asia. Arabic belongs to the Afro-Asiatic family of languages, which includes all Semitic languages, Hebrew and Egyptian among them. The Indo-European languages are represented in the region by the Indo-Iranian subfamily, which includes Persian and Kurdish. Armenian is a stand-alone language, while Turkic languages, which stretch from Turkey to China’s Xinjiang, are part of the Altaic family and are related both to Mongolian in the east and to Hungarian in the west. While language similarity might be expected to create greater unity, that is not always the case; for example, Arabs and Hebrew-speaking Jews have related languages but have been at odds for decades. Similarly, while Islam would seem to unify the region, it also can be the basis for division, because Islam has numerous factions that can be as different from one another as Christianity’s multitude of sects.

When the Middle East is mentioned, many outside the region likely envision deserts, camels, nomads, pyramids, and simple villages where people are surviving at a subsistence level. While it is true that much of the Middle East is desert, other parts are quite lush, especially along the Nile, Tigris, and Euphrates rivers, and there are even regions filled with green fields, forests, and mountain streams. Parts of the Middle East also get quite cold and experience snow in the winter. While some Middle Eastern nations have major oil deposits, others have none and must import all the oil they use.

### MAGHRIB

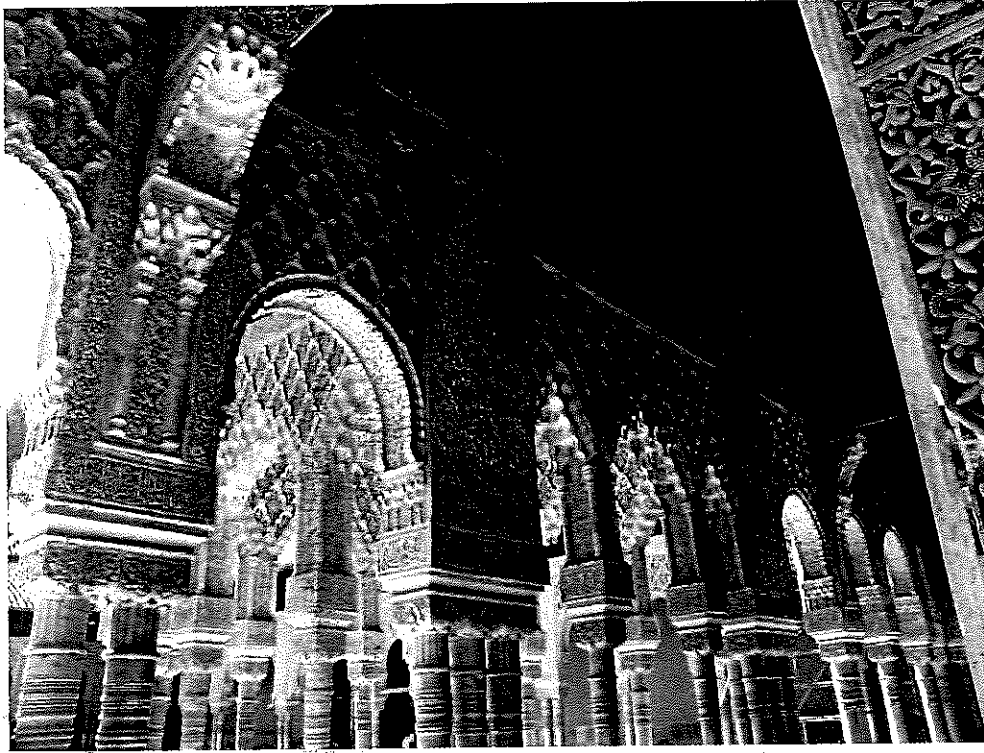
Literally, “the time or place of the sunset.” The Arabic name designating the region from present-day Libya west through Morocco.

### MASHRIQ

Literally, “the time or place of sunrise—the east.” The Arabic name designating the parts of Asia (and Egypt) conquered and populated by the Arabs.

### ARABIC

A Semitic language originating with the Arab ethnic group; also, the holy language of Islam, and a musical tradition whose history is intricately linked with the spread of the language.



The exquisite Patio de los Leones (Courtyard of the Lions) is the most famous place in Granada's fourteenth-century Moorish palace, the Alhambra

The Middle East is home to some of the world's earliest and most important civilizations. Indeed, the valley of the Tigris and Euphrates rivers, once called Mesopotamia and now largely within Iraq, is sometimes called the "Cradle of Civilization." The ancient Egyptians developed a great civilization along the Nile, leaving the world with incredible monuments, the pyramids among them. And Alexander the Great, a Greek-Macedonian, conquered much of the Middle East, leaving a strong imprint of his civilization throughout the region. The Middle East is dotted with extensive Greek and Roman ruins, testaments to the early spread of Greek learning and culture and the development of sophisticated urban areas.

During Europe's Middle Ages following the dissolution of the Western Roman Empire and the splintering of Europe into small, disorganized entities, classical learning flourished among the Arabs. Alexandria, Egypt, was home to what was perhaps the world's greatest library until 642, when its contents were burned on the orders of the city's conqueror, Omar, Caliph of Baghdad. Arabic scholars, such as al-Kindi (790–874) and al-Farabi (872–950), preserved and developed Ancient Greek music theory, which later influenced European theory. Today's Middle East continues to produce highly sophisticated music, often in combination with some of the world's most fluid and sensuous poetry. In the midst of war and internecine violence, the Middle East remains home to unusually attractive music in spite of much of Islam's traditional distaste for such a sensuous art.

## George Dimitri Sawa

## AN INSIDE LOOK

I was born in Alexandria, Egypt. For socio-economic and political reasons, my music career began with Western rather than Arabic music. Before European colonization, an *ud* (lute) was often part of an Egyptian bridal dowry, but afterward middle-class wealth combined with the Arab inferiority complex toward the West caused us to replace it with the more expensive and "technologically advanced" piano. My father, who provided for his yet unmarried sister, and who always planned ahead, bought a piano as part of her dowry. My aunt never married, and lived with us, so the piano became part of our household.

I began my musical career by playing Egyptian popular songs by ear on the piano. My father, eager for me to develop good technical habits, took me at the age of ten to a private teacher, the eccentric and highly talented violinist and pianist Madame Irene Drakides. She had been a student of Alfred Cortot and had many stories to tell about her acquaintances with famous French composers Maurice Ravel and Gabriel Fauré, some of whose works she had premiered. She trained me well, and I later contemplated a career as a concert pianist. However, when I was in Sweden as an exchange student in electrical engineering, and played both Arabic and Western music on the piano to my hosts, they asked me the obvious question that I had never asked myself: "Why don't you play an Arabic instrument?" So I resolved to learn the *qanun* (zither), an instrument that had fascinated me from early childhood.

At the Higher Institute for Arabic Music in Alexandria, the teachers were all touched that an Egyptian skilled at the piano would turn to the *qanun*! I had a lot to learn, such as oral learning and the art of improvisation, but more to unlearn, because Arabic pre-composed pieces were not frozen entities, but instead improvised ornaments, tastefully executed, that made every performance unique.



George Dimitri Sawa, Egyptian musician and historian

After completing degrees in piano, *qanun*, and yes, electrical engineering, I emigrated to Canada to study musicology and ethnomusicology. Arabic music was to be my career, and there was no turning away from it. I was most interested in its performance history, which led me to research the medieval sources on theory and ethnography. No music program in North America could provide the training for this type of work, so I created my own program by doing a Ph.D. in two departments, Music and Middle Eastern studies. The latter gave me the necessary training in socio-cultural history and the bibliographical tools to research my subject. The medieval Arabic world that unraveled before my eyes was stunning. There was a fusion of musical styles, Arabic, Persian, and Byzantine; court patronage that generously maintained practitioners and scholars; a scholarship that combined the writings of the practitioners with Greek music theory and Middle Eastern humanities. In short, it was a discipline that predates modern ethnomusicology by a thousand years. I was hooked for life.

Arabic influence on Europe goes far beyond the ancient Greco-Arabic music theory that formed the theoretical systems of Europe's first millennium. The city known consecutively as Byzantium, Constantinople, and Istanbul served a historic role as a bridge between Asia and Europe over which culture passed in both directions. The vast **Ottoman Empire** that incorporated much of Southeast Europe for hundreds of years—in some places even into the early twentieth century—left those areas with many Turkish instruments and musical influences. In fact, most of Europe's instruments can ultimately be traced to Arab sources. These instruments entered Europe both through Turkey and from North Africa, especially via Spain. For a thousand years or more before the expulsion of the Moors and Jews from Spain in 1492, both North Africa and Southern Europe were part of a unified Mediterranean culture. Europe—and European music in particular—would be unthinkable without Arab influence.

#### OTTOMAN EMPIRE

A powerful Turkish dynasty that ruled over various parts of West Asia, Eastern Europe, and northern Africa from the thirteenth to the early twentieth century.

## Planning the Itinerary

For readers whose curiosity remains unsatisfied by this necessarily brief survey, there are still more areas to explore. This is especially so of the Central Asian nations, whose music remains little known in the West. Beyond that is distant Xinjiang, the westernmost province of China, where Turkic peoples create music with close ties to the music of Turkey itself. At the other end of the Middle East, there is Morocco, where the remnants of Moorish-Andalusian music survive from Spain's Middle Ages.

While three major language groups are found in the Middle East—Arabic, Turkic, and Persian—Turkic and Arabic musical traditions are similar enough that we can combine them and discuss Middle Eastern music through two broad traditions: Arabic and Persian music.

Because Islam is of central importance throughout the entire region, we must of necessity give some consideration to the relationship between music and mosque. But because Israel is the world center of Judaism, we must also consider the role of music in the synagogue. In fact, because of the significance of religion in the region, we have departed somewhat from the structure of the book's other chapters: our last two "Arrivals" are not centered on places per se but on religious faiths, namely Sufism and Judaism.

## Arrival: Islam and the Arabic World

With more than 1.5 billion adherents, or 23 percent of the world's population, Islam is not just a major religion but a profound influence on culture—both generally and musically—around the globe. Though there is a close connection between the Middle East and Islam, both historically and demographically, Islam is also a major force in numerous countries beyond the Middle East, especially in Africa, South Asia, and Southeast Asia. Looking eastward, northern India is predominantly Muslim along with Pakistan and Bangladesh. Afghanistan, straddling both South Asia and the Middle East, is Muslim. In Southeast Asia two countries are predominantly Muslim: Malaysia and Indonesia, the latter being the most populous Muslim country in the world. In addition, the southern Philippines is Muslim. Muslims are also found in Thailand, Vietnam, and in smaller numbers in most countries of Southeast Asia. Western China, especially Xinjiang province, is Muslim, and most nations

ISLAM



of Central Asia (Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan) are predominantly Muslim. In Africa, besides the northern tier countries—considered part of the Middle East at least culturally—Islam is prevalent in many countries, especially Nigeria. Because of the earlier expansion of the Ottoman Empire into Europe, much of Southeast Europe includes Muslim communities, while three nations—Kosovo, Albania, and Bosnia-Herzegovina—are predominantly Muslim. In the rest of Europe there are increasing numbers of Muslims stemming from the many “guest workers” brought to places such as the United Kingdom, France, and Germany, as well as from refugees and political dissidents. Islam also flourishes in the United States, with the greatest concentration found in Dearborn, Michigan.

Most Muslims—estimated at 80–90 percent—belong to the Sunni branch. What sets Sunnis apart is their adherence to the *Qur'an* (also Koran), Islam's most sacred writings, and the *Sunnah*, which is the record of Muhammad's life. Sunnis believe that Muhammad specified no particular leaders to follow after him, and therefore Sunni Muslims have no hierarchy of ecclesiastical leaders. The Shia, however, believe that Muhammad's cousin and son-in-law, Ali ibn Abi Talib, was his designated successor, and they consider Ali to have been the first *imam*, who are the religious leaders of Shia Islam. The Shia constitute only about 10–20 percent of the world's Muslims, but they have been exceptionally prominent politically because of conflicts in Iraq with Sunnis and because Iran is primarily Shia. Beyond these two major branches, there are numerous smaller branches, the most prominent being the Sufis, who are discussed in detail in Site 5.

