

Musical Instruments in Greater Syria in the 19th Century

Inauguraldissertation
an der Philosophisch-historischen Fakultät der Universität Bern
zur Erlangung der Doktorwürde
vorgelegt von

Mahdi Al-Tashly

Promotionsdatum: 04. März. 2025

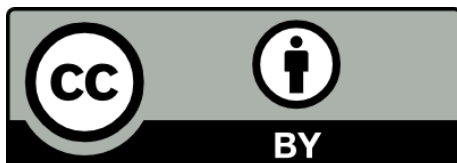
Eingereicht bei

Prof. Dr. phil. Cristina Urchueguía, Institut für Musikwissenschaft der Universität Bern

Und

Prof. Dr. Rami Haddad, Institute für Musikwissenschaft der Universität Jordan

Mahdi Al-Tashly
Sandrainstrasse 66a
3007 Bern
mahditashli@yahoo.com
14-131-817
Bern, den 04. März. 2025



Acknowledgment

I am grateful to the University of Bern and to all of my Jordanian and Swiss colleagues and friends, as well as to my family members who supported me throughout my graduate career. I also want to express my deepest gratitude to my supervisor, Professor Dr. Cristina Urchueguia, for her fruitful efforts and crucial time in assisting me in the theoretical models in my dissertation and for sharing with me those enlightening discussions about music and life.

Prof. Dr. Cristina provided me with excellent opportunities and encouraged me to create my own way to descry such ones. I appreciate her positive support and effective guidance that acted as important milestones for my academic career and gave me such great enthusiasm to produce this dissertation with a deep faith in my research interests.

In addition, I would like to express my gratitude to Prof. Dr. Rami Haddad to study the thesis, revise it and accept supervision as a specialized expert from Jordan, as well as the team's members of the Institute of Music and Museums for their great support that facilitated my research activities of this project.

Similarly, I deeply extend the assurances of my highest consideration for all of the musicians who shared their lives with me in Jordan and Switzerland during my research period.

Moreover, I want to express my love to my mother, that great woman with deep compassion whom I always feel safe in the bosom of her world. Also, I want to pay tribute to my late father, the best and wisest man I ever knew, who taught me many lessons in life, showed me many things, and was truly an honorable, jovial, and caring man whom I love and strive every day to live up to his expectations.

Dedication

I dedicate this dissertation to Jordan and Switzerland, the countries where great and fantastic people belong and live, who shared with me their homes, lives, and music to complete all research works and assignments.

Table of Contents

<i>Acknowledgment</i>	2
<i>Dedication</i>	2
<i>Abstract</i>	5
<i>Chapter I</i>	7
Introduction.....	7
The Terminologies of the study	11
The Greater Syria	11
The Geographical area of Greater Syria	12
The Music in Greater Syria	12
The Musical Instruments in Greater Syria.....	13
The Sources of the Study.....	13
The Study Plan.....	14
<i>Chapter II</i>	16
<i>Theoretical Framework</i>	16
Introduction.....	17
Political life	17
The Religious life.....	19
The Social life.....	21
The Economic life.....	24
The thought-life	25
<i>The history of Greater Syria</i>	27
The geographic location of Greater Syria.....	28
The cultural heritage of Greater Syria	30
The music in Greater Syria in the 19 th century	37
Musical instruments in Greater Syria in the 19th century.....	39
The use of the musical instruments in Greater Syria in the 19th century	56
<i>Chapter III</i>	59
<i>Previous Studies and Researches</i>	59
Introduction.....	59
<i>Chapter IV</i>	71
<i>The methodology of the Study</i>	71
Introduction.....	71
Developing the Theoretical Framework	72
The Assumptions and the Queries of the Study	73

The Study Sample	74
Documentation and Authentication	74
The Comprehensiveness	75
The Study Methods and Procedures.....	76
Action Plan	78
Chapter V	82
<i>Museums and Collectors of the musical instruments of greater Syria in the 19th century..</i>	82
Introduction.....	82
<i>Museums</i>.....	85
Metropolitan Museum.....	85
Horniman Museum	87
The Royal College of Music Museum	89
<i>Collectors</i>.....	92
The names of the collecting entities of the musical instruments of Greater Syria in the 19 th century	93
The Metropolitan Museum of Art, State of New York	93
The Royal College of Music Museum	96
Chapter VI	98
<i>Results & Recommendations</i>.....	98
Introduction.....	98
The Results	98
The Recommendations	104
<i>Sources and references</i>	106
Arabic List	106
English List	114
<i>Appendix</i>	115

Abstract

Due to the wars and unrest in Greater Syria, unfortunately, the region is currently experiencing a state of instability. Because I am from that region and studied music, this idea arose in me to document the musical instruments of that era to preserve the musical heritage of Greater Syria from extinction or loss. Here is the importance of this study in documenting musical instruments in the ninth century, as it is the first study of that period and the first on its subject in terms of documentation and places of existence.

The documentation of these Instruments will consider their origins, as well as the places where they have been found, based on the history of that time. Indeed, many of these musical instruments were found in the museums, as mentioned in the documents, catalogs, and other sources.

This study examines three axes: musical instruments and their collectors, museums that house these instruments, and it also describes and documents the extant musical instruments commonly used during the 19th century in the four countries: Jordan, Syria, Palestine, and Lebanon. These countries share the same Arabian historical and cultural background.

"Musical Instruments in Greater Syria in the 19th century" are divided into three Categories:

- String instruments such as "Oud."
- Wind instruments such as "Nay."
- Percussive instruments such as "Darbouka."

The importance of this study is that this dissertation can be considered the first documenting body of the musical instruments that date back to the 19th century in Greater Syria and an essential reference of such instruments in the area during that period. Especially in the present time, the Middle East is suffering war crises and unstable situations that mainly result in considerable destruction and loss that decimate these instruments. Moreover, this study includes several topics, such as heritage, songs, and music of Greater Syria.

It also attempts to deliver a group of other concepts that are comprehended as the essence of the study's thesis:

- The concept of the music and the musical instruments in Greater Syria.
- The concept of cultural heritage in Greater Syria; its forms, parts, and components.
- Determining the musical instruments used by the people of Greater Syria in the 19th century.

This Thesis aims to archive musical instruments dating back to the nineteenth century, their locations, the names of the museums that keep them, and the names of their collectors.

This study was able to access sixty musical instruments belonging to Greater Syria in the 19th century.

This Dissertation achieved its main objective, which is to design a catalogue of these Instruments that were reached. This catalogue includes the reference number of the instrument, the name of the Instrument, the year, type, location and Provenance.

Chapter I

Introduction

Musical instruments are part of that heritage of the communities of Greater Syria. Each instrument has its specifications and owns artistic potential. Each instrument has its own reminiscence about its tunes associated with songs that become a clear imprint in the nation's memories.

Music has a crucial impact on the nation's spiritual culture. It is one of the unique tools that reflects the nation's history. In addition, it is evidence that the geographical and civilization-based adjacent countries are also close to each other in the spheres of life, such as culture, traditions, social customs, songs and musical instruments. Their activities and actions in such spheres reflect their feelings, emotions, needs, and common conscience that are not limited to a certain level of people or particular elite in the nation¹. However, these outputs can quickly move from one generation to another and impulsively be disseminated among groups and societal classes, either verbally or through imitation. In terms of the traditions, most of the patterns that highly concern researchers are those of the songs and their music and instruments that generations share to perform.

Musical instruments of Greater Syria are mainly accompanied essentially in parallel with singing, such as traditional songs, national celebrations, social singing events, Bedouin life, festivals, dancing, weddings, and circumcision.

Although I am deeply sure that further theoretical studies in music ethnology, anthropology, organology, and other fields will not end, in the light of my deep investigation of previous studies about the musical instruments in the countries of Greater Syria; and, although I belong to that region, unfortunately, I found no documentation of the musical instruments that have been used in the related regional countries in the 19th century. Neither did I see any

¹ Oud, Nay, and Riqq are used by the urban communities. The Bedouin community uses the Rababa. The rural and popular communities use musical instruments such as Mijwiz and Mizmar on occasions like weddings. It's known as a folk musical instrument played on the streets and in neighborhoods.

remarkable efforts to conserve them from loss and extinction². Consequently, that encouraged some researchers, to whom I belong, to pay efforts and to work in this field individually. This effort aims to find and document the 19th-century musical instruments in collections, museums, and other institutions dedicated to preserving cultural artifacts. I drew on the available sources, references, studies, and other documented antiquities still in existence that prove the history of the lands in Greater Syria in the 19th century.

Despite the importance of the musical instruments in Greater Syria and their role in social life, the instruments used in the 19th century had not been documented. Therefore, it is unclear where they are located nowadays and where they are kept. I can only trace them in some archeological studies and concerned global museums that collect musical instruments from different places worldwide. This case resulted in the researchers' remarkable inability to obtain or even to access any research, article, or book that dealt with the musical instruments of the region under discussion in the 19th century. For that reason, I realized myself very keen to undertake such responsibility of documenting the musical instruments used in the 19th century in Greater Syria.

Meanwhile, I have been focusing on the music and its instruments and the role of the music in the countries of that region. Therefore, I viewed and studied some historical studies³ concerned with folklore and musical instruments. This revision and the careful study included the most prominent terminologies in the Arab region. Also, I covered the orientalist's roles in documenting and studying our heritage, the development of the Arabian activities in research and documentation, the divisions of the heritage, the collecting and writing methodology, the narrators' and researchers' characteristics, and the fieldwork challenges. Accordingly, I performed several visits to some museums and browsed their websites. Moreover, I contacted many museums through emails, aiming at reaching out to the musical instruments used in the 19th century⁴.

² The Jordan Museum has no musical instruments dating back to the nineteenth Century. There are no collections of musical instruments in the Palestinian Museum.

³ See the previous studies chapter and sources and references.

⁴ See Chapter Five.

This study aims to establish well-founded documentation of the musical instruments in Greater Syria in the 19th century and information about them. In addition to its location, it is considered one of the historical values of the people of Greater Syria.

The culture of Greater Syria depends on a collection of musical instruments. These instruments vary in their natures and are different in terms of their shapes. Some of these instruments are:

1) Stringed such as *Oud*^{figure1}, *Rababa*^{figure2},



Figure 2: Rababa



Figure 1: Oud

2) Wind such as *Nay*^{figure3} and *Mizmar*^{figure4},

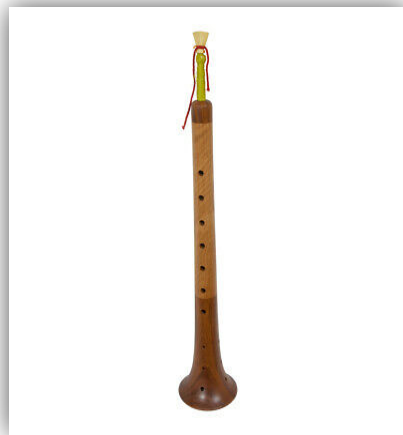


Figure 3: Mizmar



Figure 4: Nay

3) Percussion such as Daff ^{figure 5} and Darbouka ^{figure 6},



Figure 5: Daff



Figure 6: Darbouka

These instruments have contributed to enriching the Arabic song with most of the Arabian rhythmic patterns and templates.

Due to the importance of the musical instruments accompanied with the songs as a heritage that constitutes an essential part of the people's memory in Greater Syria, many researchers focused on the entities of such heritage; they also tackled the musical instruments in Greater Syria. Nevertheless, none of the researchers addressed musical instruments, particularly in the region's countries in the 19th century. This is the first study that mainly documents the instruments used in that region, depending on the available sources, research, museums, catalogs, etc.

This study is focused on the countries of Greater Syria, Jordan, Syria, Palestine, and Lebanon in the 19th century. The names of the instruments in that region have been determined based on the musical and lyrical history in the four countries, including all relevant musical instruments in that century. In addition, they have been determined based on the published research and academic dissertations that have approached such instruments or the heritage of the region and have been conducted either by the specialists in Arabian music or by the interested researchers in the musical heritage in Greater Syria.

A list of the musical instrument samples in this research:

- "Oud", stringed instrument.
- "Kanun", stringed instrument.
- "Bozuq", stringed instrument.
- "Rababa", stringed instrument.
- "Nay", wind instrument.
- "Mijwiz", wind instrument.
- "Mizmar", wind instrument.
- "Yarghoul", wind instrument.
- "Darbouka", percussive instrument.
- "Daff", percussive instrument.
- "Tabl", percussive instrument.

This study covers all musical instruments recognized in Greater Syria in the 19th century. It has been reached and found by the researcher, either through archaeological discoveries or related studies that handled the music and its instruments in Greater Syria. Also, I hope this study will add value to the libraries and musical institutes. I also aspire to enable the researchers, academics, and students in Bern University and all over, who are concerned about music and its instruments in the Arab world, to benefit from this study's outcomes.

The Terminologies of the study

The Greater Syria

Greater Syria or Natural Syria (in Latin: Syria Salutari) is a term also known in the historical context of the Levant, or Syria as it was known at the beginning of the twentieth century, or the Syrian countries or the Syrian Federation, denoting the historical unity in the Arab Levant region overlooking the Mediterranean Sea, it currently includes the following countries: Syria, Jordan, Lebanon and Palestine. In addition to Iraq, Kuwait and the island of Cyprus. Greater Syria also includes parts that were annexed to neighboring countries, such as the Iskenderun District (currently Hatay Governorate in Turkey), the northern Syrian regions that were annexed to Turkey after the Treaty of Lausanne, Ahvaz in Iran, the Sinai Peninsula

in Egypt, and part of the desert of influence in northern Saudi Arabia. The area is also known as the Fertile Crescent⁵.

“From 1516 to 1918, Greater Syria made up a small portion of the Ottoman Empire, the state-based in Constantinople that extended from central Europe to southern. Ottoman rulers divided Greater Syria into various administrative districts during those four centuries. After 1864, these consisted of three vilayets (Aleppo, Damascus, and Beirut), the province of Jerusalem, and the "Mutasarifiya" of Mount Lebanon. Except for the Maronite region of Mount Lebanon, which enjoyed remarkable cohesion and autonomy, these units had little more than administrative significance. They had no Greater political meaning than the circuit court districts in the United States. Nor did they interfere with communications, people and goods freely traversed administrative lines.

The Geographical area of Greater Syria

It is the Arab countries located to the north of the Arabian Peninsula, or simply Arabia. The Arabs in the South areas used to name this northern area of the Arab region as “Al-Sham” or “Belad Al-Sham”. According to Arab historians, the Greater Syria borders are the total borders of present Syria (approximately), Lebanon, Palestine, and Jordan. It is located to the east of the Mediterranean (34.30°, 37.30° E), (31.10°, 43.30° N), and to the west of the Badia of Al-Sham. It extends from “Ayla”- the north of Al Hijaz- along to the south of Al Furat river and Anatolia countries. From the south, it is bordered by the Sinai Peninsula.

Al-Sham, nowadays, is only proclaimed for one city, that is Damascus. Sometimes, the name is also declared for the entire present Syria.

The Music in Greater Syria

The music is the outcome of the people's experiences, practices, traditions, and creativities that extend from all societal segments and are inherited and conveyed through generations. The music in Greater Syria means that all people of all elements of society in the related countries' cultures express their feelings of happiness and sadness on all occasions that these people share in all spheres of life. Music in these countries' communities is also associated with marriage and wedding ceremonies, circumcision, festivals, graduation ceremonies, and

⁵ https://www.marefa.org/w/index.php?title=سوريا_الكبرى

others. The musical instruments in Greater Syria societies are inherent in the music as an entity that reflects the human's actuality in the region of Belad Al sham- Greater Syria. This entity symbolizes aspects of human personality in the area and their civilization.

The Musical Instruments in Greater Syria

The field of musical instruments is widespread, well-known, and commonly used among the Greater Syria societies. Regardless of any categorization or expression that these instruments are subject to; and irrespective of the musical melody that they produce or even the places where they are used or the improvement alterations they have been subjected to, in all cases, these instruments are still the traditional musical instruments that produce such melodies that symbolize the cultural aspects of the nations in Greater Syria.

The Sources of the Study

The focal point of this study's sources and academic references is that they encompass the related materials information that I needed to accomplish this academic study accurately. The more authentic academic research is, the more diversified, involved, and utilized resources should be. However, such studies' resources and references are considered the link between the past and the present. They spell out how much they are recent and steady for the researcher to depend on. They also improve the researcher's knowledge through accumulating and considering them.

Despite the value and usefulness of the non-Arabic references, to some extent, they are rare and not specialized in the core subject of this study – the heritage of Greater Syria in the 19th century. Hence, I depended in most of this research on the Arabic resources and references that have been mainly delivered by specialized researchers in the issue of Greater Syria. Moreover, those researchers were from related countries, so they enhanced my ability to effectively determine the terminology of the musical instruments in the region. In addition, they enabled me to recognize the instruments' identification in the area.

Accordingly, I adopted the following resources in the study:

- The available theses, dissertations, researches, articles, books, catalogs, documents, and periodicals with specialized references.
- Subject-related seminars and workshops.
- Museums.
- Interviews and questionnaires.
- Internet; World Wide Web.

Within the same context, I relied in the documentation issue directly on the records available at the museums that preserved the musical instruments under consideration in the 19th century. The following is a list of these museums:

- The Metropolitan Museum of Art, New York, USA.
- Horniman Museum and Gardens, London, UK.
- The Philharmonie de Paris, 221, avenue Jean-Jaurès 75019 Paris, France.
- Geneva Museum of Ethnography (MEG) Musée d'ethnographie de Genève.
- The Danish Music Museum, Copenhagen, Denmark.
- Ethnologisches Museum, Staatliche Museen zu Berlin, Germany.
- The Royal Museums of Art and History (RMAH), Brussels, Belgium. Musée des instruments de musique Montagne de la Cour 2 B-1000 Bruxelles (Belgique).

The Study Plan

The plan of this study has been drawn up based on the following:

A general framework of the study includes the title of the research, the chapters and their contents, an introduction, a statement of the problem that will be addressed in the study, the objectives, and the study's importance. In addition, it includes a detailed description of the area under discussion, Greater Syria, in terms of its geographical and historical background and the musical instruments in Greater Syria in the 19th century.

Afterward, the methodology and the motivation of the study have taken place. This had been followed by defining the study terminologies. Then, procedural actions and processes such as

reading and reviewing previous studies and research have occurred, including summarizing, visiting museums, samples, study tools, and relevant communities. Subsequently, the study will reveal its findings with the analysis and discussion process and recommendations. In addition, a list of the bibliography, references, and sources will be delivered as well as photos of standard musical instruments in Greater Syria in the 19th century.

Chapter II

Theoretical Framework

THE ARAB WORLD AND GREATER SYRIA IN THE 19TH CENTURY AND THE MUSICAL INSTRUMENTS IN GREATER SYRIA IN THE 19TH CENTURY

Political, religious, social, economic, thought-life, history and geographic location of Greater Syria, cultural heritage and music in Greater Syria in the 19th century, musical instruments and their use in Greater Syria in the 19th century

Introduction

This chapter provides an overview of life in the Arab world during the nineteenth century from several perspectives, including historical, political, social, and other relevant aspects. Moreover, this chapter talks specifically about Greater Syria to enable the readers to build a general understanding about the geographic, historic and cultural frame of this study. In addition, the chapter touches on further related topics about heritage, culture, arts, customs, traditions, music and its instruments in Greater Syria and other themes that serve this dissertation.

Political life

The 19th century in the Middle East region may be seen as a new period while disorders and dire circumstances had affected/weakened the Ottoman Empire. Both internal and external conspiracies and intrigues invaded the central ruling bodies of the empire. Eventually, they had formulated the area for the domination of the European countries led by England and France. Meanwhile, the whole empire was, in Astana, suffering from continuous strikes either internally, from the disobedient groups who had been gathering from widespread areas of the empire, or externally from the European countries that had been strangulating the empire by treaties and loans. That was a part of effective plans aimed at decapitating the whole empire and dividing its states apart. Because of that dilemma, the entire Arab region faced a steep political curve that made critical changes in all spheres of the region's political life, despite all the reformation actions performed by the empire's Sultans.

When the 18th century had been approaching the end, the French campaign to Egypt under the leadership of Napoleon Bonaparte shocked the whole world. Another invasion to "Al-Sham"- Syria followed that campaign in 1799. That invasion was in the ruling period of the Ottoman Sultan Saleem the III. That campaign was the beginning of the Western colonialism approach to the Middle East. It did not exceed three years and a few months. It started in 1798 and ended in 1801 because of the Al- A'resh treaty in 1800⁶.

⁶ The Arab World in the Modern History, Ismael Yaghi, pg. 213, 1997.

In the second half of the 19th century, the Zionist movement was activated through a group of Zionist organizations that effectively supported the colonization activities in Palestine, either by land-purchasing exertions or by encouraging and organizing the immigration movements into Palestine. Since 1882, more scheduled immigration procedures began after the immigration movements started.⁷

Abdul Hamid II of the Ottoman Empire refused all of the offers provided and attempts made by Theodor Herzl, the father of modern political Zionism, to encourage the Sultan to accept the Jewish settlement project in Palestine. Nonetheless, Britain fostered the Zionist movement and made an excellent turn to the Jews by successfully implementing their settlement project in Palestine. That was firstly achieved through the British consulate established in Al-Quds in 1838. Secondly, it was achieved through the British's actions of protections in favor of the Zionists despite their status as non-Britain citizens. Thirdly, it was accomplished by defending Britain's Jewish interests before the beginning of World War I in 1914. Finally, it was done through the Belfour declaration issued in 1917. Although the Ottoman state had resisted the entire related actions of the settlement project in early stages and despite the Palestinians' strong resistance, the conspiracy was more extensive than all of the paid efforts⁸.

Since the start of World War I in 1914, the Arabs have not experienced a unified-political entity through the establishment of an independent country. Nevertheless, they played a crucial role in attenuating the Ottoman Empire. Beyond World War I, Britain strengthened its relations with Arabs to gain their support in attenuating and striking the Ottoman state, especially after the significant weakness in Arab-Ottoman relations. Thus, Britain maintained its ties with Al-Sharif Al Hussein ibn Ali and his sons. That success was noticed by the promise made by Henry McMahon to the Arabs, through which he would have had considered the Arabs' independence and freedom after the war in exchange for their revolt against the Ottoman Empire. Based on the promise, a Great Arab Revolt was launched and led by Al-Sharif Al Hussein in that period. It has been considered the first Arab armed revolt in modern history. It articulated the Arab's aspirations and ambitions toward unity and abolishing the

⁷ Systematic Studies of the Palestinian Issue, Muhsen Moh'd Saleh, Edition 1, Arab Media Center, Egypt, 2003, pgs. 69-76. The Palestine Modern History, Abdelwahhab Kayyali, Arab Establishment for Studies, Beirut, 1985, pg. 49.

⁸ The Palestine Modern History, pgs. 41-67

Ottoman unfairness. Although such revolt has failed, it still expresses the real Arabian dreams shaped in the Arabian political parties and national societies and associations. Those associations strived against and resisted all types of imperialism and attempted to eradicate the Arabian culture, science, heritage, and recognition through hatred policies.

As the interpretation of the occurrences of such incidents, it can be said that the 19th century was a merciless century for all Arab nations. It is described as an unstable era of revolts, rebellions, and contumacies. Despite that, Arabs kept themselves entirely devoted to their language, culture, tradition, social norms, music, heritage, and inheritance that continued to exist to reflect the Arabian identity and character.

Finally, I would like to briefly highlight the most critical political incidents of the 20th century. It was complete with abundant incidents on the Arab world's land, particularly in the Middle East region. That is, it witnessed an Arabian revolution and denial of colonization and the rejection of the sovereignty of the Ottoman state over the Arabian countries. In 1916, the Ottoman state was eradicated from Greater Syria and other Arabian countries. Afterward, the French and British colonization occurred. That colonization produced protesting movements, actions of liberation, and activities toward independence.

The Religious life

Religion is one of the essential vital factors in Arabian societies; it is one of the pivotal issues. Since the Ottomans occupied the Arabian countries, and these countries became states of the Empire, the Ottomans considered themselves the long-lasting heir of the Islamic Khilafa. Hence, they subjected all spheres of life in the Empire's states to Islamic rules and principles. It was a religious state. Its law's articles and regulations were based on Islamic Sharia, and its citizens were abided by the Ottoman state system. That system assumed the religious-following basis of the non-Islamic people. The Islamic community was the largest in the Arab world. The second in size was the Christian Orthodox community. Christians and Jews were considered a part of the Arab states. In addition, Sultan Abdul Hamid II declared that the official state's religion was Islam tolerating all of the other religions.

The other non-Islamic communities in the state were separated into several religious confessions. Each of them was presided by a person from its followers, who used to manage and take decisions on the followers' personal affairs based on its legislations, with no

intervention of the Ottoman state. Accordingly, each religious community enjoyed a particular independent entity that had sustained its belief and worship freely. The Ottoman Empire respected religions and considered Islam as the state's official religion. It also felt that Khalifa's post was the highest rank in the state's hierarchy. The second hierarchical post was the Sheikh of Islam, who made disciplinary and monitoring measures against Khalifas' performance and actions; hence, one Fatwa might be declared by the Sheikh as an Islamic opinion could have been a challenging and final decision whether the Khalifa stayed on the position or not. Judge post came as a third level on the hierarchal structure of the Empire, reaffirming the freedom of the methodological beliefs and religions. The judges' decisions were powerful and influential, supported by the law⁹.

