

[THE ROLE OF THE ABBASID CIVILIZATION IN THE RISE OF MUSIC AND SINGING IN IRAQ]

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Abstract

Music in the Islamic Abbasid era gained great status until it reached its highest peak. This study aimed to reveal the role of the Islamic Abbasid civilization in the renaissance of music in Iraq, and the importance of the research was to shed light on a musical artistic civilization issue, because of its important background that lies in the role of the Islamic Abbasid civilization in the renaissance of music in Baghdad. This study adopted the descriptive and analytical approach. This study found that the Islamic Abbasid civilization was rich in arts that Arabs and Muslims still deal with.

Keywords: *Music, Abbasid, Islamic civilization, Singing, Iraq.*

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INTRODUCTION

The history of Islamic civilization, especially in the Abbasid era, occupies an important role in science, knowledge, philosophy, arts and literature. The role of this civilization expanded the world with its sciences that preceded everyone in its time at that time, and therefore it is necessary to mention the role of the Abbasid Islamic civilization in the rise of the art of music, which had a large share of this immortal civilization. Arab music went through a stage of artistic and civilizational development during the Abbasid era, and during the five centuries that this state lived, a number of geniuses of music and singing appeared who raised the status of music and laid strong foundations for it and wrote many compositions (Al-Bakri, t.th.). Music developed remarkably in the Abbasid era and its approach and took an important aspect in the research of Islamic civilization. Indeed, we find that the philosophers of this era used music in treatment, education, and even in spreading the Islamic religion. The fields of music expanded to include a number of specializations, such as the science of ethnomusicology, the sociology of music, and other approaches to the study of music (D, 2000). Under the influence of the positivist approach, most of these newly emerging fields sought to exclude the historical dimension from their subjects, but they remedied this shortcoming to re-establish their connection with history, especially in light of the trends of historical anthropology that have become a feature of most contemporary fields of knowledge and humanity.

Some modernists who did not realize the true depth and openness of Arab-Islamic civilization saw in this interest in music and singing nothing but evidence of immersion in entertainment, and at the same time they attribute such interest in others to cultural depth and openness (Saeed, 2020). It seems that Islamic musicological studies, despite their relative modernity, did not sever their connection with the historical civilizational approach, but rather remained linked to it for many reasons, the most important of which is the interest in searching for identity and shedding light on the aesthetic and cognitive values of Arab Islamic music, in an attempt to preserve its characteristics and highlight the role of Arab-Islamic culture in the ordeal of musical concepts in light of the dominance of Western thought systems.

This research is based on a set of sources and references dating back to the period between the ninth and seventeenth centuries AD, represented in written documents, most of which are still in the form of manuscripts eager to be investigated and published. What is meant by them are the writings that dealt with the topics of music as a pure subject or were isolated as chapters, and are based on two patterns: Historical literary pattern: which is the literature of music such as the translation of sung poetry collections and descriptions of music gatherings, and the other pattern is music theories including musical notes, scales, rhythms and innovations in musical techniques.

It also seems clear that the history of Islamic civilization related to music has become an urgent necessity in the field of scientific research specializing in music, as it undoubtedly helps in a deeper understanding of the roots of Arab Islamic music and in establishing bridges of cognitive communication between the Arab heritage and the Islamic civilizational heritage of the region and pre-Islamic societies, as well as during the successive Arab Islamic stages, where it contributed to building the foundations of human thought, as music now, especially in Iraq, has become neglected and unwanted after 2003, although it was one of the first civilizations in which musical arts and sciences appeared in all the regions that extend over the map of the Arab world today, it was the cradle of the most ancient civilizations, so it is our responsibility to take the initiative to investigate and research in this field, instead of being satisfied with the role of the consumer and regurgitating what we have paid for with Western research from time to time, with some studies and articles about our archaeological and musical heritage. Here, Islamic history shows us that music had many roles and that Arab Muslims cared about it to the point that it entered palaces and homes, and even schools and institutes were established in which music was taught. When the art of singing was completed in the early Abbasid state, its completion became one of the greatest proofs of the stability and prosperity of the state. This makes us wonder why we cannot now develop music for the better and harness it for what benefits us and develop through it, instead of relying on Western music that does not represent us as Muslims with values and principles that were set for us through our true religion.