### Site 1: Islamic *Adhan*, “Call to Prayer”

**First Impressions.** In our example, which features a man calling the faithful to prayer, the vocalist performs a single melodic line, adding fairly extensive and technically demanding ornamentation. This performance seems to meet most definitions of “music,” as it has definite pitch, rhythm, and contour. Yet, in an Islamic context, this would not be considered as “singing”; it would be thought of, rather, as heightened speech or “holy” speech, delivered in a style requiring both declamation and the spinning out of syllables.

**Aural Analysis.** Anyone who has visited a Muslim nation has likely heard the “Call to Prayer”—in Arabic, the *adhan*—which is uttered five times daily. In most places today, considering the size of modern cities and the amount of noise from traffic, *adhan* are now transmitted through loudspeakers mounted on a tower at a local mosque. Because the purpose of the call is to communicate a specific message and because Islam discourages the use of the sensual arts, the call consists essentially of spoken words, but the manner of delivery takes on characteristics of melody. Indeed, some versions of the *adhan* are highly virtuosic and melismatic. The set of pitches used is normally characteristic of a musical *mode*, a term denoting not just a scale but typical melodic patterns as well. *Adhhan* are melodically improvised to a certain degree and are also in free rhythm, being a series of declaimed phrases each separated by a pause. The words used are declaimed in classical Arabic and are virtually the same throughout Islam—the only exceptions being that the line “Prayer is better than sleep” is only chanted during the predawn call, and that Shia Muslims add the line “Ali is his successor” after affirming that **Muhammad** is the prophet of God:

#### ADHAN

The Islamic Call to Prayer.

#### MUHAMMAD

Muslim prophet and Arab leader who during his lifetime (570–632 C.E.) spread the religion of Islam and unified a great deal of the Arabian Peninsula.

*Allahu akbar, Allahu akbar*  
*Ashhadu an la ilaha illa ll ah*  
*Ashhadu anna Muhammadan*  
*ras ul Allah*

*Hayya 'al a'l-sal at*

*Hayya 'al a 'l-fal ah*

*(Al-Salat khayr min al-nawn)*

*Allahu akbar, Allahu akbar*

*La ilaha ill all ah*

God is great, God is great,  
 I testify that there is no god but God.  
 I testify that Muhammad is the prophet of God.

Come to prayer.

Come to salvation.

(Prayer is better than sleep.)

God is great, God is great.

There is no god but God.

## LISTENING GUIDE



CD 2.6 (1'49")

### Chapter 8: Site 1

## Islam: "Call to Prayer"

Vocals: Single male (*muazzin*)

### TIME LISTENING FOCUS

**0'00"** Vocalist calls in free rhythm. The text setting is syllabic. Note that throughout the example, each initial line is primarily syllabic and then repeated with increased melisma.

Line 1: *Allahu akbar, Allahu akbar* ("God is great, God is great").

**0'07"** Line 1 is repeated with increased melisma.

**0'17"** Line 2: *Ashhadu an la ilaha illa ll ah* ("I testify that there is no god but God").

**0'25"** Line 2 repeated with increased melisma.

**0'35"** Line 3: *Ashhadu anna Muhammadan ras ul Allah* ("I testify that Muhammad is the prophet of God").

**0'45"** Line 3 repeated with increased melisma.

**0'58"** Line 4: *Hayya 'al a'l-sal at* ("Come to prayer").

**1'05"** Line 4 repeated with increased melisma.

**1'14"** Line 5: *Hayya 'al a 'l-fal ah* ("Come to salvation").

**1'22"** Line 5 repeated with increased melisma.

Note line 6 (see above) is not heard in this example.

**1'30"** Line 7: *Allahu akbar, Allahu akbar* ("God is great, God is great").

**1'40"** Line 8: *La ilaha ill all ah* ("There is no god but God").

Source: Islamic "Azan" ("Call to Prayer") by Saifullajan Musaev from the recording *Bukhara, Musical Crossroads of Asia*/Recorded, compiled and annotated by Ted Levin and Olanazar Matykubov, provided courtesy of Smithsonian Folkways Recordings, Smithsonian/Folkways CD SF40050, © 1991. Used with permission.



**ETHNO-CHALLENGE (CD 2.6):** Visit a local mosque (with permission) and observe a service such as Friday prayers.

Cultural Considerations. Islam has a great deal in common with Judaism and Christianity, despite the misunderstandings and conflicts that have arisen among adherents of these three religions. All three are monotheistic—in fact, they worship the same god, who is called Allah by Muslims, Yahweh or Jehovah (also known as Adonai, meaning “Lord”) by Jews, and God by (English-speaking) Christians. All trace their lineage to Abraham and recognize the biblical prophets. While Jesus of Nazareth, the man who is the basis of Christianity, is considered by many to have been a prophet as well as messiah, most Jews see Jesus as a “false messiah” or pay little heed to his presence, since Judaism does not place individual humans at the center of their faith.

For Muslims, Muhammad (570–632) was not just a prophet, but the central prophet. Born in the Arabian Peninsula, Muhammad lived in Mecca and Medina and founded Islam there. While all Muslims accept the teaching of Muhammad, divisions arose after Muhammad’s death. As a consequence, there are “denominational” differences in Islam, especially between the more dominant **Sunni** and the minority **Shia** branches of the religion. (Note, however, that Shia Muslims are the majority in Iran and Iraq.) Shia Muslims differ from Sunni because of their belief that Muhammad’s cousin and son-in-law, Ali, was the rightful successor, in contrast to the Sunni who do not accept Ali’s legitimacy. Also, Shia designate spiritual leaders as *imam*, Ali having been the first of them. In addition to these main sects, there are many smaller sects, including the **Sufi**. Because Sufis seek union with

**SUNNI**

The mainstream or majority branch of Islam.

**SHIA**

The minority branch of Islam that follows Muhammad’s cousin, Ali.

**SUFI**

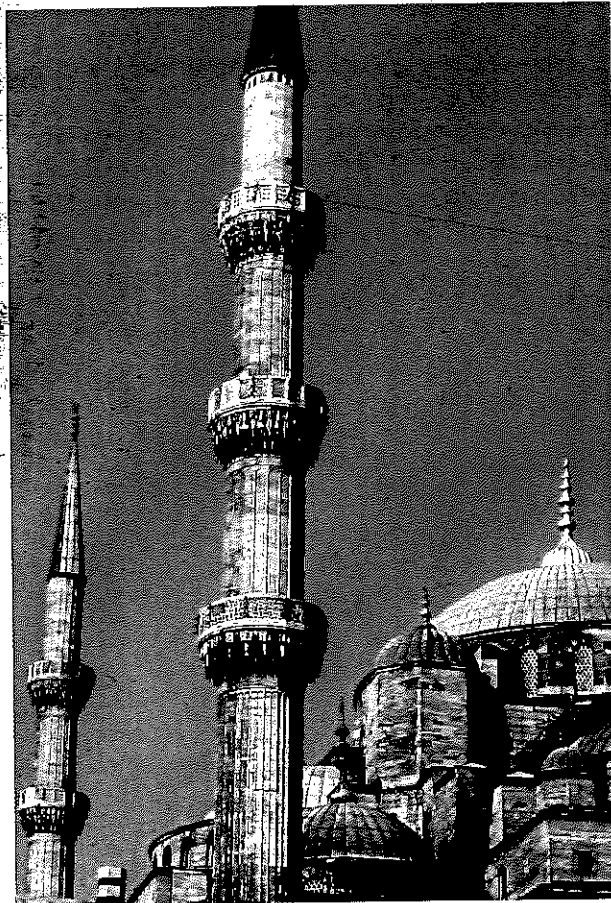
The mystical branch of Islam.

The Beyazit Camii (Mosque), built in 1504, is Istanbul’s oldest standing mosque



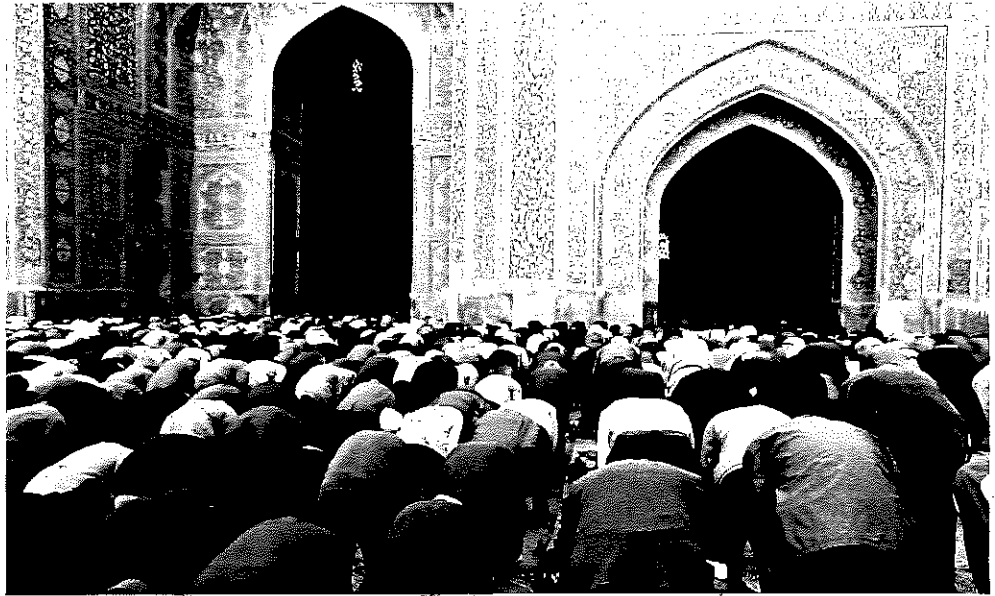
God through trance, often induced through a whirling dance accompanied by music, some Muslims view Sufis as being so unorthodox that they are not considered mainstream Muslims.

Muhammad designated Mecca as Islam's holy city and built a great mosque there containing Islam's holiest shrine, the *Ka'ba*. Since that time, every Muslim capable of doing so is expected to make a pilgrimage (*hajj*) to Mecca; pilgrims are honored as *hajji* upon their return home. Muslims are also expected to pray five times a day, facing in the direction of Mecca. The Call to Prayer developed as a reminder to the faithful to fulfill this obligation. In English the term *mosque* denotes any building used for Islamic worship but the Arabic term is *masjid*. There is no typical architectural form associated with mosques; indeed, many early mosques were converted Christian churches. In Istanbul the oldest mosques, those built in the sixteenth century, follow the same basic design as the city's much older Byzantine churches: both feature a central dome surrounded by smaller half-domes. Each mosque, however, has a *mihrab*, a semi-circular niche in a wall that helps orient worshippers toward Mecca for their daily prayers. Mosques are relatively empty compared to churches, because worshippers pray on the (usually carpeted) floor. While Friday is the day for hearing sermons in the mosque, Muslims are expected to pray seven days a week.



Two minarets of Istanbul's famous Sultanahmet Camii, better known as the "Blue Mosque," built in 1616. A *muezzin* calls the faithful to prayer from the *minaret* five times a day

Worshippers  
praying at Imam  
Mosque, Isfahan,  
Iran (Shutterstock)



One architectural feature that distinguishes all but the earliest mosques from churches is the presence of one or more tall, thin towers called *minarets*. An essential function of the minaret is to provide a place from which to sound the Call to Prayer. The person who gives the call is commonly called a *muezzin* (properly a *mu'adhdhin* in Arabic). When Muslims hear the call, they are expected to stop what they are doing and either pray or be still and silent. This applies to traffic as well as to television programs in many countries, although this degree of observance occurs more frequently in Islam-dominated states, such as Yemen, than in secular states such as Turkey.

