

## Digital Technologies and Their Role in Documenting the Hidden Iraqi Lyrical Heritage

Assistant lecturer .Ali Hashem Baden Anad

Ministry of Education,  
General Directorate of Education, Basra.  
Institute of Fine Arts, Iraq

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### Abstract

Music and singing appeared in response to the human's life and physiological needs , in rhythms and movements that he invented to produce melodies that express his emotions and psychological states, as the chants and chants of daily work and the method of communication are a means to satisfy his various innate needs , as a language of communication and communication with others to organize their collective work and to express their joys and sorrows. The research consists of four chapters with a list of sources and references ,the first chapter dealt with the methodological framework, the research problem that sheds light on the most prominent Iraqi Jewish composers, musicians and singers whose names have been lost or forgotten and their works attributed under the title (Iraqi Heritage) and the researcher formulated a justification for his research .As for the second chapter, it included the theoretical framework and consisted of two sections. In the first section, the researcher dealt with a historical overview of the roots of the Jews in Iraq .The second topic talked about the role of Iraqi Jews in Iraqi music and singing .In the third chapter, it included the research procedures, as the researcher identified a community and sample of his research, which consisted of twenty songs. Examples of songs composed and sung by Iraqi Jewish artists circulated in the form of heritage. The researcher identified the names of their composers and singers. From the Iraqi Jews in the form of a table containing the names of the composer and singer .In the fourth chapter, results and conclusions were formulated by the researcher in the form of points ,recommendations to reach suggestions ,and a list of sources and references .

### CHAPTER ONE

#### Search Problem:

The civilization of Mesopotamia is one of the most important human civilizations that adopted culture and arts and formed several developments until Iraq, with its various religions, ethnicities and affiliations, became a producer and builder of global culture . In the field of singing and music, this ancient civilization was distinguished from other civilizations , as it occupied the center stage artistically, literary and culturally.

Musical researcher Tariq Hassoun Farid points out that " the ancient Iraqis knew singing or chanting with its various performance methods that were known later in the various ancient civilizations of the East . They knew singing solo, duo, and group singing based on multiple groups . In terms of lyrical style, alternating singing was common among them in the form of dialogue between Solo singer, group or band<sup>( [1] )</sup> .

Civilization Mesopotamia was formed ,<sup>(\*)</sup> .A legacy of civilization important for humanity , and the Sumerians writings and Tdwinathm and Babylonians own laws , but clear evidence of the

ability of civilization in the expression of the human need to build a solid foundation to make it a cause for building a real human values under stay at the level of living and practicing ritual requirements Religious and secular.

The Jews who inhabited Iraq thousands of years ago are an important part of the social components of this country .Some of them excelled in the fields of arts, especially music and singing , so that their musical and lyrical attempts constituted the largest product in the manufacture of musical and lyrical art during the twentieth century , and within this field many names appeared from Singers and singers such as ) Salima Murad , Zakia George , Felfel Karaji ,( and among the musicians, important names emerged such as ) Daoud Al-Kuwaiti and his brother Saleh Al-Kuwaiti ( [2] )<sup>and</sup> Azuri Effendi ( and others.

The Iraqi Jews in the twentieth century had businesses in trade, industry and state administration, describing that they spread throughout the land of Iraq, and with their spread and the multiplicity of their places, their music and songs spread until every place where the Jews were present means there are tours and singing tours in most regions and governorates of Iraq, especially Basra and Baghdad And Mosul , however, these Jews were subjected to mass displacement campaigns, especially after the occupation of Palestine in 1948 AD . With this displacement, their artistic, musical and lyrical talents were absent, and their works were restricted during television radio broadcasts years later under the title from the heritage and thus the name of the author and composer was lost. As the current era of advanced digital technology and technologies is a good helper in documenting the lyrical and hidden heritage.

From this point of view, the researcher formulated the title of his research as follows Digital technologies and their role in documenting the hidden Iraqi lyrical heritage .

### **Research Significance**

The importance of the research focuses on shedding light on Iraqi Jewish music and melodies and the extent of their importance and impact on Iraqi and international songs.

It is useful for researchers, scholars, specialists in the field of music and singing, students, institutes and colleges of fine arts , as well as adding knowledge to specialists and researchers of the Iraqi lyrical heritage and authentic music.

### **Research Objectives**

The research aims to reveal the role of digital technologies in documenting the hidden Iraqi lyrical heritage.

