



Middle East Resources

INFORMATION FOR TEACHING ABOUT THE MIDDLE EAST AT THE PRECOLLEGIATE LEVEL

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Music of the Arab and Islamic World

There's sure no passion in the human soul but finds its food in music.

George Lillo 1693–1739

The power of music is manifold; it can soothe the troubled spirit, set the feet to dancing, raise courage in the hearts of warriors and bend the will of a nation to a tyrant's wishes. The blame for vicious acts of violence has been laid to music's influence, while hymns of worship have inspired men and women to deeds of love and kindness in the name of their God. It has been said that to know the culture of a people one must know what makes them laugh and what makes them cry; to understand a people one must listen to their music. In this issue of *Middle East Resources*, the student will be introduced to music of Islam and of the Arab world.

Islam and Music

"Enchanting Powers: Music in the World's Religions" was the title of the 1993–1994 lecture series at the Harvard University Center for the Study of World Religions. Professor Seyyed Hossein Nasr, University Professor of Islamic Studies at George Washington University, spoke on Islam and music. Following is an edited version of excerpts from his lecture. We are grateful to the Center for the Study of World Religions for granting us permission to use these excerpts. (Arabic words will be in bold the first time they are used and defined in a glossary appended to this article; bold will also be used to highlight significant words.) Professor Nase offers us the learned opinion of a great specialist; there is a wide range of Islamic views on music.

Let me begin with a poem by the greatest troubadour of spirituality in Islam, Jalal al-Din Rumi, who combined music, spirituality, religion and poetry. In a famous poem, he asks in a rhetorical manner:

Inanimate wood, inanimate string,
inanimate skin [describing the Persian
tar, or *sitar*]
from where cometh, then, this song of the Friend?

It is really in answer to this question that Islamic civilization has delved into the significance of music, because, in a deeper sense, music is the sound of the Friend. And the fact that music can come from these few inanimate objects put together is one of the greatest miracles of existence, if one really understands what music is and how it touches the deepest layers of the soul. At the same time, of course, music has a more external function. It affects the souls of men and of women more externally, and affects the social structure which brings human beings together. Therefore, from the very beginning of Islamic history, the question of music and its legal status has been surrounded by an aura of ambiguity, which in fact has been a positive rather than negative aspect of Islamic law. There have been many authorities throughout Islamic history who have considered the fact that there is no specific legal injunction against music—and that the *ulama*, the religious scholars, have had differences over the centuries as to whether music is acceptable, that is, legitimate or licit, or illicit according to the *shari'ah*, the Divine Law of Islam—to be a blessing, for it allows various ways of dealing with music. One of the causes for this ambiguity is in the very usage of the word "music" itself.

When we say "Islam and music" there is an ambivalence in this terminology that needs to be elucidated at the very beginning. What do we mean by music? The word "music" was translated from Greek into Arabic as *musiqā* and into Persian *musiqi* and for the most part it means the same thing as it does in English; Brahms' Third Symphony would be called *musiqā* (*musiqi* in Persian) or music. But, there are things which to the ear would appear musical and which would be considered "music" according to the

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Music of the Arab and Islamic World

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Western, English or French definition of the term "music," but which are not called *musiqa* in Arabic—hence the difficulty, the juridical difficulty present from the very beginning in defining this term. What do I mean by that? For example, anybody who hears the chanting of the **Qur'an**, even if they know not a word of Arabic, if they have had no acquaintance with Islam whatsoever and hear it for the first time, they hear "music." But it would never be called *musiqa* in Arabic; that would be considered blasphemy. Therefore, the word "music" has been used in a more limited sense in the Arabic language and other Islamic languages than the word "music" in English, French, German or other European languages. There are expressions in the Islamic world that are music but which would not be called "music." The debate of the *ulama* has always involved precisely those elements which are called music. As for those types of expression which are musical without being called music, and which have to do with the sacred elements of Islamic revelation, there has never been any doubt. Not even the strictest *wahhabi 'alim* in Saudi Arabia would ban the chanting of the *adhan*. In fact, it is always chanted, as anyone who goes to Mecca or Medina will confirm. There is no debate over that. This ambiguity in the usage of the term "music" is one of the great confusions which has continued over the centuries and which we need to clarify at the present moment.