With no intervention, the Ottoman Empire freely let the Sufi Sheikhs practice their wide-religious ascendancy over their followers. As a result, the Sufi mystical paths were widely spreading all over the Arab World. The most important were the Naqshbandiyah, Mawlweyah, Katsheay, Rifa'eaya, Ahmadeay, Shathleay, Souqyeay, Samaneay, and others. Each path had its system and traditional cloth. The followers were generously treated by the Ottoman Khalifas who had built them particular sites (zawiyas and tekkes)¹⁰.

The local rulers (mamālīk) were concerned about Mosque building and taking care of the prayer leaders, orators, and scholars at the Mosques. They considered them thought leaders who significantly had a high spiritual impact on the people. Accordingly, Muhammad Ali, the ruler of Egypt and Sudan, had built Mohammad Ali Mosque and other mosques and charity buildings. Moreover, he attached supplementary schools' buildings to the mosques for childhood education. He also performed rehabilitation and renovation works in zawiyas, tekkes, and mosques. In addition, he revitalized the scientists to address illiteracy and aberrance in the societies at the beginning of the 19th century. That encouraged the scientists to put efforts into public education regarding religious obligations, the holy Quran interpretation, and religious storytelling. However, religious education had a remarkable

⁹ Enaljik, Khalil, *The history of the Ottoman Empire from its inception to its decline*. Translated by Muhammad Al-Arnaout, Dar Al-Madar Al-Islami, National Book House, first edition, Benghazi, Libya, pgs. 111-120, 2002.

¹⁰ *The history of the Ottoman Empire from its inception to its decline*, pgs. 282-304.

impact on people's education. Generally, there was a noticeable concern toward mosques building and renovation by both the people and the states' rulers)¹¹.

The Social life

In the 19th century, Arabian society consisted of people of many different ethnicities and nationalities. Occasionally, this led to in aversions and perplexities within the community. Accordingly, the Arabian culture had separated into the following social classes:

The Rulers (Khalifas and Valis-Governors)

It was noticed that the Ottoman political system was keen the Khalifa should be of a national-Turkish origin. It can be said that the Islamic Khilafa that had ruled over the empire used to be exclusively in the Ottoman dynasty and located in Astana. Nonetheless, the Turkish nationality was a tiny minority in the Arabian states; they usually used to be committed to the positions of the high-level. And, since such places were greater than Turkish-origin people, the political system managed to appoint other nationalities in such positions under certain conditions. This social layer included the management officers, the officers of the armed forces, and the religious clergies. The people of such classes used not to be involved in the production processes, as they were not taxpayers. Although the people of that social layer in some positions, such as rulers of states and senior Turkish officials, used to accept bribes, bribery was rarely taking place and couldn't be described as a phenomenon within that class¹².

The Scientists

The Ottomans had appreciated the scientists since they accessed the Arabian countries. Such appreciation persisted during the time. Scientists, in this context, used to have high recognition by the rulers and a considerable impact on the societies. They contributed to the scientific and religious realms of life. They also participated in the political activities in their communities. In addition, they worked at what used to be called "Dewans." Scientists in this class included Judges, the Islamic Scholars (Muftis), and high-positioned officials in the state's departments. Sheik Al-Islam, the Mufti, was higher ranking than the army Mufti. They played

¹¹ Al Nakhal, Manal, Arabic Poetry in the Nineteenth Century, Purposes - Aspects - Trends - Issues, Faculty of Arts, Islamic University - Gaza – Palestine, pg. 16, 2013.

¹² The Book of the Ottoman Empire in Lebanon and Syria, Polus Mesea'd, 1916, Egyptian Library, pgs. 77-78.

a mediator role between the Rulers (Khalifas) and the people in the empire. They also led some revolts in the Arabian states and encouraged the soldiers on the battle lands¹³.

The Residents (Public)

The residents were a mixture of various ethnicities and multi- origins with different religions and ideologies. In Greater Syria countries, there had been Muslims and Christians-orthodox in addition to western-foreigners such as French, English, and American people. There were also Sunnis and Shiite Muslims. The Druze, an ethnoreligious group, attempted to affiliate with Muslims. The Christians were split into Maronite, Catholic, and Orthodox. In the 19th century, many commotions took place between the Druze and the Maronite. Moreover, thousands of Jarka's people had leaked after the Russian-Turkish war in 1877, both in the Northern part of Syria and to the East of Jordan. There were many feudal families among these people¹⁴.

Urban residents had a trustworthy and stable life. They relied for living on trading, hunting, and agricultural activities. They also lived within tribes that a leader, sheikh, or Ameer had ruled each of them and assumed power over the individuals of the tribe. Nonetheless, the tribe did not have solid political bonds. And the dominant relationships were suffering growing disaffection and unrest amongst the tribe's members, which led to wars and conflicts. The social unity was the tribal-based character; hence, its individuals varied in terms of poverty and richness. Some of them were Bedouins, and others were urban residents who had lived in villages and oases. The urban residents' norms were different from that of Bedouins', based on the characteristics of the living areas and the surrounding living circumstances; however, they had links with each other through trade and marriage¹⁵.

Besides the Palestinian Muslims, many ethnic origins lived in Palestine, such as Barbarian Kurdish Muslims, Turkish who were arabinose and intermingled with the Palestinians, and a minority of Christians who lived safely side by side with Muslims. The Christian minority included the Greek Armenians and enjoyed religious freedom. In addition to those origins, a minority of Jews who lived with no political ambitions had been living in Palestine. Their

¹³ The Urabi Revolution and the English Occupation, Abdelrahman Al rafi', Fourth edition, Dar Al Ma'arif, Cairo, Pg. 347, 1984.

¹⁴ The Arab World in the Modern History, pgs. 79-84.

¹⁵ The History of the Kingdom of Saudi Arabia until the First Quarter of the Twentieth Century, Madiha Ahmad Darwish, First Edition, Dar Al-Shorouk for Printing and Distribution, pgs. 12-13, 1980.

number had increased considerably. In 1880, the Jews were approximately twenty-three thousand persons. Whereas, at the beginning of the 19th century, they counted only five thousand persons ¹⁶.

Generally, the Arabian region in the 19th century included many ethnic origins and nationalities besides the Arab Muslims such as Turkish, Ottomans, Armenians, Greeks, Barbarians, Kurdish, Albanians, People of the Book (Ahl Al Themmah), and other foreign groups of people. The Arab Muslims were the majority of the population and sovereignly had the power in the Arabian community. This population structure in terms of religious and ideological diversification considerably caused many disaffections and turbulences in the communities. Although of such enormous diversification, all the people had securely guaranteed their human and citizenship rights, consequently enjoyed societal equity and social justice with no discrimination and ostracism¹⁷.

Ahl Al Themmah (the People of the Book)

Those people were considered as a minority in the Arabian Society. They referred to Jews, Christians, Sabians, who independently lived in the Arabian communities and managed their own social and religious issues. They also freely practiced and carried out their holy prayers and ceremonials and maintained their religious leaders. Ahl Al Themmah people paid an amount of money called "Al Jizyah," a tax system to be paid officially by the non-Muslim residents of the Islamic countries for defensive and security services to maintain their safety and belongings. Furthermore, the non-Muslim residents were not obliged to serve in the army or any military duties or tasks, unlike Muslims¹⁸.

The Christians were separated into Rome Orthodox, Rome Catholic, Syrianism, Armenia, Copts, Latin, and Anglicanism. Jews were divided into Ashkenazic Jews and Sephardim Jews ¹⁹.

The Ottoman political regime in the Arab nations adopted an indirect ruling system. In that system, the Ottomans did not perform any intervening actions aiming at changes in the dominant Socioeconomic system established in the Arab world before the 16th century.

¹⁶ Systematic Studies of the Palestinian Issue, pg. 97.

¹⁷ Arabic Poetry in the Nineteenth Century, Pg. 21.

¹⁸ Intellectual Attitudes of Arabs in the Renaissance 1798-1914, Ali Al-Mahaftha, Beirut, Pg. 159, 1987.

¹⁹ Intellectual Attitudes of Arabs in the Renaissance 1798-1914, pg. 5.

Consequently, the Arabs, in the shadow of the Ottomans' system, conserved their institutions, language, traditions, and social habits and norms. However, some new social examples overran the Arabian societies because of the mutual mingling with European communities that had occurred after the launching period of the European Commissions to the Middle East had begun and beyond the period when the European domination had been spreading all over the Arabian countries. In the same token, many Arab leaders, by then, imitated Europeans in the way of eating, clothing, Palace building, and celebrating. Thus, a noticeable impact took place in the dressing styles and building designs close to the European Styles in that period. In addition, some of them married European women and opened bars and nightclubs; and launched the use of the Gregorian calendar as well²⁰.

The Economic life²¹

The Arab community was economically categorized into farmers, traders, skillful workers, and manufacturers. The farmers were the majority of the community. Meanwhile, the military leaders, the local community leaders, the Empire's officials, and the heads of the tribes were the feudal lords in the communities. Although they had been in the minority, they enjoyed a broad impact. They played a connecting role between the Ottoman rulers and the farmers. They also dominated the farmers and badly exploited them in hard-working labor to their interests without paying attention to the farmers' favor and situations.

Consequently, most farmers suffered challenging living situations and miserable living conditions, the dispossessing actions against those farmers, and the severe taxation system imposed by the rulers and the governors (valis). Nevertheless, the Ottoman state implemented reformation procedures to alleviate corruption and farmers' exploitation.

The geographical location of the Arab world had been a critical factor that made it one of the most active trading hubs in the world. In addition, a crucial factor made it one of the most productive agricultural areas in the world. Because of its climate, land diversification, and the abundance of the water sources and the raw materials. In Greater Syria, the people cultivated

²⁰ The Social Changes in the time of Mohammad Ali, Salwa Al-Attar, First Edition, Dar Al-Nahda Al-Arabiya, Cairo, 1989, Pg. 370, 1989.

²¹ The Social Changes in the time of Mohammad Ali Pgs. 3-4.
The Social Changes in the time of Mohammad Ali Pgs. 75 - 160.
Arabic Poetry in the Nineteenth Century Pgs. 23-27.

different kinds of seeds. Berry pervaded the region in the 19th century because of the increasing silk-manufacturing activities. In addition to berry, walnut, lime, saffron, rose, and other crops were grown. The people in Greater Syria were involved in industrial activities. Manufacturing was a primary governmental source of income at that time. Therefore, it was activated, and it facilitated modern military production factories such as weapons, gunpowder, cannons, and texture and yarn.

Moreover, ships and iron factories existed in addition to the leather tanneries, general assembly workshops, soap and wax factories. At the same time, railroad tracks and networks were established for distributing agricultural products across the Empire. In the 19th century, the Ottoman rulers encouraged industrial projects and urged the foreign owners of the investment projects.

The widespread dissemination of the foreign capital carried out by France and then, by England in Syria, Lebanon, and Palestine since the middle of the 19th century harmed the production and industrial activities. Both France and England controlled the Empire's economy and investment. Accordingly, all financial firms, factories, harbors, and commercial roads in Syria, the Arab Gulf area, Egypt, and other Arab regions were controlled by European colonizing countries and foreign investment capital. That situation led to the prioritization of the colonizing countries' interests to the detriment of the interests of the colonized countries. The colonizing countries were keen to maximize their profits at the expense of the colonized's exploitation and submission.

The thought-life²²

The Arabian culture has not been disconnected through any era of its past; Despite the periods through which the Arab world has been suffering from disasters and catastrophes, it has its sparkle. It might vary in its yield abounds from time to time or period to period, according to the prevailing circumstances or the political events in particular.

The Arabian thought, scientific and cultural movement experienced increased prosperity in different fields of religious, political and social, scientific, and literary life, particularly in the light of the opening avenues with western civilization. Such roads were merely accompanied by a western cultural invasion that motivated the Arabs to practically confront the issue by

²² Arabic Poetry in the Nineteenth Century, Pgs. 28-41.

protecting their heritages and maintaining their glories. In such a case, many Arabian thought streams have shown up and looked forward to prospering a new shiny future for the Arab person, especially as they noticed the considerable development in a civilization that Europe had achieved and preceded the Arabs.

The following factors enhanced the Arabian thought prosperity movement in the 19th century²³:

- The French colonization.
- The scientific scholarships to Europe.
- The establishment of the printing houses and increasing printing activities.
- The press issues.
- The translating activities and Arabization.
- The increasing interest in establishing scientific and literary societies and associations.
- The increasing activities of the oriental studies and preachy movements.

The Arabian thought prosperity movement could be noticed in the following aspects:

- The religious reforming movement streams.
- The political movement streams.
- The linguistic, literary, and artistic movement.

²³ When Napoleon came to Egypt, he established a scientific complex, an observatory, a museum, a laboratory, and a library, and he brought a modern printing press that prints in both Arabic and French, a brief history of al-Jabarti Pgs. 280-342.

The Social Changes in the time of Mohammad Ali Pgs. 157-159.

The Social Changes in the time of Mohammad Ali Pgs.28-218.

The history of Greater Syria

The Arabs first used the name Bilad Al-Sham. Then, a second name, the Levant States, has shown up to refer to the French terms of a mandate for all Syria and Lebanon after World War I. A third name, Greater Syria, has been used in the English language. The Syrian name was derived from the term “Siryon” in the Semitic languages, which refers to Mount Hermon. In the Hellenistic period, the term “Coele Syria” was used to refer to the area between the Mediterranean and the Euphrates River and to distinguish it from the part of Syria in Mesopotamia. However, the Roman Empire used the “Near East” name to refer to Greater Syria, which included Egypt and Asia Minor. In the 17th century, The Arabs used Bilad Al-Sham as a new name. The Europeans used “Syria” or “Surie” to refer to Greater Syria. Beyond the expansion of European influence, the term “Suriya’ had been introduced in both the Arabic and the Turkish languages²⁴. In addition, the Europeans used the term “Southern Syria” to refer to Palestine. Greater Syria used to include all four new countries: Syria, Jordan, Palestine, and Lebanon ²⁵.

Greater Syria from 1516 to 1918 was one political body under the control of the Ottoman Empire that had not been divided since the Saracens (dates!). The Ottomans divided Greater Syria into various administrative districts for four centuries. After 1884, it had three vilayets: Aleppo, Damascus, and Beirut²⁶.

After World War I, new names of Arabian states in Greater Syria emerged because of the Britain-France deceptive actions toward Arabs that ended with the colonization sovereignty on the region. It was also as a result of the Sykes-Picot Agreement between the United Kingdom and France that defined their mutually agreed spheres of influence and control in an eventual and of the subsequent promises given to Zionists²⁷.

Syria afterward included the Syrian Arab Republic within its present-day borders and its capital Damascus. Lebanon consequently formed the Lebanese Republic within its present-day borders and its capital Beirut. Moreover, the Emirate of Trans-Jordan emerged within its

²⁴ Daniel Pipes, Greater Syria, 1990, Pg 13.

²⁵ Daniel Pipes, Greater Syria, 1990, Pg 14.

²⁶ Daniel Pipes, Greater Syria, 1990, Pg16.

²⁷ Daniel Pipes, Greater Syria, 1990, Pg28.

present-day borders located in the Hashemite Kingdom of Jordan and its capital Amman. Palestine, however, emerged within special-drawn boundaries by the British mandate and was prepared to be handed over to the Jews with its capital, Jerusalem²⁸.

The geographic location of Greater Syria

In the 19th century, Greater Syria was located north of the Arab Peninsula. The Arabs, in the southern area, used to call the entire northern parts of the Arabian countries as Al-Sham. According to the Arabian geographers, Al Sham's borders used to include present-day borders of Syria, Lebanon, Palestine, and Jordan. Thus, it was located to the east of the Mediterranean Sea. South of Al Sham's borders was Eylah, the last point at the northern borders of Al Hijaz. To the north, Greater Syria borders began from the southern area of the Euphrates River and extended to the north area of the River to Anatolia. To the southeast, its edge started from the north of Sinai. Nowadays, Al-Sham is known as one city that is Damascus. Sometimes, it is called for the entire Syrian country.



Figure 7: The Magenta color shows the geographical location of Greater Syria²⁹.

28 Al-Nakhal, Manal, Arabic Poetry in the Nineteenth Century DC / thirteen Century, Pgs. 3- 9, 2013.

29 Ali, Mohammad Kurd, Plans of Greater Syria, Part I, Pgs. 7-9, 2007.



Figure 8: Greater Syria is located between the Mediterranean Sea, the Arabian Gulf, and the Red Sea. It included the land that formed Greater Syria. In the present-day: Syria, Jordan, Lebanon, Palestine, and Israel.

The cultural heritage of Greater Syria

Like other societies globally, Al-Sham – the Greater Syria – societies cherish a rich cultural life and heritage. The entire cultural heritage in Greater Syria's societies has been overflowing with various terms that reflected many aspects of their social life; however, it has extended to other areas culturally and artistically. Such heritage varied in its forms. Some were transmitted orally, such as proverbs, famous sayings, stories, and popular literature. Some others were inherited functionally, such as dancing and singing, while others were transmitted practically, such as professions, handicrafts, and arts.

The primary cultural patterns are abundantly similar among the Arabian nations, particularly among the adjacent Arabian countries. The Arab world has been politically divided into different countries. The political division has been despotically implemented to the extent that it did not consider their natural, cultural, and geographical borders. The primary cultural patterns are abundantly similar among the Arabian nations, particularly among the adjacent Arabian countries. Consequently, if a comparison has been made between these countries, enormous cultural differences would be found accordingly, as if we were comparing Al-Sham countries to the other Arabian countries, or the far northern Arab region to the southern Arab region. Nevertheless, such differences do not show up amongst neighbouring Arabian countries, except some differences may arise because of the recent occurrences that have been noticed in the last decades since the political borders were determined to meet the interests of the colonizing authorities.

In the following, I present some of the researchers' opinions about the heritage concept in Al-Sham countries:

According to one of the researchers, Jaber, the Palestinian heritage cannot be split from the other heritage in the neighbouring Arabian countries, particularly Jordan, Lebanon, and Syria, within their present-geographic borders. They share a lot that came from the past and their common heritage. It has been a shared compilation of their ancestors during different ages and long decades. The heritage includes the popular songs and the related music that the generations have shared in composing their lyrics and melodies to reflect their societal nature and life in addition to their handicrafts, traditions, social norms, sayings, and beliefs³⁰.

³⁰ Yehya Jaber and Abeer Ahmed, Palestinian Popular Heritage as a Link, Al-Najah National University, Conference on Palestinian Art and Popular Heritage, Nablus, Palestine, Pg 11, 07/10/2009.

Another researcher, Al Nawayseh, defines the heritage in Jordan as the societal feature that includes all different spheres of life in the Jordanian communities. He divided it into two categories: verbal heritage and tangible heritage. The verbal heritage is the heritage transmitted to us through words and spoken means. On the other hand, the tangible heritage is all the heritages that have been physically transmitted. Such heritages are the traditional-popular dress-fashions, accessories, jewellery, and adornments. Also, the musical instruments, traditional handicrafts, household tools and equipment, agricultural equipment, sewing and fabric tools, textile and woven fabric, food-making equipment, writing tools, building and architectural equipment, medical equipment, nutrition-manufacturing tools and machines, popular and traditional entertainment tools³¹.

A third researcher, Huda Khalifa, asserts that heritage is every item that has been transmitted to us from the past that goes in line with the dominant direction of our civilization. Moreover, the heritage components are the continual cultural life aspects that we have received and accordingly lived, based on the accumulated human experience gained from intermingling and interacting³².

In either the past or now, the study of the heritages of Greater Syria countries is an essential issue for this research. Because studying the Greater Syria region's heritage will consist of all spheres of life and all associated occasions that document the people's past and present in the area. Therefore, it is customary to examine the heritage in order to include prosperous knowledge and encompass the many problems that would enhance this study.

From my point of view, all of the opinions related to those researchers about the heritage in Greater Syria (Bilad Al-Sham) are valuable to this study. In addition, I agree with all points of view that support the idea that this heritage and its social-life-related issues and occasions, including the musical instruments, which relevantly go back to all nations of Greater Syria, represent essential constituents of heritage. It indicates that the countries of Greater Syria are close to each other and have a lot in common. It also shows that this heritage is

³¹ Nawayseh, Preservation of traditional knowledge and folklore in Jordan, pages 6-8, 2011.

³² Khalifa, Huda, the possibility of adapting Egyptian popular songs in teaching Qanun Performing for Beginners, Pg 9,1992.

enormously abundant and valuable. It reflects the actual image of the shared culture, including historical and still extant traditions and profound human experiences.

In the light of this extensive reading and elaboration of the heritage and its forms in the Greater Syria's nations, I am keen, as a researcher, to introduce to your considerations some of the forms of such heritage as the following:

1st Proverbs

Proverbs reflect the people's conditions and the conceptual abstracts of their lives. Because the nation and its tradition evolve the proverbs, they usually carry and recall all of the tiny details of the nation's life and the related issues. Furthermore, we can feel people's whims and desires through the proverbs. That being said, the proverbs are gestures of popular heritage dimension through which they reveal the cultural, intellectual, and cognitive reserve of the nation because the nation itself evolves them.

2nd Arts

Songs

The song articulates the human feeling in a delightful way. It is a collective release in a suburban and Bedouin-style through which a person can honestly and profoundly express his feelings. The song transfers to us the different occasions a typical person imbues through local lilts. Each song has its reasons and circumstances that make the person sing it and repeat it. It might be for entertainment reasons or expressing a broken heart from emotional love loss. The world of songs is an extensive ramified world. It has a lot of explanations, indications, and various interpretations. This is the reason that has encouraged many novelists to look at the popular song as a heritage that holds a humanitarian experience either with the person by themselves or with the universe in general. Furthermore, this is why the researchers strongly considered the songs. However, one of the most highly recognized types of songs is the songs that tackle "love." This type is tremendously dominating the music world. Such variety is also performed on the occasions of the wedding ceremonies.

Music

The communal pattern is one of the merits of song. It is always present in all social occasions and formal celebrations, and for individuals, either life associated with happiness, newborn babies, or sadness, as beloved persons may pass on. The music is all the melodies produced by groups of people who have a verbal pattern to express their cultural features in the countryside or the cities. The music includes:

- Music of the songs.
- Dancing Music.
- Music accompanies the religious recitations, praising and calls.
- Music accompanies the chants and lyrics.
- The academic-art music.
- Folk music.

Musical instruments

- Wind instruments.
- String instruments.
- Percussive instruments.

Dances and Games

Dancing

Occasions' dancing (group-individual),

Religion-related dancing (ZAR possession-trance dance ritual, citing and Sufism...etc.).

Games

Lyrical, competition, children, entertainment, Cavalry...etc.

Visual Arts

- Handicrafts include textiles (cloths and woven fabric), wood, metals, clay, ceramics, glass, and copper.
- Embroidery with needles, beads, fabric, vacuum on dresses, table linens, veils, head covers, and textile tissues.
- Jewellery.
- Adornment tools.
- Furniture and kitchenware.

- Architecture.
- Dolls, charms, and incantation tools.
- Tattoo.
- Wall Graphite and drawings...etc.

3rd Traditions and Customs.

The custom is a communal general and repetitive behaviour. A particular society, groups, or individuals in a specific area(s) perform it for security, health, educational, or entertainment purposes. It is influenced either by cognitive thoughts or beliefs; it might be by both in most habits. The tradition begins with a creative idea or activity inspired by a brilliant person, judges, artisans, artists, cavalries, braves, or literary men. Interested people adopt such ideas or activities as they become traditionally followed and widely known convictions that have law force. Even though the tradition is an individual effort, it takes place in favour of the people and addresses some of their problems. Also, it appears to be for their happiness. The traditions, social customs, and convictions are coherently consolidated and merged. That is what makes the traditions and social customs the essential core of the heritage. It also makes it the pot that embraces much knowledge, beliefs, arts, and literature with a close connection to the physical aspects of that heritage.

Through the heritage, the societal feature appears, or the entire nation's quality. By the heritage, the nation will reveal its identity through a series of attitudes and practices:

- Daily, such as morning and evening prayers and regards words.
- Monthly such as prayers on sighting the slight crescent moon (hilal) that determines the beginning of each month.
- Occasionally, on harvesting time and hospitality, child birthing, wedding ceremonies and circumcision.
- Annually, such as fasting month (Ramadan for Muslims and Easter for Christians), Eid of Al-Adha (post-Pilgrimage activities), Prophet Mohammad-Birth Anniversary, Christmas, etc.

Thus, traditions and social customs reveal the nature of the nation as well as its values, ethics, arts, literature, self-consideration, and the consideration of other surrounding nations. Furthermore, they define the nation's view about the world and the entire universe. They establish the philosophical paradigm behind the nation's existence. They induce them to think about why their nation is different from other nations in the same nation.