### **Research Limits**

1. Time limits 1990-1920 :
2. Spatial boundaries : Iraq.
3. Objective limits : The topic of research was determined on the role of techniques in documenting the names and works of Iraqi Jewish composers, musicians and singers.
4. Human borders : Iraqi Jews.

### **Defining Terms**

Linguistically techniques:

Thing perfected Ogmh ,and he perfected his judgments ,and the man who mastered the sense of things CT perfected his work as the person Ogmh ( [3] ) "

Technology : is the principle or skill or style or the way in which the artist or writer to carry out his own creative ( [4] ) . "

### **Technically speaking:**

It is defined as ” : Means and mechanisms of carrying out any work , whether artistic or otherwise ,and technology in art ... is the means and tools necessary to create a specific image that the artist imagines. ([5] ) “

Procedural definition : The researcher defines digital technologies procedurally, according to what he extracted from the previous definitions, that digital technologies are modern automated means and tools used in documenting works and technical skills in image or sound, whether lyrical or musical and others.

### **Language Role**

The definition of the role came in the language as” the return of something to what it was before ... It is a relationship between two terms, each of which can be defined by the other , or a relationship between two cases that can be deduced from each other , or a relationship between two conditions whose proof of one depends on the proof of the other ([6] ) “.

### **Literally Role:**

Al-Armawi defines it as ” a group of tunes that it includes) the dimension of the whole ,( which is that the agreed dimension is the ultimate in agreement ([7] ) “.

But Jalal al -Hanafi sees " that the role of the word used in other words , which Tnni ) work ,( and is said to play a major role , any role in that work was prominent and this word recently used this sense ([8] ) "

### **The Researcher Knows It Practically:**

It is two parts or components that have a correlative or compatible relationship in clarifying or highlighting the techniques on the one hand, and documentation of hidden singing on the otherhand, to show one to the other.

### **ABSENT:**

Linguistically ” : noun the object of the absence.

An absent man :that is to say, he has gone away and has been hid ([9] ) "

### **IDIOMATICALLY:**

The researcher did not find the definition of the absent, and was satisfied with the meaning and the linguistic definition, so he formulated a procedural definition to benefit his research.

### **Procedural Definition:**

The researcher specified a procedural definition that is consistent with his research, that the absent is what others deliberately cancel his role, marginalize his presence and absent in order to forget or disappear for political, religious or other reasons.

## **CHAPTER TWO** **Theoretical framework**

### **The First Study**

#### *A Glimpse Into The History of The Jews In Iraq*

If we examine the history of the Jews in Iraq , we find that they lived in the land of Babylon since ancient times and was Babylon , the cradle of civilization and the home of the Prophet Ibrahim , peace be upon him , who " was born in Ur in southern Iraq east of the Euphrates in 1990) BC . M ( and then left and emigrated to Babylon (...) has been settled finally , the Jews in Israel , across the river , and from this site the Iraqis took the term ) across the river ( hear them even today . ([10] ) " The Jews of Israel were subjected to waves of captivity in the time of

the Assyrians and Babylonians in the Mesopotamian civilization, and their captivity was called ) Babylonian captivity .( There are three waves of basic captivity, which we summarize as follows:

1. SPIE Samaritan 721) BC . AD , ( where the captivity of Jews , Assyrians , and on top of the ten tribes.

2. SPIE Ihuakhan ) Ehoua Ken 597 BC . AD , ( where the Babylonian captivity of the King ) Nebuchadnezzar ( ten thousand Jews from Jerusalem to Babylon.

3. The captivity of Zedekiah 586) BC . M , ( which is the end of the Mecca of Judah , and the destruction of Jerusalem and the Temple of Solomon first , has been more SPIE than four thousand Jews to Babylon -<sup>[11]</sup> " With this captivity , Jews could live and stability in Iraq for a long period of time and did not allow them to leave Mesopotamia " , but after the entry of Iraq in the Achaemenids 539) BC . M ( allowed the Jews to return to Palestine and returned many of them<sup>[12]</sup> ". Those who remained of the Jews lived in Iraq at that time to practice his talents and works that he was good at, and thus trade spread and synagogues were built in Iraq and music and singing became active in them, and this is what the researcher will discuss later and in detail.