Having said that, let us now look at what kinds of music have been accepted or rejected legally. When we say legally, we mean according to the Divine Law of Islam, the *shari'ah*. According to the *shari'ah*, there are categories of human actions. First of all, there is the category of what is *halal*, or legitimate or allowed, from the point of view of the religious law. Second, there is the category of things that are *mubah*, that is they are allowed, but they are not really looked upon with great favor. You can perform them, but they are not *halal*; they stand in a lower category. Then there are things called *makruh*, which are really improper or are disapproved of by religion, but which are not totally forbidden by Islamic Law. Finally, there is that which is *haram*, which is forbidden or illicit. But I must say, and I must emphasize that their rulings are not unanimous and that there is a difference of view among various religious scholars.

Non-Musiqa and Legitimate

Now for those which are non-music, non-*musiqa*, first of all is the chanting, *Qira'ah*, of the sacred text, which according to the *Qur'an* itself, should be chanted with a good voice. There are sciences of chanting of the *Qur'an* which go back, according to Islamic tradition, to the prophet David, and they are revealed and of sacred origin, one might say. The chanting is considered to be not simply humanly created but divinely inspired.

Then there is the *adhan*, the call to prayer. That also is always—again going back to the **Prophet**, to the time of his own life—chanted. There is no part of the Islamic world, no different school of law, **Sunni** or **Shi'ite**, in which the *adhan* is simply uttered. It is *always* chanted, and it is always chanted with a good voice, with a loud voice. Certain syllables in the *adhan* are always elongated according to the *Sunna* of the Prophet, with a certain inner effect that they have upon the soul.

Next, there are all those chants called *tahlil* which have to do with the **hajj** or pilgrimage to **Mecca**. They are like caravan songs, which are extremely beautiful.

Following this are the various eulogies, usually called *madih* in Arabic, but there are also *na't* and *tahmid*, and others which deal with the life of the Prophet. All of the religious rites, such as the birth of the Prophet, and the great ceremonies that take place, the great songs that are sung—these are always chanted. So this is also a religious category which would never be called *musiqi* or *musiqa*; that would be a blasphemy. This kind of chanting would, nevertheless, in English, be called music.

Finally, we have what used to be traditional in the Islamic world: the chanting of poetry. Poetry, as we see in Arabic, for example in the *Kitab al-aghani*, which in fact means "The Book of Songs," deals at once with Arabic poetry and Arabic music. Likewise, of course, many Persian and Turkish poems were usually sung. That is the reason why so much of the poetry of the Islamic peoples is so musical, and vice versa—why music always has a kind of poetic dimension to it.

Now, all of these types are non-*musiqa*. All of these are excluded from the category of music in the

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Music (continued)

Islamic world, but they are music. And the *ulama* have had very little disagreement about the legal status of this type of "music."

Musiqā and Legitimate

There are a number of categories of music, which are now called "music" or *musiqā* in Arabic, which have to do with certain features of life or with certain professions. The Prophet, we know, not only accepted, but encouraged music at the time of weddings, a practice that exists in every civilization among all peoples. And so wedding music, or music dealing with various **family celebrations** such as the circumcision of boys, singing a child to sleep, lullabies, and so forth—the whole category of what might be called music for family occasions—was also accepted throughout the Islamic world. There are very few people, even the most staunch opponents of music, who have opposed seriously this category of music.

And then there is **occupational music**, that is, a kind of music that deals with certain professions, which, of course, is very important from the point of wedding economic activity to psychological and spiritual dimensions of inner life. Anyone who has seen a traditional builder in the Islamic world as he, for example, is building with brick, will know that, as the stones or the bricks are thrown up to him one by one, he is singing. And the person who is throwing up the bricks is also singing. Or, in Syria, where there is a lot of stone architecture, stone chisellers do the same thing—they sing—a practice which, of course, also existed in medieval Europe and in other traditional societies; it is not unique to Islam. Music is combined with architecture in the very act of building. The same holds true with harvesting and other traditional activities in which music was combined and accepted.