Although Islam is primarily associated with the Middle East, it is a major religion in other areas as well, including much of the central third of Africa, northern India, parts of southeastern Europe (especially Albania and Bosnia), and parts of Southeast Asia, especially Malaysia, Indonesia, and the southern Philippines; indeed, Indonesia has a greater population of Muslims than any other country. Consequently, one hears the Call to Prayer in places outside the Middle East such as Singapore; Bangkok, Thailand; Manila, The Philippines; New Delhi, India; and Lagos, Nigeria, not to mention the United States. For overseas Muslims out of hearing range of a mosque, two substitute methods have been devised. Some believers tune into a radio station that broadcasts the Call to Prayer, while others rely on computer applications and clocks programmed to emit a recorded Call to Prayer five times a day.

Most branches of Islam are suspicious of music, which they view as overly sensual. In Islamic aesthetic theory, expressions that combine pitch and rhythm—all of which would usually be classified as “music” in Western culture—are divided into a higher-level category called *non-musiqā* (non-music) and a lower-level category called *musiqā* (music). All categories of *non-musiqā*, including the Call to Prayer, are considered “legitimate.” These include readings from Islam’s holy book, the Qur’an (or Koran), which are delivered in heightened speech, as well as chanted poetry. Some *musiqā* is also legitimate, including

familial and celebratory songs, occupational music, and military band music, but the classical genres of *musiqā* as well as local types of “folk music” are considered “controversial,” meaning that more fundamentalist Muslims generally discourage these traditions. At the bottom of this hierarchical scale is “sensuous music,” such as American popular music, which is branded “illegitimate.” However melodic, musical, or sensuous you may find the Call to Prayer, it is considered by Muslims to be “non-music” and unsensuous, and therefore legitimate. These views clearly illustrate that definitions of “music” are culture-based and not universal.

### Site 2: Arabic *Taqasim* for *Ud* and *Buzuq*

**First Impressions.** The timbre of the opening instrument sounds very much like a guitar. The timbre of the following lute has a much brighter quality, the two together suggesting perhaps “belly dance” music, though with a much dreamier atmosphere. The melodic line seems spontaneous without a regular rhythm, the two instruments alternating the lead role. This kind of music is heard throughout the Arab world, including Turkey. We could be in Beirut (Lebanon), Damascus (Syria), Baghdad (Iraq), Cairo (Egypt), Tripoli (Libya), Amman (Jordan), Istanbul (Turkey) or any number of other places throughout the Middle East.

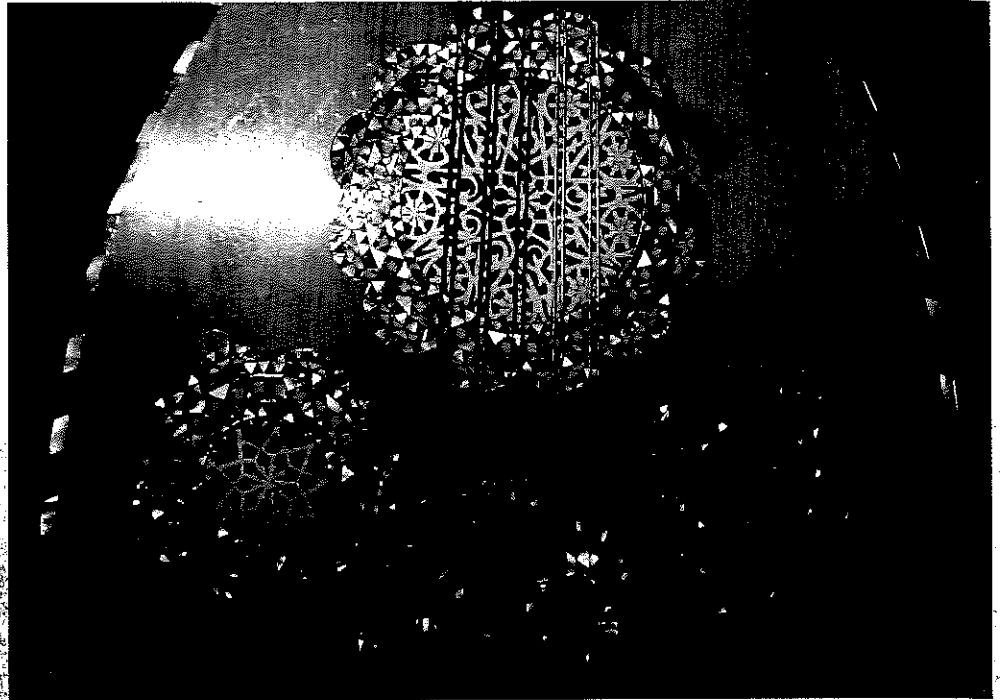
**Aural Analysis.** The deeper sounding instrument first heard in the example is the *ud*, a large pear-shaped lute with a short fretless neck. The *ud* is found throughout much of the Middle East and is associated mostly with the “classical” tradition rather than village styles. With a history going back to the eighth century C.E., the *ud* has undergone numerous changes over time in terms of size and number of strings. Today the instrument most typically has five

**UD (Also, AL ‘UD)**  
A fretless, plucked pear-shaped lute that is found in Arabic music traditions and is the origin of certain lutes of Africa, Asia, and Europe.



Ali Jihad Racy, originally from Lebanon and now of the United States, plays the Arab *buzuq* (lute) (Linda Vartoogian/ FrontRowPhotos)

Close-up of the face of an *ud* (lute) (see full picture Chapter 3, page 58).



“courses” of strings, a course being a pair tuned in unison, but *ud* with four, six, or even seven courses exist today. The musician can stop the strings anywhere on the neck, because there are no frets; this allows for fine gradations of intonation. The player uses a plectrum, or sometimes the fingers or fingernails of the right hand, to pluck the strings over the middle of the instrument’s body. The Middle Eastern *ud* is considered the original form of an instrument that traveled to Asia—where it became the Chinese *pipa*, the Japanese *biwa*, and the Vietnamese *tyba*—and to Europe, where it became the European *lute*, which reached its greatest popularity during the Renaissance, then gradually fell from favor during the eighteenth century. Indeed, the word lute derives from the word *ud*, typically referred to as “*a’ud*,” that is, the *ud*.

The brighter sounding instrument that appears second in the example is called the *buzuq* and is different in many ways from the *ud*. It is used in both classical and non-classical music and has a rounded body, nylon frets wrapped around its neck, and three double courses of strings played with a plectrum. One of the three double courses plays the melody, while the other two are primarily strummed to create intermittent drones. The *buzuq* probably derives from a similar instrument that the Turks call *saz*, and a form of it is found in Greece where it is known as the *bouzouki*.

MAQAM  
(Also, MAKAM)  
Arabic/Turkish mode  
or system of rules  
and expectations for  
composition and  
improvisation.

The music in our example may sound improvised, because it is unmetered and the melodic line seems to spin out spontaneously. Middle Eastern “improvisation,” however, should not be understood as a license for the players to do whatever they want. Rather, it provides an opportunity for the performer to compose, within strict boundaries, while playing. The usual Arabic term for the system within which improvisation occurs is *maqam* (*makam* in Turkish), a word loosely translated as “mode.” As with the broad sense of the



term *mode* (e.g., as when it is applied to the Indian *raga*), each *maqam* (pl., *maqamat*) consists not only of a scale but also of specific melodic forms, moods, and other non-musical associations; they are perhaps best viewed as “composition kits.” In fact, there are many fully written ensemble compositions that include no improvisation but still follow the conventions of *maqam*.

Each *maqam* has a name and is characterized by a specific starting and ending note—as well as a set of specific pitches organized into two groups of four pitches, each called a *tetrachord* in English. Describing these pitches is difficult, however, because many differ in intonation from all twelve pitches of the Western equal-tempered chromatic scale. Arabic theorists have devised a system—which may vary slightly in actual practice—of twenty-four pitches in an octave, with each measuring fifty cents (i.e., a half semitone or quartertone). The basic seven steps of individual scales consist of combinations of two, three, four, or six quartertones. Two of these quartertones equal one Western semitone and four equal a Western whole tone, but three comprise an interval that is between a Western semitone and whole tone and six form an augmented (raised) second interval. If that sounds complex, indeed, it is.

To add to the complexity, a given performance may shift from one *maqam* to another. The complete track from which our excerpt comes begins in *maqam kurd*, with the pitches D, E $\flat$ , F, G, A $\flat$ , B $\flat$  and octave C, but then shifts to *maqam rast* (F, G, A $\flat$ , B $\flat$ , C, D, E $\flat$ ), to *maqam 'ajam* (F, G, A, B $\flat$ , C, D, E $\flat$ ), to *maqam nahawand* (F, G, A $\flat$ , B $\flat$ , C, D $\flat$ , E $\flat$ ), and, finally, to *maqam bayyati* (C, D $\flat$ , E $\flat$ , F, G, A $\flat$ , B $\flat$ ). Theorists disagree on the number of *maqamat*: some claim there are up to seventy or more. There is also disagreement on the categorization of *maqamat*, which are divided into three families by some theorists. In our excerpted example, two musicians realize the *maqam* through improvisation—that is, they explore the characteristic intervals and melodic fragments gradually and spontaneously, alternating between *ud* and *buzug*. When one musician is prominent, the other strums lightly, playing drone effects or modestly mimicking the phrases of the other. Any resulting simultaneity of notes is incidental and does not constitute harmony of any sort because the music is conceived monophonically. These improvisations may occur alone or as part of a longer suite that also includes fixed compositions in meter. An unmetered movement featuring improvisation is called a *taqasim* (or *taqsim*) when performed by instrumentalists, and *layali* or *mawwal* when performed by vocalists. Whereas musicians of nearly any skill level can play metered compositions, only the most skilled can play *taqasim* with any authority.

**Cultural Considerations.** In addition to being suspicious of the sensual aspects of music, Islamic aesthetics frowns on realistic representation in art, especially of the human form, to avoid the temptation toward idol worship. But as with sound, it may not always be obvious to outsiders what is considered art and what is not. Important mosques boast interiors covered with beautiful ceramic tiles, which certainly appear “artistic” to the Western eye, even if their designs are non-representational. Indeed, even Arabic calligraphy lends itself to incorporation into decorative design and can be considered artistic. Such designs are appreciated as expressions of spirituality and respect toward Allah, rather than secular indulgences in artistic splendor.

Within various cultures, an apparent correlation often exists between the degree of decoration found in art and architecture on the one hand and music on the other. In the case of Arabic music, this correlation is fairly compelling. Mosques characteristically have little

#### CENTS

A way to measure sound intervals with 1200 cents in an octave and a semitone measuring 100 cents.