Some Jews have been able in Iraq to reach important positions in the state and is ) Hsagal Sammon , ( the first finance minister in Iraq at the beginning of the twentieth century was an example of precision and diligence in the disbursement of state funds and protection, in the period of the monarchy in Iraq after World War I British control Iraq in 1917 AD.

During this period, the Iraqi Jews were able to arrange their lives completely . They built their distinctive style of decoration and ventilation from every side , and their homes are still standing today in most of the cities of Iraq, and they built their own temples and practiced trade and excelled in it, and thus they have control over the economic and social life. The case completely mixed with the sons of Iraq of various religions , and even practiced religious rituals with Muslims and Christians in Iraq.

In the late thirties in Iraq, signs of hatred and grumbling against the Jews of Iraq began to become apparent. Perhaps one of the main reasons for this hatred and annoyance is their control over the market and the economic movement , in addition to the fact that King Faisal of Iraq at the time had great inclinations to the anti-Jewish Nazism , and with the turmoil of the situation in Iraq in the reign of King happened to the so - called ) Farhood ( which calls the public when the Iraqis as that in 1941) AD , ( where committed thefts of Jewish shops and killing many of them because of the promises declared by the Zionist entity to the Jews in all parts of the earth " , and even though it has a lot of The people of Iraq to protect the Jews in their role , and because of the feeling of humiliation for the Jews of Iraq after the events of the Farhud, especially since they contributed to building Iraq, they did not find appreciation for these efforts, so some Jewish families began to emigrate, especially those who had kinship relations outside Iraq , and because of the fear of the most dangerous coming, many of them immigrated to Europe.<sup>[13]</sup> .

After the occupation of Palestine and the declaration of the Zionist entity established a state in Palestine , and that year 1948) AD ( decided the Iraqi government at the time to expel all Jews and deported to Palestine, the researcher believes that this decision a lot of negative aspects as it encouraged indirectly to structure a Jewish people to the Zionist entity , in addition That many of the Jews of Iraq did not want to leave Iraq, and perhaps he was rejecting the process of occupying Palestine and establishing a Zionist entity in it, but the decision to displace the Jews of Iraq took effect , but the Prime Minister of Iraq at the time ) Nuri Al-Said ( did not agree to

the displacement of the brothers Saleh and David Al-Kuwaiti who They were among the most famous musicians and composers in Iraq, and they are credited with establishing the Iraqi Radio Ensemble for Music and Singing and presenting them with many distinct vocals and melodies) . Nuri Al-Saeed ( asked them to teach a group of Iraqi Muslim musicians to make melodies, music and singing in order to preserve the identity of Iraqi music , and the two brothers Saleh and Daoud remained. The Kuwaitis worked in Iraq until 1952 AD , and they had no desire to emigrate , but in the face of governmental and popular pressures, they were deported to Palestine To end with their departure the spirit of Iraqi music and singing, with its melancholy and distinguished character.

#### Judaism and music

Music is singing an important element in worship all , especially in the Jewish and Christian religions and in the communities of ancient times , such as the Greeks, Indians and others , and famous for the worship of gods such as the rain god and the god of love, the god of goodness and others , all of these acts of worship introduced in the basis of music and singing , and longer ) Athermanous [14]<sup>(\*)</sup> ( From the basics of religious rituals in the time of the ancient Greeks.

As for the Jewish religions came in the Torah and the Gospel is also a lot of references to the use of singing, music and musical instruments in worship , and because Jewish history began with the Prophet Abraham flight ) p ( from Ur to the land of Canaan about 1800) BC . AD ( It is possible that the traditions music has appeared before the Kingdom of Prophet Dawood ) AS ( [15] " (1000-692)

This makes it clear the role of music in Jewish worship and presented over time , has indicated the history books to the use of musical instruments in the Jewish religions since ancient times , has been mentioned ) the Book of Psalms ( was named psalms they call in Hebrew ) gelation ( means psalms and this word , but the collection of the Psalms , the basic machines and major in performing songs benedictions in all masses , and because of the ancient texts attributed to the Prophet Dawood ) AS , ( which we have known musicians and singers , and insisting that the prayers are by singing and playing<sup>[16]</sup> " )

The use of music and singing among the Jews was not limited to rituals and worship, but was used in other matters ” .These psalms were also performed in happy parties such as weddings , and we know that wedding rituals are also religious rituals that have a strong relationship with religion , and ascension campaigns also concern sadness and wars , either way they sing it sometimes individually and collectively other<sup>[17]</sup> " )

Thus, it becomes clear to us that music and singing in general for the Jews constitute an important element in their religious rituals and their social life.