Moreover, the social customs study interprets the nature of relations and common thoughts in the nation. It also determines the cultural and civilizational base that connects the individuals and affects the typical behaviour in the nation. One of the social custom features is that it is constantly stable and potentially able to develop. The stability feature is sustained in the social custom's core existence, which can be noticed in childbirth occasions, circumcisions' celebrations, weddings, funerals...etc. In contrast, the potential development ability occurs in the external form of the social custom. For example, the wedding ceremony from the Horan area to Damascus or Aleppo before the past fifty years differed from the present-day ceremony.

In addition, the development of the social custom form is associated with the development of society, means, tools, and ways of living. In addition, it is related to the impact of internal and external migration. Furthermore, it is affected by the cultural contact between different societies, including communication means, wars, and colonization. That can be noticed clearly in social habits of food, drinks, and dressing. Tarbush, for example, has been adopted by the people of Greater Syria in their dressing style as a result of the cultural contact with the Turkish people.

It reviews the food menu in Greater Syria from the 19th century until now, making it easy to notice the internal profound mutual impact between Arab-Bedouin area food and Arab-coast area food. Meanwhile, the bowler hat, European fashion, necktie, and modern dress styles have been adopted in Greater Syria because of the European colonization. Moreover, the Arab-Arab implications can also be seen in the widespread West Arabian words in Greater Syria countries and the Turkish food that has become one of the traditional foods in Al-Sham countries.

4th Dressing

The dressing is one of the nation's labels and a clear indicator of its traditions, social customs, culture, civilizational aspects, and economic situations. It is a label and a part of the heritage. Because it is strongly associated with the nation's traditions, social customs, and the environmental, social, and economic effects through time. Dressing fashion is the attractive frame that differentiates between the nations. It reflects the image of the society and its life aspects in one country or another. It is considered as a national reference of the country's people. Dressing fashion is one of the factors in the heritage. The factors that greatly facilitate the changes in the traditional clothes. The people in any Arabian country are concerned about such a factor as a heritage and historical-based issue that needs high societal care and conserving actions. The dressing fashions vary based on regional patterns and according to the different areas, such as working, dancing, festivities, wedding ceremonies, and other occasions.

5th Beliefs and Knowledge

The beliefs in society play a crucial role in guiding the individual's behaviour. The entire community will accept such beliefs as a truth to the extent that society's members contravene the religious, not scientific, orders to seek such thoughts to abide in the community. Examples of such beliefs are witchcraft and magic, the activities related to infertility and reproduction, and the notions associated with death that are usually misjudged and considered with no consideration whether such ideas are true or false. Thus, the beliefs are not merely a religion; however, they are a group of conceptual ideas that work in parallel to the pure religious notions. These ideas vary in the degree of their consistency with the holy faith. Sometimes they grab a part of the religion's concepts. With some exaggeration and modification, they are extracted from the core of the formal religion. They become closer to myth and legends. The beliefs tackle most of the social spheres of life. It also tackles the human's view of every surrounding entity's existence and influences either good or undesired.

Knowledge is the collective experiences and accumulated cognitions reached by a specific nation through its history. The experiences and knowledge that have been descended inherited and developed by the generations to comply with their living circumstances, diversified environments, and the ways of living in different settings such as mountains,

valleys, and deserts. That even applies within the same climate amongst grazing, hunting, and harvesting professionals. Thus, knowledge is inherited from one side and developed from another. The development of knowledge depends on discoveries, innovations, improved production means, the diversification of raw materials and living resources. It depends also on the ongoing experiences accumulated in the human being cognition³³.

The music in Greater Syria in the 19th century

Music is an essential element of our culture. A page reflects a particular aspect of our tradition and social custom. The music is different from other popular expression forms. Because music is performed through melody. The research in music is conducted through two parts; music and singing. The music is individually composed in its details. With artfulness, afterward, it is shaped in a way it seems to be each one's music in the society. Throughout its history, the music has probably encountered some changes, alterations, or additions over time, from one musician to another and in one area or another. The changes might be partially or wholly. Nonetheless, each music has its special distinctive features. While musical talent is an individual natural ability, the spiritual interest and experience in music is something familiar and a shared sense amongst all classes within the nation³⁴.

The widespread music is the music that has been modified by the people based on their desire and after it became possessed by them. Since most popular music is not written in musical notations, it might be exposed to some changes, increasing or decreasing, as it passes through individuals and generations. Each musical player performs it according to their taste and inclination.

The same concept would apply to the widespread and well-announced song in society. This song is the poem of the people that move verbally with its rural music, with no need for writing or typing. It is a communal effort performed in daily life, transferred from one generation to another and from one area to another, like the music accompanying the song over time. Thus, from my point of view, such a song prospers in societies without musical notations.

³³ Al-baker, Mahmoud Mefleh, Entrance to the field research in Popular Heritage, Pg 61, 2009.

³⁴ Hauser, Arnold, Philosophy of Art History, translated by Ramzi Abdo, Pg 299, 1980.

By the music, we can be familiar with the musical instruments used by the people. Greater Syrian countries have similar melody structures but sometimes in other lyrics and accents. We can also be familiar with the people's cogitation and practical experience in making life and giving some values that assure their humanity according to their willingness and the circumstances of the surrounding environment.

Music is composed according to its melody suitable for different ages and events. And also, music is the result of reaping the individual's artistic skills through the efforts of unlimited numbers of composers and music players. At the same time, composers and music players have continuously contributed to polishing such music until it reaches us in its latest form. Music researchers from Greater Syria in heritage fields are highly interested in ascertaining the status of music in people's lives and being familiar with its melodic theme. The music researchers notice that such music addresses the relevant societal issues in a sort of seriousness. Despite its expressive style, it is not performed considerably in a cheerful mood. Because all emotions are characterized by simplicity; they are free of conflicts and problems. Music is an influential methodological factor that boosts the singers' memory. In addition, the song would lack the meaning of existing without music. Thus, the melody and the music add value to the folkloric song; they enhance and deepen its impact.

In the 19th century, Greater Syria was under Ottoman sovereignty. Besides the openness to western countries, many political, social, and economic changes occurred in that period. These changes resulted in an intellectual, scientific, social, and literary renaissance that had affected the music reality in the related societies. Consequently, two main musical pivots had emerged in Arabian countries: Cairo and Aleppo. Both had a noticeable impact on the other Arabian cities. Moreover, the countries of Greater Syria had the same musical heritage affected by Turkish and Farsi music.

Due to the political commotions, wars, and conflicts that took place in the area by then, in addition to the insufficient research and studies of the music and its instruments in the 19th century, I could not get enough information about this period. I want to mention that most of the research and studies about Greater Syria during that period have been conducted since the beginning of the 20th and in the 21st century. One of these researchers pointed out that music during the 19th century used to be performed for entertainment. Other studies indicated that it was used for social and religious occasions. Some others declared that music

was performed for songs and singers and composing music. In my view, as long as the musical instruments were ascertained in Greater Syria; and, the period of the 19th century, in which these instruments had been used and were documented, well-tangible evidence would indicate the diversity of the musical and singing forms as well as the diversity of the musical instruments.

Consequently, I see that the music in Greater Syria in the 19th century is widespread in classes of societies and is performed by the public in all of the occasions and different spheres of life. The music is unlimited to a specific musical form and includes all musical and singing forms. Music also accompanies singing forms and plays an essential role in all-singing occasions.

Musical instruments in Greater Syria in the 19th century

The musical instruments play an essential role in the lives of older Syrian societies. The musical instruments accompany the person in Greater Syria from the beginning of their youth. Formerly, they played the accompanied music in religious celebrations.

Greater Syria in the 19th century had a variety of musical instruments that differed in types and names. Some of them are stringed instruments, and some other instruments are percussion; the third type of musical instrument is the wind instrument.

Unfortunately, no detailed research has studied such instruments in Jordan, Syria, Lebanon, and Palestine at the time. Moreover, no documenting procedures have been implemented for such instruments regarding their locations and to preserve them against loss or destruction. Thus, most of the research and studies are concerned with the development of musical instruments just in the 20th century.

Dr. Moatasem Adileh, the Ethnomusicologist and the director of the Ethnomusicological Research and Studies Centre at Al-Quds University, sees that the musical instruments in Palestine and the surrounding area are extensions of the old instruments that had been used in the Mesopotamia civilization. he also sees that the Palestinians and their neighbouring societies excerpted many musical items from the nations that had lived in the ancient near east. They developed that music to support their social and religious issues. In addition, they enriched these societies musically³⁵.

³⁵ Adela, Mutasim, Ancient Musical Instruments in Historic Palestine, Al-Quds University, Palestine, Pg 4, 2011.

Consequently, based on my point of view, the singing, music, and musical instruments of Greater Syria are purely a deep-rooted human artistic heritage made by a collective contribution of all nations in the area.

A second researcher, Dr. Mohammad Ghawanmeh, Music Division, The Faculty of Fine Arts, Yarmouk University, said, "In Jordan, we have a variety of musical instruments alongside many names of such instruments, some of these instruments depend on strings to produce the desired tones such as Rababa and some others are Percussions instruments such as Al Tabl (Drum) and Al Daff A third type is the wind instruments such as Al Shabbaba, Al Mijwiz, and Al Yarghoul. Roughly speaking, the musical instruments in Jordan look like their corresponding instruments in the Arabian countries, especially the adjacent countries; Syria, Palestine, and Lebanon. Dr. Ghawanmeh added in his research titled "the Wind Musical Instruments in Jordan" that such instruments are used to accompany the singing and dancing (Dabkka) on different occasions, in many religious and secular celebrations³⁶.

A third researcher, Joseph Tannous, sees that the three types of musical instruments- string, percussion, and wind- existed a while ago in Greater Syria. Furthermore, the Arabian countries have the same musical instruments families. Sometimes, some differences in their names, sizes, or shapes show up. Moreover, the nations of Greater Syria have some areas in common through time, including musical instruments. In addition, Dr. Tannous found that many of such instruments became out of use and not widely spread in the present time in Greater Syria³⁷.

Diana Abani, as another researcher, mentioned in her research titled "The music in Greater Syria in the 19th century" that the musical instruments that have been used in the region were Al Kaman, Nay, Oud, Kanun, Bozuq, Tanbour, Manjeerah, Mizmar, Rababa, Darbouka and Tabl (Drum).

³⁶ The Wind Popular Musical Instruments in Jordan, Science, Art and Music magazine, Dr. Mohammad Ghawanmeh, Helwan University, Cairo, 2008, pgs. 1217-1231

³⁷ Tannous, Joseph, Heritage Wind Instrument in Lebanon, Musical life, a quarterly journal issued by Al the Syrian General Book Organization, Ministry of Culture, Volume 49, pages 41- 71, 2008.

Due to the Turkish colonization of Greater Syria in the 19th century, we can notice that many instruments, such as Oud, Nay, Mizmar, Bozuq, and others were alike in both Greater Syria countries and Turkey because of the mutual cultural impact. That can also be said with the rest of the Arabian countries.

In his book “The Music Life in Jordan,” Prof. Abdulhameed Hammam points out the musical instruments that have been used in Greater Syria. He also mentions that the musical instruments in Jordan, Palestine, Lebanon, and Syria are pretty much similar because these countries are close to each other and have the same language and history. He adds furthermore that many of these instruments have disappeared or have been destroyed and became a thing of the past due to the wars and the political changes made by the colonialism in the area. Prof Hammam categorizes the musical instruments into stringed instruments, wind, and percussive. He also adds that the musical instruments used until now in Greater Syria are a series of instruments representing the history of Greater Syria for hundreds of years up to the present time. These instruments are:

- Plucked stringed instruments; Oud, Kanun, Bozuq.
- Bowed stringed instruments; Rababa.
- Wind instruments; Nay, Mijwiz, Yarghoul, Mizmar.
- Percussive instruments; Tabl (drum), Darbouka, Daff.

It is worth mentioning that I was born and lived in Jordan. Moreover, I am of Palestinian origin. My parents moved to Jordan from Palestine as refugees in 1948 due to the war that had broken out in Palestine by then. My family was concerned about music and used to make and play some musical instruments such as Oud and Nay. Fortunately, I had the chance to proceed with my academic career by studying musicology at Jordanian universities. I have gained good experience in music and fair knowledge of the instruments used in Greater Syria. I have also participated in many art festivals in Jordan, Syria, Algeria, France, and Switzerland. In addition, I was honoured to play music with many folkloric and academic musical bands. Based on my experience as a Jordanian musician who belongs culturally to the relevant countries and their heritage, however, I see that the Jordanians, Syrians, Palestinians, and Lebanese have much

in common in terms of melodies, songs, and musical instruments that have been widespread and well known among the societies in the past and present.

Through careful researching and close reading of the related sources, references, and research concerned with the popular culture in Greater Syria; and, based on the photos and documents that have been detected in museums, which proved and confirmed the existence and use of these instruments, I could determine the main instruments that are still in use in Greater Syria. And that has withdrawn the attention of many researchers and specialists in the musical culture of Greater Syria in the 21st century. The determined instruments are categorized as in the following:

- Wind instruments; Nay, Mijwiz, Yarghoul, Mizmar.
- Stringed instruments; Oud, Kanun, Bozuq, Rababa
- Percussive instruments; Tabl (drum), Darbouka, Daff, Riqq.

These are the main instruments that I determined could be reached by individual efforts. Other additional sub-instruments will be tackled in the forthcoming chapters. Although some researchers have tackled other musical instruments that I have not determined and documented in this research, unfortunately, they were not verified in terms of their locations, preserving measurements, and use in the 19th century. They also had not also verified them in terms of their shapes by then. They were only mentioned as musical instruments with no further details that could enable us to add them to the instruments above or depend on for this research.

This subtitle will give more details and descriptions of musical instruments found and known in Greater Syria.

String instruments

This type is divided into two categories; plucked string instruments and bowed string instruments.

➤ Plucked string instruments

Oud

It is one of the most fantastic musical instruments in Asia and other continents. Through quick navigation within the oriented-eastern music websites, we can notice the strong presence of the Oud instrument that has become a symbol of the eastern identity. We can also see the great concern of the new generation in such musical instruments.

The Oud has been known historically by the ancient civilizations such as Babylon and Assyrian in the Acadian Age that goes back to 2500 BC. Many researchers have tackled the origin of the Oud instrument. Some of them indicated that it was of Sumer origin. While others argued it was Of Turkish origin. Some researchers referred to the Oud instrument to the old Egyptian civilization, whereas others pointed out it was Turkish-Areocentric. The Oud instrument is the first musical instrument known by the successive civilization. Historically, it has been

transferring from one civilization to another until today. It also has been thriving to be presented as the first musical instrument in all private and public occasions. It can find it in all eastern musical bands, and it moves

from one house to another in the societies

of Greater Syria. Most of the orientalist, who visited the Arab World, used to be keen on

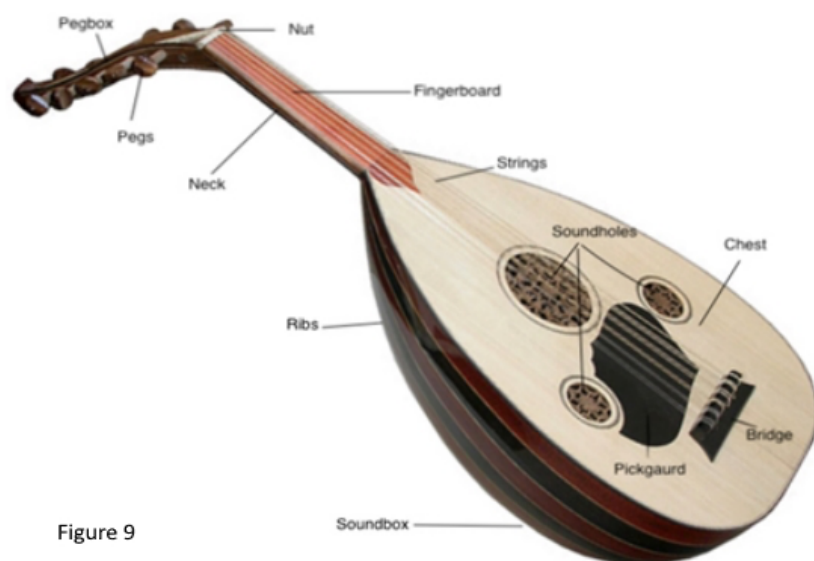


Figure 9

Figure 9: Oud with its parts.

getting familiar with this instrument. That said, the Oud instrument has been, and still, one of the musical instruments that have the most vital presence in the eastern musical style³⁸.

In Greater Syria, the Oud is the core and essential instrument in the societies of Greater Syria. Such an instrument has been manufactured since a long time ago in Greater Syria and Iraq, and certainly in other countries and civilizations. It is hard to find someone who belongs to an unfamiliar area with this instrument. Most people listen to its tunes and melodies.

Kanun

It is a stringed, trapezium shaped musical instrument widespread in the Arab world, including Greater Syria, Turkey, and Iran. It is an instrument that expresses the spirit of Arabic and eastern music. Moreover, this instrument is involved in the musical bands of the songs and dances, as well as the group of instruments used by some famous singers. They participate in public celebrations and religious, and social occasions.

Mohammad Al Fayed, one of the researchers, presented some of the writers' opinions who have tackled the history and origin of this instrument. Some of these opinions pointed out that the name is rendering of Persian word, whereas others see that a Greek name causes it. In the 15th century, this instrument was called in Egypt Kanun, while in Greater Syria, it was called Dulcimer (Senteer) of the Zither family. Some Greek antiquities revealed similar instruments to the Kanun instrument through either sculptures or paintings, including wall paints.

Kanun is one of the main historical musical instruments used in the Arab world, including Greater Syria. Unfortunately, a clear and positive definition of the historical origin of this instrument has not shown up ever since; nevertheless, it is pretty sure that the instrument has been well known in the historical ages of the Arab world. Although it took place in all past centuries, it had not been in the same shape and tone as the present-day Kanun.

³⁸ The Role of Oud in the Development of the Eastern Music, Bakri Mohammad, Al Quds Al Arabi, Thu. May 5th, 2016. <https://langue-arabe.fr/دور-العود-في-تطور-مسيرة-الموسيقى-الشرقية>
last visit at 14. December. 2020

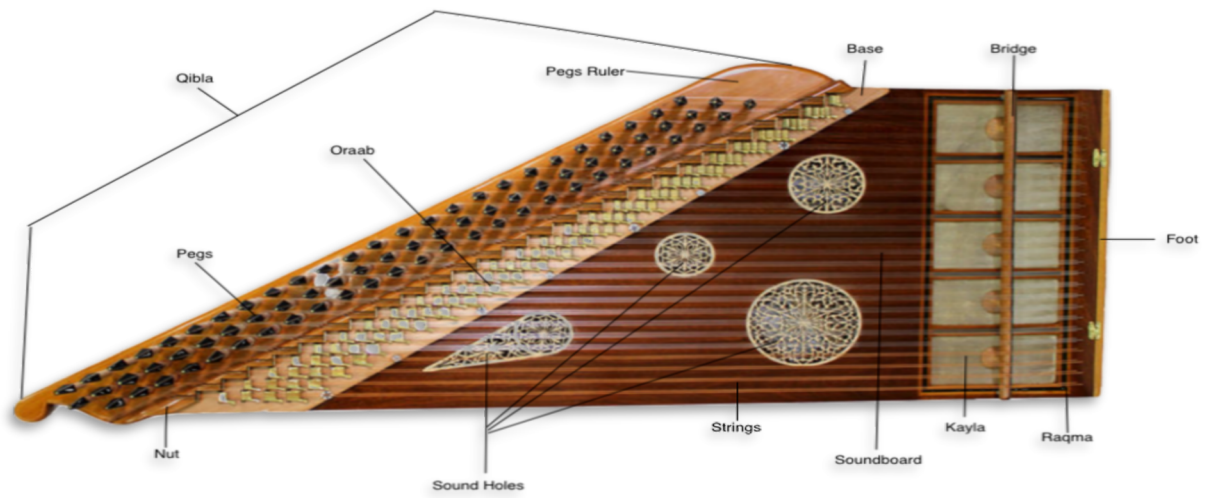


Figure 10: Kanun with its parts.

Bozuq

It is one of the significant signs of the Arab identity. Bozuq could be seen in all of the old Arabian paintings. It also can be traced in most of the Arab-historical books. Similar to Kanun, historians have different theories about the origin of this instrument and the time when it was invented. Some of them argue that it is probably a Turkish invention. Others refer to the instrument to the ancient Greek. However, many of them agreed that Kurdish people have historically brought Bozuq instruments in the Middle East countries such as Syria, Lebanon, and Iraq³⁹.

Moreover, music history researchers considered that the Bozuq instrument belonged to the Oud instrument family, similar to the Tanbour instrument. Because both instruments are stringed and identical in design and shape, some artists and musicians consider it more likely that Bozuq is one of the musical instruments developed from the Oud.

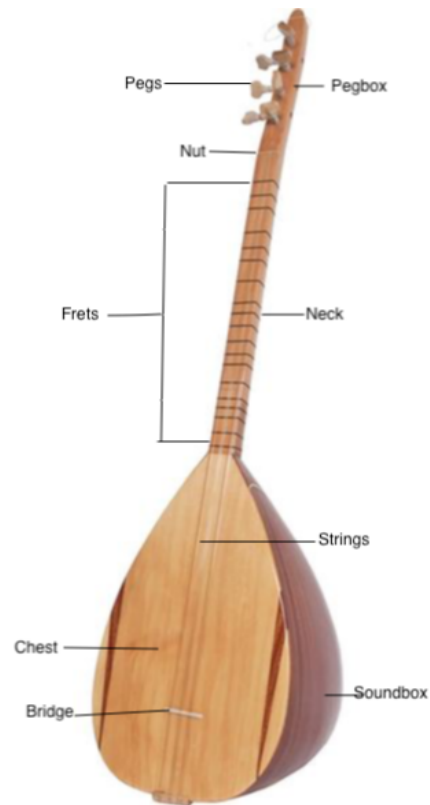


Figure 11: Bozuq with its parts.

³⁹ Hamam, Abdul Hamid, The Musical Life in Jordan, Ministry of Culture, Amman, Jordan, Pg 87, 2008.

➤ Bowed string instruments

Rababa

It is a string instrument that is played on by a bow tool. It has a distinguished position in Arab world history, and it has been widely spread among the Bedouin societies in Greater Syria. This instrument has shaped primitive musical knowledge in the area. It also has constituted the intellectual dimension of the culture in Greater Syria. However, it still forms the actual depth of the heritage in terms of its lyrics and melodies that are considered an essential part of the nations in Greater Syria and the Arab world.

Rababa is an old stringed musical instrument. It originally refers to the Indian musical instrument Rvanastron with two and three strings. Although Ravanastron, which goes back to 5000 BC, is the oldest bowed-stringed musical instrument, it disappeared because it has not been developed through time⁴⁰.

The Arabs have the credit of revitalizing the bows-oriented musical instruments through developing the Rababa instrument by increasing its strings from one string to two equal-in-thickness strings. Afterward, it was developed by increasing its strings from one to two different strings. Then, it was set into four strings; each two have the same thickness and are different in terms of thickness from the other two strings.⁴¹

Moreover, the Rababa instrument has widely spread in the entire Arab world. It reached Andalusia and Cecily. In the same context, the Jordanian researcher, Prof Abdelhameed Hammam, pointed out that the Rababa instrument originated from the violin instrument that reached Europe in the Middle Ages. It has taken different shapes beginning from Fidel through Viola and then the Violin. The Rababa instrument had multi different shapes such as Al Jouza, the Moroccan Rababa, and the last one that was well known in Jordan, the poet Rababa⁴².

Dr. Moatasem Adileh mentioned that many opinions showed up regarding the origin of Rababa. Musical historians also disagreed on the specific source of the bow. Such dispute proved what has been delivered by the researcher François-Joseph Fétis, the Indian 5000 B.C. Rvanastron is the origin from which the bow-based musical instruments have developed. The

⁴⁰ Ghawanmeh, the Arab Rababa, Pg 4.

⁴¹ Ghawanmeh, The Potentiality of Utilizing the Jordanian Song for Learning Playing on Oud instrument for Beginners, Pg107, 1989.

⁴²Hamam, Abdul Hamid, the Traditional Musical Instruments in Jordan, research, Jordan, Pg 6, 2002.

bow, afterward, has transferred from India to Iran, and then, to Europe and the Arabian countries as well⁴³.

However, the Iraqi researcher, Dr. Subhi Anwar Rasheed, said that Iraq is more likely to be the origin of bowed musical instruments. Dr. Rasheed supported his argument by the nowadays-used stringed bowed musical instruments, such as Rababa, Kamanjah, and Jouzah, in Iraq, Iran and Turkey. These instruments have many in commons with the old Oud used in Iraq before Islam, in terms of the Soundbox and the Neck of the instrument⁴⁴.

The Egyptian researcher, Dr. Mahmoud Ahmad Al Hafni, points out that the Rababa musical instrument has spread worldwide, from the East to the West. It transferred to Andalusia and Sicily and then to Europe in the 11th century. In addition, the Egyptian researcher Dr. Nabeel Shura pointed out that they first noticed the use of the bow in the Big Music Book for Al-Fārābī. Then it was seen in the letters of the Safa brotherhood, and the book of Ebn Sina titled "Al Shifaá." In the book, Ebn Sina mentioned the Rababa instrument as an example of the bowed-stringed musical instruments. Afterward, The Rababa was noticed in the letters of Al Jahiz and Al Kafi's book of Ebn Zealeh. Then, it was traced in the Muqaddimah of Ibin Khaldun's book and in al-Ḳalkāshandī's book titled Subh Al A'sha⁴⁵.