## LISTENING GUIDE



CD 2.7 (1'57'')

## Chapter 8: Site 2

Arabic *Taqasim* Improvisation for *Ud* and *Buzuq*Instruments: *Ud* (fretless plucked lute), *buzuq* (fretted plucked lute)

## TIME LISTENING FOCUS

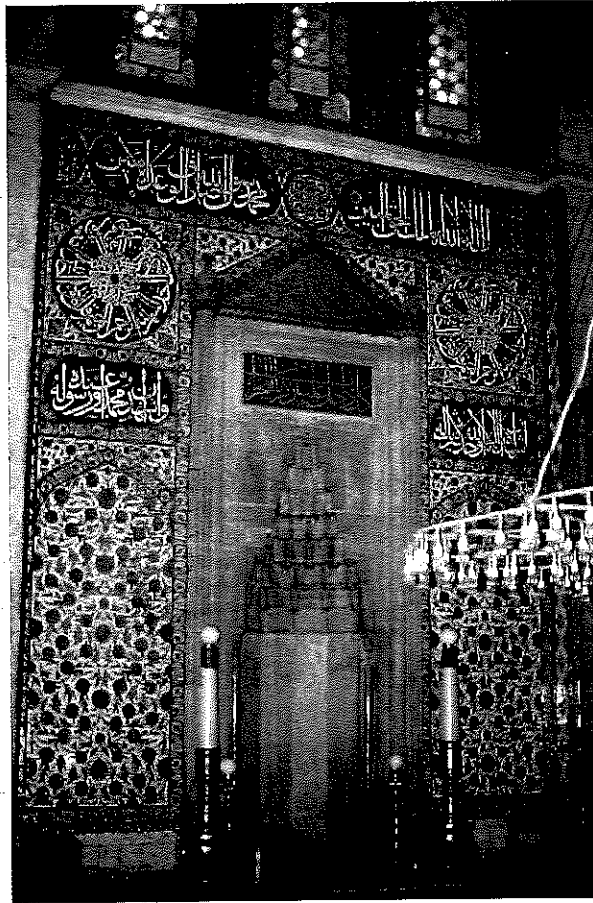
- 0'00"** The *ud* begins the performance. Listen for the mellower timbre and lower range of this instrument compared with the brighter timbre of the *buzuq*. Also, note that the performance is in free rhythm throughout.
- 0'02"** The tonality of the improvisation is established with this sustained pitch.
- 0'31"** *Buzuq* enters, overlapping with the concluding phrases of the *ud*. Listen for the *ud* returning to the tonal center, but an octave lower than what was originally established. Note also that the *ud* does not drop out entirely, but just lowers its volume and melodic activity as the aural focus shifts to the *buzuq*.
- 0'51"** The aural focus shifts again to the *ud*. Note that the *buzuq* continues to play at a quieter volume and with less melodic activity.
- 1'15"** The aural focus shifts yet again to the *buzuq*. New tonalities are briefly established, but the phrase returns to the original tonal center at its conclusion.

Source: "Maqam Kurd," performed by Ali Jihad Racy, *buzuq*, and Simon Shaheen, *ud*, from *Taqasim: Improvisation in Arab Music*, Lyricord LYRCD 7374, n.d. Used by permission, Lyricord Discs Inc.

**ETHNO-CHALLENGE (CD 2.7):** The first phrase of this example (played on the *ud*) makes heavy use of a *tremolo* plucking technique (very fast on a single string). If not a musician yourself, locate a guitarist to show you the plucking technique and match the rhythmic density of this tremolo. Note how Western-trained musicians tend to pluck lutes by moving their forearm up and down, while Asian musicians pluck the instrument by rotating their forearm with a bent wrist.

undecorated space within them, and this is paralleled by the busy character of much Arabic music, in which the distinction between main notes and ornamentation is frequently blurred. Interestingly, whereas the ornamentation of classical *musiqā* is clearly categorized as "controversial," the same thing in a Call to Prayer is "legitimate" because the *adhan* is *non-musiqā*.

From the eighteenth century onward, Arabic decoration made a strong impression on Europeans. The French term *arabesque* came to denote European architectural embellishments featuring floral or curling patterns. In music the term denotes elaborately embellished melodies or countermelodies, such as Claude Debussy's *Deux arabesques* for piano. Few of these compositions, however, have any further relationship to Arabic music per se. Some



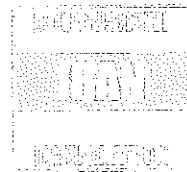
Though not considered to be artwork, the intense decoration of a mosque is analogous to the ornamentation of Arabic music. The recess in the center (*mihrab*) orients worshippers toward Mecca, Saudi Arabia, as seen in Istanbul's Beyazit Camii (Mosque) of 1504.

composers and musicians, particularly pianists, at Middle Eastern conservatories otherwise devoted to European music have sought to assert something of their roots by composing or improvising their own "arabesques" as well.

## Arrival: Iran

Little visited these days by Western travelers, Iran, a country the size of Alaska or Quebec, is home to nearly seventy million people. Because much of the country is mountainous and rainfall is scanty except along the Gulf of Oman coast, Iran's large population often has to cope with difficult and dangerous conditions. Earthquakes are a constant concern in many areas, and when one occurs, typically large numbers of people die.

Iran, known as Persia until the twentieth century, is different from most of its neighbors on several accounts. The vast majority of its inhabitants share a non-Arab origin and speak Farsi, an Indo-European language related to that of the Kurds, who live at the juncture of Iran, Turkey, and Iraq. Most of Iran's population is Shia Muslim, Shia being the division of Islam that in many places is associated with the lower economic classes and that tends

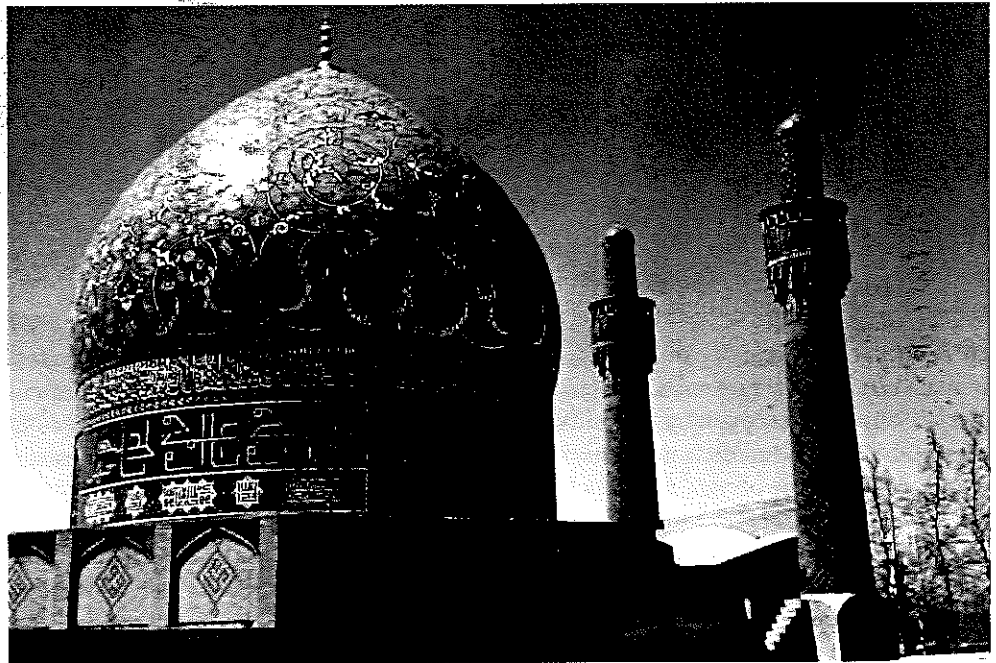


to express itself more emotionally and militantly than Sunni Islam, which has become the mainstream form of Islam in most Middle Eastern countries. Shia Islam has a more developed clergy, the lower-ranking members being called *mullahs* and the higher-ranking ones *ayatollahs*. At various times, the more radical manifestations of the group's fundamentalist tendencies, such as the 1979 Iranian hostage crisis, have strained political relations between people and governments not only in the West but also among non-Shia Muslims and neighboring countries as well.

Persia has a long history, from its first flourishing in the sixth century B.C.E. under Cyrus the Great, through its periods of subjugation by Alexander the Great, the Parthians, the Turks, and the Mongols, to independence in the eighteenth century. Some consider its greatest period to have been during the rule of the Sasanian dynasty (third to seventh centuries C.E.). Modern Iran was created in the early twentieth century, along with a hereditary line of rulers called *shahs*, the last being Shah Muhammad Reza Pahlevi, who ruled until deposed by a revolution in 1979. Since 1979 Iran has been a theocratic democracy, ruled by an uneasy union of semi-official *ayatollahs* and official secular leaders.

### Site 3: *Dastgah* for *Santur* and Voice

**First Impressions.** Iranian classical music often has a melancholy mood. Both the instrumentalist and vocalist in this example express this quality through pitch, rhythm, and dynamics. Even the vocal timbre is heartfelt, encouraging an intimate atmosphere that is typical of Persian classical performance. On first hearing, this Iranian example may sound rather similar to the Arabic example heard earlier. It begins with a stringed instrument



Dome of mosque and two minarets in Isfahan, Iran, one of the country's centers of Islam (Rex Shahriri)

playing a rhythmically free melody in an improvisatory manner. This section then gives way to a section featuring an unaccompanied female singer, who continues the rhythmically free approach. Despite the apparent similarities between Arabic and Iranian music (or, more properly, Persian music), however, the two systems are conceptually quite different.

**Aural Analysis.** Although the instrument that introduces our example is a chordophone, a careful listener will detect a percussiveness that distinguishes it from the plucked instruments heard earlier in the Arabic *ud* and *buzuq* duet. Indeed, the player is using two small wooden hammers to strike the strings. Organologically, such an instrument is called a “dulcimer” or a “hammered zither,” because the strings are parallel to a soundboard without a neck, and struck by mallets. The instrument is a Persian *santur*, Iran’s most distinctive and centrally important instrument. It is also considered by academics as the predecessor of the rest of the world’s dulcimers, which are distributed as far as China and Korea in the east, Thailand and Vietnam in Southeast Asia, and Europe and the United States in the West. Indeed, some scholars even consider the European piano to be inspired in part by the *santur*, because pianos work on the same principle of sound production, except that keys flip the hammers against the strings.

The *santur* is constructed of a hardwood, trapezoidal-shaped body with a lower side around 3 feet (91 cm) in length and an upper side only around 14 inches (35 cm) across. Courses—groups—of four strings each stretch from tuning pins on the right over two rows of moveable bridges, in rows of thirteen and twelve respectively, to tunable anchor pins on the left. Players hammer the strings near the bridges on either side of the left row and on the left side only of the right row of bridges. If plain wooden hammers are used, the tone is more percussive than when players cover the mallet tips with felt or cloth, as is the case in our example. The *santur*, in slightly different forms, is also played in other Middle Eastern countries, though elsewhere it is not the centrally important instrument it is in Iran. Iconographical evidence dates the *santur* at least to the Babylonian period (1600–911 B.C.E.).

The vocal soloist who enters following the introductory section sings verses from the *Masnavi*, a book of mystical poetry written by the thirteenth-century poet Jalal al-Din Muhammad Rumi, who also founded the Mevlevi order of Sufi Islam, famed for its “whirling dervishes” (see Chapter 8, Site 5). Written in rhythmically free verse, the sung text begins with the following lines: “The grieving of the heart announces the state of love / And there is no illness like that of the heart.” Persian music, like Arabic music, is based on an elaborate modal system (recall that the term *mode* refers to a “composition kit” used in improvisation), which in Persian music is called *dastgah* (plural, *dastgah-ha*). Officially there are twelve *dastgah*, each having seven pitches, plus a number of sub-modes called *avaz*. The track heard here is in *Dastgah shur* (also spelled *shour*), which uses the pitches C, D $\flat$  (flat one quarter step), E $\flat$ , F, G, A $\flat$ , B $\flat$ , and C.