They paid great attention and took it as a source of their livelihood, in addition to that it represented an outlet for them and an expression of their joys and rituals as well as hobbies that their children learned.

#### Jewish singing and its spread in the world

Despite the scattering of the Jews and their spread in the corners of the earth, they did not abandon music, so they formed groups everywhere they settled and fused with the community . They formed wandering troupes in the middle of the eighteenth century, roaming the cities with musical acts to celebrate Jewish holidays and weddings , and they quoted Polish, Hungarian, Russian ,and Kranian melodies. The Romanian and other<sup>[18]</sup> " )

As a result of this openness to world music, their music and the creativity of their musicians developed, so names of creators appeared . In the nineteenth century” ,the most prominent

Jewish reformer 1890) AD ( appeared , the composer and chief vocalist of the Jewish community in the city of ) Mina ) ( Solomon Solers ,( where important modifications were made to the musical performance. Jewish , especially the temple and the choir teams and singing group and used the Kmal musical expertise to Schubert and other composers of non - Jews in composing his great ) Zion ( was the city of Vienna home to great musicians like ) Haydn, Mozart, Beethoven and Schubert. ( [19] ) "

## The Second Topic

### *The Role of Iraqi Jews In Iraqi And International Music And Singing.*

Iraq - specifically Baghdad - especially during the Abbasid and Umayyad eras was known for the great interest in music and singing, and many singers, singers and musicians became famous in it , as an authentic musical color emerged and flourished that stems from Iraqi historical roots, which is what is called ) Iraqi Maqam ( and not what is meant by maqam ) tone ( or peace musically , it is a lyric in the shape of its origins and the private system , provided by a group of musicians on the machines special music for this color called this group ) Gaghei Baghdadiis called a singer or artist name ) the reader ,( either their machines are ) dulcimer- Walnut - drum - Al-Raqq Al-Naqra ,(and most of the players of the Al-Baghdadi chalgi instruments were " professional Jews of old or advanced ages and experienced in the bands who master the arts of the Iraqi maqam and respond to the reader in his singing, as the reader responds to their playing and praises them and their names publicly during the performance of its lyrical link ( [20] ) " .as well as famous then a group of singers ) readers primarily " , ( the likes of ) God 's mercy Cltag ( and ) Khalil Rbaz ( and ) Mohammad Qabbanji ( and ) Rashid Alguendrgi ( and ) Ahmad Zeidan ( and ) Yusuf Mohammed ( and others. ( [21] ) "

It should be noted that most of the musicians and singers were Jews and performed important melodies and songs in the history of the Iraqi song. Although Iraq is a country rich in energies from all places and sects, the Jews emerged in the early nineteenth and twentieth centuries with their instruments and singing and developed the Iraqi maqam ) Al-Jalaghi Al-Baghdadi .( Until the birth of the modern song at the hands of the two brothers, Saleh and Daoud Al-Kuwaiti . As for the Muslim and Christian sects , the lyrical art was assimilated, so the role of the Jewish singers became prominent , and the Jewish families became famous for their music, such as ) The Beto Family ( and ) The Basoon Family ( and many great musicians emerged. Among the Iraqi Jews, as " Iraqi Jews played an important role in providing Al-Jalaghi Al-Baghdadi with musicians from the late nineteenth century AD until ,1951 when they immigrated to Palestine , and the profession of playing instruments in the Al-Jalaghi Al-Baghdadi band was one of the professions and crafts that some professional Jewish families monopolized with this The field where sons inherit the profession of their fathers, and this was previously known in ancient historical times, as indicated by Subhi Anwar Rashid, who says professions Of music it was in Iraq , the ancient art of the professions that the children inherited down from the fathers ( [22] ) " The researcher Abdul Hamid Al-Aluji reminds us that " since the fifties until this day, the Zionist entity has been trying to impersonate Iraqi folklore and its music without an acceptable basis or argument . It used to present it in the capitalist countries of Europe and in the United States of America as an Israeli heritage , as it used to present on Hebrew radio the colors of Iraqi singing as Israeli songs , and it was this habit in most festivals and seminars involving folklore that .( [23] ) " From the point of view of the Jewish writer Kochman, when he says " ,There are optimists who claim or boast that he has developed and is still developing Iraqi

music in Israel and hope for more development in the future . It seems to me that this opinion is overly optimistic or unable to see reality . I think that music Iraqi music in Israel has no future, and that what exists from it at the present time is nothing but a continuation of what the musicians have previously acquired in Iraq . And Iraqi music in Israel has no future because it is Iraqi music , and because it is Jewish music , and because it is not Israeli music. ([24]) “