THE IMPORTANCE OF THE RESEARCH

This research deals with a very important musical artistic civilizational issue due to its important and deep background that lies in the role of the Abbasid Islamic civilization in the rise of music in Baghdad, the capital of the Abbasid state in Iraq today, and how the Islamists were able to harness music and care for it in their lives, as well as knowing a lot about music in the Islamic eras that appreciated music and flourished in it, and we must not forget to commend the scientific offices for Islamic musical research, as the researcher did not find many researches that addressed this topic.

SEARCH TERMS

Role: It is the dependence of something on what it depends on. (Al-Amiri, Haider, Hamza, 2018)
Civilization: The many terms include what researchers mean by human societies in all their forms, and it is the second part that is always present in any human gathering (Riyadh, 2014).
Music is the universal language of expression, and it is also a language for addressing feelings with conscience, and it is the link between the soul and the feeling, and it is an art that dispenses with every spatial image and takes the image of time, so it resembles our vain life in the succession of its phenomena, and expresses abstract actions, that is, pleasure in itself or pain in itself (Ahmed, 1990).
Music among Muslims: Ibn Sina defined it as a mathematical science that investigates the states of melody in terms of its harmony and dissonance and the states of the intervening times between them to learn how to compose the melody (Zakaria Youssef, 1956).

RESEARCH METHODOLOGY

The research relied on collecting some writings from previous books and studies and some solid scientific journals and articles, and also the research followed the descriptive analytical method that kept pace with the sequential research steps, which begin with observation and description of what was mentioned in the books and collecting data and then analysing the information to reach the process of the results of the current research.

RESEARCH LIMITS

1. **SPATIAL LIMITS:** Iraq currently, the Abbasid Islamic State several centuries ago.
2. **TEMPORAL LIMITS:** The Islamic Abbasid Era, 750-1258 AD (Rashid, 2000)
3. **THEMATIC LIMITS:** The role of the Abbasid Islamic civilization in the rise of music in Iraq.

HISTORY AND ORIGINS OF MUSIC IN THE ABBASID ERA IN IRAQ

In Iraq, a civilization emerged that preceded the civilizations of Ur, Sumer and Assyria and was the highest level at that time in the entire world. It is the Abbasid Islamic civilization, a great civilization that swept everyone and emerged widely and prominently because it was distinguished by many sciences, arts and literature. The Abbasids and perhaps all the Arabs extended it, it was integrated and flourished in Baghdad, and it was a distinguished centre of civilization in history, and everyone who was ambitious or covetous flocked to it to increase his wealth, knowledge or pleasure (Hadith, 2016).

The excavations of the past few years in the ruins of the ancient Semitic civilizations (the civilizations of Mesopotamia)¹ have brought about changes in the archaeology of musical arts because they reveal to us from time to time the extent of the development of this art that flourished since ancient times in this region, especially Iraq. After the civilization of Mesopotamia had passed for many years, it continued until the entry of Islam into Iraq. In the Umayyad era, music maintained a simple level that depended entirely on music from the Arabian Peninsula, some Persian music, and what remained of the Sumerian civilization. After the rule moved from Umayyad Syria to Abbasid Baghdad, the features of rule and sovereignty there changed with the change in the country's conditions there.

¹ The civilizations of ancient Iraq, and even the first civilizations in the world thousands of years ago, were called the Valley of the Two Rivers because of their geographical location between the Tigris and Euphrates rivers.

The transfer of the centre of gravity of the Islamic Empire in the Abbasid era from Syria to Baghdad was the distinguishing mark that marked an era of political advancement and economic prosperity for one of the most sublime civilizations, which opened paths for the arts of music and singing that brought it to a level that was not possible for it in the eras that followed (Gargi, 1989). Therefore, we must mention the Abbasid Islamic civilization of the Golden Age "750-847 AD" (Sobhi, R. 1988) which left a great legacy for the Islamic and Arab nation, and even for the entire world, in all sciences, arts, and philosophy, in the Abbasid era, which witnessed many social, economic, and political transformations, such that Baghdad became a destination for scholars and writers, who came to it from Arab and foreign countries, and as a result of all of that, the art of singing flourished, gatherings of joy and music increased, and the trade of beautiful female singers and concubines flourished (Al-Khalidi, 2021).