There are, however, essential differences between the Arabic *maqam* and Persian *dastgah* systems. Unlike Arab musicians, who rely on an oral tradition of melodic phrases appropriate to a specific mode, Persian musicians have created a vast body of “composed” melodic phrases that amount to short compositions; these are called *gusheh*. Each *dastgah*, then, is learned by memorizing a variable number of these short *gusheh* compositions that can then be strung together to create a longer and more complete performance/composition. Groups of *gusheh* are organized around specific pitches of the *dastgah*, allowing the player to progress from the lowest (or home) note, called the *ist*, to higher pitches, where the musical

#### SANTUR

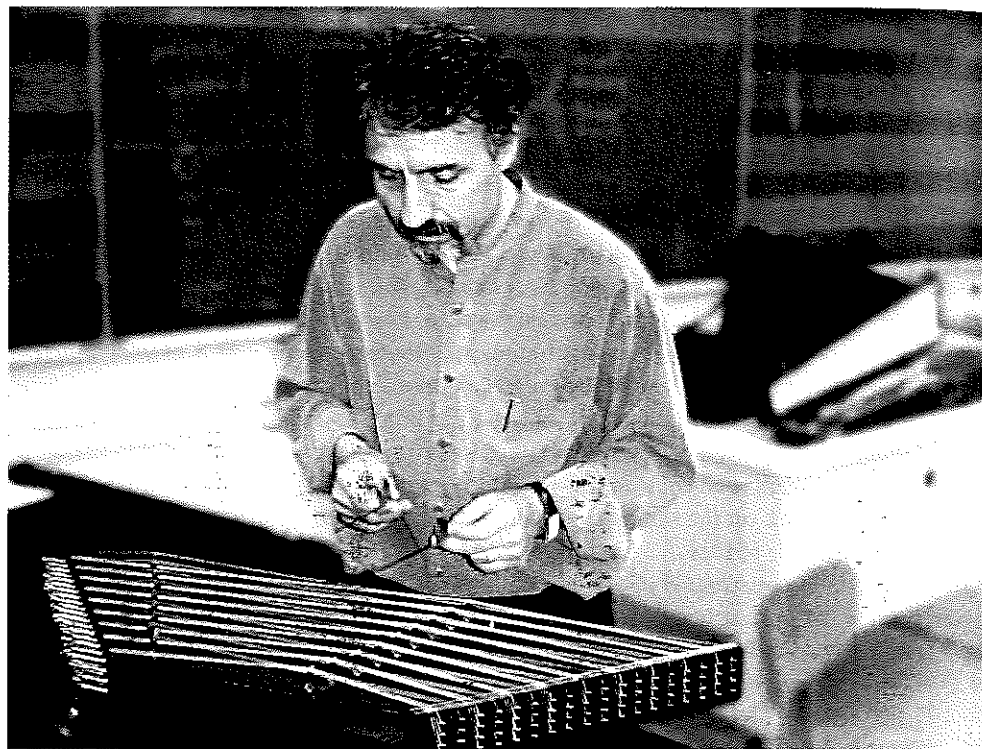
A hammered zither from the Persian classical tradition.

#### DASTGAH

Persian mode or system of rules and expectations for composition and improvisation.



The Persian *santur*  
(dulcimer)



tension becomes greater. The number of *gusheh* employed in any particular performance depends on the performer's knowledge and needs, while the specifics of the *gusheh* used vary according to the player's "school" (or tradition). For pedagogical purposes, as well as to set a kind of national standard, scholars have collected and printed all the *gusheh* for all the *dastgah* in a book called the *radif*. Therefore, a student can memorize as many *gusheh* as might be needed for performance, but the *radif* itself differs from "school" to "school" ("school" being the tradition of a single master).

A complete performance of a *dastgah* typically unfolds in several sections and requires a substantial amount of time, because the sections can be quite different from each other. A typical performance's opening movement, called the *daramad*, is rhythmically free and emphasizes the lower-pitched *gusheh*. Following this is the *tahrir*, another section in free rhythm emphasizing melismatic melodic work. Then follow two metered pieces called *kereshmeh* and *chahar-mezrab* respectively, which are followed in turn by a repetition of the rhythmically free *daramad*. The track included here features only the first two of these sections.

**Cultural Considerations.** The classical *dastgah-ha* of Iran form a vast and flexible system, which allows musicians to create both fixed compositions and improvisations by stringing together numerous short compositional blocks. Naturally, this system also calls for an element of individual creativity, because Persian music-making is about far more than building Lego-like performances. The art comes in how the *gusheh* are joined to each other and in how they are subtly changed and elaborated. Because musicians belong to various "schools" and

## LISTENING GUIDE



CD 2.8 (2'55")

## Chapter 8: Site 3

Iran: *Dastgah* for *Santur* and Voice

Vocals: Single female

Instruments: *Santur* (hammered zither)

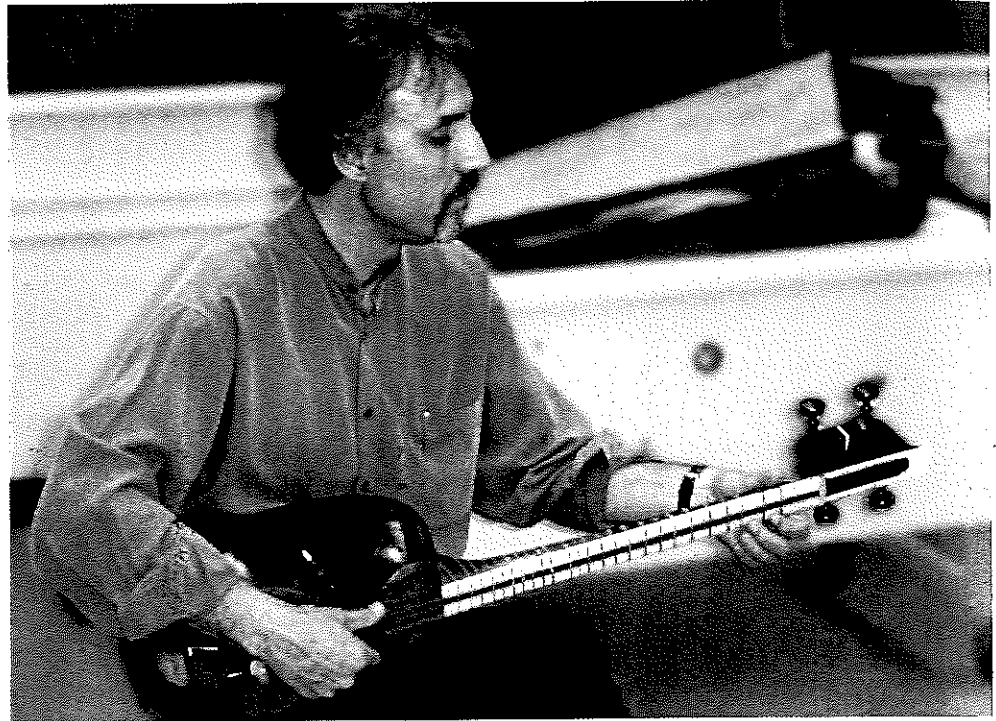
TIME	LISTENING FOCUS
0'00"	<i>Santur</i> begins in free rhythm. Listen for the creative use of variations in volume. Also, note the free-flowing tonality, challenging the listener to hear a tonal center, which is only finally solidified on the last pitch in octaves heard just before the voice enters (0'59").
0'04"	Tonality focuses on G (fourth scale degree).
0'12"	Tonality focuses on F (third scale degree).
0'24"	Tonality focuses on D (tonal center).
0'50"	Tonality focuses on C (seventh scale degree).
0'59"	Tonality centers on D (tonal center) to anticipate the entrance of the vocalist.
1'02"	Vocalist enters, confirming the tonal center. Listen for her melismatic ornamentations that diverge from the tonal center briefly and then return.
1'35"	<i>Santur</i> plays solo break.
2'11"	Vocalist returns. Listen for the <i>santur</i> reinforcing the basic pitches of the melodic line.

Source: "Dastgah of Shour" by Mohamed Heydari, *santour*, and Khatereh Parvaneh, voice, from the recording entitled *Classical Music of Iran: The Dastgah Systems*, SF 40039, provided courtesy of Smithsonian Folkways Recordings. © 1991. Used by permission.

**ETHNO-CHALLENGE (CD 2.8):** Use an electronic tuner to determine how many cents "flat" the named scale degrees (C, D, F and G) are in this example compared with standard Western tuning (A = 440 Hz). Sing the fundamental pitch (D—quarter tone) throughout the vocal section to hear how the singer ornaments around this pitch.

consequently have learned different approaches to the *dastgah*, specific *gusheh* generally sound different from one performance to another. The use of measured rhythm in metrical cycles is no longer as significant in Persian music as it once was, and the metered pieces found in suites, such as the *chahar-mezrab*, employ fairly simple rhythmic patterns. While foreign audiences generally prefer the metered compositions because of their use of one or more drums and their steady beat, Persian musicians and connoisseurs value rhythmically free improvisations most highly for the display of refined musicianship they allow.

The Persian *tar*, a distinctively shaped lute with six strings



Although the *santur* is probably Iran's most distinctive instrument, other kinds of instruments are important as well. These include two plucked lutes, the *sehtar* and the *tar*. The latter's skin-covered body has a distinctive shape, resembling the number "8." Also important is the round-bodied bowed lute called *kemancheh*. One aerophone, the *ney*, an end-blown notch flute found throughout the Middle East, is commonly heard. The main percussion instrument is a goblet-shaped, single-headed drum called the *dombak* or *zarb*, which resembles the Arabic *darabuka*.

## EGYPT

### Arrival: Egypt

If any nation typifies the Middle East, it is Egypt. Her ancient civilization, nearly as old as civilization itself, seems to live on through incredible relics—the pyramids, the Sphinx, great temples, hieroglyphics, wall paintings, and mummies—and is symbolized by the River Nile, which flows thousands of miles northward out of Africa to the Mediterranean Sea. This nation, which constitutes the northeast corner of Africa, is smaller than Canada's Ontario province, but has a population of eighty-three million. That the land can support so many is surprising considering how much of Egypt is desert. Most of the fertile land is found along the Nile, where many crops, including great quantities of cotton, are grown. The Suez Canal, opened in 1869, connects the Red Sea to the Mediterranean Sea and separates the main part of Egypt from the Sinai Peninsula.

Although ancient paintings depict musicians playing harps, lyres, lutes, flutes, double reeds, and other kinds of instruments, little is known about the sound of Egyptian music



Egypt's Great Sphinx of Giza, which along with the pyramids, is a symbol of ancient Egypt (Denise A. Seachrist)

until long after contact with Islam. However, coastal Egypt, particularly Alexandria, was part of the ancient Mediterranean civilization, where Islamic-period Arab music theory was brought to an intellectual zenith during the first millennium of the Christian era. Music in modern-day Egypt reflects a welter of more recent influences, including European art music, which has made Egypt—at least urban Egypt—a center of European musical culture outside Europe. For example, Italian composer Giuseppe Verdi's opera *Aida*, whose music is European but whose locale is set in Egypt, was commissioned by Khedive Ismail of Egypt in 1869 for the opening of the Cairo Opera House.

#### Site 4: *Takht* Instrumental Ensemble

**First Impressions.** With its catchy beat and sinuous melody, this piece may bring to mind the image of a veiled belly dancer swaying gracefully before an audience. Some of the instruments might seem familiar, including one that sounds like a tambourine, but the tuning of a number of the intervals heard sound “off,” one in particular.

**Aural Analysis.** Songs accompanied by instrumental ensembles pervade Egyptian musical life. They run the gamut from religious songs—as heard in this case—to folk songs, wedding songs, and love songs. Egyptian instrumental ensembles may also, however, perform on their own, without a vocalist. The musical systems found among Egyptians generally contrast slower-paced and unmetered music played by a single musician with clearly metered music played by a group, with or without a vocal part. In contrast to the improvisatory approach that is such an important part of solo performance, instrumental groups play fixed compositions. In Egypt the typical ensemble is called a *takht* and consists of three to five players, though more are possible. In modern times these ensembles have often been enlarged through the addition of new instruments, some borrowed from Europe, what some Middle Easterners jokingly call the “Near North.”