There is no doubt shows that Iraq has the song great importance in all international artistic circles and Arab , which emerged in the Iraqi and Arab music scene a group of singers Jewish " like ) Zakia George - sound Murad - Munira Alhozzouz ( in addition to a number of other singers , non - Jewish and Jmahn They sing from the tunes: Saleh Al-Kuwaiti, Daoud Al-Kuwaiti, Youssef Zaarour and Salim Zabli , including ) Afifa Iskandar , Badriya Ahmed .( The songs sang about the love of homelands, people, goodness, the Tigris and the Euphrates . King Ghazi was a fan of these songs, so he established his own radio station in Al-Rehab Palace, and it broadcast Iraqi songs from composed by singing the Iraqi Jews , in addition to that Prime Minister ) Nuri ( was an admirer of the Iraqi singing and Balmatarbh ) sound Murad ( which was named ) intact Pasha ( and here focused on the Kingdom of Iraq artists and supported art teleological was established ) Dar Iraqi radio ( in 1936 ) AD ,( as well as television, and then a music institute was opened, from which great musicians graduated, most of whom were Jews, and had previously learned from their families before entering the institute , and then the study became academic ([25] Although the singing of the Iraqi was limited to ) Iraqi maqam ( and ) rural singing ,( but the King supported music, missions and schools have developed where , and radio a major role through a special broadcast songs of the Jews and became singing permissible for all , and in the " year 1921 ) m ( spread CDs that have had an important role in spreading the Iraqi song everywhere , either in 1925) AD ( entered the registration companies such as ) Whitavon \_Kramphon ( and registered to Qbanga and Rasheed Alguendrgi and Hudhairi Abu Aziz Nasser inside Hassan and others . Thus matured musical colors the available music and many machines demand for music and singing , as shown by a new musical color in Baghdad ), box ( and another type ) monologue ( and began the modern song Baghdadi first show was a Jewish composer in favor of Kuwait a major role and essential where " , and increased interest in talent and technical musical and lyrical attended guardian King at the Palace in Rehab 1946) m ( and awarded Prince Abdullah and Sam Rivers for artists and presented songs at the concert , such as ) Hlhli , stirred the soul of the singer chaste Iskandar ( composed by Ahmed Khalil and poet Saif al -Din loyalty ([26]) " and became the names of Jewish composers such as ) Kuwait Saleh , Dawood Kuwait , Yousef Crataegus , Salim Zbilj ( and others largely unknown " , recounts ) Hsagal Qojman ( that ) Zbilj ( was a student at the secondary central Baghdad gave him the Arabic language teacher Mr. Araji , a poem ) Oh bartender ,( what was from ) Salim Zabli ( except that he composed it, then he himself went to the house of ) Salima Murad ( and knocked on the door and said that he had a song he wanted to give to Salima Murad, who was the first singer in Iraq, and indeed I brought him home and saved the song from him and sang it and recorded it in their names, but The song was attributed to the heritage for a very long time, and they did not mention the name ) Salim Zabli . ([27]) “ .( Thus, the Iraqi song became the focus of the attention of many of the Iraqi people of various religions and ethnicities, not only this, but it reached all parts of the world , after the Iraqi radio became constantly broadcasting Iraqi songs, Maqam and others, most of which are Iraqi Jewish musicians.

During the visit of Mrs ) .Umm Kulthum ( and her orchestra to Iraq in 1932 AD , I listened to some Iraqi songs and was impressed by the song ) Your Dog Sakhr Jalmoud ( by the

singer ) Salima Murad ( and decided to memorize and sing it despite the difficulty of the Iraqi dialect for Mrs. Umm Kulthum, but despite that, the lady was able ) Umm Kulthum ( to sing this song , and Troy ) sound Murad ( for this song which is composed by Jewish composer ) Kuwait Saleh ( as saying " , at a private party embraced Oum lute and took playing one of my songs ) dog rock boulder ( and began to sing after the first clip stopped for playing and singing ( [28] ) " From this novel, we can get an impression about the value of the Jewish musical melodies that made Umm Kulthum, the dominant queen on the throne of Arab singing, sing Iraqi Jewish melodies.