As aforementioned, there are many types of Rababa in the Arab world. The one-string poet Rababa is one of these types. The two-string Egyptian Rababa is another type. A third type is the Iraqi Joza with four strings. The Sudanese Rababa is the fourth type, also called KIKI, with one string.

Furthermore, the Moroccan Rababa is a fifth type with two strings. Thus, from my point of view, based on relevant studies that tackled this musical instrument and the Bedouin life either in Palestine, Jordan, Syria, or Lebanon, the Rababa is widespread all over Greater Syria. Particularly in the Bedouin areas where the Rababa instrument is played on in most of the social and folk celebrations and occasions and the night causeries. Nowadays, the Rababa instrument is considered a famous and historical musical heritage in Greater Syria.

⁴³ Adela, Popular Musical Instrument in Palestine. Research, Jerusalem-Palestine, Pg 11, 2002.

⁴⁴ Rashid, Subhi Anwar, The History of the Arabic Music, First edition, Pg 222, 2000.

⁴⁵ Nabil Shura Popular Musical Instruments in Egypt, Research, Egypt, Pg 1, 2002.

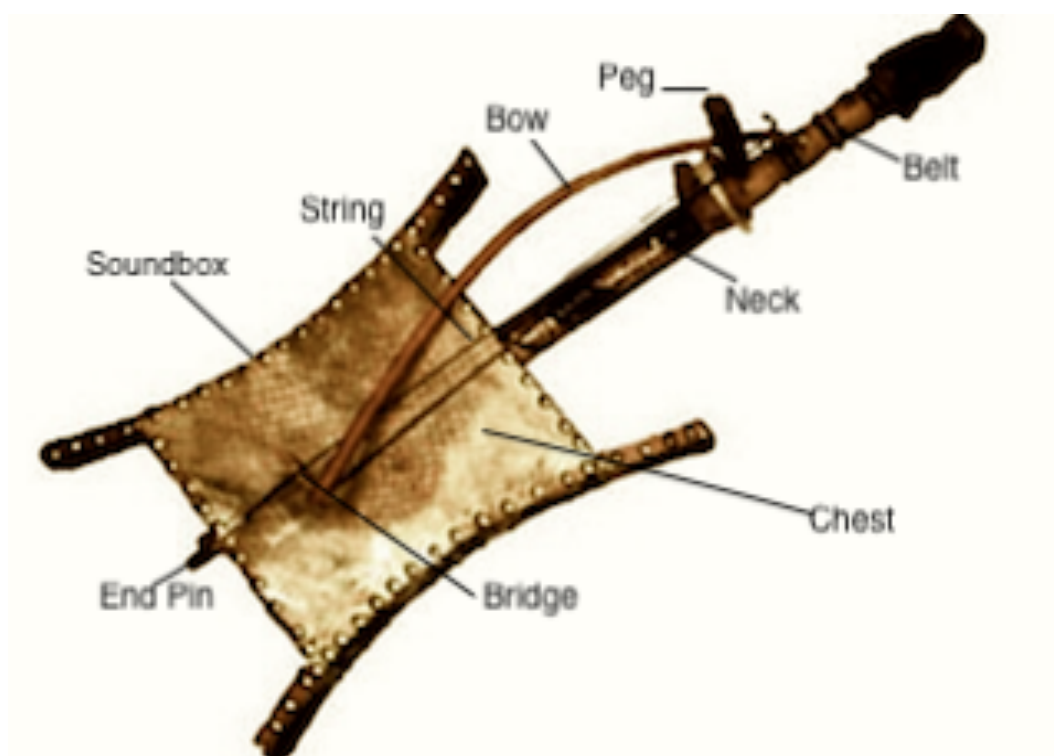


Figure 12: The Rababa with its parts.

Wind Instruments

Wind Musical Instrument with One Pipe. (Al Nay category)

Based on previous studies, the one pipe instrument existed in such old civilizations as Pharaonic and ancient Iraq and lasted through the Islamic age until the present time. Thus, this type of instrument is not exclusive to a specific culture in creation and development.

According to the Iraqi researcher Subhi Anwar Rashid, the oldest windpipe instrument was found historically in Iraq. It was called “Shabbaba” and goes back to 2450 BC. Another similar instrument was found in the Egyptian antiques, in Mosul city of Iraq, and other cities⁴⁶. The one-pipe wind musical instrument was not old as it is nowadays, neither in terms of its shape, length, or a number of its holes. No academic studies confirm the differences between the one-pipe wind instrument and other instruments with the same body in the past ages. For that reason, the one-pipe wind instrument, with two-head and foot holes and several finger holes, will be generally recognized as a family of “wind instruments with one pipe.

⁴⁶ Rashid, Subhi Anwar, Musical Instruments in Islamic Ages, Iraq, Pg 219, 1975.

Dr. Tannous mentioned the inherited group of wind musical instruments in Lebanon with the same shape as one-pipe. These instruments are Al Shabbaba, Al Nahelah, Al Nay, and al Mesbe'e. They could be defined as one-pipe wind musical instruments in different shapes made of canes or wood with two upper and lower openings and several holes for tunes⁴⁷.

Such instruments have existed and been inherited through time in Greater Syria. As for the present day, the Nay instrument is essentially widely used in Arabic music and Greater Syria. This instrument, however, is an essential musical instrument and an exceptional one for the people of Greater Syria. That said, the one-pipe wind instruments are essentially used in the music of the societies of Greater Syria, regardless of the different names or specs of each type of this instrumental family. They are used in suburban areas, Bedouin areas, and cities. In addition, they are used with songs, dances, festivals, and many occasions.

For example, the Shabbaba is a friendly musical instrument of the herdsman who carries it with his hands or in his belt. He plays with it such desired melodies that make him not feel bored as he spends those long hours taking care of the herds between the Deserts Mountains and Hills. In addition, he might use it as a stick in directing the herds and waving at the sheep. As for the Nay instrument, it is more used in the academic musical events.

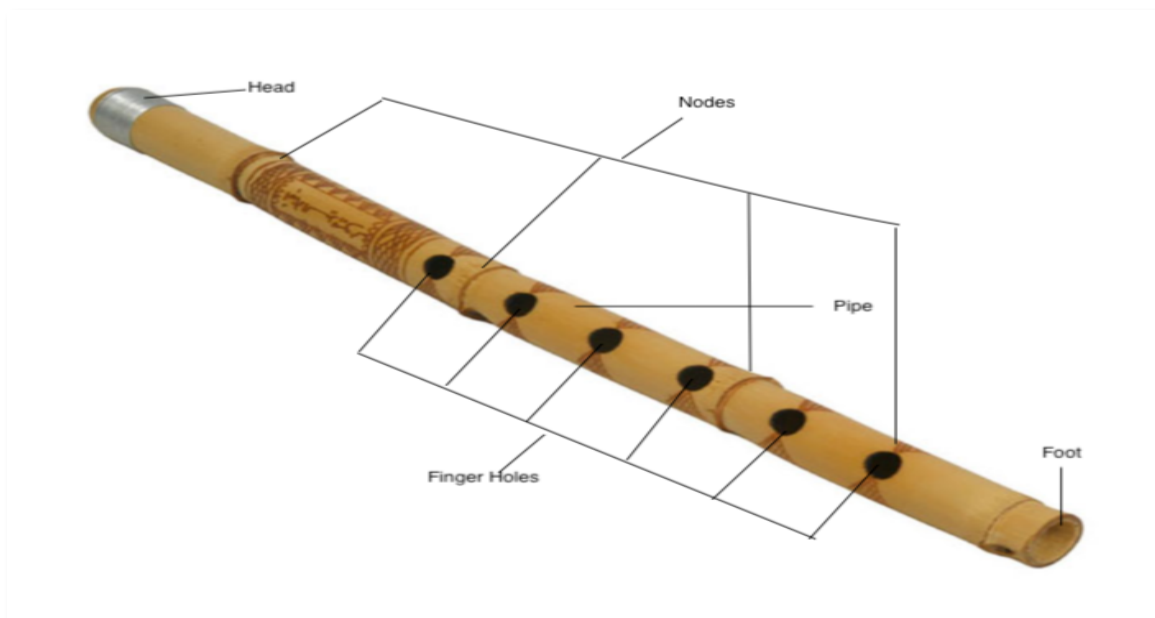


Figure 13: Nay with its parts.

⁴⁷ Al Ioo, Nabeel, The Arabian Nay, Fasliah Magazine, Edition 66/2024, The Ministry of Culture, Music and Theater Directorate, P. 9. [http://theaters.gov.sy/PublicFiles/File/\(66\)](http://theaters.gov.sy/PublicFiles/File/(66)). Not available.

Wind Musical Instrument with Two Pipes

Mijwiz

It's considered the most widespread wind musical instrument in the Arab world. Moreover, it has a desirable sound in Arabian societies and is used not only for popular music and songs but also for classical music and songs. Mijwiz plays a crucial role in the music of Dabkka and folk dancing. It is the most popular musical instrument in Greater Syria, Iraq, and Egypt.

This instrument is known through many names. In Turkey, it is called Sivta. In Egypt, it is called Zummara. In Tunisia, it is called Zamr, while in Algeria, it is called Tezomarine. In Morocco, it is called Maqroum. In Greater Syria, it is Mijwiz⁴⁸.

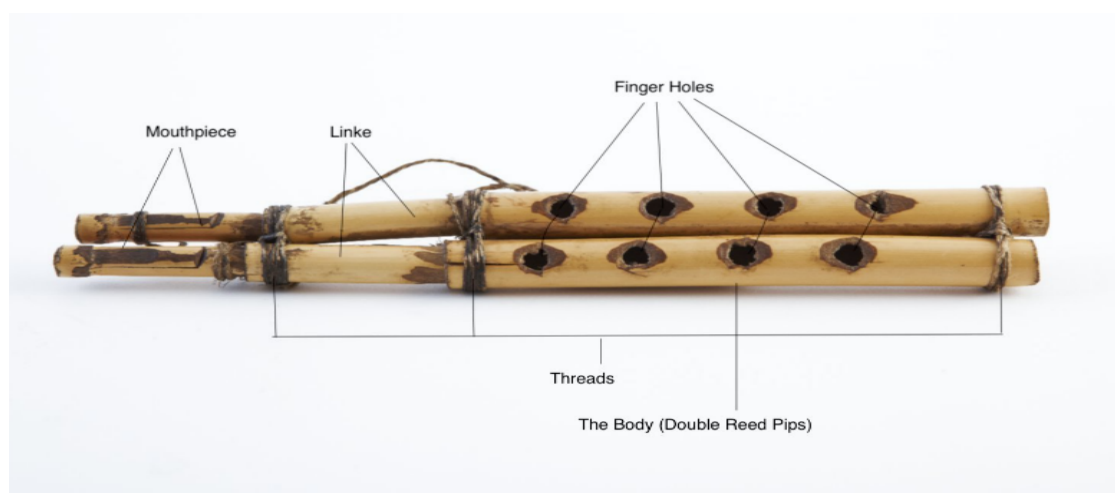


Figure 14: Mijwiz with its parts.

Mijwiz is a charming and straightforward musical instrument consisting of two adjacent connected pipes of the same length. Recently, Mijwiz instrument has been made of suitable modern materials such as plastic and metal.

⁴⁸ Tannous, Joseph, Heritage Wind Instrument in Lebanon, Musical life, a quarterly journal issued by Syrian General Book Organization, Ministry of Culture, Volume 49, pages 60- 61, 2008.

Yarghoul

It is the third musical instrument of the wind instruments in popularity and widespread. It comes right after the Shabbaba and the Mijwiz. It is widely known throughout Jordanian communities, especially in the south and middle regions. Yarghoul is so similar to the Mijwiz in that it is simple and produces thrilling music and melodies. Unlike Mijwiz, the

Yarghoul consists of two adjacent pipes that vary in length and are made of canes. A beeswax material connects the two pipes. The smaller pipe has 5-6 holes, while the long tube has no holes.

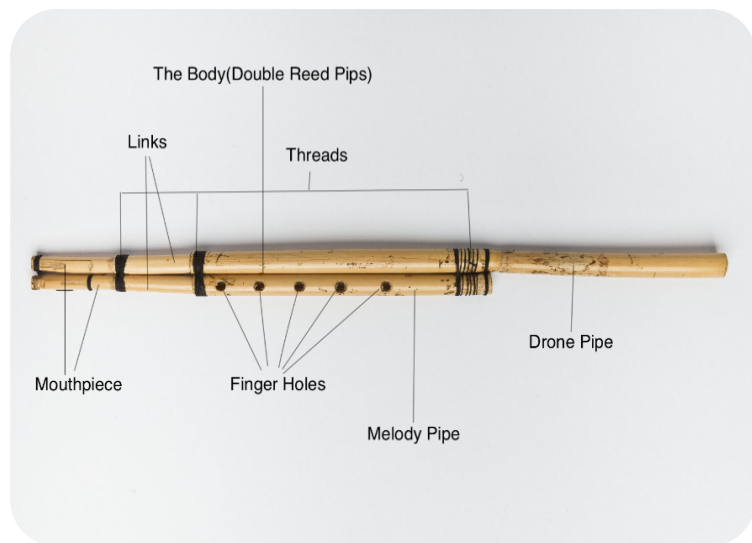


Figure 15: Yarghoul with its parts.

Dr. Adela mentioned that the Yarghoul has many names. In Saudi Arabia, it is called Thekra; in Tunisia, Yarghoul is called Qrood. In Egypt, it is called Arghoul. It is worth mentioning that Pharaohs knew Arghoul in ancient Egypt thousands of years ago. The Assyrians and the Babylonians in Iraq copied the Yarghoul from the Egyptians; afterward, the Greeks and Romans, who called it Al Alaous, copied it⁴⁹.

Several Mizmars have been made with various lengths to produce multiple tones. That said, the size of the pipe could be controlled- shortened- by closing one of these holes. That, however, will result in producing new tones. That is because the sound produced from the hole will be louder and sharper than the sound produced from the other end of the Mizmar. Thus, each hole will act as a new Mizmar; one wind instrument could produce many tones. Some of them were those of whistles, horns, trumpets or bugles, nays, flutes (Nays) which produce one or more tones by the holes placed on their windpipe. It could attain varying pitch

⁴⁹Mutasim, Adela, Popular Musical Instruments in Palestine, Pg 260, 2003.

levels from one musical instrument through the blowing strength in its windpipe. That also resulted in having many tones and melodies⁵⁰.

Mizmar is an old traditional wind musical instrument characterized by loudness. It is composed of two wood-caned pipes. It operates by blowing with the mouth into the two pipes. It is one of the well-known popular musical instruments in the north of Iraq, Turkey, Greater Syria, Egypt, Iran, and other countries of the Middle East.

The name of Mizmar, or the Surnay, as a musical instrument, was driven from the Farsi word "Sirnay," which means Mizmar. In Turkish, it is called Zorona. That also means the military Mizmar or Surnay. In Egypt and Greater Syria, it is called the indigenous Mizmar or the big Zamr. The Mizmar is an instrument distinguished by a very high sound. Thus, it forms with the Tabl (Drum) musical instrument a compulsory dual musical set usually used in most popular celebrations and events, wedding ceremonies, inherited popular dancing with the popular artistic bands in the cities' public venues and public roads⁵¹.

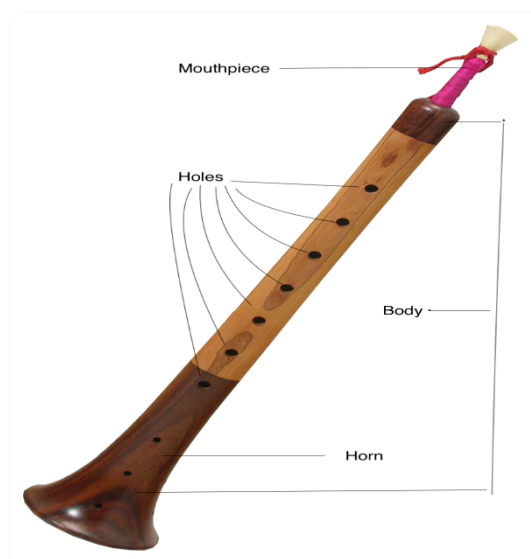


Figure 16: Mizmar with its parts.

Percussion Instruments

The Tabl (Drum)

An old instrument goes back thousands of years. Its value has effectively interacted in so many spheres of human life. It has shown up in happiness, sadness, and war events. Based on the musical antiquities in the Middle East, some sources pointed out that the large rounded Tabl is the oldest of all percussion instruments. Moreover, the oldest Sumerian antiquity of this

⁵⁰ Al-Gamal, Samir Yehia, *The History of Egyptian Music: Its Origins and Development*, The General Egyptian Book Organization, Pg 30, 2006.

⁵¹ Fayed Mohammad Mahmoud, *The Arabian Mizmar, the Most Famous Instruments*. Edition 449. Riyadh, Saudi Arabia, Pgs. 116-121, 2014. <https://en.calameo.com/read/0001454401d9d4f07fa73>

type is the Sumerian Obelisk that exists in the Iraqi museum with dates going back to 2600 – 2500 BC. The Tabl is one of the essential percussion musical instruments widespread in the Arabian countries, including Greater Syria. This essentiality was due to many considerations. Some of them come from the instrument's long history, performance varieties, and the multiple percussive functions in the different musical bands. The cylindrical Tabls are the most known and widely spread in the Arab world. The Tabl instrument is a wooden cylinder, sometimes metal. It is categorized as a membranophone instrument. Because it produces sounds via vibrating the well-tightened leathery layers of both sides (heads), the batter head (top), and the snare head (bottom). The materials used for making Tablah are circled wood, leather (skin), robes, threads, fabric belts – for carrying the Tablah – and pins – for decoration. Tabl is one of the percussion musical instruments that works by striking the batter head of the drum with a drumstick, which however, produces percussive strikes (sounds) that go in harmony with music and songs.

The Tabl instrument is used in both the urban and the suburban societies of Greater Syria. The Tabl player usually accompanies the Mijwiz player, the Mizmar or Yarghoul player in the wedding ceremonies and festivals. Nowadays, Tabl has become a musical instrument accompanied by musical bands, orchestras, and lyrical stars in Greater Syria.



Figure 17: Tabl with its parts.



Figure 18: how to carry a Tabl.

Darbouka Instrument

An old percussive musical instrument that the Babylonians and Sumerians have known since 6000 BC. Darbouka is also called Tablah. It is widespread and well-known as a musical instrument in Greater Syria, the Middle East, and Turkey. It could be considered one of the outstanding musical instruments in the Middle East. Darbouka is still grasping this critical position in the present. The Darbouka is struck in the classical music in the Middle East and the modern pop and folk music. It is easy to hear the sound and the melodic hits of Darbouka all over vast areas of the Middle East and Eastern Europe (Turkey and Balkan).

Darbouka can be made of porcelain, wood, or metal. A well-tightened skin or plastic layer tightly covers the broadside of it.



Figure 19: Darbouka.

Daff Instrument

The Daff, as another type of percussion musical instrument, is an old instrument that exists in different shapes and sizes. There is small or large circled Daff. It is a famous instrument accompanying Arabic songs in the Middle East.

Daff was used long ago before Islam. Some people call it Al Riqq because of the thin skin tightened over one of its sides. Tiny copper beads hang on the frame of the Daff to musically enrich the percussion. The large, rounded Daffs that hold small metal circles around its frame instead of the copper cymbals are used in religious occasions. The rectangular and the rounded Daffs were used long ago before Islam in ancient Iraq and the Far East countries. The Daff instrument has been known by different names such as the rounded Daff « Binder » and the squared

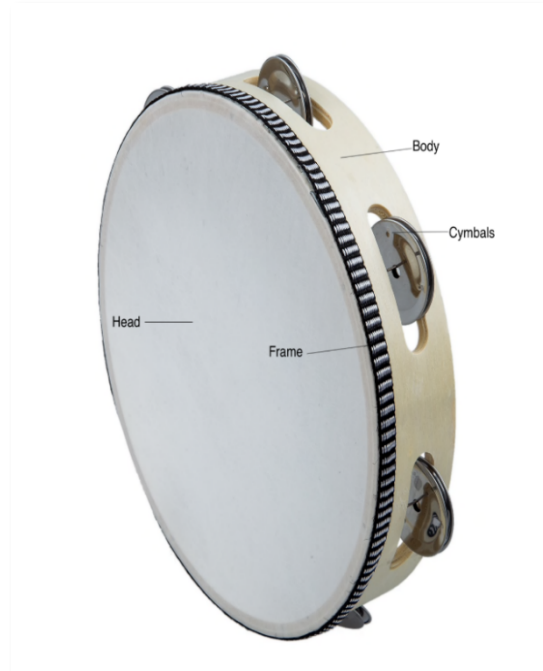


Figure 20: Daff with its parts.

«Gerbal» According to old references, there are some names of the Daff, such as Dradk and Mizar. Those Daffs are used in birthdays celebrations and Sufic events⁵².

The use of the musical instruments in Greater Syria in the 19th century

Each musical instrument has its musical tone and characteristic that fit the selected melodies and the various lyrics, emotional, national, and childhood, and some inherited poems. The music instruments are used essentially in parallel with the singing or dancing. They are used in suburban and Bedouin areas and cities as well. In addition, soloists use musical instruments based on their feelings and capabilities affected by their environments. For this reason, the musician is considered an essential artistic character that bears the responsibility to display the competencies of the instrument and their playing abilities as a musician. Moreover, the musician is a beloved and recognized character in society. Such can be noticed as they are invited to the occasions and celebrations. It also can be seen as they are greeted with unique

⁵² Al Samorra'I Hind, the Musical Instruments in the Popular Heritage, Article, Al Noor Center, Iraq, 2011, <http://www.alnoor.se/article.asp?id=108871>

gifts in different circumstances. This consideration has developed to be in the form of a particular financial reward given by the occasion organizers based on their level of competence as a professional music player who has ranking artistic characteristics⁵³.

In the following are the social situations that I attained and where the musical instruments are used:

Social Singing Events

Music in Greater Syria is derived from singing melodies. It is mainly based on tuned musical instruments such as Oud, Nay, and Rababa. The percussion instruments, such as Tabl, and Darbouka, are also an essential part of music in Greater Syria. The listeners to such instruments participate by clapping, such as at societal merriment celebrations, weddings, graduations, circumcisions, ceremonies, religious and national days, and other similar occasions.

Herdmen

They play a variety of music as a recreating method during herding work.

Bedouin songs

The Bedouins of Greater Syria have used musical instruments in their nomadic societies. Most Bedouin songs are musically performed by Al Rababa instruments.

The suburban singing

The musical instruments have been used in the traditional songs widespread in the villages and the rural areas of Greater Syria. Some of such popular styles of the song are "Dalona," "Ya Zareef Al-tool," "Mijana –Ataba," Mohaht (Bride's Zaffeh - Zaghareed. Bride's Henna), and Jafra. These styles are usually performed in harmony with folkloric dances (Dabkka) made by the audience and in line with popular music played by such accompanied instruments as Shabbaba, Mijwiz, Yarghoul, and Darbouka.

Mawwal singing

In the 19th century, the musical instruments in Greater Syria were used in Mawwal songs in an improvisation manner. Such songs are sung freely with no restrictions; nonetheless, they are sung according to the musical octave that harmonizes with the singer's voice tone. The

⁵³ Ghawanmeh, Mohammed, Popular Musical Wind Instruments in Jordan, Journal of Science and Arts Music. Volume & Pages number 1217-1231, Published Research, Helwan University, Cairo, 2008.

composer usually adds some melodies and musical sentences to the music to enhance the singer's performance and add some prettiness to the song.

Urban community

Similarly, the instruments are used in line with the recorded songs broadcast by media and performed in schools' local and international festivals. The singers perform these songs in choirs. The songs, too, are easy to circulate among people. The instruments are involved in such songs to increase their popularity and circulation. These recorded songs are performed in time with the public and private dancing parties through amplifiers, one music player, or bands.

Chapter III

Previous Studies and Researches

Introduction

In most scientific research, it is essential to emphasize the previous relevant studies. Because the research contextually finds the answers that have been unclear for a long time in some way or another. Thus, it is essential to seek assistance from previous studies, writings, and references that would give the specific subject a comprehensive, detailed, and scientific understanding. Moreover, collecting data and information from a variety of sources will significantly enhance the accuracy of the research in terms of covering all available details. Worthwhile to mention here that the previous studies included in any research will not expose the researcher for any social accountability whatsoever. However, it will deliver the investigation according to the best scientific research practices and ethics. The previous studies in the research also provide the researcher with a deep knowledge of the historical development of the research. Furthermore, they could be the solution key to most of the obstacles or problems that might face the researcher.

Consequently, the previous research-related studies might be considered a supportive tool on which the research has depended to collect all data and information related to the main concepts. Then, all data and information are well studied and analyzed based on the systematic analysis methods of scientific research. Finally, it will determine the similarities and differences between these studies and the current research's findings.