Most of the melodic instruments found in *takht* ensembles are chordophones, such as bowed lutes, plucked lutes, and zithers, but at least one aerophone, the end-blown cane flute (*ney*), is nearly always present as well. Among the most prominent of the plucked lutes is a pear-shaped *ud* lute. Of the bowed lutes, the *kemanja*, an unfretted spike fiddle, is most prevalent, but today *takht* ensembles may also incorporate violins, 'cellos, and even string

#### TAKHT

An Arabic music ensemble including zithers, bowed and plucked lutes, drums, aerophones, and sometimes non-traditional instruments.

A small *takht* ensemble. Front row: Ebrahim Eleish: *ud*, lute; George Sawa: *qanun*, zither; Suzanne Meyers Sawa: *darabuka*, drum. Back row: Dahlia Obadia: Middle Eastern dancer, and Sonia Belkacem, singer. (George Sawa)



#### QANUN (ALSO, KANUN)

A plucked zither used in Turkish and Arabic music traditions, prominent in *takht* ensembles.

basses. The most important zither is the *qanun*, an unusually shaped, four-sided instrument resembling an autoharp that has an amazing number of fining mechanisms to allow for various tunings (see photo on page 26). Our recorded example features *ud* (plucked lute), violin (bowed lute), *ney* (end-blown flute), *qanun* (plucked zither), *riqq* (tambourine), and *tabla* (goblet drum). The melodic instruments perform the same melody but with slight variations, resulting in a slightly heterophonic structure.

Three types of drums may be found in *takht* ensembles: the *duff*, the *riqq*, and the *tabla*. The *duff* is a small, single-headed drum sometimes having snares; the *riqq* is similar but has pairs of small cymbals inserted into the frame that jingle when the head is struck (i.e., it is a tambourine). The *tabla* is a small, goblet-shaped single-headed drum similar to others with different names found throughout the Middle East but is not related to the Indian pair of drums of the same name.

Arabic drumming is highly organized, and much of it is conceived as being in closed cycles of beats. The standard, named patterns realized by drummers are known in Arabic as *iqā* (plural, *iqā-at*), best translated as *rhythmic modes* in English. Using named drum strokes, drummers continuously play a given mode or cycle, with greater or lesser degrees of elaboration and ornamentation, to reinforce the metrical organization of a composition's melodic parts.

Even when Egyptian composers create fixed pieces, they work within the Arab modal system called *maqam*, which governs the choice of pitches and intervals and offers standard





Collection of Middle Eastern hand drums: (clockwise from left) Moroccan *bendir* with snares inside, Persian *daf* with internal ring chains, Nubian *zar* from southern Egypt and northern Sudan, and Arabic *riqq* or *def*; (center) Egyptian *tabla* goblet drum, called *darbuka* in Turkey (N. Scott Robinson)

melodic patterns as well. Compositions are also divided into certain well-known set forms, with names such as *dulab*, *tahmla*, and *bashraf*. Our recording is an example of the last form, which originated during the Turkish Ottoman Empire, and features the alternation of a recurring theme (*taslim*)—called a “rondo” or “ritornello” in European music—and new melodic material. This form is often used, as in this case, for light music. In a *bashraf* composition, the change from one section to the next is sometimes signaled by a change in the mode being used. The main mode used in this *bashraf* has a prominent augmented second interval right above the home pitch and could be expressed as C, D, E, F, G, A $\flat$ , B, C. Certain of the pitches, especially the F, sound out of tune to Western ears, as their intonation differs from the Western equal-tempered scale. A second scale could be expressed as C, D, E, F, G, A, B, C and sounds more familiar as far as tuning goes.

During the mid-twentieth century, an orchestra-sized variant of the *takht* ensemble appeared. Known as *firqa*, these larger ensembles sometimes include a chorus in addition to the principal vocalist. As with the smaller ensembles, the instruments used are mostly chordophones and aerophones, the former including most Arab possibilities plus members of the Western violin family, and the latter being mostly end-blown flutes of the *ney* variety. While traditional ensembles play heterophonically, performances by modernized *firqa* ensembles are usually highly arranged, with varied orchestration and occasional harmony.

## LISTENING GUIDE



CD 2.9 (9'41")

## Chapter 8: Site 4

Egypt: *Takht* Instrumental Ensemble

Note: The below description was contributed by Scott Marcus, the lead member of the ensemble in this recording.

Instruments: *ud* (plucked lute), violin (bowed lute), *ney* (end-blown flute), *qanun* (plucked zither), *riqq* (tambourine), and *tabla* (goblet drum)

## TIME LISTENING FOCUS

**0'00"** The set starts (with *ud*) in *maqam nahawand* on G, similar to the Western minor (G A B $\flat$  c d e $\flat$  f $\sharp$  g) except that the minor third is significantly lower in pitch than the piano's equal-tempered minor third. Many (theorists) understand this third to be a Pythagorean minor third (294 cents as opposed to 300 cents), although performers do not think in terms of cents.

**0'58"** Next, we play a *dulab* in *maqam nahawand* on G. *Dulab* is an instrumental genre. The compositions are very short. *Dulabs* serve to set the *maqam* of the following pieces; in this sense, they serve the function of a prelude, although note that 'prelude' is a Western term that is not used in Arab music. *Dulabs* are generally older compositions, understood to come from an unknown past: no known composer, they were part of the tradition in the late nineteenth century, but we do not know when the genre or these specific compositions appeared. As in our example, *dulabs* commonly move between two different rhythmic modes, the first called *wahdah*, and the second called *maqsum*.

The pattern for *wahdah* is D – MT – KT – (i.e., dum – ma tak – ka takk –).

The pattern for *maqsum* is DT – TD – T – (dumm takk – takk dumm – takk –). Both of these patterns take the same amount of time. In staff notation, they are written as 4/4. In our *dulab*, there are six repetitions (six measures) of *wahdah*, then seven repetitions of *maqsum*, then a return to *wahdah*.

**1'40** Next we have a violin *taqasim* on a *wahdah* ostinato in *maqam nahawand* on G.

**2'42"** Full ensemble returns.

**3'23"** Next a *ney* (end-blown reed flute) *taqasim* in *maqam nahawand* on G on a G drone (no ostinato).

**4'28"** Then a *qanun* (plucked zither) *taqasim* on a *ciftetelli* ostinato. This ostinato is twice as long as the *wahdah* or *maqsum* rhythms, and thus could be understood as an 8/4: (D – MT – KT – D – D – T –). The first half is similar to the *wahdah* pattern. The *qanun* includes a modulation to *maqam nawa athar* on G: G A B $\flat$  c $\sharp$  d e $\flat$  f $\sharp$  g.

**5'37"** (Pause) Then we play a high energy instrumental composition composed by Muhammad 'Abd al-Wahhab (c.1900–1991). This composition occurs in the middle of a lengthy song that 'Abd al-Wahhab composed for the singer Umm Kulthum (c.1900–1975). The song is called "Fakkaruni." (Note each instrument is highlighted with brief solo passages.)

- 7'38"** In the middle of this instrumental piece, we feature a drum solo. The drum, called *tabla*, in Egypt, is metal with a plastic head (the norm since the old-style clay drums with skin heads lost out in the mid- to late 1980s).
- 8'36"** We conclude after the drum solo by returning briefly to the Fakkaruni composition.

Source: A short *waslah* performance in *maqam nahawand* and *maqam nawa athar*, performed by members of the University of California, Santa Barbara Middle East Ensemble, Dr. Scott Marcus, director, 2011. Used by permission.

**ETHNO-CHALLENGE (CD 2.9):** Find and record a song by a local musician or group. Play the recording back to them and ask for a description of the piece from an "insider" view. Create a Listening Guide, such as that above, based on their commentary.

Cultural Considerations. In addition to accompanying singers, *takht* ensembles also accompany dance. From the perspective of most Westerners, Middle Eastern dance is synonymous with "belly dance," which is often assumed to be erotic because of the undulating pelvic movements that are so stereotypical. In fact, this dancing is a highly skilled activity that is often appreciated for its technical merits. Traditionally, the dancers who mastered the most rapid hip movements were called *ghawazi*, a term derived from the name of the Ottoman coins that adorned their costumes. The nearest equivalent to the Western conception of belly dance is the *raqs sharqi*, which varies from performances by fully clothed artistic dancers to stripteases. Interestingly, the latter were historically performed by foreigners rather than Arab women, because Arab women could never hope to be married if they had been associated with erotic displays. Another distinctive form is the *sham'idan* (candelabrum dance), so called because the dancer performs with a large, heavy candelabrum with lighted candles balanced on her head. Some theorize that these dances once symbolized fertility for Egyptians, but others claim that they came from the Halab and the Ghajar, two Rom tribes from India who entered Egypt most likely with the Ottoman Turkish armies in 1517.

Dance in Egypt is also closely associated with religious expression, particularly among members of the more mystically inclined sects. Dance in a religious context can bring participants to great spiritual heights, including states of ecstasy and even possession.

Ali Jihad Racy, a noted scholar and performer of Arabic music heard on CD 2.7—Arabic Taqasim, asserts that the essential difference between European music and Middle Eastern music is that the former strives for the representation of images and concepts (including structural patterns), and the latter strives to evoke intense emotions in both the performers and the listeners. These emotions can affect people in both positive and negative ways, a concept known as *ethos* to the Greeks and *ta'thir* to the Arabs. Indeed, for Arabs, music has the power to heal and to bring people closer to union with God. As Racy remarks in his book *Making Music in the Arab World*, "In Arab culture, the merger between music and emotional transformation is epitomized by the Arab concept of *tarab*" (p. 5). Although much Arabic music can be described in purely technical terms (e.g., the modal system), the goal of Arab music-making is not so much to create clever structures as to bring listeners into a state of ecstasy. Although this ecstasy can have a religious dimension—by bringing the hearer

#### RAQS SHARQI

The Arabic name for what is commonly referred to by outsiders as "belly dance."

#### TARAB

Arabic word for a state of emotional transformation or ecstasy achieved through music.

Belly dance performance accompanied only by violin and *darabuka* (behind dancer) (Andrew Shahriari)



into spiritually heightened states—music’s sensual aspect is still viewed as suspicious by Islamic theologians, and consequently, as we have read, *musiqa* is proscribed from the mosque.



## Arrival: Sufism

Sufism is frequently described as the “mystical” branch of Islam. While Sufis regard themselves as being part of the Sunni tradition and as having the same core religious values as all branches of Islam—namely, belief in Muhammad as the last prophet of Allah—their interpretation of the Qur’an allows for activities, especially with regards to music, that are discouraged or prohibited by most other Muslims. A fundamental philosophy of Sufism is that a person can become one with Allah through the elimination of the ego, a belief rejected by orthodox Islam. This controversial belief results in varied opinions of Sufi practices. Many Muslims consider Sufis devoted followers of Allah, but others view them as heretics whose ritual practices are sacrilegious. In Turkey, Sufis have been held in high esteem for centuries. The Mevlevi sect, one of the best-known Sufi orders, was founded there in the thirteenth century and exerted great influence on rulers of the region for several centuries.

The term *Sufi* is derived from the Arabic word *suf*, meaning “wool,” in reference to the woolen robes worn by devotees. Sufi brotherhoods are numerous, each having its own rules and rituals. Many Sufis seclude themselves in monasteries, called *tekke* or *khanegah*, in order to focus exclusively on their spiritual quest to know Allah. Others practice trades in the secular world and perform the sacred rites of their brotherhood only on specific

occasions. Still others commit themselves to an itinerant existence. This latter lifestyle earned Sufis a secondary title, *dervish*, which loosely translates as "beggar," as the wandering clerics rely on alms from the general public for their survival. *Dervish* is the term most frequently used in the Western world for those Sufi orders that present public performances of sacred music and dance as a means of disseminating knowledge about their religion.