After the end of the Umayyad era came the Abbasid era, which opened horizons for the whole world, with the rise of the Abbasid state 750-1258 on the ruins of the Umayyad state. The Islamic peoples began to enter a new phase, and music lived its golden age, and musicians reached a high status with the caliphs. Indeed, many of the most important scholars of that era presented important research in the field of music, such as Al-Farabi, Al-Kindi, and Ibn Sina (Zain Nassar, 2013). The Iraqis were very interested in music, and they also translated books from different countries of the world into the Arabic language so that they could develop themselves in various sciences and arts. The Iraqis were very interested in music during the Abbasid era, to the point that they translated most foreign music books, studied them, understood them, and developed them (Gargi, 1989).

THE STATUS OF MUSIC IN THE ABBASID ISLAMIC CIVIZATION

The status of the arts in the Islamic civilization, and music in particular, reached its highest peak, for the most important reasons, including the successive sound rule, the culture of the ruler, the few battles and wars, attracting all scholars and philosophers and giving them high status and paying them salaries and benefits as we mentioned previously and establishing schools and other reasons that will be mentioned later. The Abbasid Islamic civilization did not stand out except for its weight and status among other societies until it achieved great fame that reached the East and the West.

The term "civilization" was not given to the Islamic civilization arbitrarily, but rather a civilization with all the characteristics of civilization, such as development in science, arts, literature, culture, justice and equality, especially in what concerns us here in this study, which is the musical arts, from which we still learn to this day, because the Abbasid civilization at that time turned the scales of the world after the world had lived through periods of collapse and decline of Great civilization, but the Abbasid era appeared widely to the point that it is called "the golden age", because of the rise of science, knowledge, arts and literature and became the highest level in the world at that time, in Baghdad, which was at that time, the greatest centre of artistic and political radiation in the world, the Abbasid caliphs established it in it. (Gargi, 1989). We find that Arab artists, and even Arabized ones, have exploited and influenced musical arts from a theoretical, scientific and applied perspective. Some Arab artists and researchers have worked to enrich the theoretical aspect of Arabic music (Al-Wakeel, 1987).

While Europe at that time was living a life of ignorance, decadence, and loss of culture, science, and knowledge, unlike the Islamic countries in the Middle East, as they are called now, as musical sciences in the Islamic era were among the advanced sciences, like other sciences, as Honka says, While we find European musicians relying on the ear to tune stringed instruments, we find the music student in the Ziryab School learning to play on two tuning sticks placed on the neck of the oud and guitar, all of which measured the sound distances precisely, and this is one of the major advantages that endeared Arab musical instruments to Europeans, especially the oud (Supervised by the Center for the Exchange of Cultural Values with the United Nations Educational, 1970).

We cannot deny that the Sumerian harp is credited with the birth of musical instruments, such as the oud, guitar, qanun, violin, and other musical instruments that were taken from the harp. Khassaf explained to Al Jazeera Net, The harp is the origin of the oud, and the blending of Western and Eastern musical instruments is a pioneering Iraqi experience (Fakher, 2023). Perhaps we notice that the biggest reason for the interest of Arab Muslims in music is the connection between music and poetry and poems that distinguished Arabs in the past and present, because when music is combined with poetry, a song is born that expresses itself more to the listener, so the Arabs were interested in music. The Arabs' interest in music is considered an ancient interest, because Arabic poetry is connected to the meters and musical rhythms associated with this poetry (Muhammad, 2007).

Also, although in those times women did not have a major role previously, we find in some previous studies that women had roles in supporting development in the Abbasid era until they entered the field of arts and music and many female singers and musicians became famous, The Abbasid woman, if she was one of the pillars of the renaissance in singing in her era and the brilliance of many Qayan². Their artistic influence in Baghdad is clear evidence of their wonderful work in the field of music. Singing continued to rise in that era and its sun continued to shine in the sky of Iraq even before the end of the Abbasid state (Al-Alaf, 1963).