The most famous Jewish bands in Iraq

Several musical and lyrical bands have appeared, and the most prominent of these bands are in Baghdad, and they are:

1- The Chalgy Hockey Beto Troupe, consisting of ) the santoor player and head of the Chalghi Hockey Troupe Beto Bin Saleh Betu Bin Rahman ) Baghdad 1848 AD 1933 - AD , ( when the Iraqi delegation participated in the first Arab Music Conference in Cairo , in 1932 AD ( could not travel to Cairo because of his age has made his son Joseph Pto go instead of him and take his place ( [29] ) " And where they are key members of the band ) " guitarist Nahum Ben Yona Acorn Druze Ben Nahum , was born in Baghdad in 1877) m ( [30] ) "(

The band is also involved " , guitarist Joseph slavery fierce , as well as drummer Abbouda Oamaato ( [31] ) "

2. Band Jaghei Yusuf Pto composed " of ) player dulcimer and Chairman of the Task Gaghei Yusuf bin Huki Pto Pto bin Saleh bin Rahamin was born in Baghdad in 1886) m- 1975m ( [32] ) "(

The walnut player Saleh bin Shumail bin Saleh bin Shmoli was born in Baghdad in the year 1890) AD 1960 - AD , ( the slave player Kadoorie bin Saleh Babu bin Hesqil, who was born in Baghdad in the year 1896) AD ,( and the drummer Yahuda bin Mushi bin Yamin bin Shammas, who was born in Baghdad in the year 1890) AD 1960- AD . ( born in Baghdad in 1885) m. ( [33] ) "(

3- The Shaul Basun ensemble, consisting of ) the dulcimer player, Shaul Basun , the head of the band, Shaul Basoon bin Daoud Basoon , and the walnut player Naseem Basoon ) Baghdad 1840 AD 1921 – AD ( [34] ) "( Slavery and the player Hsagal machine Shaul , and " drummer Aaron machine Zangi Ben Rubin Ben Bakja Ben Zangi was born in Baghdad in 1844) AD ( [35] ) "(

4- Salman Basoon Band , which consists of ) the dulcimer, the head of the band, Salman Basoon bin Shaul Basoon bin Daoud Basoon ) Baghdad 1900 AD 1950 - AD ( [36] ) "( Among his band is the walnut player " Fraim Ben Shaul Basun ) born in Baghdad in 1898 AD . ( [37] ) "( The player Slavery Machine " Hsagal Ben Saon son of Jacob ) born in Baghdad in 1895 AD ( [38] ) "( And drummer machine " , Shaul Zangi the son of Aaron Zangi the son of Reuben Ben Bakja ) born in Baghdad in 1890 AD ( [39] ) "(

It is worth mentioning that there are Jewish players of the two instruments) the oud and the law ( who were among the band, whose origins go back to Iraq and their birth in Baghdad . They participated in many concerts and festivals inside and outside Iraq, where a whole Jewish music delegation participated with the singer Muhammad Al-Qabbanji in the Music Festival and Conference The first Arab in Cairo 1932 ) AD ( and they are:

- 1- Santour player Youssef Beto.
- 2- Walnut instrument player Saleh Shmail.

- 3- Slavery instrument player Ibrahim Saleh.
- 4- The drummer, Yehud Moshe Shammass.
- 5- Oud player Ezra Aharon Azuri.
- 6- Zither player Youssef Crataegus. ([40]) "

In addition to these orchestras, Baghdad was full of al-Jalhi bands and others, but the al-Jalhi bands were the ones sitting on the throne of the artistic and musical groups, and among these bands were the Chalgi band, Khudair Ibn Tamasha, the Hessel Ezra band and others.

Some Jews, especially the writer Kochman, mention that the Jews " monopolized the profession of playing the Baghdadi gallaghi instruments and the way they were made and the methods of playing them, as it had become a family profession that they relied on to earn their livelihood after it was considered a good material resource for these families, so it became a secret of the profession that is not allowed to be accessed by strangers, but they only teach their children to maintain their status and confirm Qojman that characterize this musical center egoism as the musicians usually Boukloa to transfer their knowledge to others in their desire to keep the secret of their profession and their families ([41]) " But on the other hand, many Iraqis sing and learn the craft, and the songs and music of the Jews became sung in most places in Baghdad , not only that, but spread in most cities and even reached the neighboring Arab countries.