The previous related studies have been one of the substantial parts of my research plan. These studies are directly and strongly connected to the research. What I mean by the previous studies is that all studies, articles, and research papers have tackled the main subject of my research.

This chapter presents all of the Arabic and foreign-related studies that I could reach and review. Those studies dealt with topics and concepts strongly correlated to this research.

So, they will be presented so that we can know the relation between the previous studies and this study. Accordingly, I analyzed them carefully regarding their subjects, goals, samples, methodologies, tools, and results.

Because of the previous studies' central role in this research, I dedicated this chapter to tackling and summarizing several types of research, articles, and studies. None of these studies, however, or any other related references have directly tackled the same concepts and outlines or even adopted the exact titles of this research. Some of these studies are in the following:

1. Ancient Musical Instruments in Palestine Historical. This research was conducted by Dr. Moatasem Adileh, the ethnomusicology professor and the director of the Ethnomusicological Research and Studies Centre at Al-Quds University/ Palestine, 2011. Based on the ancient discoveries, this study attempted, as much as possible, to re-organize the overall image of the popular musical instruments in ancient Palestine. Because it is impossible to be familiar with all of the details in this regard, the available antique pieces cannot provide more than cryptic and scattered information about the musical sound in the old world. In addition, many of the antiquities have been partially scoured or destroyed so that they never looked as they have before anymore.

In addition, it is hard to recognize through the discoveries the social circumstances that have been around those musical instruments, either of the players or the listeners. It is also hard to recognize the players' reactions and the listeners.

The sound-relationship between the human and his environment in the past ages is very different from nowadays. Nevertheless, from my point of view, the discoveries are capable enough to provide a good image of the nature of the musical instruments in those ages. The research has covered all of the musical instruments in ancient Palestine, which I, as a researcher, could reach and recognize through the antiquarian discoveries. In terms of ancient Palestine, the following ages have been considered in this research:

- Stone Age before 3200 B.C.
- Bronze Age 3200-1200 B.C.
- Iron Age 1200-332 B.C.
- Hellenistic-Roman Age 332-324 B.C.
- Musical instruments in ancient Palestine are enfolded in the Torah (the Old Testament).

In this research, also some of the following musical instruments in ancient Palestine are mentioned: bells, lithophones, bull- roarers, string rattles, clappers, sistrums, cymbals, forked cymbals, clay vessel rattles, scrapers, hourglass drums, double-headed drums, round-frame drums, lyres (string), harps, lutes, organs, conch trumpets, shofars, bone whistles, and panpipes.

The research is indirectly connected with this study because it presents the primitive and mid-age civilizations in Palestine. It also mentions the remaining inherited and discovered musical instruments in those ages. In addition, Palestine has been a part of Greater Syria, the area under research. Thus, the value of the study will occur by considering the historical aspects of that period and the ancient discoveries of Greater Syria. Unfortunately, this study has not approached the research's issue, nor has it mentioned the popular musical instruments in Palestine during the Ottoman ruling period.

2. Popular Musical Wind Instruments in Jordan. Published research conducted at Yarmouk University by Dr. Alghawanmeh, Mohammad, Irbid-Jordan.

In the research, Dr. Ghawanmeh generally tackled the concept of the popular musical instruments in Jordan. In the introduction, he mentioned the famous and well-known musical instruments in the Jordanian community and Greater Syria.

Dr. Ghawanmeh divided these instruments, for instance, into the following categories:

- String instruments, Rababa, Simsimiah.
- Percussion instruments, Tabl, Tablah, Daff.
- Wind instruments, Nay, Mijwiz, and Yarghoul.

He believes that music, singing, and musical instruments in Greater Syria and Iraq are a human heritage for the entire human civilization. The whole nation collaboratively makes the heritage of the Middle East. The heritage that is also widespread amongst the Middle East nations, regardless of separations, political borders, and geographical aspects, divided the entire rejoin into small countries.

Afterward, Dr. Ghawanmeh mentioned the Shabbaba, Mijwiz, and Yarghoul musical instruments. He presented each instrument's history, specifications, and manufacturing material. Dr. Ghawanmeh also presented the use-area of each instrument and its role in each occasion of the Jordanian community. This research directly dealt with the popular musical instruments in Jordan now in terms of their history, the role, the manner of

playing, and specification. Unfortunately, the research has not tackled the use of these instruments in the 19th century, nor has it documented any of them or any of their antiquarian remains. However, Jordan was a part of Greater Syria in the 19th century. That would help us identify and determine the popular musical instruments used in Greater Syria in the 21st century.

3. The Arabian Rababa. Published research conducted by Dr. Alghawanmeh, Mohammad at the Faculty of Humanities and Social Studies in Yarmouk University, Irbid-Jordan. Research Vol. 2003, pages: 1444-1474.

This research handled, in particular, the Rababa musical instrument from many aspects, such as its history in Greater Syria and the Arabian countries as well as in the ancient civilizations of Egypt, Iraq, and Asia in general. Moreover, it handled the components of the Rabab and its types in the Arab world. It also mentioned the Rabab instrument's manufacturing and its academic and technical performance. In addition, the research tackled the Rabab sound range, and the accompanied songs that usually go in harmony with the Rabab player specs. This research has enriched the popular musical instrument issues. It directly covered many points of the Rababa in Greater Syria regarding its use in Bedouin life and the playing methods, including its various characteristics and shapes. Unfortunately, the research did not mainly document the Rabab instrument in the 19th century in Greater Syria. It has not tackled the main subject of my study, which is merely specialized on the popular musical instruments in Greater Syria in the 19th century.

4. The Heritage of the Wind Instrument in Lebanon. Published quarterly journal articles written by Tannous, Joseph, and issued by the Syrian General Book Organization, Ministry of Culture, Volume 49, pages 41 – 71, 2008.

These articles handled the wind musical instruments existing in Lebanon, a part of greater Syria. The researcher tackled a historical approach to Lebanon's inherited wind musical instruments. He also tackled these instruments' shapes, sizes, and names that differ from one area to another and from one country to another. The researcher also mentioned that the Lebanese culture is similar and very close to the cultures of Greater Syria countries; Palestine, Jordan, and Syria. In addition, he pointed out that most of the

Arabian countries have many similar musical instruments as well. Dependently, the researcher divided the musical instruments in Lebanon into the following:

➤ Embouchure instruments

- Al-Shabbaba
- Al-Nuheala
- Nay
- Al-Msaba'a

➤ Bevel instruments

- Al-Mungayrah
- Al-Nay Al-Ayobi

➤ Single-reed instruments

- Mizmar
- Yarghoul

➤ Double-reed instruments

- Mijwiz
- Gerba

This study is critical because it directly tackles the heritage in Lebanon, and the wind musical instruments are considered the central part of that heritage. Since Lebanon is a part of Greater Syria, this study can be highly beneficial because it deals with the popular musical instruments in Greater Syria in terms of how they are used in daily life in the Lebanese society as well as the methods they are played on in addition to their characteristics and shapes. Unfortunately, the research did not mainly document the Rabab instrument in the 19th century in Greater Syria. It has not tackled the main subject of my research, which is merely specialized on the popular musical instruments in Greater Syria in the 19th century.

5. The culture of entertainment in Damascus during the 18th century. Published research conducted by Mohannad Ahmed Mubaidin in the Jordan Journal for History and Archaeology, Volume 1, Issue 1, 2007 at Philadelphia University, Amman, Jordan.

This study aims to shed light on the entertainment culture and its phenomena that have been widespread in the Damascus society in the 18th century. This study is based on the available historical sources, especially the music distribution at that time. Besides this, the study discusses the issue of the crowds and the nature of the public coffee shops that have been and are still embracing a variety of arts, including the reputedly widespread storytelling art, acting, entertaining, and singing, in addition to adornment art that was associated with the Damascus traditions during that period.

The study, furthermore, revealed some of the happiness and cheerfulness manifestations that reflected the Damascus occasional traditions, marriage rites, musical and singing manner that have been performed during the 18th century in Damascus, including the people's social customs and traditions.

This study is indirectly connected to the main subject of my research. It takes into consideration the entertaining methods in the Damascus community. Thus, it enhances the ability to provide a comprehensive image of the people's lives in the 18th century. It also enhances the ability to give an idea of the people's lives in the following century. In addition, it emphasizes the importance of music and its role in the lives of the nations of Greater Syria. That is because Damascus is considered the most civilized city that nestled most of the people of Greater Syria in the past. However, Damascus is the city that articulately bounds the terminology of music and its role in Greater Syria.

6. Popular musical instruments in Palestine. A published study conducted by Jaradat, Idrees. The study is about the tools and the inherited popular musical instruments as necessities in the Palestinian musical entertainment life and the role of the instrument in embodying the Palestinian identity.

This study discusses the matters concerning traditional musical instruments used in wedding ceremonies and different occasions in Palestine and adjacent countries. In addition, it discusses the handicrafts of the musical instruments and the related raw materials available in Palestine, the raw materials that have been inherited through generations.

The musical instruments that this study has covered are in the following:

Tabl, Tablah, Rababa, Sannouj, Nay, Shabbaba, Mijwiz, Mizmar and Yarghoul.

Accordingly, the importance of this study resides in dealing with such traditional instruments that have been used in Palestine as inherited tools and handicrafts. Most amateurs, herders, and folk poets have been concerned about such devices and handicrafts in their celebrations and happy wedding events. Thus, the study contributed greatly to determining the popular musical instruments in Palestine, a part of Greater Syria. Furthermore, it contributed to retaining the heritage and inheritances.

7. The Arabian Nay. A study conducted by Nabeel Al Loo and published in a quarterly magazine issued by the Music and Theater Directorate at the Jordanian Ministry of Culture, edition. 66/2024, pages 9-44.

This study approaches the Nay musical instrument in terms of its use and dispersal in the Arab world. And in terms of the degree of importance of this instrument in the Arab nations. In addition, the study reveals the instrument's essential presence in the Arabian musical bands that use other instruments such as Oud, Kanun, and Daff.

This study tackles the chronological order of the Nay instrument in the past civilizations, starting from the Pharaonic of ancient Egypt, Assyrian and Persian cultures to the Arab society. In addition, the study tackles the identification of the Nay instrument and its development. This study is essential because it inspects the Nay as one of the vital musical instruments that historically has existed in the Arab world and Greater Syria. It also sheds light on the instrument's importance and role in the Arab world. Nevertheless, the study did not document the instrument in terms of its different shapes and specs in Greater Syria in the 19th century.

8. Development of Using Musical Instrument "Kanun" in Jordan. Research conducted by Raeda Ahmed Alwan and published in The Jordanian Journal of the Arts (JJA), Yarmouk University, Irbid, Jordan, Volume 6, Number 3, P 443 – 462, 2013.

This research aims at shedding light on the development of the use of the Kanun musical instrument in Jordan. It included a historical overview of this instrument, including its shape, parts, playing methods, and features. It also presented a summary of the earlier studies related to the research.

The research, moreover, exposed the most superior playing skills on the instrument. It also explained the means by which the Kanun instrument has arrived in Jordan and the variety of its use as well. Furthermore, it pointed out its most prominent playing

techniques and delivered some of the Jordanian musical pieces and songs. This research aims at shedding light on the development of the use of the Kanun musical instrument in Jordan. It included a historical overview of this instrument, including its shape, parts, playing methods, and features. It also presented a summary of the earlier studies related to the research.

The research, moreover, exposed the most superior playing skills on the instrument. It also explained the means through which the Kanun instrument has arrived in Jordan and the variety of its use as well. Furthermore, it pointed out its most prominent playing techniques and delivered some of the Jordanian musical pieces and songs in which the Kanun instrument was used.

This study is essential because it inspects the Kanun as one of the vital musical instruments that historically has existed in the Arab world and Greater Syria. It also sheds light on the instrument's importance and role in the Arab world. Nevertheless, the study did not document the instrument in terms of its different shapes and specs in Greater Syria in the 19th century.

9. The East-Mediterranean Mijwiz, A Dialectical Perspective on Musical Instruments: The East-Mediterranean Mijwiz Author(s): Ali Jihad Racy Source: Ethnomusicology, Vol. 38, No. 1 (Winter, 1994), pp. 37-57 Published by: on behalf of the University of Illinois Press Society for Ethnomusicology Stable. URL: <http://www.jstor.org/stable/852267> Accessed: 15-06-2015 22:27 UTC.

This research focuses on the eastern side of the Mediterranean, mainly Arabian countries. It examines the music-constructive features of the melody and sound produced by the Mijwiz instrument which consists of two pipes that make identical melodies.

The research was conducted based on the available historical information about the music of the Mijwiz instrument, which initially consisted of double pipes. Mijwiz has outstanding musical features and charming background. Mijwiz is also considered a good tool that adapts to the comprehensive musical code in Greater Syria.

The researcher adds that the instrument describes the history of cultures in the civilization development issue because of such features. It also depicts the musical pattern and symbolism representing Syrian, Lebanese, Palestinian, and Jordanian societies.

Furthermore, the research explores the history of the Mijwiz instrument in Greater Syria and its technical features.

In conclusion, the given research concentrates on the Middle East region, particularly the Arabian countries that are an essential part of the region. The importance of this research resides in the fact that it has covered the Mijwiz instrument used in Greater Syria and has been considered one of the musical instruments included in my research. The beneficiary aspect of the study relies on recognizing the role of this instrument in Greater Syria; and handling its history and features. Enhanced and supported; nevertheless, the study did not document such an instrument in Greater Syria in the 19th century in terms of its different shapes and specs. However, the given research enhanced and supported my point of view in determining the musical instruments used in Greater Syria.

10. The Zurna (Mizmar), and Syrian musical practice: Authenticating a musical modernity.

Andrea Shaheen submitted this study to the school of music faculty in partial fulfillment of the requirements for the Ph.D. degree in musical arts at the graduate college, University of Arizona, USA, in 2012.

The study inspected the Mizmar, which is used daily in Syria. It is widely used in events. Furthermore, the study provided a historical overview of this instrument, including tracing its development phases in Europe from long ago up to the present day. In addition, the study discussed the instrument's retaining issue in music in the Middle East, including its social recognition in Syria.

The research focused on the issue of present-day Syria and on the technical features of the Mizmar instrument, which happened to be an essential musical instrument in the daily life of the Syrian people. This research also tackled the role of the Mizmar, Mijwiz, and Yarghoul instruments in occasions and celebrating events in the people's social lives such as wedding ceremonies and national events, where improvisation was the way to act. Moreover, the researcher of this study indicated that the Mizmar instrument widely existed in the second half of the 19th century in Syria.

This study also discussed the history of the Mizmar instrument. The researcher mentioned that although such an instrument has been varying from one country to another and from one area to another, it was almost similar in most of the Middle East countries and had a lot in common.

In conclusion, this study concentrates on the Middle East region, particularly the Arabian countries. The importance of this research resides in the fact that it has covered the Mizmar instrument used in Greater Syria and has been considered one of the musical instruments included in my study. The beneficiary aspect of the document relies on recognizing the role of this instrument in Greater Syria; and handling its history and features. Nevertheless, this study did not document such an instrument in Greater Syria in the 19th century in terms of its different shapes and specs. This study, however, contributed to enhancing and supporting my point of view in determining the musical instruments used in Greater Syria.

11. Al-Shabbaba, A study conducted by Ali Salem Hussein Al-Shurman, IOSR Journal of Humanities and Social Science (IOSR-JHSS), Volume 19, Issue 8, Ver. VII (Aug. 2014), PP 12-21 e-ISSN: 2279-0837, p-ISSN: 2279-0845. www.iosrjournals.org.

This study discussed the materialistic aspect of musical instruments as heritages that go back to the ancestors' civilization. Shurman, the researcher, mentioned that musical instruments are valuable because they are widely used and part of the global musical heritage. The Shabbaba instrument was dependently part of such heritage.

The researcher also added that the cultural interaction between the nations in the world created links between the different cultures. That has occurred through other means of direct and indirect communication. The Shabbaba instrument has different names in different countries. In addition, he added that there had been an observable connection between this instrument and the traditions and social customs of each country. In this study, he also shed light on some of the musical instruments that have had some similarities to the Shabbaba instrument. Moreover, he also tackled the instrument's role, specs, and characteristics.

In conclusion, he indicated that this instrument was considered widespread and used in Greater Syria. Unfortunately, the documentation of the instrument has not been addressed in this study, nor has it been documented in terms of the museums or establishments where it has been preserved. Thus, I decided to consider this research, in addition to the Tabl musical instrument that has been mentioned in some studies but, unfortunately, has not been finely documented in terms of its shape and specs in the 19th century.

12. On a Pair of Ancient Egyptian Double Flutes. By Thomas Lea Southgate. Proceedings of the Musical Association for the Investigation and Discussion of Subjects Connected with the Art and Science of Music, Seventeenth Session, published by Novello, Ewer & Co., London, 1891, pages 13-33, Retrieved December 30, 2009.

This study revolved around the Mijwiz musical instrument and other instruments such as the Mizmar and the Yarghoul used in the ancient Egyptian civilization that goes back to four thousand years ago in the Pharaoh's ages. According to research, photos, and paintings discovered, there has been evidence that the Mijwiz musical instrument used to be one of the musical instruments of the ancient Egyptians used on daily occasions in that age.

Contextually, the researcher tackled the shape of this instrument and its length and musical distances. He also pointed out how to hold the instrument and play on it. In addition, he indicated that the Mijwiz instrument and other similar instruments such as Mizmar and Yarghoul have been used in the ancient Egyptian and ancient Syrian civilizations since years ago and up to the present time.

In conclusion, this research added value to the heritage and its parts in the Arabian and Middle East regions, where Greater Syria is an essential part. And where specialized historical and popular heritage researchers can easily find their way to carry out their studies and research works. This research is fruitful because it considers the musical instruments in line with the concept of music in the nations of Greater Syria and the role of these concomitant instruments of singing and dancing. Since music and its instruments are a crucial part of the heritage. Music is an essential part of the inheritances that contribute to developing the people's image's overall life in Greater Syria. Unfortunately, this research has not touched on the main conceptual topic of this Ph.D. research which is mainly connected with the documentation of the popular musical instruments in Greater Syria in the 19th century.

13. The Political and Civilizational Consequences of the British and the French Mandates Over Greater Syria. A dissertation conducted by Jehan I. Abdulrahim, Umm Al-Qura University, 2011, KSA, pgs. 1342-1939.

This study covered the political and geographical aspects of Greater Syria. This study contributed to delimiting the geographic area that should address the issue of the musical

instruments of Greater Syria in the 19th century. The study also emphasized the fundamental problem that Greater Syria in the 19th century used to be the regional area of the Arab world where Palestine, Syria, Jordan, and Lebanon are located in the present time.

14. Arabic Poetry in the Nineteenth Century- Purposes, Aspects, Trends and Issues. A research of a master's degree prepared by Manal Al Nakhal Department of Arabic Language, Faculty of Arts, Islamic University, Gaza, Palestine, 2013.

This study dealt with the period of the ruling regime of Ottoman sovereignty in the 19th century. That made the study one of the relied-on-previous studies. It enhanced the historical knowledge of the political, economic, religious, social, and intellectual structure of life in the Greater Syria region in the 19th century.

Chapter IV

The methodology of the Study

Introduction

The idea for my study was born out of my deep interest in the societies of Greater Syria. After I viewed a series of studies on musical instruments, increasing belief in our societies and our heritages has developed. Hence, such an issue could not and should not be disregarded or neglected whatsoever; neither could it be avoided nor marginalized by related scientific research.

That essential motivation encouraged me to choose the communities of Greater Syria for my study, whereby studying one of their related topics would enable me to contribute to shedding light on their historical value.

As I believe, the emphasis on studying and documenting the musical instruments at Greater Syria's communities seems very important, and such studies and documentation are essential. They would certainly provide us with a theoretical image of the individual in those societies. They would also draw attention, from the practical aspect to the intrinsic nature of the local personality in those societies and its historical, social, and cultural dimensions.

Accordingly, the concerned individual who conducts studies on the music will not undoubtedly fail to take into consideration the link between the social aspects of the daily life of a society and how it enjoys creativity and innovation in the music field, from one side, and the other cultural aspects of the society, from the other side. In addition, investigating and documenting the musical instruments in a particular society enable us to observe how the present existence of these instruments relates to their past and forthcoming existence. Thus, such a relation shows the persistency of change and improvement in these instruments. For this reason, it will be noticed by the reader of this study that it tackles musical instruments and other issues that shaped the heritage in Greater Syria.

Because the documenting procedure of the musical instruments in Greater Syria in the 19th century was not such an easy mission, it has required a great deal of patience and some extra time and effort to collect the necessary information needed to prove that such instruments

had existed and had been used in Greater Syria in that century. It also has required many efforts to find out how to reach these musical instruments that became pieces of antiquities in some museums worldwide.

Developing the Theoretical Framework

When I aimed to consider a particular point of view and a theoretical perspective on the musical instruments in Greater Syria in certain stages of this research, I have been subjected to some critical discussions with the related opinions and studies that have attempted to focus on such issues. Before this discussion took place, I established a theoretical debate on the concepts of musical instruments. Eventually, it was noticed that the idea of the musical instruments in Greater Syria became the main topic of this study.

The concept of musical instruments does not exclusively acknowledge the musicologists' points of view. Different conceptual opinions might be helpful as such. These opinions tackled the societies of Greater Syria. Thus, it was usually possible to draw an analytical comparison between the concept of the musical instruments in Greater Syria and the concept of these instruments in the Arab world. Therefore, I carefully studied the Arabian heritage in terms of its origins, the differences between the Arabian countries, the components and the entities of that heritage, and the instruments and tools in the entire Arab world, including the countries of Greater Syria. Moreover, the related studies that have been conducted mainly on the popular musical instruments in Jordan, Syria, Palestine, and Lebanon have been considered.

The third chapter of this dissertation provides a comprehensive summary of the studies and research that dealt with music and its forms in Greater Syria. The goal was to enhance my perspective on the distinctive characteristics of the musical instruments in Syria, Lebanon, Palestine, and Jordan. The summary of the related studies and research showed up from a cognitive and cultural perspective to support this dissertation's central issue and enhance its credibility. It is taken into consideration that this is the first study that documents the musical instruments in Greater Syria in the 19th century. This study also includes photos and further details of each existing instrument.

Dealing with the musical instruments in Greater Syria in isolation from the overall Arab structure seems to be insoluble. Because these instruments have originated from the history

of the same extended Arabian societies that are highly interrelated and combined from many different aspects, ethnicity and history are the most recognized.

The Assumptions and the Queries of the Study

The queries raised by this study to proceed with the discussion of many relevant critical issues are in the following:

- What is the concept of music in Greater Syria?
- What is the concept of the musical instruments in Greater Syria?
- What is the concept of the song in Greater Syria?
- What is the concept of the heritage in Greater Syria, its forms, parts, and components?
- Does the heritage of Greater Syria indicate the diversity of the musical instruments?
- What social issues contributed to preserving the heritage of the music and its instruments?

In other words, what is the role of the musical instruments in the social life of the people of Greater Syria?

In the following, this study addresses some additional issues at the heart of this dissertation:

- Determining the most common and highly used musical instruments by the nations of Greater Syria.
- Documenting the musical instruments by certificates, indications, origins, and roots of the instruments.
- Reaching musical instruments that date back to the 19th century in Greater Syria and the present locations where they are preserved. Moreover, how have possessed firms, institutions, or museums these instruments?
- In this study I tried to make a connection between the three axes on which it is based, namely the musical instruments, their collectors and the museums where these instruments were found.

Therefore, the goal of this study is to examine Accordingly, this study aims at studying the musical instruments used in Greater Syria during the 19th century from the historical and knowledge-based perspective.

To this end, all societies, associations, organizations, and individuals relevantly relevant to this study have been communicated. Dependently, the following targets have been achieved:

- The societies of the study have been acquainted.
- Primary data and information about the study societies have been collected.
- The collected data and information have been examined, modified, and finalized.

Afterward, the process of developing this dissertation has now commenced.

The Study Sample

The musical instrument sample of this study was determined based on the information gathered from different areas of Greater Syria. It was also determined by an elaborated study of all the musical instruments that have been mentioned in the relevant references, research, and museums. Thus, the sample was considered based on these instruments that have been ascertained and reached by documents and evidence. It is also based on such and similar instruments that have been found in museums.

Accordingly, the sample of the musical instruments is given as in the following:

➤ Strings Instruments.

- Oud
- Kanun
- Bozuq
- Rababa

➤ Wind Instruments.

- Nay
- Mijwiz
- Yarghoul
- Mizmar

➤ Percussion Instruments.

- Darbouka
- Daff
- Tabl

Documentation and Authentication

Scientific integrity requires pointing out all references referred to and from which specific sites have been extracted in the research. Providing information about the references used

in this study would enable the concerned readers to reach these references easily. Considering that most of the references were in the Arabic language, most of them referred to research originally from the relevant countries of Greater Syria specializing in the heritage and its components. Moreover, as well declared, this study has aimed to document the musical instruments in Greater Syria in the 19th century through the related manuscripts, printings, papers, reports, information, memoranda, books, and museums. This study depended on the authentication principle of the heritages of Greater Syria in the 19th century, particularly the musical instruments. The 19th century, however, is an arduous period to reach historically and to ascertain definitely and accurately. One of the reasons behind such a case is that the countries of Greater Syria in that period had been under the power of the Ottoman sovereignty. Nevertheless, I relied heavily on my research for its credibility and transparency, striving for maximum certainty and minimizing indebtedness. For this reason, as a researcher, I have been personalized with the correspondences with the related museums, and I have conducted field visits to some of them and concerned institutes and individuals. I also made a conformity assessment to those musical instruments that have been mentioned in the references and have been found in the museums. I further compared them and documented them with their reference numbers.