One of the most important musical instruments that distinguished the Arab Muslims from that time until now is the oud, which they excelled in making and playing. The compositions of the oud in the golden age reached a high and noble level, and were of a high tactical level, which was a phenomenon of this instrument, but it is noted that amateurs did not fear this type of composition, especially since this type of composition is linked to the different positions (the ozions), and they called the ouds by the name sonardi liuto (Mahmoud, 2000).

The oud had a beautiful shape after it was primitive and made of leather instead of wood, which was decorated and embellished with the most beautiful types of decorations and beautiful shapes that Muslims excelled in in terms of appearance and professional playing, as the decorations carried some Islamic decorative shapes bearing Arabic calligraphy and others were decorated with Islamic decorations representing some flowers specific to the region, meaning that the musical instruments were not only a playing instrument that pleased the listeners, but they also had a view that pleased the onlookers.

We see in the Abbasid era the interest of the artists in the oud, and they made a decorative fabric for musical symbols and different oud instruments (Mahmoud, 2000). Meaning that the Arab Muslims not only developed the musical instrument industry but also excelled in the manufacture of many instruments including the qanun and other stringed instruments, percussion instruments and others and in the technique of playing them, and they also contributed to translating foreign books into Arabic and vice versa, which increased knowledge and diversity, the foreign researcher Farmer pointed out, And we must not forget the writings of the Arab philosophers in the musical books and the science of musical theory and others, to introduce the world to the work of the Arab philosophers and their role and achievements in music and how they affected human knowledge and to establish the basic lines of the Arabs' role in music (Abbas, 2023).

One of the most important things that developed music in Iraq in general is the emergence of music schools affiliated with the most famous Arab musicians of the Abbasid era, namely Ibrahim al-Mawsili and his son Ishaq Ibrahim al-Mawsili, as they were interested in all the details of teaching music to those who wanted to learn it and found it by establishing practical and theoretical musical curricula and rules through which music could be learned in a perfect manner. Each school had a method followed according to its goals. "Two music schools emerged in the Abbasid era, the first called for preserving the inherited Arab artistic traditions, and the second moved towards liberation from everything that was old and inherited, and it is assumed that each of them had its own educational curricula and methods (Farid, 2005).

² It is a term used for a singer, and a qayna for a female singer, and qaynat is the plural of singers among the ancient Arabs.

The interest of Arab Muslims in music is so great that their fame spread to the West. The West took many sciences, arts, and all knowledge from Muslims and translated them to benefit from them. The Western Music Visitor acknowledges that the Arabs were able, between the ninth and thirteenth centuries, to produce about two hundred works branching out into all the arts and sciences of music. They also acknowledge that four of these works are of great importance, to the point that they influenced Western music (Riyadh, 2014). What we mention now are only simple things that show us the size of this civilization that emerged in Iraq, the country of civilizations, and the benefit it brought that overwhelmed the Arab world with good reputation and the Western world with knowledge and benefit from it over many years. Baghdad lived a brilliant group of musical and singing talents that gathered in the court of the Abbasid Caliphs (Ayawar, 2003).

Islam and Muslims were not viewed negatively at that time as they are now the least advanced in the world, but rather everyone viewed them as the owners of the advanced civilization politically, economically, socially and intellectually, and they even wished to live in Baghdad and study there to gain the culture, science and good living that they were talking about at that time, and it is still valid in the contribution of sciences and arts, discoveries that have not yet been discovered or that they have completed their discovery, with the Islamic civilization, a civilization present to this day in the entire world because it has weight in our history and the history of global industries and innovations, those artistic and cultural treasures preserved to a fertile cultural and artistic thought that is scientifically practiced to play a distinct and positive role in the face of the dangerous turns that stand before us, with the manuscripts, the essence of the minds of the ancestors, by classifying and verifying them, we explode the springs of thought and knowledge among the Arabs, as what was achieved from them contributed to a large extent in identifying some of what our Arab musical heritage contains of pearls and gems that contributed to human civilization (Shura, 1999).