And, finally, there is the type of music which people do not usually identify with the Islamic world—even though its origins, even as far as the West is concerned, is Islamic—and this is what is known as **military music**. All civilizations, of course, from the old Roman empire and the Persian empire, had some kind of military music. In Islam, as well, this was allowed. In fact, as long as it was not lascivious and sensuous, as long as it helped to increase courage and fortitude in battle, this kind of music was not only accepted but encouraged. It is on the basis of that early tradition that the later military band was devel-

oped, leading finally to the band of the **Janissaries**, which itself was the origin of the Western military band as we know it. If we think of the "Turkish March" of Mozart, it is not accidental that it sounds like a military march.

Musiqā and Controversial

Next, we come to the controversial realms of music, legally speaking. And here, various views have been given by the *ulama* on the level of law. First, there are the different kinds of vocal and instrumental music which are the classical traditions of the Islamic world. Much of the music of the Islamic peoples that you hear in the West today belongs to this category. This would correspond to Western classical music. And there are, as you know, several major classical traditions of the music of the Islamic people, which all belong to this category. There is Andalusian music—not of Spain but of Morocco, *musiqā-al-Andalus*, which originally belonged to Spain but migrated with the expulsion of the Muslims in 1492 to Morocco. It still survives, distinct from the Eastern Arabic music and had its great center in the old days in Cairo—somewhat decimated by "Aida," the nineteenth-century opera, but which nevertheless still survives to some extent. Eastern Arabic classical music also had a great deal of exchange with classical Persian music. And then there are the other great traditions, the Turkish classical tradition, which is in some ways close to Persian but also quite distinct, and North Indian music, which displays elements of Persian music but was also taken by Muslims from Hindu Indian sources and which became a very important vehicle for the expression of **Sufism** for many centuries.

Musiqā and Illegitimate

There was a great debate over these categories, legally speaking, and there was never total agreement. There is one category, finally, over which there was agreement. All music which was out and out lascivious, which would arouse the lower passions, was banned, according to the *ulama*. Within the Islamic world, people knew in general what music this was—at least before the onslaught of **modernism**. There is, therefore, a very wide spectrum as far as religious attitudes to music are concerned, in contrast to what people think. If anyone comes along and says "I'm a good Muslim; I know music is *haram* in Islam,"

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Music (continued from page 4)

this person does not really know what he or she is talking about. The relation of music to Islam is much more complicated. And this ambivalence and ambiguity has played a very important role in the survival and cultivation of music in the Islamic world.

Musiqā and Islam

Many people, especially modernized Muslims, think that the great music of the Islamic people developed *despite* Islam. That is an impossibility; great art cannot develop despite the world view within which it is cultivated, although it can always protest against something within that world view. The legality of music remains and will always remain in a state of ambiguity, precisely in order to allow various ramifications of this music, without allowing what one could call a kind of social music, which is separate from religion, separate from the remembrance of God and at the same time keeps people busy; it is that which Islam has always disdained and has never developed. There is no music in the Islamic world which does not remind one of God. Even music by which people dance in weddings has the reminiscence of the classical modes, which themselves are related to songs and are always songs about the yearning of the soul for God.

Think about it...

- How does the term *musiqā* differ in meaning from our word "music"? Why is some *musiqā* legitimate and some not?
- Classify music you are familiar with using Prof. Nasr's definitions; explain the reason for your choices.
 - Non-*musiqā*
 - Musiqā* and legitimate
 - Musiqā* and controversial
 - Musiqā* and illegitimate
- Without looking at the glossary, define the following words:

Adhan	Halal	Haram
Qur'an	Makruh	Mubah
Halal	Hajj	Sunna
- Research works by the poet Rumi, especially the *Mathnavi*.