The Comprehensiveness

The methodology of this dissertation is a multi-aspect approach that enhances comprehension of the facets of the musical instruments that took place in the societies of Greater Syria. In this regard, it is noticed that the multi-aspect methodology should be adopted for the study to achieve its objectives. Such a method is assumed responsively by designing multi-methodological tools in the research. Despite the diversity of these methodological tools, they collaboratively, in the end, proceed to attain the primary study objective, which is documenting the widespread and musical instruments in Greater Syria in the 19th century. So, the diversity in the methodology is brought into line with all primary objectives of the study, including the sub-objectives.

We can say that the methodological direction that has been adopted in this study will enhance the research ability to provide an integrated understanding of musical instruments. The contents of the methodological tools do not merely focus on the musical tools separately without targeting the involved societies, including the nature of their environments, the

history of their past, and the existence of their present. The study will cover the types of musical instruments and their shapes, and it will also consider the factors and influences that contributed to the emerging shapes and styles of these instruments, including their contents, origins, and history. Thus, this study has included the historical, political, social, and heritage-based aspects of Greater Syria, as well as other related issues that contributed to supporting and enhancing the comprehensive knowledge of the research values.

The Study Methods and Procedures

Working on collecting, documenting, and studying the heritage requires the self-concern of the researcher. It also requires the researcher to have a deep willingness and eagerness that empowers them to face all types of difficulties in the work.

The researcher in such a field should be dynamic and endowed with seriousness and patience in such a work. He should like to travel, and he should have a sense of social spirit and high communication skills to contact others and build well-founded friendships and broad social relations. He should not be impetuous and rush into work. Furthermore, the researcher in this field must be well equipped with the theoretical knowledge of the heritage and its historical, geographical, and religious roots, including the long-possessed arts.

This research adopts the following procedures that have been carried out within the methodology described in earlier stages of this chapter:

- All of the references and sources that deal with the heritage in Greater Syria have been collected; this heritage included the inheritances of the relevant countries, the music, the musical instruments, the area's geographical and political history, the civilization of the countries of Greater Syria, the traditions and social customs in the related societies, the people's social entities, the language and the accents, and other related topics.
- All of the associated studies with this research have been viewed directly and indirectly. It is considering these studies carried out by performing several visits to some libraries and navigating some sites on the internet to look at the scientific references in the contents of these sites and grab some information about the music and its instruments in Greater Syria and the Arab world.

- Within the same context, many conclusions were reached about the instruments in Greater Syria in the 19th century. Based on these conclusions, ten popular music instruments have been considered for this research.
- Furthermore, I made several field visits to some museums inside Switzerland and outside to look at and be acquainted with all of the other civilizations shared by all humans in building our human history. These visits contributed to increasing my overall awareness and knowledge about this topic. Consequently, I enhanced.
- Further correspondences with international museums concerned about musical instruments in Greater Syria in the 19th century have followed the field visits. The correspondences were forwarded by emails that embedded information about some of these ten instruments in terms of locations and documentation.
- A specific chapter of this dissertation, namely chapter five, is dedicated to providing further information about the provenience of these musical instruments in Greater Syria in the 19th century. It focuses on the collectors and the bearers who brought these instruments in and the means through which they have been reached.
- I made a table of the musical instruments that I found. This table includes (Object Number, Category, Object Name, Culture, Geography, Date made, Museums, Provenance, and Link.
- All correspondences were attached, with a specific form developed to record the relevant information of these instruments. The structure consists of some question-formed information such as 1) How these instruments were brought to the museum. 2) How has the particular museum collected these instruments? 3) Any further information could be given about the instruments.
- On October 16 and 17th, 2017, I visited the Music City Museum (cité de la musique) in Paris as a researcher. During the visit, I investigated the available musical instruments in the museum. Meanwhile, I went on a guided tour of the museum's sections, including the museum library, so that I could have a look at the available musical instruments, take some photos for them, and have more information about them.

- One of my friends, Irène Bipp, from Basel, visited the Metropolitan Museum in New York City on May 29, 2018. I kindly requested her to physically inspect the musical instruments that I found on the museum's web page. In addition, get much further information about these instruments to enhance the research capabilities of this dissertation.

Action Plan

To produce this dissertation and achieve its objectives, it has been essential to comply with some systematic processes and action plans to determine the milestones of this research in order to avoid scattered thoughts and unfocused research efforts. Thus, the well-developed action plan of this dissertation profoundly enhanced the research efforts to reach the anticipated outcomes. The action plan of this research has been developed through the following items:

Prior knowledge

- Performing a well-founded study of the area's history and geographical features.
- Paying efforts in acquainting with the ways of living, traditions, social customs, norms, and religions of the nations in Greater Syrian countries.
- Defining the dissertation's main subject that enhances the collecting efforts of all materials related to the musical instruments in Greater Syria in the 19th century.
- Collect data and highly informative materials about the instruments existing and used in Greater Syrian countries and the ancient Iraqi and Egyptian civilizations.
- Establishing close and positive collaborative channels of work with the specialized researchers, friends, and individuals from the relevant countries that supportively assist in collecting the needed data about the main subject of the dissertation and enhance the research efforts in achieving the results of the study.

The Fieldwork Preparation

In all fieldwork cases connected with all of the heritage issues in Greater Syria, whether individuals, groups of researchers, universities, or cultural ministries, perform such work, it requires preparations and suitable arrangements in advance. For this dissertation, the practices and arrangements have been made contextually in line with the following actions:

- Building a comprehensive knowledge of the area where the fieldwork is carried out; historically, geographically, economically, and socially. The knowledge should also include the people's ways of living and cultural features of the area.
- Reviewing the area's heritage, including books, manuals, articles, etc. Again, all notes and information should be taken and recorded.
- Conducting profound studies on the concept of the song and music in the relevant communities, as well as reviewing some other studies that tackled such ideas in terms of timing – past and present, definitions, features, the melodic and singing structure, musical instruments, developments, usage, and other issues about the songs and music.
- Maintaining particular focus on the musical instruments of Greater Syria in the 19th century. Putting further focus on collecting the related materials for reading, analysis, and obtaining results.

The Fieldwork Difficulties

The researchers only have to be realistic in their research missions. They should also expect unforeseen difficulties and obstacles, some of which may lead to frustration and discouragement. The more patience and perseverance the researcher has, the more fruitful results will be obtained. The more confident the researchers are in their work, the greater the chances of success.

Nevertheless, the fieldwork is a part of the research. It encompasses many difficulties that should be early anticipated and duly addressed to avoid. Some of the fieldwork difficulties that have been encountered in this research are summarized in the following points:

1. The conflicts, the struggling occurrences, and the wars in present days in Greater Syrian countries, mainly what is occurring nowadays in Syria that forms a significant complexity, stand in the way of the fieldwork of this research. Syria is critically considered a focal reference point of the study. Unfortunately, and because the present Syrian civil war started in 2011, I have not been able to reach the Syrian museums. Some of the museums in Syria have been damaged or partially damaged. In addition, the internet services have been weakly provided, and most of the time have been unavailable.

However, these problems disabled me from contacting some researchers and interested people in the heritage issue in Syria because many of these researchers and people have been enforced either to leave Syria for some unknown place or migrate as refugees to unreachable locations in the world.

The same circumstances occurred in Palestine, where many of the remaining heritages have been lost or damaged because of the Israeli occupation of the land and because of the destruction that has occurred in some of the Palestinian museums that are mainly concerned with the country's heritage, migration and people's refuge.

2. I encountered some difficulties communicating with some of the museums in both Lebanon and Jordan. Such problems disabled me from finding the musical instruments that refer to the 19th century in these museums. They also arose further complications in obtaining photos and information about such instruments. Consequently, some international museums have been reached instead so that the objectives of this dissertation could be accomplished.
3. The concept of music and its instruments in Greater Syria has not been comprehensively studied and researched. No direct and clear abstracted study or research on the musical instruments of Greater Syria in the 19th century has been developed yet in the related countries. Sources and references have assisted in recognizing the concept of the music and determining the musical instruments used in Greater Syria in the 19th century, either found in museums or in some catalogs annexed to some published research that have tackled generally the musical instruments. Such a case has imposed extra efforts on me to pay for reading and reviewing other international sources and references on this issue.
4. I could not make all field visits to the relevant museums that have mainly been considered for this dissertation. Instead, some correspondences to those museums have been made by email in line with navigating their websites for this purpose. Unfortunately, many of these international museums could not provide positive responses that enhanced the research efforts. Some correspondences took place two times more; nevertheless, no answers have been appropriately provided whether they encompassed the related musical instruments of this study.

5. I couldn't accurately investigate many of the musical instruments in some museums because they lacked adequate documented information and photos, which emerged some severe difficulties in determining their shapes and finding out the historical time they belonged to.

Chapter V

Museums and Collectors of the musical instruments of greater Syria in the 19th century

Introduction

Before we start talking about the collectors of these musical instruments in this chapter, I present to you some pages and a summary of what I have read from some references that can serve this study and talk about the provenance of these instruments.

Arabs influenced life and thought in Europe. Their traces still exist until now, not only in the ornaments but also in the arts and sciences transmitted in the tenth and eleventh centuries from the Arab and Islamic world to the rest of Europe. Despite the geographical changes caused by the Crusades and what they brought back from the East, they had an apparent influence on European countries, whether in science, medicine, or the arts, including musical instruments. On top of that, the exploration of Islam was a fundamental goal of the West, and the East was always under European domination until the 19th century⁵⁴.

Since the publication of Edward Said's *Orientalism* in 1978, much of academic discourse has begun to use the term "Orientalism" to refer to Western attitudes toward societies in the Middle East, Asia, and North Africa.

Accordingly, the Crusades, as described by the Arabs, did not stop in the sixteenth century. Instead, they were attacked vigorously at the end of the eighteenth century with the Napoleonic campaign to Egypt in the nineteenth, twentieth and twenty-first centuries.

After reading the books of Edward Said (*Orientalism*) and Dr. Mustafa al-Sibai (*Orientalism and Orientalists*), I found that their content, in general, revolves around military colonialism or the imposition of power and dominance over the East by the Western world regardless of the methods and means that were used, such as trade or knowledge of Islam and others.

There are many motives among orientalists, including political motives such as colonialism or religious motives such as advocacy groups and understanding of Islamic civilization, and other reasons such as scientific, civilizational, and cultural motives or trade exchange. This led to

⁵⁴ Said, Edward, *Orientalism*, London, Penguin, Page 74, 1977

the interest of some Western intellectuals and anthropologists in studying the Eastern world, learning about its cultural and musical heritage, and bringing some antiquities, such as musical instruments or artifacts, and others which they were as a souvenir, hobby, gift, or trade⁵⁵.

In 1761, a trip to the East, consisting of six scholars, was funded by the King of Denmark (Friedrich V). similarly, England, Germany, and Switzerland witnessed the emergence of many missionary societies that were interested in studying the Bible, and also some of these societies claimed that the Jews should gather in Palestine; for this reason, also the missionaries were sent by these societies to Palestine and other neighboring countries. These associations are⁵⁶:

- London Missionary Society 1795
- Church Missionary Society 1799
- British and Foreign Society 1804
- London Society for promoting Christianity among the Jews 1809
- Preussische Hauptbibelgesellschaft 1814
- Basler Missionsgesellschaft 1815
- Gesellschaft zur Beförderung der evangelischen Mission unter den Heiden 1824
- Missionary Society 1972
- Gesellschaft zur Beförderung des Christentums unter den Juden.

In the mid-18th century, the German orientalist Johann David suggested that the Bible should be explained by research into the geography, botany, and zoology of Palestine, along with the customs and language of the current population.

In the nineteenth century, the decline of Ottoman rule in the Arab world, Egypt's openness to the Western world, European military progress in the region, European and American visits and investments in the Middle East, also in 1831, the West's interest in Palestine has emerged as the holy city of the religion of Christianity and Judaism, in addition, The Ottomans opened doors in the Greater Syria for Europeans.

⁵⁵ Book-Orientalism-at-Edward-Said-An Islamic-Vision-by-Dr-Turki-Ben-Khaled-Al-Dhafiri-pdf
<https://www.noor-book.com/كتاب-الاستشراق-عند-ادوار-د-سعيد-رؤية-اسلامية-ل-د-تركى-بن-خالد-الظفيري-pdf>

⁵⁶ Willson, Rachel Beckles, Orientalism and Musical Mission, Palestine and the West, Cambridge University Bridge, First Published 2013, Pages 16, 17.

In his book on Orientalism, Edward Said states that Britain and France controlled the eastern Mediterranean since the end of the seventeenth century despite the roles played by Germany, Italy, Russia, Spain, and Portugal in Orientalism and the main impetus for studying the Orient in the eighteenth century was the revolution in biblical studies encouraged by Lowth, Eichhorn, Herder, and Michaelis. During the first decade of the nineteenth century, Napoleon's interest in the East, as well as his interest in the British role in the Far East (India), directly affected the French interest in the Near East, Islam, and the Arabs, and he adds that Britain and France were the leading countries in the East and Oriental studies before the twentieth century⁵⁷.

Colonial control expanded through Britain and France in the continent of Asia and Africa from 1815 to 1914; during this period, Europeans dealt with the Arabs in the Near East, whereas orientalist concepts affected the people who were called the Orientals as well as those who called the West Occidental, European, or Western. With Napoleon's occupation of Egypt, exchanges between East and West began, and Napoleon's campaign provided a lot to orientalists, as Egypt and other Islamic lands were the scenes of adequate Western knowledge about the East⁵⁸.

"Western armies, consular corps, merchants, and scientific and archaeological expeditions were always going East; the number of travelers from the Islamic East to Europe between 1800 and 1900 is minuscule compared with the number in the other direction"⁵⁹. Based on this point, this shows us that Europeans and Westerners brought many antiques because of their presence and residence in the East.

Ms. Brown says, "I wish in this connection to express my great indebtedness to the many friends who have assisted me in making this collection, and especially to those missionaries in distant lands who have secured and forwarded many of the most valuable specimens, often at great expense of time and trouble" This confirms that the missionaries had a significant role in bringing artifacts and musical instruments from the countries of the East. All these and others played a significant role in motivating orientalists to discover and learn about Arab culture, which led to missionaries being able to reside there and achieve their goals.

⁵⁷ Said, Edward, *Orientalism*, London, Penguin, Page 18, 1977.

⁵⁸ Said, Edward, *Orientalism*, London, Penguin, Page 41, 1977.

⁵⁹ Said, Edward, *Orientalism*, London, Penguin, Page 205, 1977.

According to this simple introduction and the references that I read on the subject of Orientalism and musical instruments in Greater Syria in the nineteenth century, it becomes clear to us that the West has always had an interest and presence in the East, and based on some of the writings of collectors of these musical instruments as well as orientalists, it was not clear to us the path of the journey that passed by these instruments and how to obtain these instruments sequentially and successively. Still, it is clear that these instruments moved to Europe and America through missionaries and campaigns and colonization and perhaps through trade or travelers and other hypotheses.

More than sixty musical instruments found in museums or catalogs have been documented in this study, so it isn't easy to trace the path of each instrument and how to take it or buy it or how to get it from the beginning until it reaches to collector and then to the museum. Unfortunately, I cannot be sure of the Provenance of any musical instrument because the collectors did not mention the whole sources or the path of the instrument's journey from beginning to end.

Museums

Metropolitan Museum⁶⁰

The Lawyer John Jay suggested the creation of a " national institution and gallery of art " when a group of Americans agreed in 1866 in Paris to show art and art education to the American people.

John Jay met with businessmen, artists, and art collectors in New York to discuss and support the idea; on 13.04.1870 the Metropolitan Museum was established, and on 20.11.1870 the opening to the public took place in the Dodworth Building.

The Museum's location from 1880 to the present is on Fifth Avenue and 82nd Street. Accordingly, since that time, the museum's collections of art pieces began to form and expand, and as a result, its reputation became a major repository of classical antiquities.

In December 1902 the museum opened the Fifth Avenue facade and Great Hall.

⁶⁰ <https://www.metmuseum.org/about-the-met/history>
Last seen at 07.12.2022

“By the 20th century, the museum had become one of the world's great art centers”.

The Museum is a repository of classical antiquities and the most crucial museum interested in artifacts and art objects.

“The Museum include arms and armor, the arts of Africa, Oceania and the Americas, ancient Near Eastern art, Asian art, Egyptian art, Islamic art, costume, drawings and prints, European sculpture and decorative arts, Greek and Roman art, Islamic art, medieval art, modern and contemporary art, musical instruments, photographs, and the Robert Lehman Collection”.

“The Museum's collection of musical instruments includes approximately five thousand examples from six continents and the Pacific Islands, dating from about 300 B.C. to the present. It illustrates the development of musical instruments from all cultures and eras. Selected for their technical and social importance as well as for their tonal and visual beauty, the instruments may be understood in a number of ways: as art objects, as ethnographic record, and as documents of the history of music and performance”⁶¹.

In 1880, the musical Instruments Department was established, and forty-four instruments, most of them European, were donated by curator Joseph Drexel.

“The majority of the instruments seen in these galleries was collected by Mary Elizabeth Adams Brown (1842–1918) who, beginning in 1889, gave approximately 4,000 instruments to The Metropolitan Museum of Art. This collection, named for her husband (John Crosby), became one of the world’s most historic and comprehensive”⁶².

“The majority of the pieces in the collection today were acquired at least a century ago, and the work of amassing and cataloging them included correspondence with academics, curators, dealers, missionaries, and collectors around the globe”⁶³.

⁶¹ <https://www.metmuseum.org/about-the-met/collection-areas/musical-instruments>

Last seen at 14.04.2022

⁶² <https://www.metmuseum.org/art/collection/search/437967?sortBy=Relevance&ft=Mary+Elizabeth+Adams+Brown&offset=0&rpp=40&pos=3>

⁶³ Rebecca M. Lindsey, A History of the Musical Instruments Department, 1884-2014. P.1, PDF. https://www.metmuseum.org/-/media/files/about-the-met/curatorial-departments/musical-instruments/musicalinstrumentsdeptnarrative-2,-d-,16,-d-,22.pdf?sc_lang=en&hash=CC25F28CCDD4FA57FE99E590D29FC906

Rebecca M. Lindsey did a study on the musical instruments department of Metropolitan and she presented the history, details, and stages and steps of the forming, building, and development of the musical instruments department in the museum from 1884-2014, which displays the dates and names of the collectors of the instruments that were collected from all over the world and how the museum acquired them.

The Metropolitan Museum of Art is the largest museum in the United States, the largest in New York City, and one of the largest museums in the world. In addition to that, the musical Instruments Department at the Museum is home to one of the major collections of musical instruments in the world.

Horniman Museum

The collections of Horniman include Anthropology, Human remains, Natural History, musical instruments, Archives, Handling and Living. These collections contain around 350,000 objects. "The Museum first opened as the Surrey House Museum in 1890 in the Horniman family residence. In 1901 it changed its name to the Horniman Museum when it re-opened in a new purpose-built museum building. The Horniman is named after Frederick Horniman, who inherited and ran his father's business, Horniman's Tea. It is said that he built his museum to "bring the world to Forest Hill" and provide an opportunity for people from all walks of life to see and learn about global craftsmanship and creativity. Frederick began collecting objects, specimens and artefacts 'illustrating natural history and the arts and handicrafts of various peoples of the world' from around 1860. His overarching mission was to bring the world to Forest Hill' and educate and enrich the lives of the local community. His travels took him to destinations such as Egypt, Sri Lanka, Burma, China, Japan, Canada and the United States collecting objects which 'either appealed to his own fancy or that seemed to him likely to interest and inform those who had not had the opportunity to visit distant lands⁶⁴".

Frederick (1835 – 1906) was a social reformer who worked to raise the living levels in Britain; furthermore, he dealt mainly with decorative arts and everyday objects.

⁶⁴ <https://www.horniman.ac.uk/our-history/>
Last seen at 07.12.2022

Horniman contains more than 9,500 pieces and also includes the following collections:

➤ The Adam Carse collection

“He educated in composition in Hannover and at the Royal Academy of Music, where he later became Fellow and Professor (1922-1940). He was most renowned for his knowledge and research of the history of orchestras and instruments. During his life he amassed a collection of 350 antique wind instruments. The collection was given to the Horniman in 1947 as a memorial to Carse’s son Peter, who was killed during the final days of World War II. Two of his most well-known publications are 'The Orchestra in the 18th Century' and 'The Orchestra from Beethoven to Berlioz' published in 1940 and 1948 respectively”⁶⁵.

➤ The Dolmetsch Collection

“The Dolmetsch family included instrument makers, scholars and performers. Arnold Dolmetsch (1858-1940) greatly impacted attitudes towards performing and studying music. Many members of his family took up Arnold's enthusiasm, including Hélène (1878-1924) daughter from his first marriage, Mabel, his third wife, and their children Cécile (b.1904), Nathalie (b.1905), Rudolph (Arnold) (1906-1942) and Carl (Frederick) (1911-1997) all making their mark in the fields of music playing, composition and directing”⁶⁶.

➤ The Boosey and Hawkes collection

“The company of Boosey & Hawkes has its roots in a number of institutions, all producing high quality instruments, whose records have survived to a greater or lesser extent and now constitute the Boosey & Hawkes Archive”⁶⁷.

➤ Victoria and Albert Museum

“The Victoria and Albert Museum (V&A) was founded following the Great Exhibition of 1851 as the Museum of Manufactures, which opened in May 1852 at Marlborough House, before being moved to Somerset House in September. In 1854 it was renamed The South Kensington Museum. The museum moved to Brompton Park House and was opened by Queen Victoria on 22 June 1857. Between the 1860s and 1880s the scientific collections

⁶⁵ <https://www.horniman.ac.uk/agent/agent-943/>

Last seen at 27.06.2023

⁶⁶ <https://www.horniman.ac.uk/agent/agent-3067/>

Last seen at 27.06.2023

⁶⁷ <https://www.horniman.ac.uk/agent/agent-2988/>

Last seen at 27.06.2023

were moved to other buildings on Exhibition Road, leaving the V&A as an institution of decorative arts, with the Science Museum becoming a separate institution on the appointment of its first director in 1893. On 17 May 1899, the foundation stone for a new building, the Aston Webb Building, was laid by Queen Victoria. During this ceremony it was announced that the name of the museum would be changed to the Victoria and Albert Museum. The new building was officially opened on 26 June 1909 by King Edward VII and Queen Alexandra”⁶⁸.

The Royal College of Music Museum⁶⁹

“The Royal College of Music Museum maintains one of the richest and most relevant collections of music-related objects in the UK and Europe”.

The RCM was opened in 1883 by the then Prince of Wales (later Edward VII). Furthermore, the RCM building consists of a music museum, a concert hall, Britten Theatre, studios, and a library. It also includes a group of academics, teachers, scholars, musicians, composers, performing groups, and graduate studies, so this institution is considered one of the essential music institutes in the world.

The collections of the Music Museum of RCM include more than 14,000 instruments, paintings and drawings, photographs, sculptures, and engravings. In addition, the Library of RCM has collections of manuscripts, prints, letters, concert programs and books.

“The collection of Musical instruments includes c1,000 musical instruments from the late 15th to the mid-20th century. Among them is the earliest dated guitar (Belchior Dias, Lisbon, 1581), the earliest known stringed keyboard instrument (clavicytherium, Ulm, c1480), a harpsichord by Alessandro Trasuntino (Venice, 1531) and a remarkable collection of English viols (John Rose, c1590, Henry Jaye, 1619, Richard Meares c1680, and Barak Norman 1692 and 1694)”.

“Full of household names from every walk of life from the nineteenth century onwards, the Royal College of Music is full of interest for the curious student of British music history

⁶⁸ <https://www.horniman.ac.uk/agent/agent-618/>

Last seen at 27.06.2023

⁶⁹ <https://www.rcm.ac.uk/museum/collections/>

Last seen at 14.12.2022

chronicling the revival of British art music at the end of the nineteenth century, and its establishment on the world stage at the start of the twentieth century”⁷⁰.

The relationship between musical instruments and other aspects of culture is interconnected because, through musical instruments, people's characteristics and forms of life are identified. Therefore, it is clear that other cultures and life forms can be recognized through musical instruments. For that, this attracted collectors' and museums' interest in collecting, preserving, indexing, and presenting musical instruments, because they strongly believe in the value of universal education.

Collecting and documenting musical instruments, especially at this time, is essential because it embodies the cultural and artistic identity of Greater Syria in light of the events taking the place of wars, conflicts, and displacement. This work considers the foundations of scientific research, technological and digital, and the Internet.

By reading some articles for collectors of musical instruments⁷¹, the purpose of collecting musical instruments for collectors is the desire to discover other cultures by traveling and bringing with them some tools and souvenirs from those countries and also showing the “history and development of Musicals instruments”⁷², in addition to showing different civilizations and cultures, add to that the passion and love for acquiring tools and antiques.