It is worth mentioning the most important and prominent Iraqi Jewish composers and singers and their songs for that period that witnessed prosperity in the Iraqi song, as we must shed light on the names of the most prominent of these artists and their rich giving.

#### Iraqi Jewish Composers and Singers and the Hidden Heritage

The composer Salih al-Kuwaiti is considered the most important and most famous Jewish composer with the richest heritage and Iraqi song from the thirties until the fifties . The Iraqi government at that time assigned him to manage and form the music and singing department of the Iraqi radio when it was established in 1936 AD . He formed a band, most of whose members were musicians to the Iraqis, in addition to Muslim and Christian musicians , and then the formation of a singing group for the radio , and in this period the composer Saleh Al-Kuwaiti and his brother Daoud were able to present many melodies and songs that the Iraqi people loved and have been chanting to this day.

Despite the association of their names ) Saleh and Daoud Al-Kuwaiti ,( but ) Saleh ( was more generous , and contributed to composing the conceptual music for films such as the movie ) Alia and Essam ,(and Arab female singers sang for him such as ) Sultana Youssef ( and her song) The Soul Melts ,( as well as the Egyptian singer ) Narges). Shawqi ( who sang ) Bishak Hasdoni Al-Khalek . ( As for the Iraqi female singers , she sang to him ) Salima Murad ( most of the tunes, such as ) Your Dog Sakhr Jelmoud) ,( Al -Hijr Mo Hawd Al-Ghariba ) , ( Yanbaa Al-Rihan ) , ( Ya Are Khalk ( and ) Wain Rayeh). Wayne ( and many others , and she ) Zakia George ( sang to him the song ) Tazani ( and the song ) He is from Akol Ah ( and others ,in addition to some songs sung by his brother Daoud Al-Kuwaiti, which took a great place in Iraqi singing.

A number of talented composers and musicians also emerged, including the flute player, the composer ) Alber Yas ( and ) Salim Daoud ,( as well as the Iraqi Jewish singer ) Fill Karji ,( whose talents appeared since his childhood. However , he emigrated forced from Iraq to Iran and then to Israel to live and suffer exile pa Lam away from his native Iraq . Likewise, the singer Najat Al-Iraqiya, who emigrated from Iraq , and died in Israel in 1989 AD.

After the expulsion of Jewish artists from Iraq, the government decided to confiscate all their money and cancel their artistic heritage. The names of the creators in the field of music and singing were not mentioned, and the songs were presented without names. The two brothers, Saleh and Daoud, in their exile were suffering from heartbreak and longing for the motherland, and the heartbreak filled their hearts with love and longing. Iraq, and their names were not exposed, state that when Aganehma from radio Baghdad and Telovesjunh, but were attributed to the Iraqi heritage or folklore old [42]"

And not only that, but a committee was formed in 1972 AD (to codify and document Iraqi singing and wrote down all their songs under the name) Songs from Heritage (in a musical book written with musical notes and words for songs prepared by the contemporary Iraqi composer) Hamid Al-Basri (and so began from then on wasting real efforts for its creators).

Today, we are in the world of advanced digital technology. We read, listen and watch the hidden treasures in everything that have appeared and become easy to handle with the touch of a finger. We also notice that there are personal initiatives from some loyal to their art and their country who have published Iraqi songs from the creations of Iraqi Jews and they have referred to the names of composers, poets and singers, and I remember these lady Fatima Al-Zaher on her website and social media under the name of (The Seventh Chord Center for the musician Rawhi Al-Khamash) and (Sayed Salam Al-Mousawi) and some other names.

Through the foregoing, we find it necessary to do justice to the Jewish composers and musicians, not from a political, religious or other side. Rather, what concerns us is the realization of rights, artistic efforts, and human affiliations to this great country. This elite of creative artists has a great role in giving the richest artistic arenas and the authentic Iraqi heritage that The spread of his music and artists to the farthest corners of the world.

### Chapter Three

#### Research Methodology

The researcher dealt with the procedures that were followed to achieve the objectives of the research, which is to identify the community and the research sample as examples of Iraqi Jewish songs.

##### 1- Research method:

Adopting the descriptive analytical approach to achieve the research objective.