GLOSSARY

(Words in italics are defined elsewhere in the glossary)

- Adhan** Call to prayer made by the *muezzin* from a *minaret*, a rooftop or simply the door of the place of prayer about fifteen minutes before the prayer begins (in English):
- God is most great
I witness that there is no god but Allah
I witness that Muhammad is the Messenger of God
Rise up for prayer
Rise up for salvation
God is most great
There is no god but God.
- Allah** The Arabic word for The God.
- Hajj** Pilgrimage to *Makkah*, an elaborate series of rites requiring several days, performed at the Grand *Mosque* at *Makkah* and its environs at a particular time of the Islamic year. It is required of Muslims at least once if they are able bodied and have the means.
- Halal** That which is lawful according to Islamic law.
- Haram** That which is forbidden or illicit according to Islamic law.
- Islam** The religion revealed to the Prophet *Muhammad* between 610 and 632 C.E. The word literally means surrender, reconciliation.
- Janisseries** An elite military corps within the Ottoman Empire composed of a levy of young boys from the Balkans who were trained to serve the Sultan.
- Koran** (See Qur'an.)
- Madih** Usual term in Arabic for various eulogies, or poems in praise of great

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Glossary (continued)

	religious personalities particularly The Prophet <i>Muhammad</i> ..		line of the Hebrew, Arabian, and Christian prophets who are recognized as such in Islam. When referring to <i>Muhammad</i> , "Prophet" is always capitalized.
Madina	Second holiest city of Islam (Saudi Arabia) and burial place of the Prophet. One of the sites visited on the annual pilgrimage, the <i>Hajj</i> .	Qira'ah	Chanting of the sacred text.
Makruh	That which is discouraged, disapproved of, but not totally forbidden under Islamic law.	Qur'an	The holy book of Islam; the scriptures revealed to Muhammad by God.
Makkah	Holiest city of Islam (Saudi Arabia) and site of the Kaaba and annual pilgrimage.	Rumi	Jalal al-Din ar-Rumi (1207–1273 C.E.), a Persian poet, was one of the greatest mystics of Islam. His masterpiece <i>Mathnawi</i> is often called "The Qur'an in Persian."
Mecca	(See Makkah, preferred spelling.)	Shari'ah	Islamic code of law taken from the pages of the Qur'an and the Sunnah.
Minaret	Tower from which the <i>muezzin</i> calls the people to prayer.	Shi'ite	An adherent of the Shi'ah branch of Islam, comprising about 10 percent of all Muslims. They split from the <i>Sunni</i> over the issue of the successorship of the Prophet. Their doctrines coincide for the most part with Sunni Islam.
Mohammed	(See Muhammad, preferred spelling.)	Sufism	The mysticism of Islam.
Mosque	A place of prayer and prostrations for Muslims.	Sunnah	Path of the Prophet based on what Muhammad did, said or approved in his life time; a crucial complement to the Qur'an.
Mubah	Allowed under Islamic law, but considered neither praiseworthy or blameworthy.	Sunni	The majority branch of Islam.
Muezzin	One who makes the call to prayer.	Tahlil	A pilgrimage chant; uttering of "there is no god but God."
Muhammad	The name of the Prophet of Islam; it means "the Praised one" or "he who is glorified" and, traditionally, every mention of the Prophet's name is followed by the Arabic expression "upon him be blessings and peace." <i>Muhammad</i> was born in <i>Makkah</i> around 570 C.E. and died 632 C.E.	Tahmid	A chant of eulogy; uttering "praise be to God."
Muslim	An adherent of Islam; literally "one who has surrendered to God."	Ulama	Those recognized as scholars or authorities of religion.
Prophet	A "messenger" or "warner" from God. In Islam, <i>Muhammad</i> is the seal or last, of the prophets in the	Wahhabis	A sect of Islam dominant in Saudi Arabia and Qatar holding a rigorist interpretation of Islam.