Despite all this history that has been presented, we notice that most civilizations and empires end after the end of their political power, and perhaps we find that they end in a bloody and tragic end, as studies tell us, The tragedy of the bloody transfer of power in the Abbasid era and its repercussions on society, leading to the conflict of external poles between the Seljuks and the Buyids and even the absolute Ottoman dominance, and this period of four hundred years has a very complex story that produced a strange society with a complex specificity (Al-Shaibani, 2006).

Consequently, all the components of life end in this country, Iraq, which has suffered since ancient times and all the components of life have been affected by it, including the economy, arts, sciences, literature, and even its value. This is what happened with the Islamic Abbasid civilization and others. We see here that the end of the Islamic Abbasid civilization was due to politics and wars when Hulagu, the Mongol leader, invaded Baghdad. The Abbasid era ended at the hands of Hulagu in 1258 AD, and periods of foreign rule in Iraq followed in 1958. (Rashid, 2000). This proves to us that the setback of politics and security in all its forms in the country leads to a setback in values, sciences, arts, and all features. The power is in it.

THE ARAB - ISLAMIC MUSICAL HERITAGE AND RENEWAL

Discussion on the Islamic musical heritage must take into account the Islamic dimension of this heritage, because it is the great spiritual force that brought together different races and civilizations, and from their interaction and exchange of influence between them an Islamic civilization arose with its thought that was manifested in its arts in general and music in particular, as the Islamic Abbasid era was distinguished from the rest of the eras of Islamic civilization because, as we mentioned previously, science, literature and arts flourished greatly in it, and it even surpassed the world in its knowledge and development, and for this reason they called it the Golden Age, as it gathered philosophers and scientists from all over the world, and for the first time we find great philosophers and mathematicians who give theoretical music great attention, and perhaps the oldest of these is Ibn Ahmad Al-Farahidi.

He was the first to write scientific letters in the science of music, the philosopher Al-Kindi wrote several classifications in theoretical music, and the great philosopher Abu Nasr Al-Farabi is the most famous of those who wrote in music and his most famous musical book is the Great Book, and we must not forget the Brethren of Purity who wrote many books on with music (Aziz, 1982).

One of the things that flourished and became prominent in this era was singing, which gained a great status among Arab Muslims, and even entered palaces and homes, and they began to boast about it. History tells us that the caliphs in all eras did not care about music as much as the Abbasid caliphs did, as they built schools and universities and institutes in which music was taught like any other important educational subject. If we look at the Abbasid era, we find that the texts are full of news about musical instruments, singers, and others. There is no doubt that the encouragement of the caliphs and governors in the Abbasid era had a great impact on the development of singing and music in this era (Aziz, 1982). We find that music and singing developed because both sexes sang in turn and studied and took up the profession of music. Many famous male and female singers appeared in that era and were called "Qayan" for males and "Qayanat" for females who were good at singing in the era of Islamic civilization. "The abundance of female singers and concubines in the Abbasid state was a major factor in the prosperity of the artistic movement among the people, and the advancement of public taste and a strong sense of beauty.

The desire became urgent to seek more of the arts of singing and poetry. The Abbasids paid great attention to educating female concubines of all races and training them in various arts. The female concubine with a beautiful voice and an attractive appearance was directed to teaching music and singing. Singing spread in their era on the widest scale, until singing and music became a necessity for every person (Abdul Redha, n.d.).

Many musicians also appeared who added to music many sciences, theories, methods of creativity and mastery in playing musical instruments. A large number of musicians became famous in the history of the Abbasid state who played an important role in developing Arabic music and left a prominent impact on our artistic heritage. Among these are Ibrahim al-Mawsili, Ishaq al-Mawsili, Ziryab, al-Farabi, and al-Armoui, who is the last of the great Abbasid musicians in Baghdad before it fell into the hands of the Mongols (Al-Alaf, 1963). The renewal that appeared in music and singing in the Abbasid era in Iraq, as mentioned by Abu Faraj Al-Isfahani in the Book of Songs when he discussed Ishaq Al-Mawsili, where he said, He is the one who corrected the types of singing and its methods and distinguished it with a distinction that no one before him was able to achieve and no one after him was attached to it (Rashid, 2000).