##### 2- Research community and sample :

After investigation and research, the researcher identified a group of lyrical models, and in order to determine his research community and sample, he conducted a field survey to identify the recorded Iraqi Jewish melodies and songs and others that fall within the limits of the research, which is from the twenties to the nineties in Iraq and for a group of twenty songs of songs by composers And the Iraqi Jewish singers, we list them in the following table:

The Singer Name	Composer Name	Name of the Song
Daoud Al Kuwaiti	Saleh Al Kuwaiti	Basil springs
Daoud Al Kuwaiti	Saleh Al Kuwaiti	oh hilarious
Daoud Al Kuwaiti	Saleh Al Kuwaiti	Mayrabat
the group	Saleh Al Kuwaiti	O farmer of bozrankoush
Salima Murad	Saleh Al Kuwaiti	Khudri Jay Khudri

Zakia George	Saleh Al Kuwaiti	My dog is finished and soul
Daoud Al Kuwaiti	Saleh Al Kuwaiti	I raised you, Azgeron Hassan
Daoud Al Kuwaiti	Saleh Al Kuwaiti	Ji Mali Wali
Salima Murad	Saleh Al Kuwaiti	Millions of dogs from the wolf
Salima Murad	Saleh Al Kuwaiti	On the shores of the Tigris
Salima Murad	Saleh Al Kuwaiti	with eyebrow
Daoud Al Kuwaiti	Saleh Al Kuwaiti	Disney
Salima Murad	Saleh Al Kuwaiti	Pass between us who you walk
Salima Murad	Saleh Al Kuwaiti	abandonment
curry pepper	Saleh Al Kuwaiti	It's from Ekoln ah
curry pepper	Saleh Al Kuwaiti	It's Al-Masijina
curry pepper	Saleh Al Kuwaiti	Jawad Jawad
curry pepper	Saleh Al Kuwaiti	Young men are my fault
Salima Murad	Saleh Al Kuwaiti	sing my dog
Salima Murad	Saleh Al Kuwaiti	This is not fair to you

As for the research sample, it included the entire research community with a percentage of.%100

search tool:

For the purpose of determining the goal of the research in revealing the songs of Iraqi Jews and their composers, the researcher did the following:

A - Examining the literature, where the researcher conducted a survey and review of relevant research and studies to reveal the issue of Jewish songs and musical groups.

B - The researcher conducted an exploratory questionnaire that included asking the experts and those concerned in the field of heritage and music about the nature and practices of Jewish artists in dealing with the profession of making melodies and making musical instruments.

#### Chapter Four

#### Results:

- 1- The results of the research showed that Iraqi Jewish and Baghdadi singing in particular has a distinct character from the rest of the Iraqi and even Arab cities.
- 2- Singing was not limited to men only, but women had a great role in its spread globally and in the Arab world as well in halls and private parties and in official and public occasions .
- 3- and playing were inherited from fathers to sons. Music was circulated among families, and learning was confined to those Jewish families .

#### Conclusions:

Characterized by the song of the Iraqi Jewish tunes in Baghdad a special character due to the introduction of eastern machinery that Amthnoha and excelled where and founded later orchestras and dubbed Gaghei Baghdadi , and these machines were not found in most Iraqi cities ,where he became a large part of the Iraqi Maqam ) Baghdadi.(

Through the foregoing, we find that the Iraqi Jewish song is an integral part of the authentic Iraqi lyrical art despite the marginalization or absence of the role of its figures and pioneers for any reason or in any way. An Iraqi, despite the absence of its creators, Iraqi Jews.

The researcher believes that these Iraqi-Jewish melodies and songs came from the product of the Iraqi society and inspired by the reality of that society, even if its religions , nationalities and sects were diverse . These melodies are an integral part of Iraqi singing and heritage, which has become an immortal heritage.

### Recommendations:

The researcher recommends the necessity of documenting the Iraqi singing of its creators among the Iraqi Jewish musicians through modern digital technologies accurately in terms of speech, melody and singing , and that the installation of information with the video should be directly and not a reference before or after it.

### Suggestions:

The researcher suggests re-documenting or recording some of the songs that were attributed to non-composers, with new voices and modern instruments, while preserving the rights of the writer and composer and mentioning their names ,as well as preserving the melodic character and its content with a new distribution and with high accuracy of acoustic engineering.

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