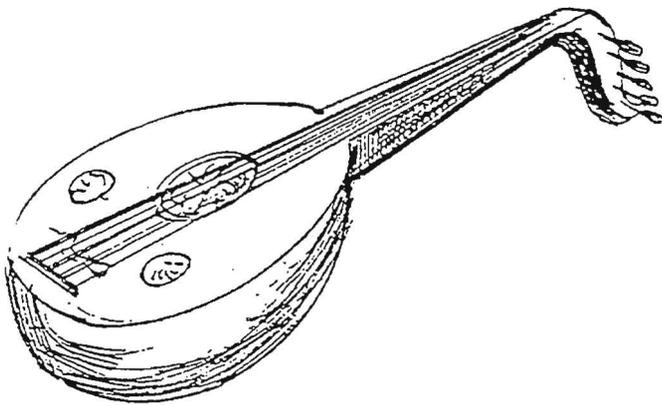
Arab Music from the Middle East: Instrumental and Vocal

Arabic musicians were strongly influenced by musical practices from other lands as Islam spread from the Arabian peninsula to Persia, Syria, Turkey and other areas in the Near East, then west to North Africa and deep into Spain. Arab musicians often adapted musical traditions from these conquered areas and gradually two centers of music evolved: at Istanbul in the east and Seville, Spain, in the west. Yet despite the vast geographical spread of the Muslim world and the great ethnic and cultural differences among the

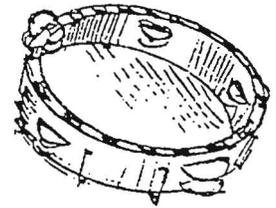
people it encompassed, music within its boundaries developed certain common characteristics. One of the most important was a decided preference for melodic elaboration. To Western ears accustomed to harmony and counterpoint and unused to the extreme subtlety of tones and variations of Muslim music, it seems monotonous and repetitious. To the Arab on the other hand, Western music seems needlessly complex and overblown.

Musical Instruments of the Arab World

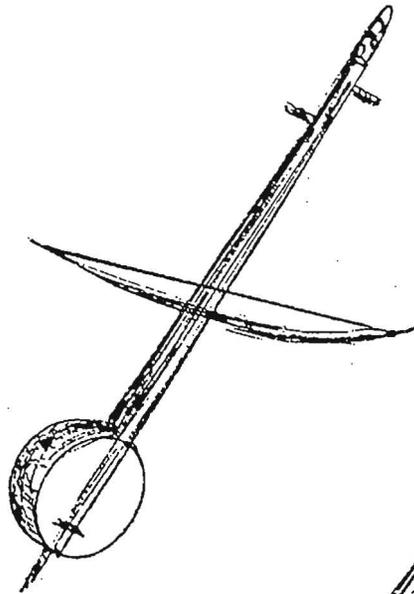
These are a sampling of the types of musical instruments commonly played in the Middle East that differ from those used in the west. There are variations in style according to the country.