### Site 5: Sufi *Dhikr* Ceremony

**First Impressions.** Unlike most Islamic worship, with its solemn mood, Sufi music is often upbeat, though with an undertone of seriousness. This performance, a hymn recorded in Turkey, is almost like a spinning top: it seems repeatedly to slip and then straighten itself, until it finally slows and comes to rest. Accompanied by several instruments, the voices swirl round and round and up and down. This exuberant celebration of love for Allah then gives way to a more solemn mood as a single voice cries out over the hearty chant of fellow worshippers.

**Aural Analysis.** Sufi hymns, known as *ilahi*, vary in mood and instrumentation. The *ud*, *qanun*, *kamance* (also spelled *kemanja* and *kamence*; a spiked bowed fiddle), *ney*, and *bandir* (a frame drum) are the most common instruments, although the *tanbur* (a fretted plucked lute), *riqq* (tambourine), and occasionally the *kudum* (a kettle drum) and *halile* (cymbals) are sometimes included as well. The *ney* is particularly important in Sufi ceremonies and is often used for extended solos.

Vocal performance in Sufi music belongs to one of three categories. The most prominent type is associated with the male vocal specialists known as *zakirler*, who perform metered passages in unison. This type of singing is heard in the first section of the track. The melodic contour of this vocal performance continually rises and falls, supported by the melodic instruments, while the *bandir* provides a steady duple-metered pulse. The tonal center shifts frequently, keeping the music always slightly off-balance. While the text setting is primarily syllabic, melismatic descents occur at the peaks of concluding phrases.

After this "swirling" singing, the tempo slows and the other two vocal categories are heard simultaneously. In the foreground, the vocal soloist chants rhythmically free melismatic passages akin to the *muezzin's* Call to Prayer. This style of singing is known as *kaside*. Some instruments accompany the voice, providing key melodic pitches for the vocalist's reference rather than complete melodic passages. This allows the vocalist to improvise his melodic phrases without being bound to a specific melody or rhythm. Other instruments do, however, follow a pulse, which is articulated by the remaining *dervishes*, whose performance is an example of the third vocal category. The chorus sings a deep, raspy chant, consisting of repetitions of the phrase "*Hu, hu*," meaning "It is He" ("He" being Allah).

**DHIKR (Also, ZIKR)**  
A Sufi devotional act in which believers chant the name of God with the goal of entering an ecstatic state.



## LISTENING GUIDE



CD 2.10 (1'54")

## Chapter 8: Site 5

Turkey: Sufi *Dhikr* Ceremony

Vocals: Male vocal ensemble. Single male vocal with male group chant.

Instruments: *Ney* (end-blown flute), *kemanja* (bowed lute), *ud* (plucked lute), *kanun* (plucked zither), *bandir* (frame drum).

## TIME LISTENING FOCUS

- 0'00"** Listen for the "swirling" ascending-descending vocal line and matching melodic instruments following a steady duple meter. Note the reference to "Allah" in the text that corresponds to an ascending melodic contour.
- 0'06"** Text changes and several voices drop out.
- 0'21"** Tonality shifts, but note the continued use of a "swirling" melodic line that now emphasizes a descending contour.
- 0'35"** Tonality shifts again, but continues with the descending melodic phrases.
- 0'50"** "Allah, Allah" refrain returns.
- 1'05"** Vocal ensemble drops out and tempo slows.
- 1'09"** Listen for the regular pulsation of the ensemble's hearty chanting. The instruments continue to be heard, but the melodic instruments are minimally active.
- 1'16"** A single male vocalist chants a freely rhythmic and melismatic text setting.
- 1'28"** The *ney* (flute) can be heard briefly, supporting the lead vocalist's melodic line.

Source: "Sufi Hymn (Turkish)," performed by the Jarrahi Dervishes and recorded by J. During, Konya, Turkey, 1982, from the recording entitled *The Silk Road: A Musical Caravan*, SF 40438, provided courtesy of Smithsonian Folkways Recordings. © 2002. Used by permission.

**ETHNO-CHALLENGE (CD 2.10):** Perform the "whirling" dance of the Sufis by spinning continuously throughout this example. As you spin, experiment with moving your hands away from your body and tilting your head to the side. Note what body positions encourage a "disconnected" feeling more quickly.

**Cultural Considerations.** For Sufis, chants provide the believer with the opportunity to attain union with Allah. Indeed, they believe that music is a primary way of reaching this ultimate goal. Sound is thought to be a vital link between the spiritual and physical realms. Whereas orthodox Islam, as we have seen, generally discourages musical performance, especially in the context of worship, Sufis emphasize its use as a means of heightening spirituality. Rather

than believing that music tempts the soul away from Allah, Sufis assert that music merely strengthens a person's inclinations and temperament. Thus, music performed in religious contexts with the intention of uplifting the soul is acceptable and often necessary, whereas music played in the context of sensual indulgence only reinforces the sinful nature of the flesh.

One of the most important contexts for Sufi musical performances is the *sema* ritual, where the devotional act known as *dhikr* (also called *zikr*), a name that translates as "remembrance" is performed. The practice of *dhikr* differs among Sufi orders, but the best-known form of the ceremony is associated with the Mevlevi sect founded by **Jalal al-Din Muhammad Rumi** (1207–1273 C.E.). In this version of the ceremony—which is particularly associated with the December 17 memorial celebrations held in Rumi's honor in Konya, Turkey—music and dance are often performed for the public. The Western notion of Sufis as "Whirling Dervishes" is derived from this and similar ceremonies because the dances require performers to spin in a circle on one foot for an extended period at varying speeds. When a dancer is spinning at his fastest, his white robes become a blur, much like an ice skater doing a final spin at the Olympics.

A Sufi devotee uses music and dance in these ceremonies to progress through the evolutionary stages of the soul toward the ultimate goal of experiencing the absolute reality of Allah. By chanting the names of the ninety-nine divine attributes of Allah while performing specific ritualistic movements, Sufis enter a trance-like state in which they become spiritually ecstatic. Sufis describe this feeling as "soaring." Many Sufi ritual performances are hidden from the public and involve such amazing feats as piercing the body with swords, chewing on glass, or walking on hot coals to demonstrate the power of Allah working through the individual believer. Our recorded example is typical of the music found in private ceremonies.

The "whirling" dances of the Mevlevi sect are also intended to help believers achieve a spiritually ecstatic state. As the musicians play, the dancer rises and removes his black

JALAL AL-DIN  
MUHAMMAD  
RUMI

Sufi saint of Islamic  
mysticism known  
for his poems and  
as the founder of  
the Mevlevi  
religious order.



Sufi Muslims of  
the Mevlevi  
(“Whirling”) sect,  
perform the *sema*  
ritual on stage in  
New York (Jack  
Vartogian/  
FrontRowPhotos)

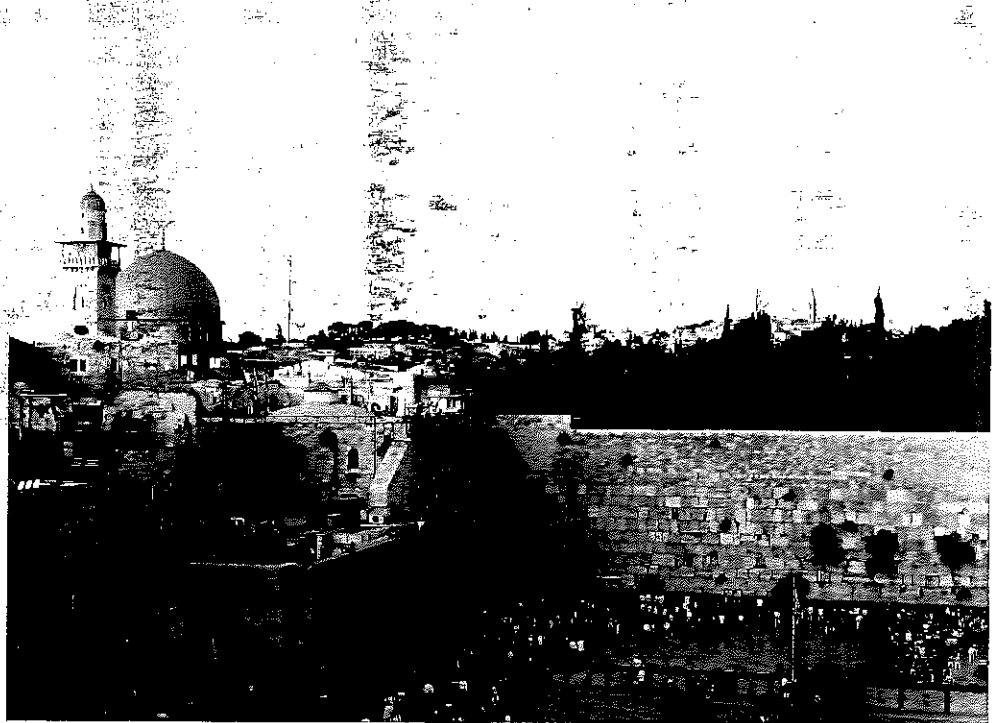
outer garment, which symbolizes the darkness of the secular world. Beneath this outer garment are inner white robes that symbolize the purity of Allah. As the dancer spins, he raises his right hand toward the sky and lowers his left hand toward the earth. This action represents Allah handing down his divine grace to all humanity. The spinning motion symbolizes the movement of the heavenly bodies—that is, the earth and moon—and helps the dancer to detach himself from the material plane and achieve a heightened sense of spiritual awareness.

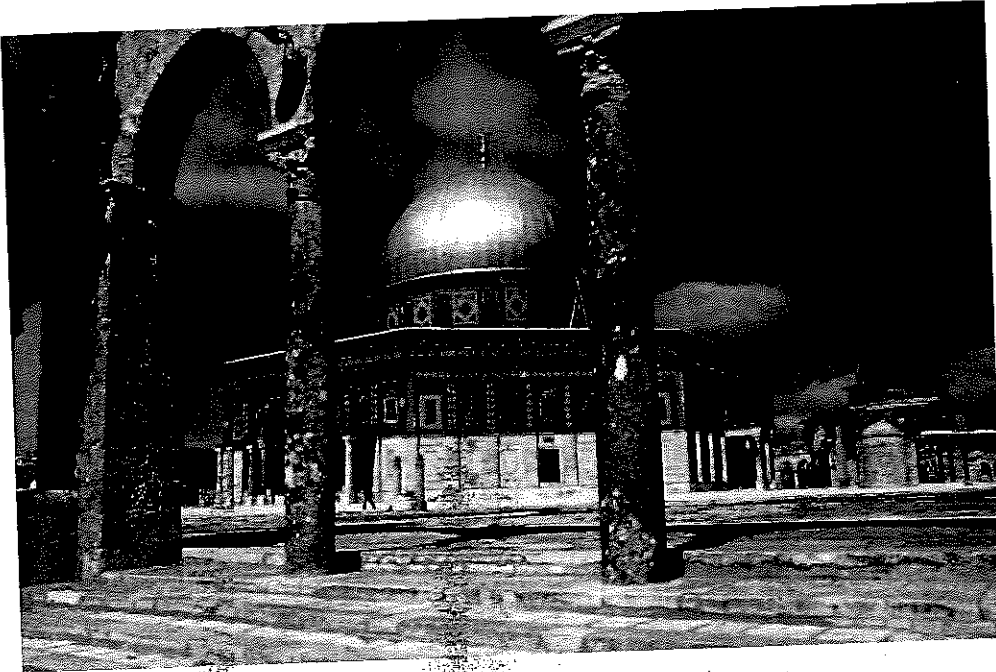
## Arrival: Judaism

While Judaism is practiced by more than fifteen million adherents throughout North Africa, Western Asia, Europe, and the Americas, its “homeland,” the state of Israel, is in the Middle East. A nation half the size of Switzerland, Israel was created on May 14, 1948, from an area formerly known as Palestine. Sometimes called “The Holy Land,” Israel is of great religious significance for Jews, Christians, and Muslims, as it has what are perhaps the most revered historical sites or monuments for each group: the Wailing Wall for the Jews, the Church of the Nativity for Christians, and the Dome of the Rock mosque for Muslims and Jews. As a result this land has been fought over for more than one thousand years, going back to the time before the medieval Crusades. Traditionally, people of all three religions lived together in the region—and they still do—but since 1948 there has been continuous tension over land, water, and religious and political rights and privileges.