The history of music in the Abbasid era is long and ancient and cannot be summarized in a few pages, but it can be said in brief that this era was an influential era not only in Iraq, but also spread to neighbouring countries, but also reached the West, especially in the transfer of musical instruments that the Arabs used previously. Europe borrowed from the East many musical instruments with their Arabic names, and this credit goes to the Arab Islamic peoples, and among these instruments are: lute 'rebec 'canon 'guitar' table Taber tabor 'adufe 'caiss ' anker 'sonajas 'anafer (Anwar, 1975).

This is what makes us confident in the future of research on the effects of music and its relationship to studies of Arabic musicology, even if our optimism is in reality tied to the ability and seriousness of Islamic researchers to exploit the digital system and its tools and their contribution to establishing digital banks that allow them to exchange knowledge and experiences, which they are skilled at exploiting in research that benefits our Arabic Islamic music. The growing interest in Islamic music in our countries and at all levels, starting with school and passing through the home and academic institutions, requires us to double our efforts in research and study in the various fields of our Arabic music.

HISTORY OF MUSIC AND RELATON WITH ARABS PHILOSOPHERS IN IRAQ

Music has been linked to philosophy since ancient times until it became part of it, as we find that most of the philosophers of the world addressed the subject of the art of music according to their theory of it, and the philosophy of music examines its nature and its relationship to emotion and the various means of expressing this aesthetic art because aesthetics examines the feeling of beauty, The most important thing that Arab Muslim philosophers said about music, Al-Farabi believes that music and what is attributed to it are things that are sensed, imagined and rational (Al-Farabi, n.d.).

We should not forget that the Arabs were famous and distinguished by poetry, and that Arabic poetry has a long and ancient history because, as is known, it is a purely emotional product stemming from human feelings. For this reason, singing in the Islamic eras witnessed an ebb and flow until it reached the peak of its prosperity in the Abbasid era, as music was linked to poetry and the goal of singing was primarily to listen to poetry sung in a melodious voice (Kanana, 2016).

After music entered its development in the Abbasid era and received wide attention from the rulers, the sultan and the people, the art of music began to flourish and advance in the Abbasid era, especially in the golden age that restored music to its high civilized status as a science among the sciences related to mathematics and astronomy, so Arab philosophers addressed it in their letters and books (Abdullah, 2000). This matter occupied the minds of Arab philosophers, some of whom began by translating Persian, Indian and Greek texts into the Arabic language, while others were busy interpreting, analyzing and classifying melodies, and others invented new instruments and established how to play them.

Many philosophers were busy interpreting and analyzing the psychological effect of music on humans, and they added musical terms and established new definitions that fit the scientific and musical development of those times, and they are still used to this day, to the point that they linked music to astronomy, mathematics, medicine and sociology. Safi al-Din al-Armoui defined musical terms in relation to what was established by al-Kindi, al-Farabi and Ibn Sina, and established new definitions for them, consistent with the intellectual and musical development of that era, and they are scientific definitions that almost agree with what is known at the present time (Shura, 1999).

So, we find that the Arab philosophers established their own sciences and arts that dealt with topics related to music, especially Arabic music, which was famous in the world at that time. Although the Arab musicians took some foreign musical instruments and scales, they were distinguished in composing and composing their own music. The philosophers, the brethren of Purity, mentioned what supports the authenticity of Arabic music, as follows: As for other peoples, such as the Persians, Romans, and ancient Greeks, their melodies and songs have other rules that differ from those established for the melodies and songs of the Arabs (Shura, 1999).

Arab philosophers, such as Ibn Sina and others, defined Arabic music as a mathematical science that investigates the states of melody in terms of its harmony and dissonance and the states of the intervening times between them in order to know how to compose a melody (Rashid, 2000). Also, Arab and Iraqi philosophers and musicians, such as Ishaq al-Mawsili, al-Farahidi, al-Kindi, and Yahya al-Makki, authored numerous musical books that dealt with the melodies of singing, its genres and rhythms, and the biographies of famous musicians. Musical instruments also developed, new ones were invented, or some improvements were introduced to them in keeping with the development of the elements of music and its theoretical rules and the flourishing of cultural and artistic life. (Farid, 1988) The most important of those who appeared to master music, singing and playing are Ismail bin Jami, Ibrahim al-Mawsili, his son Ishaq al-Mawsili, Ibrahim al-Mahdi, and we must not forget the role of the philosophers who dealt with music and excelled in it, such as al-Farabi, Ibn Sina, the Brethren of Purity, al-Kindi, al-Razi, al-Farahidi, Ibn Bajjah, Safi al-Din al-Armoui, al-Isfahani, the Brethren of Purity.