oud



duff



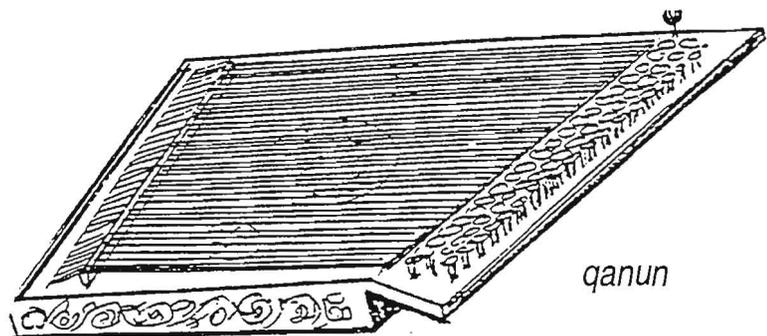
rabab



nay



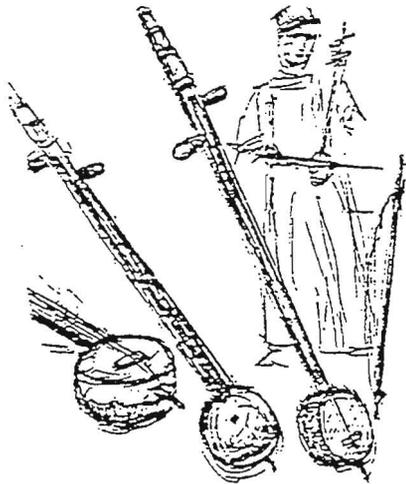
durbekkah



qanun

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The **oud** is one of the most important musical instrument in the Arab world. Its body is made of inlaid wood shaped like a half pear. It has 10–12 strings, which are plucked with a small plectrum, traditionally made of a quill, often an eagle's feather, but now usually of plastic. It gives off a mellow rather than metallic sound. The **oud** was the grandfather of the guitar, which developed in Spain when the Arab Moors ruled from 700 to 1492 C.E. Its name derived from the Arabic word *oud* and when combined with the definite article *al*, *al-'oud* became the English word for its descendant the lute.



The **rabab** is a string instrument, a type of fiddle. A long tube pierces the sound board which might be a large nut or a wooden frame with skin stretched over it. The **rabab** may have one or two strings and is often used to accompany a singer. It is a bowed instrument but it is usually played by moving the instrument rather than the bow.

The **nay** or shepherd's flute is made from an open tube of sugar cane or reed, with 6–7 finger holes. It most closely resembles the human voice.

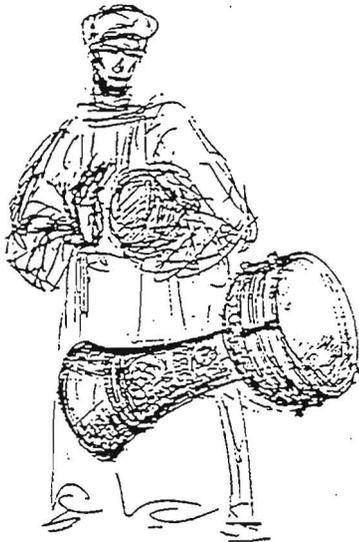
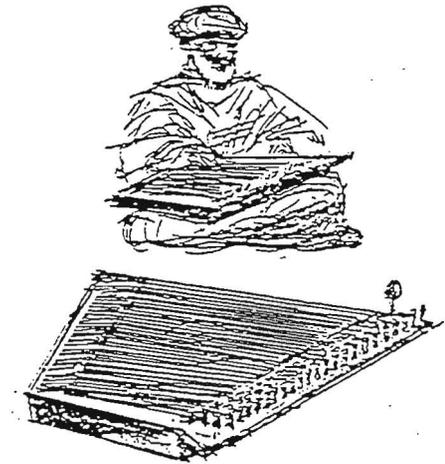


The **duff** is a framed drum or tambourine with one head and with pairs of metal discs placed in slits in the frame so that they jingle when the head is struck by the palm.

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Musical Instruments (continued from page 7)

The **qanun** is one of the most popular instruments. It belongs to a class of ancient and medieval instruments known as psaltry or zither. The psalms of the Hebrew Bible were probably chanted to the accompaniment of the psaltry. It is made of a flat board in the shape of a trapezoid, on which strings are stretched in groups of three. Each note has three strings and most **qanuns** have 24 groups or 72 strings. The strings are plucked with the fingers or a plectrum, often two small quills, one on each index finger. The piano is similar to a **qanun** but uses hammers rather than plectrum to strike the notes.



The **durbekkah** is a percussion instrument made of animal skin stretched over the wide end of a vase-shaped or hour-glass shaped drum made of metal, wood or clay pottery. The low pitched sounds are made by striking the center of the drum with the palm; high pitched sounds come from hitting the edge of the skin with the tips of the finger or the finger nails.