Bradley Strauchen-Schere said Mary Brown's “desire to show both the diversity and a perceived teleology of musical instruments worldwide resonated with the prominence of the work of Charles Darwin in both scientific and popular culture of her time”⁷³.

All of these led to the development of the idea of collecting instruments. Then it became a goal and project to view and document other cultures, highlight them to their people, and add new cultures to their societies.

⁷⁰ The Royal College of Music and Its Contexts: An Artistic and Social History, David C. H. Wright, Cambridge University Press, 2020, P 61, PDF.

<https://www.britishmusicsociety.co.uk/wp-content/uploads/2021/10/The-Royal-College-of-Music-and-Its-Contexts-An-Artistic-and-Social-History-by-David-C.H-Wright.pdf>

Last seen at 03.07.2023

⁷¹ See Page 81.

⁷² Collecting Musical Instruments, Collecting Musical Instruments Jeremy Montagu, Oxford, P 1 of 5, 2017, PDF. Paper was given to a scientific instrument conference at the Boerhaav Museum in Leiden.

⁷³ Bradley Strauchen-Scherer, this article is based on a paper of the same title presented on 4 July 2014 at “Adolphe Sax, his influence and legacy: a bicentenary conference,” Musical Instruments Museum, Brussels, P 117, 3–5 July 2014, PDF.

Because of the increase in the number of tools, the collectors decided to document and catalog them. Furthermore, because of the interest of official institutions and museums in legacies, tools, and musical pieces, the collectors of the instruments presented them to museums, where they could keep these instruments and not lose them. Also, they show them for people to learn more about them and other cultures directly, benefit from them, and use them in the musical and artistic field by authors and instrumentalists.

To protect the musical instruments that were collected and preserved from loss and ruin, the idea arose among the collectors or the inheritors to preserve these tools and this legacy, as the appropriate idea for preserving them was to establish museums or display them and present them to museums interested in this legacy.

The relationship between the collectors of musical instruments and the museums that keep them is interrelated and includes the same purposes and goals, namely preserving these musical instruments from loss and ruin, displaying them to show other civilizations and cultures and presenting the intellectual and cultural diversity of people, interested people, and specialists. Otherwise, museums are considered official institutions that have government support and contain the system that helps preserve and continue this legacy. They are also considered a reliable reference for researchers, interested persons and scholars.

From my point of view, given the importance of musical instruments in the arts and in documenting the history, civilization, and culture of peoples, and because they are also the mirror that reflects the past and present of peoples, many musical museums have been established that can preserve these musical pieces from extinction and loss and display them to the interested and the general public. Also, special sections for musical instruments have been set up in some museums dealing with various legacies.

Collectors

The methodology of obtaining and collecting the musical instruments of Greater Syria in the 19th century is one of the objectives of this research. However, collecting musical instruments requires so much effort to be paid. Because it depends on traveling and going on a guided tour of the places where such instruments are located, the instrument collector should be deeply familiar with all the types of musical instruments. They should have a high level of knowledge of ancient civilizations and cultures, as well as modern ones. That would take the researcher a long time to search and investigate.

The musical instruments have arrived at the museums through many possible means. They might have been brought in by wars, travelers, or specialized researchers in anthropology, heritage studies, history, and archaeology. They might have also been transferred from one place to another as gifts and rewards or for commercial activities. Despite all of these probabilities, I, as a researcher of this dissertation, paid the best of my efforts to reach all of the museums and the collector names of the musical instruments of Greater Syria in the 19th century. That would make this study more trusted and more realistic.

Because of the difficulties mentioned above in Chapter 4 of this dissertation, many challenges have arisen in this part of the research. The mission was not duly accomplished because of the ancient time the given musical instruments go back to, more than two hundred years ago. Moreover, most of the collectors of these instruments have passed away. Such a case added more difficulties to the investigation actions aimed at those collectors. Most of the work has been done by email or through the museums where the instruments were available. Unfortunately, most museums' responses revealed that the collectors' relatives had brought in most of the possessed instruments. And even though some of these instruments have been delivered by the collectors, they did not have enough information about the collectors, considering that most of the instruments have been given to the museums as gifts.

In this chapter, I will present some of the collectors of the musical instruments of Greater Syria in the 19th century.

In addition, I will provide the names of the establishments, the individuals concerned with such instruments, and from whom the museums have received the instruments, including some briefings about them.

Moreover, in this chapter, I aim at the following three objectives:

- Providing the names of the collecting entities for the musical instruments that date back to the 19th century in Greater Syria.
- How and when these entities have collected such instruments.
- How and when the museums and different establishments have received these instruments.

The names of the collecting entities of the musical instruments of Greater Syria in the 19th century

The Metropolitan Museum of Art, State of New York ⁷⁴

Mary Elizabeth Adams Brown (1842-1918)

She was the most prominent collector of musical instruments in the world. She collected many instruments and generously donated almost 4000 instruments to the Metropolitan Museum. The donated instruments were tagged with her husband's name, Mr. John Crosby Brown, who used to work at a commercial bank in New York. She was originally from England and the elder daughter of a shipbuilder, a preacher, and a scholar.

On February 18, 1889, her donation was accepted, which consisted of (270) musical instruments. She collected a bulk of instruments from the Far and the Middle East areas, Africa, and some islands in the Pacific Ocean. Mary mainly depended on some correspondence with musicians, collectors, dealers, agents, advisors, and museum officials in her mission. And also, with her husband's international businessmen partners and with the government of the United States of America (USA) and with some officials and consulates from outside the USA. Moreover, many of these correspondences had been made in cooperation with Christian Missionaries worldwide, as this correspondence was primarily helpful in the acquisition process⁷⁵.

Mary's father, Mr. William Adams, was the third head of one of the Seminaries in Britain. Yet, her family received many visitors who probably used to bring her musical instruments as gifts.

⁷⁴ Kristin McGuire, Development Office, The Metropolitan Museum of Art, State of New York, Kristin.mcguire@metmuseum.org, 10. April. 2019. By Email.

⁷⁵ J. Kenneth Moor, Jayson Kerr Dobney, and E, Bradley Strauchen-Scherer, Musical Instruments, Highlights of the Metropolitan Museum of Art, New York, Distributed by Yale University Press, New Haven and London, Pgs.180-181, Copyright in 2015.

When Mrs. Brown passed away in 1918, her "Crosby Brown" Collection of Musical Instruments of All Nations had consisted of around 3600 untagged-with-numbers musical instruments. This collection included some forms of piano work and more than 700 photos of musicians.

Unfortunately, the Metropolitan Museum correspondences and the reviewed sources have not enhanced my ability as a researcher to reach more information except the links provided by the museum's administration. The number of instruments has been given and some info about Brown's family. The link also indicated the donation of the musical instruments made by Mrs. Brown.

The links:

<https://www.metmuseum.org/blogs/of-note/2014/mary-elizabeth-brown-collection>

<https://www.metmuseum.org/art/collection/search/437967>

Joseph W. Drexel (1833-1888)

He is the elder son of Francis M. Drexel, who left Austria, arriving in America during the Napoleonic era. After he came to America, Francis established a bank in Philadelphia that was later the inheritance of money received by his son Joseph. Besides the money inheritances and his banking business talents, Joseph received his devotion to music from his father. Thus, at the age of 44, Joseph retired from his banking business and devoted himself to charity work and music issues.

Joseph showed an exceptional interest in music by collecting the musical scripts. In addition, he worked as the director of the Metropolitan Opera House; afterward, he was the president of the Orchestral Society of New York, the predecessor of the New York Philharmonic. Joseph played many musical instruments in his life; the most prominent one was the violin. In 1884, he manufactured collections of musical instruments that included some samples from China, Syria, Persian countries, Japan, the Arab Peninsula, Africa, and the United States. However, most of those instruments had been from Western European countries. Joseph exposed those unique instruments in the special exhibition for woods located in the Metropolitan Museum of Art in New York City. Nonetheless, he did not indicate the method of receiving such

instruments that he had collected; however, he delivered some of those instruments to the museum as gifts.

Unfortunately, the Metropolitan Museum correspondences and the reviewed sources have not enhanced my ability as a researcher to reach more information except the following links that I was provided by the museum's administration:

The links:

<https://www.metmuseum.org/blogs/of-note/2014/joseph-drexel>

<https://www.metmuseum.org/art/collection/search#!?showOnly=withImage&department=18&q=Joseph%20W.%20Drexel&perPage=20&offset=0&pageSize=0&searchField=All&sortBy=Relevance>

The Horniman Museum and Gardens, Southeast London ⁷⁶

Church Mission Society (CMS)⁷⁷

A group of Christians founded this society on Alders-gate Street on April 12, 1799. The founders aimed to abolish the slave trade and defend human and vulnerable people's rights under the church's name. Most of the founders were members of the Clapham Sect, a group of Angelic Active Christians at the Church of England social reformers based in Clapham. Amongst this group were Henry Thornton and William Wilberforce. However, the founders used to work at three giant firms and committed themselves to three tracks: abolishing the slave trade, social reformation, and global missionary.

Unfortunately, CMS correspondences and the reviewed sources have not enhanced my ability as a researcher to reach more information except the following links and responses that the society's administration provided me.

⁷⁶Margaret Birley, the Keeper of the Musical Instruments, Horniman Museum and Gardens mbirley@horniman.ac.uk, 08. April. 2019. by Email.

⁷⁷**Church Mission Society**, No answer, Watlington Road, Oxford, OX4 6BZ, info@churchmissionsociety.org,. April 11, 2019.

The links:

<https://churchmissionsociety.org/our-history>

<https://horniman.ac.uk/collections/browse-our-collections/authority/agent/identifier/agent-623>

The response:

“The musical instruments were bought for The Horniman Museum in 1965.” Nonetheless, the method of obtaining those instruments was not clear in the CMS reply. Nevertheless, I, as a researcher, assumed that the instruments had been transferred to the society by missionaries of the church from all over the world.

The Royal College of Music Museum⁷⁸

George Donaldson (1845-1925)

He was an English merchant with antique furniture, tapestries, paintings, drawings, and sculptures. In addition, he was an amateur violinist and had a taste for decorative musical instruments. George Donaldson donated (166) musical instruments to the Royal College of Music Museum. Among those instruments was the Syrian Oud, which Yousif Nahat made in Damascus in 1878.

Sometime between 1878 and 1894, that Oud instrument was given as a gift to the Prince of Wales in London. This instrument, however, used to be owned by George Donaldson. The instrument is located at The Royal College of Music Museum. “Donaldson’s catalogue offers us no hint of how he acquired the oud, but it is likely that he came across it while living in France, or while travelling in Italy.



Figure 21: The oud made by Yousif Nahat in Damascus in 1878

⁷⁸ Erin McHugh, Museum Administrator, Royal College of Music Museum, erin.mchugh@rcm.ac.uk, 16. April. 2019. by Email.

The bulk of his instruments were made in Europe, but one illustration reveals a group identified as 'Oriental', and these are listed individually as 'rabab', 'Indian fiddle', 'Kasso, African Fiddle (Senegambia)', Koto, 'Sarange', 'Persian Fiddle' and 'Senegalese Drum'. The oud is not among these. Rather, it is pictured beside two Italian lutes of the 16th and 18th-centuries and identified as 'Persian', from the 17th century. So, in the imagination of the compiler of the catalog, Alfred James Hipkins (1826-1903), the European lute and Persia could be brought together and held apart from the 'Orient'. 'Persia' presumably provided the dignified history from which Europe had emerged⁷⁹.

79 Willson, R. (2016). Damascus to London c.1880. Retrieved Jan. 18, 2020, from <https://oudmigrations.com/2016/03/09/damascus-to-london-c-1880/>

Chapter VI

Results & Recommendations

Introduction

The musical instruments of Greater Syria are a true treasure of the entire nations' heritage in general, and in the Arab nations' heritage in particular. Such instruments have genuinely shaped the musical knowledge in our lives. They also contributed to formalizing the intellectual dimension in our Arabian culture. These instruments have been, and still are, forming the actual depth of the Arabian heritages that are considered a part of the people's culture and a standard of the people's cultural and civilizational standards.

This chapter presents the results that have been drawn by this dissertation based on the collected data and the available pieces of information. This chapter, moreover, proposes the required recommendations that encourage further research and investigations to reach more information that could not be achieved in this dissertation.

Contextually, the dissertation results are consistent with its objectives and its underlying significance.

Dependently, the results and the recommendations are shown in the following paragraphs:

The Results

- Determining the Musical Instruments of Greater Syria in the 19th Century. Sixty musical instruments that date back to the 19th century in Greater Syria have been found in this dissertation. The instruments are shown in the following table:

Type of the Instrument	Number of Instruments
Nay	3
Yarghoul	1
Mizmar	2
Mijwiz	11
Oud	7

Rababa	5
Kanun	2
Darbouka	6
Daff	3
Bow of the Rababa	1
Idiophone	15
Membranophone	4
Total	60

The dissertation includes a Catalog in the appendix that lists the musical instruments and their categories, the museums where they have been found, and web links that may assist the reader in obtaining additional information.

- The museums and institutions where the musical instruments of Greater Syria in the 19th century have been found, including the officials' info.

Unfortunately, no popular musical instruments have been found at any museums in either Jordan, Palestine, Lebanon, or Syria. However, the following tables contain the names of the museums where the relevant musical instruments have been located and those who have reacted to the correspondences sent to them, including the information of the officials at these museums.

Museum	Web	Officials
The Metropolitan Museum of Art, State of New York, USA	https://www.metmuseum.org	Jim Moske Managing Archivist Museum Archives 212 650 2573 james.moske@metmuseum.org The Metropolitan Museum of Art Archives 1000 Fifth Avenue New York, NY 10028 Tel: 212.570.3937 Fax: 212.570.3850

<p>The Horniman Museum and Gardens, Southeast London, UK</p>	<p>https://www.horniman.ac.uk</p>	<p>Margaret Birley Keeper of Musical Instruments 100 London Road London, SE23 3PQ, UK Tel: +44 (0)208 291 8684 Fax: +44 (0)208 291 5506 E-mail: mbirley@horniman.ac.uk</p>
<p>The Royal Museums of Art and History (RMAH), Brussels, Belgium</p>	<p>https://www.artandhistory.museum</p>	<p>Valérie Martin Bibliothèque / bibliothek / library Iconographie / iconografie / iconography v.martin@mim.be +32 2 545 01 70 Musée des instruments de musique (mim) Rue Montagne de la Cour 2, B-1000 Bruxelles www.mim.be</p>
<p>The Royal Northern College of Music (RNCM), London, UK</p>	<p>https://www.rncm.ac.uk</p>	<p>Sarah d'Ardenne Head of Library Services Royal Northern College of Music 124 Oxford Road Manchester M13 9RD T 0161 907 5244 E sarah.dardenne@rncm.ac.uk www.rncm.ac.uk</p>
<p>The Museum of Musical Instruments of the University of Leipzig, Germany Museum für Musikinstrumente der Universität Leipzig</p>	<p>http://mfm.uni-leipzig.de/en/</p>	<p>Dr. Birgit Heise Curator Museen im GRASSI Museum für Musikinstrumente der Universität Leipzig Johannisplatz 5-11 D- 04103 Leipzig bheise@rz.uni-leipzig.de Tel: +49 (0) 341 97 30 750 Fax : +49 (0) 341 97 30 759 http://mfm.uni-leipzig.de/</p>

<p>Cité de la Musique, Philharmonie de Paris de Paris, France</p>	<p>https://philharmoniedeparis.fr/fr</p>	<p>Dr. Philippe Bruguier Curateur Musée de la Musique 221 avenue Jean-Jaurès 75019 Paris Tel. 01 44 84 46 12 pbruguier@cite-musique.fr Service Groupes, Relais éducatifs - Direction des relations avec le public 221, avenue Jean-Jaurès, 75019 Paris T +33 (0)1 44 84 44 84 (suivi de * 3 et 2) education@philharmoniedeparis.fr www.philharmoniedeparis.fr Facebook Twitter</p>
<p>The Ringve Music Museum, Trondheim, Norway</p>	<p>http://www.ringve.no</p>	<p>Verena Barth Senior Curator Ringve Music Museum Lade allé 60, N - 7041 Trondheim, Norway Phone: +47-73 87 02 80 / +47-980 790 66 verena.barth@ringve.no www.mist.museum.no https://digitaltmuseum.no/ Saskia Willaert +32 2 545 01 67 Muziekinstrumentenmuseum (mim)</p>
<p>Musical instrument museums online</p>	<p>https://mimo- international.com/MIMO/accueil- ermes.aspx</p>	<p>Dr. Ricarda Kopal Ethnologisches Museum / Abt. Musikethnologie, Medientechnik und Berliner Phonogramm-Archiv Staatliche Museen zu Berlin – Preussischer Kulturbesitz Arnimallee 2714195 Berlin T: +49(0)30 8301 201 F: +49(0)308301 292 r.kopal@smb.spk-berlin.de www.smb.museum http://www.smb- digital.de/eMuseumPlus http://www.mimo- international.com/MIMO/</p>

<p>Glasgow Museums Resource Centre (GMRC), Glasgow, Scotland</p>	<p>https://www.glasgowlife.org.uk/museums/venues/glasgow-museums-resource-centre-gmrc</p>	<p>Ed Johnson Assistant Curator - Collections Glasgow Museums Resource Centre (GMRC) 200 Woodhead Road Nitshill Glasgow CSG.Navigator@glasgowlife.org.uk Tel: 0141 276 9309</p> <p>Noorah Al-Gailani MA Curator of Islamic Civilizations Glasgow Museums The Burrell Collection Pollok Country Park 2060 Pollokshaws Road Glasgow G43 1AT Tel. 0141 287 2563 E-Mail: noorah.gailani@glasgowlife.org.uk www.glasgowlife.org.uk</p>
--	--	---

Other addresses

- Colin Pearson | Curator for Asia, Oceania, and the Middle East MIM—Musical Instrument Museum 4725 East Mayo Boulevard | Phoenix, AZ 85050 | 480.478.6056 direct | 480.478.6000 main | 480.481.2459 fax | colin.pearson@mim.org | mim.org
- Some information about Rababa, Yarghoul, Mizmar, Darbouka by E-Mail.
Rebecca McConnachie
Administrator
Middle East
T (UK +44) 020 7323 8308
MiddleEast@britishmuseum.org
rmcconnachie@britishmuseum.org
https://www.britishmuseum.org/research/collection_online/search.aspx

- The Jordan Museum Team
 Ras Al-Ayn, Beside Greater Amman Municipality
 P.O.Box : 830157, Amman 11183, Jordan
 Tel. + 962 6 46 29 317
 Fax. + 962 6 46 29 312
 E-Mail: info@Jordanmuseum.jo
www.Jordanmuseum.jo

- The Palestinian Museum
 Museum Street
 Off Omar Ibn Al-Khattab Street
 Birzeit PO Box 48
 Palestine
info@palmuseum.org
<http://www.palmuseum.org/language/english>

- Names of authenticated people who could be considered Musical Instrument Collectors in Greater Syria⁸⁰.

- **Mary Elizabeth Adams Brown**, The Metropolitan Museum of Art, State of New York,
<https://www.metmuseum.org/blogs/of-note/2014/mary-elizabeth-brown-collection>
<https://www.metmuseum.org/art/collection/search/437967>

- **Joseph W. Drexel**, The Metropolitan Museum of Art, State of New York
<https://www.metmuseum.org/blogs/of-note/2014/joseph-drexel->
<https://www.metmuseum.org/art/collection/search#!?showOnly=withlage&department=18&q=Joseph%20W.%20Drexel&perPage=20&offset=0&pageSize=0&searchField=All&sortBy=Relevance>.

- **George Donaldson** (1845-1925), Royal College of Music Museum, London
<https://oudmigrations.com/2016/03/09/damascus-to-london-c-1880/>

⁸⁰ Documenting these names will add more trust in the given information and in the research as well. By that, the documentation of the instruments will be undoubtedly realized.

- Discovering and documenting the musical instruments in Greater Syria and viewing the civilizational history of Greater Syria and its different shapes to avoid the heritage extinction.
- The nations of Greater Syria share the region's historical heritage, including all its forms and diversity. Mainly, they share the musical, singing, and melodic heritages, including the musical instruments. In addition, all of the musical instruments of Greater Syria in the 19th century still exist, being used and well known by all of the nations in the region up to the present day. That confirms that the title of this dissertation and its contents, including the heritage that have been found in museums, catalogs, documents, and previous studies, are highly consistent.

The Recommendations

In response to the technological and intellectual challenges that we are faced within every sphere of the present life, we are required to preserve our human heritage from extinction and destruction. Studying the history and the musical heritage, including the musical instruments, is one of the best methods that can artistically protect such heritage. Furthermore, this method is the best choice to preserve the heritage and add an artistic and qualitative value that enriches human civilization. However, due to the difficulties and obstacles that I faced as a researcher in terms of the economic and conflict conditions in the Middle East, I recommend the following:

- Conducting and organizing more seminars and specialized scientific conferences in the field of the widespread musical instruments of Greater Syria in the 19th century, which enhanced further information and knowledge in this field.
- Taking this dissertation into consideration, the researchers and interested people in musicology and recognizing its results. Moreover, it is recommended to acknowledge the procedures through which the musical instruments have been collected in this dissertation, including when and where they were collected. In this context, it is further recommended to obtain more information about the collectors of the musical instruments, including their résumés. In general, more deeply scientific studies on the

musical instruments of Greater Syria in the 19th century should be conducted by highlighting their civilizational, intellectual, and artistic role in the related societies.

- Establishing other museums and institutes in Jordan, Lebanon, Syria, and Palestine that pay great attention to and extend considerable concern toward the musical instruments of Greater Syria in the 19th century. These museums should mainly aim to disseminate the concept of preserving these instruments properly and protecting them from loss and destruction. Consequently, they are recommended to pay high efforts to reclaim these instruments as much as possible and present them in the local and international museums and exhibitions.
- Conducting a new comparative research study that addresses the diversification issue of the musical instruments of Greater Syria in the 19th century in terms of their names, the materials they are made of the places they have manufactured, their colors, and other specifications the differences between the instruments of the same type.

Sources and references

Arabic List

1. Adela, Mutasim, Ancient Musical Instruments in Historic Palestine, Al-Quds University, Palestine, 2011.
عديلة، معتصم، الآلات الموسيقية القديمة في فلسطين التاريخية، جامعة القدس، فلسطين، ٢٠١١.
2. Adela, Mutasim, Popular Musical Instruments in Palestine, an Ethnomusicological Study, Research Journal of the Faculty of Arts, Menoufia University, Egypt, Fifty-Second Issue, Pg 243, 2003.
عديلة، معتصم، الآلات الموسيقية الشعبية في فلسطين، دراسة اثنوموسيكلوجية، مجلة بحوث كلية الاداب، جامعة المنوفية، مصر، العدد الثاني والخمسون، صفحة ٢٤٣، ٢٠٠٣.
https://journals.ekb.eg/article_139475_dbfb06ee8221accc44b3c45745135711.pdf
3. Ahmad Darwish, Madiha, The History of the Kingdom of Saudi Arabia until the First Quarter of the Twentieth Century, First Edition, Dar Al-Shorouk for Printing and Distribution, Bibliotheca Alexandrina, 1980.
احمد درويش، مديحة، تاريخ المملكة العربية السعودية حتى الربع الأول من القرن العشرين، الطبعة الاولى، دار الشروق للطباعة والتوزيع، مكتبة الاسكندرية، ١٩٨٠.
4. Al-Amad, Hani, Our Folk Songs in the East Bank, Publications of the Ministry of Culture and Media, Amman, First Edition, 1969.
العمد، هاني، أغانينا الشعبية في الضفة الشرقية، منشورات وزارة الثقافة والإعلام، عمان، الطبعة الأولى، ١٩٦٩.
5. Al-Attar, Salwa, Social Changes in the Time of Muhammad Ali, first edition, Dar Al-Nahda Al-Arabiya, Cairo, 1989.
العتار، سلوى، التغيرات الاجتماعية في زمن محمد علي، الطبعة الأولى، دار النهضة العربية، القاهرة، ١٩٨٩.