Among the most important musical compositions that are still used today as musical sources, such as the Great Book of Music by Ibn Sina, the Book of Healing by al-Kindi, and the Book of Songs by al-Isfahani. The most prominent of what al-Kindi wrote about music is The Great Epistle on Composition, which contains melodies and tunes, A Summary of Music in Composing Tunes and the Craft of the Oud, a Letter on the News of the Craft of Composition, a Book on Stringed Vocals from the Single-Stringed to the Ten-Stringed, a Letter on the News Parts of Music (Ben Zidane, 2015).

We see that philosophers agreed that artistic creativity is the activity of imagination and the ability of man to create works that express his feelings, imagination and perception, and this applies to music, which is nothing but forms drawn with melodic sounds according to their composers that do not have a fixed meaning and the connection of sounds with each other in a melodic path subject to rules, and these melodies or sounds carry within them an expression of emotional states and feelings that have an impact on the feelings of others, it is a formulation of the emotional side of the musician that is perceived sensually and causes a similar response. Arab Muslim philosophers also know the art of music as the state of the Arab Islamic civilization that remained of its musical life except for those news and conversations that were preserved in parts of the Book of Songs and the pages of the Book of One Thousand and One Nights and many letters and manuscripts that indicate its high level and prestigious position in life and society at that time (Farid, 2004).

We must bear in mind that in ancient Iraq, the civilizations there also paid great attention to music, singing, musical instruments, musical bands, musicians and singers. This means that thousands of years ago, the Iraqis knew and preceded the world in science, knowledge and musical arts in a complete and broadmanner. This is evident in the manuscripts found in buildings and some graves in which some musical instruments were found buried with their musicians. Music accompanied the inhabitants of Mesopotamia, as the results of excavations in Ur, near Nasiriyah Governorate, have proven to us, where parts and remains of precious stringed and wind musical instruments were found in the royal cemetery. They had been deposited with the musicians, both male and female, who were buried with the king and the rest of his entourage, but outside the room designated for the king or princess (Anwar, 1988).

This evidence indicates that Iraqi society thousands of years ago knew music, but over the years and according to the fluctuations of the country's conditions and peoples, things changed inside Iraq and perhaps this led to a significant decline in music, so we find that the history of Iraqi music after the entry of Islam into it changed music and revived it, due to the development of rule in it, which led to the rise of music and thus many books and writings were issued on music, some of which were taken from neighbouring civilizations and some of which were transferred and translated into the Arabic language, which made musical sources many, wide and available for study, and the desire of many to study music and singing, and this is clear from what history left us, which mentions that in the Abbasid era, schools, institutes and universities were built that specialize in studying music and singing, (Eid, 1993) and also what cannot be ignored is that the Arabs in ancient times were prominent and very interested in poetry and sang it, and this matter led to an increase in people's interest at that time in learning singing and playing musical instruments, and many Arab and non-Arab singers, singers and musicians became famous in this era, In the Islamic world, the singing slave girls were.

Which in the past was called the Qainat singing about love in Baghdad, which was the centre of the Abbasid Islamic civilization at that time, and these songs spread across North Africa and after the Muslims took over Spain, they came to Spain and finally, a few miles away in the south of France, the nobles began singing what was almost identical to the songs that the female singers of the Islamic world sang. Historians did not pay attention to this and ignored it, they attribute the credit to the nobles, but they forget all this hidden history of love songs, and when you notice this, suddenly things become clear. The king and the nobles sing love songs and talk about being slaves of love. How can a king be a slave? But it becomes logical when you realize that they took these songs from people who were actually slaves. You will be surprised by the influence of slaves on the history of love songs.