The illustrations used in this issue of the *Middle East Resources* are by Allan Rohan Crite, painter, printer, author, lecturer and historian. A resident of Boston for more than seventy years, Dr. Crite graduated from Boston Latin High School in 1929 and from the Museum of Fine Arts in 1939. In 1968 he received his A.B. from Harvard University Extension School and has received honorary doctorates from Suffolk University (1978), Emmanuel College (1983), the Massachusetts College of Art (1988) and the General

Theological Seminary of the Episcopal Church (1994). In 1986 he was a recipient of the 350th Anniversary Harvard University Medal. Dr. Crite has authored numerous books, papers and pamphlets on cultural and religious themes, and his art is represented in major museums throughout the United States. We are grateful to J. Cox Associates for permission to include Dr. Crite's drawings in our publication.

Vocal Music in the Arab World

Vocal music is of primary importance to the Arab, whose love of poetry and verse tended to relegate musical instruments to the secondary role of accompanying and establishing the rhythm for vocalists; instrumental music played in concert was a late development. Today, one is able to find recordings of international music in most large music stores. Following are just two examples of the diversity of popular music heard throughout the Middle East and North Africa.

Umm Kulthum: Queen of Arabian Singers

No article about music in the Arab world would be complete without mentioning *Umm Kulthum*, or "Suma," as she was called by her devoted audience. She was a legendary and beloved singer whose charismatic voice, twenty years after her death, is still heard on radio stations from the Arab Gulf States to Morocco, and seems to pierce the hearts and souls of her adoring listeners. *Umm Kulthum* was born in 1908 in a small Egyptian village in the Nile Delta, 100 miles north of Cairo. Her father was a farmer who earned extra money by teaching at the local mosque and singing at rural weddings. At the age of five, *Umm Kulthum* became interested in singing and began to recite the Qur'an. At six she gave her first recital to an audience of fifteen at a neighbor's house, disguised as a boy since it was not proper then for a girl to perform in public. Her fame spread throughout the neighboring villages. During a short visit to Cairo she was heard by an influential sheikh who was so moved by her voice he was determined to launch her on a professional career. Her singing engagements increased, as did her finances, but she found herself in a dilemma. Till then her repertoire had consisted largely of religious songs but the public wanted more "modern" songs with love themes. She eventually concurred and almost overnight became a pan-Arab star. When Radio Cairo was begun in 1934, *Umm Kulthum* was one of the first performers on the air, and that occasion launched her famous all-night Thursday performances which lasted thirty-eight years and became an institution in the Arab world. Though her fans are spread across twenty countries, she is deeply rooted in Egyptian soil. Following the 1967 war and the Egyptian defeat, she netted more than five million dollars for Egyptian defense and rehabilitation from her fund raising world tours. Though *Umm Kulthum* died in 1975, she is still remembered by many as the "queen of Arabian singers."

Rai Music and Tragedy

Rai music, which combines traditional western Algerian melodies with modern rhythms and instruments, developed during the 1920s, when rural migrants, pouring into the growing Algerian cities, in particular the port town of Oran, brought their music with them. *Rai* became a mainstay of Oran nightlife, sung in cabarets and at festive celebrations. Unlike other Algerian music forms, *rai* performances were associated with dancing and usually in a mixed gender setting. Although from the 1930s to the early 1960s, *rai* artists often sang about social issues, in particular the struggle for independence in Algeria, their standard songs were about love and the problems and pleasures of a marginal life. After Algeria gained independence from France in 1962, a period of puritanism set in, and *rai* was confined primarily to private spaces. Constraints were loosened after 1979 with a new administration, and *rai* re-emerged and gained national popularity as its sounds and recording techniques were modernized. When cassette sales of the new "pop" *rai* took off, more risqué lyrics were demanded from the singers. As the number of Maghribis (Arabs from western North Africa) emigrating to France increased, they brought their music with them and radio recordings of *rai* songs became a comfort and solace to a people wanting to hold on to their cultural identity in a foreign land. In the mid-1980s, *rai* in France began to break out of a strictly "ethnic" space gaining fame on the Parisian World Music scene and helping to fight a growing tide of racism. The genre's success in France was one reason for the Algerian government's decision to stop suppressing *rai* in 1985. With a now much wider audience, producers vigorously cleaned up the bawdy lyrics but a growing Islamic fundamentalist campaign against *rai* caused several of its stars to relocate to France, where Paris became a major *rai* center, and *rai* artists began to win an international audience. However, in Algeria, leaders of militant fundamentalist groups condemned *rai* music and its singers as vulgar, decadent and non-Islamic. Several months ago a leading *rai* singer, Cheb Hasni, 26, was shot and killed in Oran. Nicknamed "the prince of *Rai*," Hasni was highly popular among young Algerians. Khaled, another leading *Rai* singer who has lived in France for eight years, said in an interview, "We don't sing vulgarly. We sing about love." He saw Hasni a month before his death in Paris and urged him not to return