6. Al-Baker, Mahmoud Mefleh, Entrance to the Field Research in Popular Heritage, Syrian Ministry of Culture for Publications, Directorate of Popular Heritage, Damascus 2009.
لبكر، محمود مفلح، مدخل البحث الميداني في التراث الشعبي، منشورات وزارة الثقافة، مديرية التراث الشعبي، دمشق، ٢٠٠٩.
7. Al-Farabi, Abu Nasr Mohammed bin Mohammed bin Tarrakan, the great musician, the investigation of Ghattas Abdulmalik Khashbeh, Dar al-Kitab al-Arabi for printing and publishing, Cairo, 1884.
الفارابي، أبي نصر محمد بن محمد بن طرخان، الموسيقا الكبير، تحقيق غطاس عبد الملك خشبه، دار الكتاب العربي للطباعة والنشر، القاهرة، ١٨٨٤.
8. Al-Gamal, Samir Yehia, The History of Egyptian Music: Its Origins and Development, The General Egyptian Book Organization, 2006.
الجمال، سمير يحيى، تاريخ الموسيقى المصرية: أصولها وتطورها، الهيئة المصرية العامة للكتاب، ٢٠٠٦.
9. Al-Hanafi, Yousra, Foreign Missionaries to Greater Syria during the Thirteenth Century Hijri and the Islamic Response Movement, 1785-1882, Historical and Analytical Critical Study, Thesis for a master's degree at Umm Al-Qura University, Saudi Arabia, unpublished, Part 1, 1992.
لحنفي، يسرى، الإرساليات الأجنبية إلى بلاد الشام خلال القرن الثالث عشر الهجري وحركة التصدي الإسلامي لها ١٧٨٥ - ١٨٨٢، دراسة تاريخية تحليلية نقدية، رسالة لنيل درجة الماجستير بجامعة أم القرى، السعودية، غير منشورة، ج١، ١٩٩٢.
10. Al-Hefny, Mahmoud Ahmed, Musical Science, General Authority for Authors and Publications, Cairo, 1971.
الحفني، محمود احمد، علم الآلات الموسيقية، الهيئة العامة للتأليف والنشر، القاهرة، ١٩٧١.
11. Al-Mahaftha, Ali, Intellectual Attitudes of Arabs in the Renaissance 1798-1914 "Religious, Political, Social and Scientific Attitudes" Al-A'hliya for Publishing and Distribution, Bibliotheca Alexandrina, Beirut, 1987.
المحافضة، علي، الاتجاهات الفكرية عند العرب في عصر النهضة ١٧٩٨ - ١٩١٤، الاتجاهات الدينية والسياسية والاجتماعية والعلمية، الاهلية للنشر والتوزيع، مكتبة الاسكندرية، بيروت، ١٩٨٧.

12. Al-Maleh, Yasser, Musical life, A quarterly journal, Issued by the Ministry of Culture of the Syrian General Organization for Book-Volume 55, 2010.

المالح، ياسر، الحياة الموسيقية، مجلة فصلية، تصدر عن وزارة الثقافة في المؤسسة العامة السورية للكتاب، المجلد 55، 2010.

13. Al-Nakhaal, Manal, Arabic Poetry in the Nineteenth Century DC / 13th Century AH, Purposes - Aspects - Trends and Issues, Master Thesis, Department of Arabic Language - Faculty of Arts Islamic University - Gaza – Palestine, 2013.

النخال، منال، الشعر العربي في القرن التاسع عشر الميلادي/الثالث عشر هجري أغراضه – ظواهره – اتجاهاته – قضاياها، رسالة ماجستير، الجامعة الإسلامية، غزة، ٢٠١٣.

14. Al-Natour, Abdelkader, Popular Song in Algeria, research submitted to the degree of Doctor of Science in Modern Arabic Literature Université, Mentouri Constantine, Algeria, 2009.

ناطور، عبد القادر، الأغنية الشعبية في الجزائر، بحث مقدم إلى درجة دكتوراه في العلوم في جامعة الأدب العربي الحديث، منتوري قسنطينة، الجزائر، ٢٠٠٩.

15. Al-Rafi'i, Abdel Rahman, The Urabi Revolution and the English Occupation, Fourth Edition, Dar Al-Maaref - Cairo, 1984.

الرافعي، عبد الرحمن، الثورة العربية والاحتلال الإنجليزي، الطبعة الرابعة، دار المعارف - القاهرة، ١٩٨٤.

16. Al-Sayed, Gamal, The Drum, Music and Motor Performance, Folk Culture, The Message of Folklore from Bahrin to the World, Issue 10, Letter of Folklore from Bahrain to the World, P 68-93, 2010.

السيد، جمال، آلة الطبل، الموسيقى والأداء الحركي، الثقافة الشعبية، رسالة الفولكلور من البحرين إلى العالم، الإصدار العاشر، رسالة من الفولكلور من البحرين إلى العالم، ص ٦٨-٩٣، ٢٠١٠.

<http://www.folkculturebh.org/upload/issues/issue42.pdf>

17. Al-Tashli, Mohammad, Adapting Jordanian Songs in Teaching Nay Performing for Beginners, PhD Thesis, unpublished, Helwan University, Cairo, 2013.

الطشلي، محمد، توظيف الأغاني الأردنية في تعليم آلة الناي للمبتدئين، رسالة ماجستير، غير منشورة، جامعة حلوان، القاهرة، 2013.

18. Ali Morsi, Ahmed, Popular Song, Egyptian General Authority for Composition and Publishing, First Edition, 1961.

علي مرسى، أحمد، الأغنية الشعبية، الهيئة المصرية العامة للتأليف والنشر، الطبعة الأولى، ١٩٦١.

19. Antel, Fawzi, Folklore What is it? Dar Al Ma'arif, Cairo, First Edition, 1965.

انتل، فوزي، فولكلور ما هذا؟ دار المعارف، القاهرة، الطبعة الأولى، ١٩٦٥.

20. Enaljik, Khalil, The history of the Ottoman Empire from its inception to its decline. Translated by Muhammad Al-Arnaout, Dar Al-Madar Al-Islami, National Books House, first edition, Benghazi, Libya, 2002.

اينالجيک، خليل، تاريخ الدولة العثمانية منذ النشوء الى الانحدار. ترجمة محمد الارناؤوط، دار المدار الإسلامي، دار الكتب الوطنية، الطبعة الاولى، بنغازي، ليبيا، ٢٠٠٢.

21. Fayed, Mohammad Mahmoud, Al-Mizmar Al-Arabi, Most Popular Instrument, Issue 449, Riyadh, Saudi Arabia, pp. 116-121, 30 Posted on, 03, 2014.

فايد، محمد محمود، المزمار العربي، أشهر الآلات الشعبية، العدد 449، الرياض، السعودية، ص ١١٦-١٢١، مارس، ٢٠١٤.

22. Ghawanmeh, Mohammed, Adapting Jordanian Songs in Teaching Oud Performing for Beginners, Master Thesis, Helwan University, Cairo, 1989.

غوانمة، محمد، توظيف الأغنية الأردنية في تعليم العزف على آلة العود للمبتدئين، رسالة ماجستير، جامعة حلوان، القاهرة، ١٩٨٩.

23. Ghawanmeh, Mohammed, Popular Musical Wind Instruments in Jordan, Journal of Science and Arts Music. Volume & Pages number 1217-1231, Published Research, Helwan University, Cairo, 2008.

غوانمة، محمد، آلات النفخ الموسيقية الشعبية في الأردن، مجلة العلوم وموسيقى الفنون، المجلد والصفحات رقم 1217-1231، بحث منشور، جامعة حلوان، القاهرة، ٢٠٠٨.

<http://faculty.yu.edu.jo/mohtaha/Lists/Published%20Research/AllItems.aspx>

24. Ghawanmeh, Mohammed, Rababa Arabia, Abhath Al-Yarmouk Humanities and social Science, Volume & Pages number 1444-1474, Published Research, Yarmouk University, Irbid, 2004.

غوانمة، محمد، الربابة العربية، أبحاث اليرموك، العلوم الإنسانية والاجتماعية، المجلد والصفحات

1474-1444، بحث منشور، جامعة اليرموك، اربد، ٢٠٠٤.

<http://faculty.yu.edu.jo/mohtaha/Lists/Published%20Research/AllItems.aspx>

25. Hamam, Abdul Hamid, Music and Songs and Methods of Teaching, 1998.

عبد الحميد حمام، الموسيقى والأناشيد وطرائق تدريسها، ١٩٩٨.

26. Hamam, Abdul Hamid, Musical Life in Jordan, Ministry of Culture, Amman, Jordan, 2008.

حمام، عبد الحميد، الحياة الموسيقية في الاردن، وزارة الثقافة، عمان، الاردن، ٢٠٠٨.

27. Hauser, Arnold, The Philosophy of Art History, translated by Ramzi Abdo, Dar AlHaqiqah, First Edition, 1980.

28. Hazaz, Olken, Popular Sources of Contemporary Culture, translated by Hussein Al-Daouqi, Journal of Popular Heritage, First Quarterly, 1986.

هزاز، أولكن، المصادر الشعبية للثقافة المعاصرة، ترجمة حسين الدقوقي، مجلة التراث الشعبي، الربع الأول،

١٩٨٦.

29. Hijab, Nimr Hassan, The Popular Song in the North of Palestine the Melody Molds, Part I, The Jordanian Writers' Association, 11, no date.

حجاب، نمر حسن، الأغنية الشعبية في شمال فلسطين القوالب اللحنية، الجزء الأول، رابطة الكتاب الأردنيين،

11، بدون تاريخ.

30. Jaradat, Idrees Tools and Popular Musical Instruments from the Palestinian Entertainment Requirements of life and its role in the Embodiment of the Palestinian Identity, Second Conference for Art and Folklore in Palestine, Reality and Challenges, An-Najah National University, October 13, 2010.

جرادات، ادريس، الأدوات والآلات الشعبية الموسيقية من متطلبات الحياة الموسيقية الفلسطينية ودورها

في تجسيد الهوية الفلسطينية، المؤتمر الثاني للفن والفولكلور في فلسطين: الواقع والتحديات،

جامعة النجاح الوطنية، ١٣ أكتوبر، ٢٠١٠.

<http://scholar.najah.edu/conference/second-conference-art-and-folklore-palestine-reality-and-challenges>

31. Kanaana, Sharif, Studies in Culture Folklore and Identity, Copyright: MUWATIN-The Palestinian Institute for the Study of Democracy P.O.Box: 1845 Ramallah, Palestine 2011, This book is published as part of an agreement of cooperation with the Ford Foundation, Cairo, 2011.
كنانة، شريف، دراسات في الثقافة والتراث والهوية، المؤسسة الفلسطينية لدراسة الديمقراطية، رام الله، فلسطين، ٢٠١١.
32. Kayali Abdel Wahab, Modern History of Palestine, Tenth Edition, The Arab Institute for Studies and Publishing, 1990. PDF
الكياي عبد الوهاب، تاريخ فلسطين الحديث، الطبعة العاشرة، المؤسسة العربية للدراسات والنشر، ١٩٩٠.
<https://books-library.net/free-1456067953-download>
33. Khalifa, Huda, the possibility of adapting Egyptian popular song in teaching Qanoon Performing for Beginners, Master Thesis, unpublished, Faculty of Music Education, Helwan University, Cairo, 1992.
خليفة، هدى، إمكانية توظيف الأغنية الشعبية المصرية في تعليم آلة القانون للمبتدئين، رسالة ماجستير غير منشورة، جامعة حلوان، القاهرة، ١٩٩٢.
34. Mahfouz, Ali Hussein, Glossary of Arabic music, a series of modern books, Dar Al-Jumhuria Press, Baghdad 1964.
محفوظ، علي حسين، معجم الموسيقى العربية، وزارة الثقافة والإرشاد، مديرية الثقافة العامة، بغداد، ١٩٦٤.
35. Mallah, Mohammed, Similarities and Differences in Singing "Ya Ghzayel" in Bilad Al-Sham (Greater Syria), Jordan Journal of Art, Folder 6 Volume 1, Pages 27-64, Music Department, Yarmouk University, Irbid, 2013.
الملاح، محمد علي رضا، التشابه والاختلاف في غناء "يا غزيل" في بلاد الشام، المجلة الأردنية للفنون، مجلد 6، العدد 1، ص 27-64، ٢٠١٣.
36. Massad, Paul, The Book of the Ottoman Empire in Lebanon and Syria 1517–1916, Egyptian library, 1916.
مسعد، بولس، كتاب الدولة العثمانية في لبنان وسورية ١٥١٧ - ١٩١٦، دار الكتب المصرية ١٩١٦.
37. Medbek, George, History of Musical Instruments, Alrateb House, Beirut University, Lebanon, 1994.
مدبك، جورج، تاريخ الآلات الموسيقية، دار الراتب الجامعية، بيروت، لبنان، ١٩٩٤.

38. Mohammad, Kurd Ali: Plans of Greater Syria, Ibn Taymiyyah Library, Cairo, Part one, 2007.

محمد كرد علي: خطط الشام مكتبة ابن تيمية، القاهرة، ط ١، ١٤٢٨ هـ/٢٠٠٧ م، ج ١.

39. Nawayseh, Nayef, Preservation of traditional knowledge and folklore in Jordan, published in Aloroba News, 2011.

نوايسة، نايف، الحفاظ على المعارف التقليدية والفولكلور في الأردن، العروبة نيوز ٢٠١١.

<http://nayef.nawiseh.com/abhath/hefath.htm>

40. Rahma, Mohammed Yasin, The Drum, Al-Tabl, Qafilah Magazin, Issued 56, Saudi Aramco, P87-102, 2012.

رحمة، محمد ياسين، الطبل، مجلة القافلة، العدد 56، أرامكو السعودية، ص 87-102، ٢٠١٢.

<https://qafilah.com/ar/wpcontent/uploads/pdf/2012/3/Qafilah%20M>

41. Rashid, Sobhi Anwar, The History of the Arabian Music, Part One, First Edition, Bayern Foundation, Germany, 2000.

رشيد، صبحي أنور، تاريخ الموسيقى العربية، الجزء الأول، ط 1، Bayern Foundation، المانيا، ٢٠٠٠.

42. Rashid, Subhi Anwar, Musical Instruments in Islamic Ages, House of General Cultural, Baghdad, Iraq, 1975.

رشيد، صبحي أنور، الآلات الموسيقية في العصور الإسلامية، دار الشؤون الثقافية العامة، بغداد، العراق، ١٩٧٥.

43. Rishmawi, Odeh, The Popular Terms in the Music of Palestinian, Third Conference for Art and Folklore in Palestine: Reality and Challenges, Al-Najah National University, October 10, 2011.

رشماوي، عودة، المصطلحات الشعبية في الموسيقى الفلسطينية، المؤتمر الثالث للفنون والفولكلور في فلسطين: الواقع والتحديات، جامعة النجاح الوطنية، ١٠ أكتوبر، ٢٠١١.

<http://scholar.najah.edu/conferences>

44. Rushdi, Saleh Ahmed, Popular Literature, The Egyptian Renaissance Library, first edition 1971, Cairo.

رشدي، صالح أحمد، الأدب الشعبي، مكتبة النهضة المصرية، الطبعة الأولى، القاهرة، ١٩٧١.

45. Saleh, Muhsen Mohmmad, Systematic Studies of the Palestinian Issue, Edition 1, Arab Media Center, Egypt, pgs. 69-76, 2003.

صالح، محسن محمد، سلسلة دراسات منهجية في القضية الفلسطينية، الطبعة الأولى، المركز العربي للإعلام، مصر، ٢٠٠٣.

46. Shura, Nabeel, Popular Musical Instruments in Egypt, Research, Cairo, 2002.
شورة، نبيل، الآلات الموسيقية الشعبية في مصر، بحث، القاهرة، ٢٠٠٢.
47. Tannous, Joseph, Heritage Wind Instrument in Lebanon, Musical life, a quarterly journal issued by Syrian General Book Organization, Ministry of Culture, Volume 49, pages 41- 71, 2008. E-Mail: musiclife@mail.sy
طنوس، يوسف، آلات النفخ التراثية في لبنان، الحياة الموسيقية، مجلة فصلية تصدرها المؤسسة العامة السورية للكتاب، وزارة الثقافة، المجلد 49، الصفحات 41- 71، ٢٠٠٨.
48. Yaghi, Ismail Ahmed, The Arab World in History and Modernity, first edition, Obeikan Library, Riyadh, 1997.
ياغي، اسماعيل احمد، العالم العربي في التاريخ الحديث، الطبعة الاولى، مكتبة العبيكان، الرياض، ١٩٩٧.
49. Yehya Jaber and Abeer Ahmed, Palestinian Popular Heritage as a Link, Al-Najah National University, Conference on Palestinian Art and Popular Heritage, Nablus, Palestine, 07/10/2009.
يحيى جبر، عبيد احمد، التراث الشعبي الفلسطيني كحلقة وصل، المؤتمر الأكاديمي الفني الفلسطيني الأول، جامعة بيت لحم، 2009.

English List

50. Andy Bennett, Cultures of Popular Music, Open University Press, McGraw-Hill Education (UK), First Published, 2001.
51. Bachmann, Werner, Die Anfänge des Streichinstrumentenspiels, Leipzig, Breitkopf u. Härtel, 1966.
52. Book-Orientalism-at-Edward-Said-AnIslamic-Vision-by-Dr-Turki-Ben-Khaled-Al-Dhafiri-PDF
53. Daniel Pipes, Greater Syria, The History of an Ambition, Oxford University Press, 1990.
54. J. Kenneth Moor, Jayson Kerr Dobney, and E. Bradley Strauchen-Scherer, Musical Instruments, Highlights of the Metropolitan Museum of Art, New York, Distributed by Yale University Press, New Haven and London, Copyright in 2015.
55. Popular Music, In the Routledge Companion to Philosophy and Music, pp. 405-415, edited by Gracyk and Kania (London: Routledge, 2011).
56. Rühlmann, Julius, Die Geschichte der Bogeninstrumente, insbesondere derjenigen des heutigen Streichquartetts, von den Frühesten Anfängen an bis auf die heutige Zeit, published by Friedrich Vieweg und Sohn, Braunschweig, Germany, 1982.
57. Rebecca M. Lindsey, A History of the Musical Instruments Department, 1884-2014. P.1, PDF. https://www.metmuseum.org/-/media/files/about-the-met/curatorial-departments/musical-instruments/musicalinstrumentsdeptnarrative-2,-d-,16,-d-,22.pdf?sc_lang=en&hash=CC25F28CCDD4FA57FE99E590D29FC906
58. Sabit, H. Dirgham, The Middle East, The Garland Encyclopedia of World Music, Music Cultures and Regions, Volume 6, Palestinian Wedding Songs, Section 2, Part 3, page 579, edited by Virginia Danielson, Scott Marcus and Dwight Reynolds, 2002.
59. Said, Edward, Orientalism, London, Published by the Penguin Group, 1977.
60. Willson, Rachel Beckles, Orientalism and Musical Mission, Palestine and the West, Cambridge University Bridge, First Published 2013.

Appendix

Object number	Category	Object name	Culture	Geography	Date made	Museums	Provenance	Link
89.4.432	Aerophone	Nay	Arabian	Greater Syria	19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501050
89.4.434	Aerophone	Nay	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501052
2235	Aerophone	Nay	Unknown	Asia	19th century	Museum für Musikinstrumente der Universität Leipzig	No more details	http://www.mimo-international.com/MIMO/doc/IFD/OAI_ULEI_M0002229
89.4.430	Aerophone	Arghul (Yarghoul)	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501048
E.01483	Aerophone	Zurna, Mizmar	Arabian	Arab world	19th century	Cité de la Musique, Philharmonie de Paris	No more details	http://collectionsdumusee.philharmoniedeparis.fr/doc/MUSEE/0794306?_ga=2.170173536.1120587075.1553864154-1267421728.1553864154
89.4.395	Aerophone	Zurna, Mizmar	Arabian	Palestine, Syria	19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501015
89.4.439	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501057

RNCM 84	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria, Palestine	1876–1881	Royal Northern College of Music, London	No more details	http://minim.ac.uk/index.php/explore/?instrument=2336
89.4.445	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501063
M6.12.65/249	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	purchased by the Horniman Museum from the Church Missionary in 1965	Program Numbers, send via email
M6.12.65/256	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	purchased by the Horniman Museum from the Church Missionary in 1965	Program Numbers, send via email
M6.12.65/258	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email
M6.12.65/269	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email
M6.12.65/271d up1	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email
M6.12.65/273	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email
M6.12.65/274	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email

M6.12.65/275	Aerophone	Mijwiz, Zummara	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email
US 568	Bow	May perhaps belong to Rabab 37.108	Arabian	Greater Syria	19th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email
89.4.374	Chordophone	Oud	Arabian	Greater Syria	19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/500996
44.50.2	Chordophone	Oud	Arabian	Greater Syria	19th century	The Metropolitan Museum of Art, State of New York.	Without Provenance	https://www.metmuseum.org/art/collection/search/504390
89.4.378	Chordophone	Oud	Arabian	Greater Syria	19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501000
89.4.2912	Chordophone	Oud	Unknown	Unknown	19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/505419
X.253.1	Chordophone	Oud	Unknown	Unknown	19th century	The Metropolitan Museum of Art, State of New York.	No more details	https://www.metmuseum.org/art/collection/search/500526
RCM0015	Chordophone	Oud	Arabian	Greater Syria	19th century	Royal College of Music Museum, London.	Gift from Donaldson, George — 1894	http://minim.ac.uk/index.php/explore/?instrument=9155
S 5	Chordophone	Oud	Arabian	Unknown	1875	Royal Northern College of Music, London	No more details	http://minim.ac.uk/index.php/explore/?instrument=2533
89.2.175a, b	Chordophone	Rabab	Arabian	Greater Syria	19th century	The Metropolitan Museum of Art, State of New York.	Joseph W. Drexel	https://www.metmuseum.org/art/collection/search/503724

37.108	Chordophone	Rabab	Arabian	Greater Syria	19th century	Horniman Museum and Gardens, London.	Purchased from the Church Missionary Society in 1953	Program Numbers, send via email
E.1748	Chordophone	Rabab	Arabian	Greater Syria	Early 20 th century	Cité de la Musique, Philharmonie de Paris	No more details	http://collectionsdumusee.philharmoniedeparis.fr/doc/MUSEE/0160738?_ga=2.208094802.1120587075.1553864154-1267421728.1553864154
89.4.390	Chordophone	Rabab	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501011
89.4.388 a, b	Chordophone	Rabab	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501009
1901	Chordophone	Qanun (Kanun)	Unknown	Greater Syria/ Middle East	Before 19th century	Royal Museums of Art and History, Brussels	No more details	http://carmentis.kmkg-mrah.be/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=94638&viewType=detailView
E.1358	Chordophone	Qanun (Kanun)	Arabian	Greater Syria	Purchase - 21/12/1889	Cité de la Musique, Philharmonie de Paris	No more details	http://collectionsdumusee.philharmoniedeparis.fr/doc/MUSEE/0157401/cithare-sur-caisse-qanun#
M23.12.53/12	Idiophone	9 crotals on leather strap	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	Bought from the Church Missionary Society	Program Numbers, send via email
M23.12.53/57	Idiophone	6 clapper bells on iron band	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	Bought from the Church Missionary Society.	Program Numbers, send via email

M23.12.53/9	Idiophone	rattle	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	Bought from the Church Missionary Society.	Program Numbers, send via email
M26.2.54/12	Idiophone	cylindrical bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	No more details	Program Numbers, send via email
M6.12.65/144	Idiophone	donkey bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	No more details	Program Numbers, send via email
M6.12.65/148	Idiophone	camel bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	No more details	Program Numbers, send via email
M6.12.65/149	Idiophone	sheep bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	No more details	Program Numbers, send via email
M6.12.65/151	Idiophone	clapper bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	No more details	Program Numbers, send via email
M6.12.65/153	Idiophone	sheep bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	No more details	Program Numbers, send via email
M6.12.65/156	Idiophone	bells (idiophones)	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Music Gallery. Trading Sounds	MDA card: b. C.M.S.	Program Numbers, send via email
M6.12.65/202	Idiophone	Pellet bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Music Gallery. Trading Sounds	Bells 6.12.65/202 and 203 photographed together and attached together by string	Program Numbers, send via email

M6.12.65/203	Idiophone	Pellet bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Music Gallery. Trading Sounds	Bells 6.12.65/202 and 203 photographed together and attached together by string	Program Numbers, send via email
M6.12.65/204	Idiophone	Pellet bell (sheep)	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	No more details	Program Numbers, send via email
M6.12.65/207	Idiophone	Pellet bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	No more details	Program Numbers, send via email
M6.12.65/208	Idiophone	Pellet bell	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	No more details	Program Numbers, send via email
37.109	Membranophone	Darbouka	Arabian	Greater Syria, Palestine	late 19th or early 20th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email
M6.12.65/32	Membranophone	Darbouka	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email
M6.12.65/34	Membranophone	Darbouka	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum and Gardens, London.	No more details	Program Numbers, send via email
89.4.333	Membranophone	Darbouka	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/500960
89.4.334	Membranophone	Darbouka	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/500961

89.4.347	Membranophone	Darbouka	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/500973
BORG 07084	Membranophone	Riqq, Daff	Arabian	Greater Syria	1850–1950	Russell-Cotes Art Gallery & Museum	No more details	http://minim.ac.uk/index.php/explore/?instrument=43553
89.4.387	Membranophone	Riqq, Daff	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501008
89.4.385	Membranophone	Riqq, Daff	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501006
89.4.384	Membranophone	Kettle drum Tabl, Naqqara	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501005
89.4.383	Membranophone	Kettle drum Tabl, Naqqara	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501004
89.4.423	Membranophone	Kettle drum Tabl, Naqqara	Arabian	Greater Syria	late 19th century	The Metropolitan Museum of Art, State of New York.	Mary Elizabeth Adams Brown	https://www.metmuseum.org/art/collection/search/501041
M23.12.53/7dup2	Membranophone	Tabor	Arabian	Greater Syria	late 19th or early 20th century	Horniman Museum. Study Collections Centre	Bought from the Church Missionary Society.	Program Numbers, send via email