THE FACTORS OF MUSIC DEVELOPMENT IN THE ERA ABBASID CALIPHATE

We find that the reasons for this rapid and advanced progress that the Islamic civilization reached in Iraq were due to the stability of the country at that time. Arabic music advanced in Baghdad in the golden age due to political calm, industrial wealth, and the dominance of Greek scientific culture after the establishment of the House of Wisdom, which was considered a point of intellectual radiation and the beginning of cultural contact with foreign sciences, arts, and literature (Tariq Farid, 1997).

If we notice this, all this remarkable development in the Islamic Abbasid civilization is due to the fact that music received great attention among the sultans, kings, princes and caliphs, to the point that some of the caliphs among them established musical bands for the court and palaces, and some of them summoned musicians and talents from other countries, as well as those who learned to play the oud and developed their skill with it. As for the origin of the melodic element in musical art in the golden age, Al-Kindi said: The study of music is the study of different arts, Arab, Persian, Roman and others (Youssef, 1951).

Even the playing methods and possibilities were not limited to most musical instruments, but the Arabs excelled greatly in playing the oud, which they are famous for until now. The oud compositions in the golden age reached a high and noble level, and were of a high tactical level, which was a phenomenon of this instrument (Mahmoud, 2000).

The music emanating from certain nations carries its own cultural customs and traditions, and we find it has a special spirit, because of the origins of music in it, which are mixed with mythological, cultural, historical, religious, theoretical data, and the science of music itself (Gargi, 1989). This shows that music occupied the right positions for Iraqis according to what history tells us, but we find that in the Islamic eras and especially the Abbasid era, music took the right place because of the philosophical ideas and the abundance of sciences, arts and knowledge in Iraq and the just and wise rule in it, which made the country politically, economically and socially stable at that time.

The most important roles in the rise of music in the Abbasid era can be summarized in several points:

1. The role of the Abbasid caliphs in attracting people of knowledge and science in all scientific and literary specializations, including philosophers and musicians without exception.
2. The role of philosophers in composing music books.
3. Translating foreign music books into Arabic and vice versa.
4. Building music institutes, universities and schools.
5. The ancient musical inscriptions and sculptures in the ancient buildings of the civilizations of the Tigris and Euphrates Valley that show the shapes of musical instruments and how to play them helped add information to the music sciences.
6. Excavations that were discovered in the remains of previous civilizations, which show some musical texts, as well as the presence of graves in which female musicians were buried with their musical instruments, helped to understand the history of music among ancient Iraqis.
7. The interest of the Abbasid caliphs in music, singing and musicians by introducing them into the court and palaces and employing musicians in them.
8. Elevating the role of every philosopher, musician and singer by spending money on them to develop music and singing and providing them with everything that develops the musical arts.
9. Dealing with the musical arts as a required and important science.
10. Encouraging the establishment of ceremonies and celebrations accompanying music.

CONCLUSION

This study has revealed the importance of music in the lives of societies in the Islamic Abbasid era. The research conclusions have proven from its goal that the history of philosophers and scientists throughout the Islamic historical ages were able to develop Arabic music and even added a lot to it. They stated that music has side and negative effects and that its correct use leads to positive results. During the Abbasid era, musical development flourished significantly, expanding widely and even reaching European countries. Music gained substantial fame, with many musical instruments becoming renowned; their forms and names were adopted globally. Additionally, most Muslim philosophers engaged in the study and development of music, contributing to the revival and preservation of Islamic musical heritage within the region. Notably, some Abbasid caliphs embraced music, viewing it as an acceptable and welcomed art form. Consequently, music began to be studied as a science in schools, universities, and institutes, allowing for both scientific and intellectual growth alongside practical application. This era saw advancements in musical instruments, not only in sound but also in aesthetic decoration, while playing techniques, particularly for the oud, were further developed and refined.

In examining the rich legacy of musical arts, particularly within the Abbasid era, it becomes clear that a renewed focus on historical references and sources is essential. This exploration not only enhances our understanding of ancient music but also underscores the unique contributions of Arab Muslims to the development of musical sciences. References and sources should be re-documented to include everything related to musical sciences, arts, and other relevant fields; furthermore, reliance on previous books and studies, particularly those focused on ancient music and the distinguished Abbasid era, should be strengthened. Additionally, it is essential to expand the range of research sources available to scholars, while also emphasizing the development of music among Arab Muslims

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