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TRC Announcements

Islam: an Introduction to a Civilization

This will be a four week mini-course for teachers that will focus on the history of Islam, its diverse cultures and practices, Islam in America and current issues in the news.

Where: Belmont High School
221 Concord Avenue, Belmont
(Hosted by the Greater Boston Council of Social Studies)

When: Tuesdays; March 7, 14, 21 and 28; 3:30–5:30 P.M.

Introducing the Arabic Language and Culture

This will be a four week mini-course for teachers. Participants will learn to write the Arabic alphabet and to recognize some popular phrases. Videos, talks and readings will familiarize the teachers with the diversity of cultures and peoples of the Arab world.

Where: Newton North High School
360 Lowell Avenue, Newtonville

When: Wednesdays; April 5, 12, 26 and May 3; 3:30–5:30 P.M.

There is no cost except for a \$5.00 registration fee for each program to reserve a place. The courses may be counted for teacher recertification. Classes will be limited to twenty-five teachers and/or parents.

Voices From the Middle East: An Anthology of Middle Eastern Literature for Secondary Schools

(To be published in five thematic units; each will contain story texts and teaching activities.)

Coming in Spring 1995

Vocal Music (continued from page 9)

to Algeria for fear of being attacked but Hasni had told him, "They don't touch artists".

Information was abridged from a 1994 Associated Press report and two very good articles on *rai* in the *Middle East Report* (March–April 1991 and September–October 1992). Two recommended recordings are, *Pop Rai and Rachid Style* and *Rai Rebels Vol 2*.

Think about it...

1. Discuss ways in which music is used to promote feelings of community among ethnic, racial, religious and social groups.
2. If music is the "food" for the human soul think about how a "musical diet" can influence human behavior at all stages of life.
3. Research recent newspaper articles for stories on music controversies in America.



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New Books for Younger Students

Chrisp, Peter. *The Rise of Islam*. Wayland Publishers Ltd., 1991.

A very good illustrated history of Islam up to the time of the Ottoman Empire; timeline and glossary. Grades 4-7.

Conway, Lorraine. *Ancient Egypt: Treasures, Tombs and Tutankhamen*. An Independent Learning Unit. Good Apple Inc. 1987.

Reproducible student activity pages on wide variety of topics. Grades 3-6.

Cooper, Jane. *Muslim Festivals*. Wayland Publishers Ltd., 1989.

Attractively illustrated, interesting introductions to Islamic celebrations around the world. Grades 2-5.

El-Moslimany, Ann. *Zaki's Ramadan Feast*. Amica Publishing House, 1994.

Picture book tells a story of a young Muslim boy's attempt to keep the Ramadan fast.

Pofahl, Jane. *Ancient Civilizations: Egypt*. T.S. Denison, 1993.

Cross-curriculum activities and reproducible activity pages make this a useful resource. Grades 3-6.

Shefelman, Janice. *A Peddler's Dream*. Houghton Mifflin, 1992.

Interesting, attractive picture book about a Lebanese man who comes to America at the turn of the century to make his fortune. Grades 2-4.

Segal, Sheila F. *Joshua's Dream: a Journey to the Land of Israel*. UAHC, 1992.

A young American visitor learns about Israel's history through family stories in this attractive picture book.

Travellers and Explorers. Iqra Trust, 1992.

Nicely illustrated and packed with information about Islamic travellers and explorers during the Middle Ages.

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