Israel is a nation with both “traditional” (i.e., Asian/North African) and immigrant populations (European, American, Asian, and African). Historically, most Jews lived in the

The Temple Mount in Jerusalem, including the Western Wall and the Dome of the Rock (Shutterstock)





Jerusalem's Dome of the Rock, called *Qubbat As-Sakhrah* in Arabic and built between 687 and 691, is a revered shrine (*mashhad*) for Muslims

"Diaspora"—that is, the countries outside the Middle East to which they spread—often suffering discrimination and marginalization. In Europe, Jews were long kept at arm's length from the mainstream populations but allowed to establish themselves in certain occupations, music being one of them. Over the centuries, in many times and places, Jews were made scapegoats for Europe's problems. Following the rise of Adolf Hitler in the 1930s, the Nazi Germans began a policy designed to exterminate the Jewish population, not just in Germany but also throughout Europe, and during the 1940s, before the liberation in 1945 by the Allies, the Nazis murdered some six million Jews in what came to be called The Holocaust. In reaction to this history of oppression, Zionism, a Jewish political movement begun in central Europe in 1897, advocated the founding of a Jewish state that would be a refuge for Jews worldwide. The establishment of Israel in 1948 realized that goal, though European Jews had already been migrating to Palestine for many years.

Jews in the Diaspora belong to several distinct communities. The term *Sephardic* originally referred to Jews forced out of Spain by King Ferdinand and Queen Isabella at the end of the fifteenth century but has come to be applied to any Jew of North African or Asian origin. Jews from Europe are called Ashkenazi Jews, and because they were the primary advocates for the establishment of Israel, they tend to dominate modern Israeli politics. The musical traditions of the two communities are quite different, and among Sephardic Jews there are many distinct local traditions, such as that of Jews from Yemen.

The terms *Jewish music* and *Israeli music* are difficult to define. The former refers not only to music (both chanting and singing) heard in tabernacle ritual but also to non-liturgical songs of many sorts having Jewish content. Israeli music can only be defined as the sum of its parts, because Israeli society is partially secular and comprises people from all over the world. Perhaps the best-known representative of "Israeli music" is *klezmer*, a kind of European-derived dance music mostly developed in the United States and influenced by

#### KLEZMER

A European-derived dance music commonly associated with Jewish celebrations, influenced by jazz and other non-Jewish styles.

jazz and other non-Jewish styles. We have chosen to represent the religious side of Jewish identity through a genre from the synagogue, liturgical cantillation.

## Site 6: Jewish *Shofar* and Liturgical Cantillation

**First Impressions.** This unaccompanied male singing seems rather random and hardly tuneful, suggesting that the text itself might be more important than the performance's musical qualities. Not being able to understand the words is a serious obstacle in this case. There is one scale interval in particular that sounds Middle Eastern.

**Aural Analysis.** The musical elements present in our example are mostly functional, that is, they serve primarily to give the text prominence. If you listen carefully, you'll detect eight pitches spanning slightly more than one octave. In notation, from low to high, they are D, E, F, G#, A, B, C, E. Two of them seem more important than the others, the A and lower E. These are the reciting pitches, with E being the resting point that gives a feeling of finality. The G# is what gives the chant its Middle Eastern flavor, because G# down to F natural is an augmented second. Descending from G# to F also produces an incomplete feeling only relieved by hitting the lower E. There is no regular meter; rather, the words are delivered in "speech rhythm." While the text setting is generally syllabic, there are also some melismas present.

Toledo, Spain, once the home for a large Jewish community, preserves the Synagogue of Santa Maria la Blanca, a twelfth-century building with Moorish arches. It was later converted into a church in 1411 when the Jews were driven from Toledo





Jewish cantillation, called *nusach*, is an oral tradition, though some scholars have attempted to notate the chants of particular singers. We say “attempted” because notating a freely sung text is an inexact science. The version performed here is attributed to a European singer named Zev Weinman and has been notated in a collection of service music in transcription. Tabernacle singers (called *cantors*) construct melodies from a body of traditional modes and melodic formulas that can be freely interpreted. The text chanted in the audio example is “L’dor vador nagid godlecha” and is sung in Hebrew, the sacred language of Judaism as well as the national language of Israel. The words, taken from a Sabbath morning service, are:

<i>L'dor vador nagid godlecha</i>	From generation to generation we will declare
<i>u l'neitzach n'tzachim</i>	Thy greatness,
<i>k'dushatcha nakdish.</i>	and to all eternity
<i>V'shivchacha, eloheinu,</i>	we will proclaim Thy holiness.
<i>mipinu lo yamush l'olam va'ed,</i>	And Thy praise, O our God,
<i>Ki el melekh gadol v'kadosh ata.</i>	shall never depart from our mouths,
<i>Baruch atah adonai,</i>	Because Thou art a great and holy God and King.
<i>ha-el hakadosh.</i>	Blessed art Thou, O Lord,
	our holy God.

While the above text is exactly as printed in the prayer book, the performer, Peter Laki, added the following comments:

1. I sang using an Ashkenazi pronunciation, which is like an Eastern European dialect. The transliteration follows official Israeli Hebrew, which is the Sephardic pronunciation.
2. Twice I sang “kel” instead of “el” (third line from bottom and last line). This is because “El” is the name of G-d, which the Orthodox don’t pronounce unless they are actually at the synagogue. They add a “K” to “disguise” the name.

## LISTENING GUIDE



CD 2.11 (1'01")

### Chapter 8: Site 6

## Judaism: Jewish *Shofar* and Liturgical Cantillation

Vocal: Single male  
Instrument: *Shofar* (trumpet)

### TIME LISTENING FOCUS

- |              |  |
|--------------|--|
| <b>0'00"</b> | <i>Shofar</i> sounds on two pitches followed by cantor.  |
| <b>0'27"</b> | <i>L'dor vador nagid godlecha</i> (“From generation to generation we will declare Thy greatness.”)       |
| <b>0'31"</b> | <i>u l'neitzach n'tzachim k'dushatcha nakdish</i> (“and to all eternity we will proclaim Thy holiness”). |



- 0'36" *V'shivchacha, eloheinu, mipinu lo yamush l'olam va'ed* ("And Thy praise, O our God, shall never depart from our mouths.")
- 0'42" *Ki el melekh gadol v'kadash ata.* ("Because Thou art a great and holy God and King").
- 0'46" *Baruch atah adonai,* ("Blessed art Thou, O Lord,")
- 0'51" *ha-el hakadosh.* ("our holy God").

Source: "Cycle of 10 Calls During Additional Service" by David Hausdorff, from the recording entitled *Kol H'shofar* (*Call of the Shofar*), Folkways Records FW8922, provided courtesy of Smithsonian Folkways Recordings, 1957. Used by permission. "L'dor vador" sung by Dr. Peter Laki, recorded by Terry E. Miller, Kent, Ohio, 2005. Used by permission.

**ETHNO-CHALLENGE (CD 2.11):** Visit a local synagogue and observe a service.

Cultural Considerations. The term *cantillation* is used to denote a kind of heightened speech that is between speaking and singing. Most religions of the world employ some kind of cantillation, because full-fledged singing is often forbidden or discouraged for various reasons, its sensuality being the common objection. In some cases, religious ritualists are forbidden to sing; thus, even if the cantillation they perform is quite melodic, it is still not referred to as "singing." It appears to be true throughout the world that sacred texts or holy words are thought to have more authority and mystery, and to be more clearly understood, if delivered in some form of heightened speech. The human relationship with the spirit or spiritual world requires an extraordinary form of dialogue, one that takes it outside the realm of ordinary speech or song.

Jews worship the same god as Christians and Muslims, but Judaism traces continuous communication with that god during their more than 4,000-year history through a line of prophets beginning with Abraham. Judaism is especially distinguished by its careful attention to sacred law, which requires Jews to observe greater or lesser numbers of specific requirements depending on their position in the continuum from Ultra-Orthodox to Reformed. The audio example comes from the Orthodox tradition, though Conservative and Reformed Jews may also chant in this style.

The sacred texts of Judaism, written in Hebrew, constitute what is called the Old Testament by Christians. Of these books, the first five, called the *Torah* or *Pentateuch*, are most important. Sacred writings, both biblical and non-biblical (as in the present example) are read in heightened speech, or cantillation. Such readings may occur either in a synagogue or in a home. The term *service* describes liturgical rituals that can be held several times each day, though those held at the beginning of the Sabbath (also called Shabbat, Friday evening after sundown) and during the Sabbath (Saturday, before sundown) are most important. Jews also celebrate their religion through an annual cycle of festivals, as well as through more private rites of passage such as circumcision, *bar mitzvah* or *bat mitzvah* (held when, respectively, a young man or woman comes of age), and marriage. In Orthodox Judaism only males may recite the scriptures and liturgy. The use of musical instruments is generally avoided, but there are exceptions. Jews traditionally have used a ram's horn, called a *shofar*, as a ritual trumpet blown to mark divisions in a service.

#### TORAH

In Judaism the first five books (*Pentateuch*) of the Bible or more generally, all sacred literature.

#### SHOFAR

A Jewish ritual trumpet made of a ram's horn.

After the Jews failed in their revolt against their Roman conquerors in 70 C.E., the great temple at Jerusalem was destroyed, leaving only the “Wailing Wall,” and the Jews were dispersed to many parts of the world. Jewish congregations today tend to be either Sephardic or Ashkenazi, though mixed tabernacles exist. Sephardic congregations preserve musical practices derived from the *maqamat* tradition of Arabic modal music. Ashkenazi congregations practice what is called the “Jerusalem-Lithuanian” style characteristic of Eastern European Jews. The audio example represents the tradition common to Eastern Europe, especially Poland, German, and Hungary. In Ashkenazi tabernacles the main ritualist who intones the sacred texts—the cantor—sings in a European style and may be accompanied by an organ in contexts where instruments are permitted, especially in Reformed congregations. While cantors in both traditions are not considered singers per se because what they do is technically “cantillation,” many cantors are in fact fine singers and have turned their cantillation into a performance art rather than merely a way to declaim texts. Indeed, some, such as Robert Merrill, were also renowned opera virtuosi.

## Questions to Consider

1. How has Islam shaped conceptions of music for the peoples of the Middle East?
2. What is modal improvisation? Is it primarily a compositional or a freely expressive form of performance?
3. Because the Islamic Call to Prayer and Jewish biblical cantillation clearly have musical characteristics, why are they not considered “music” or “singing”?
4. What are the key factors that make Persian classical music different from Arabic music?
5. How do Sufi attitudes toward music differ from attitudes found in the other branches of Islam?
6. Taking into consideration the material discussed in Chapters 3 and 10, what are some of the musical relationships between the Middle East and Europe, especially in terms of instruments and musical styles?

## On Your Own Time

Visit the textbook website to find these resources for further exploration on your own.

### Middle East

**DVD/Website:** *Empire of Faith*. Dir. Robert H. Gardner. PBS Documentary, 2005.  
<http://www.pbs.org/empires/islam/>

**Book:** Regev, Motti, and Edwin Seroussi. *Popular Music and National Culture in Israel*. Berkeley: University of California Press, 2004.  
<http://www.ucpress.edu/ebook.php?isbn=9780520936881>