



EMPLOYING THE FORMATIVE RELATIONS BETWEEN DECORATION AND MUSIC IN THE ABBASID ERA

Assit. prof. Athmar Hameed Karim

Al- Anbar High School, Babylon Education Directorate
athmarhameed184@gmail.com

Assit. prof Salah Hadi Bashan

Al-Mubahla Intermediate School, Babylon Education Directorate
Salahhadi3732@gmail.com

Article history:	Abstract:
<p>Received: 6th February 2022 Accepted: 6th March 2022 Published: 18th April 2022</p>	<p>This research is concerned with studying (the employment of formative relationships between the art of decoration and music in the Abbasid era), and it contains four chapters.</p> <p>The research problem dealt with the mechanisms of employing the formative relations of the art of decoration and music, and accordingly the problem of the current research was determined in the following questions: Is there a relationship between decorative art and music implemented in the Abbasid era? What are the mechanisms and frameworks used by the components of the art of decoration and music in the Abbasid era?</p> <p>The aim of the research is to identify the formative relationships by revealing the linking relationships between decoration and music within the following frameworks:</p> <ol style="list-style-type: none">1. The basic meaning of decoration and music.2. The contextual meaning of decoration and music.3. The expressive meaning of decoration and music.4. The contextual social value of decoration and music. <p>The research was determined in revealing the formative relations between the decorative arts and music in the Abbasid era (750 -1258) AD (132 - 656 AH) the decorative formations from the Mustansiriya school carried out with plaster and yellow bricks) and musical pieces (Ishaq Al-Mawsili, Abu Al-Hasan Ali bin Nafeh Zaryab, Aliyah bint Al-Mahdi Al-Absa) and concluded the first chapter by defining the terms mentioned in the research.</p> <p>As for the second chapter, it included the theoretical framework that came with three sections, the first was concerned with the study of decoration in the Islamic era, the second topic was focused on a detailed study of music in the Abbasid era, and the third topic focused on revealing the bonds of the link between the art of decoration and music under the title of overlapping genres of arts.</p> <p>As for the third chapter, it was devoted to research procedures and defining its community and sample according to objective foundations, and the researchers adopted it to build an analysis form and then select and analyze samples within the (descriptive-analytical approach). Of the validity and stability of the tool.</p> <p>As for the fourth chapter, it included the results, conclusions, recommendations, and suggestions, and one of the most important findings of the research is the existence of a strong correlation between the decorative arts and musical pieces, followed by a list of sources and references, and then the appendices and a summary of the research in English.</p>

Keywords: Decoration, Music, Abbasid Era.

FIRST, THE RESEARCH PROBLEM:

The researchers identified the problem in searching for answers to the following questions:

Is there a relationship between decorative art and music in terms of being arts implemented in the Abbasid era? What are the mechanisms and



frameworks used by the components of the art of decoration and music in the Abbasid era?

SECOND: THE IMPORTANCE OF RESEARCH AND THE NEED FOR IT:

This study may be a continuation of the course of other research that preceded it, especially in the field of decoration and the ancient Iraqi folklore.

The importance of the research lies in possibility for workers and specialists in artistic educational institutions and critical theorists in the field of plastic art and music to benefit from this study, and students of primary and higher studies in the plastic arts and musical arts departments from this study.

THIRD: RESEARCH OBJECTIVES:

The research aims to identify the formative relationships by revealing the linking relationships between decoration and music within the following frameworks:

- 1- The basic meaning of decoration and music.
- 2_ The contextual meaning of decoration and music.
- 3- The expressive meaning of decoration and music.
- 4- The contextual social value of decoration and music.

RESEARCH LIMITS:

* Timeliness: the current research is determined to reveal the formative relationships between the decorative arts and music in the Abbasid era (750-1258AD) (132-656 AH)(1)

* Location: (Al-Mustansiriya School) (2) Baghdad.

* Objectivity (physical): musical pieces (3)(Ishaq Al-Mawsili, Abu Al-Hassan Ali bin Nafie Zaryab, Aliyah bint Al-Mahdi)(4) with decorative compositions dating back to the same period from the Mustansiriya school, executed with plaster and yellow bricks.(5)

Defining the important terms:

1- Decoration: It is: "The art in which the Muslim Arabs excelled... It is the adaptation of the elements, whether they are plants or animals, removing them from their original form to achieve an artistic goal." (6)

2- Music: It is considered (a universal language, and it is also a language for communicating the feeling with the conscience, and it is the link between the soul. The natural scientists say that music is composed of regular and timed vibrations in the air, and they are arranged sounds that occur in the sense of hearing with certain effects, and these sounds are either made by nature, such as the sound of water or of trees, and they could be man-made, such as different musical instruments, or from human throats. (7)

3- Abbasid Era: (750-1258AD)(132-656AH)

It is the name given to the third Islamic caliphate in history and the second Islamic ruling dynasty.

THE FIRST TOPIC: ISLAMIC DECORATION

The term Islamic art was used to denote the arts of Islamic countries such as Arab, Indian, Turkish or Persian art, and so on, and although Islamic art was unified in form, style and content, there are distinct differences according to regions and eras, and according to the historical traditions of each of the nations that entered In Islam, with the Islamic faith being the motive behind all these diverse artistic manifestations.

The aesthetic aspect, whether it is in the natural life as made by God, or it is the work of muslim craftsmen, can be an incentive for remembrance and worship of God Almighty. This is what the Holy Qur'an and the Noble Hadith affirm. All the verses of the Qur'an that describe in an easy, enjoyable and wonderful harmony the aesthetics of the perfect life in the afterlife, and the grace and generosity of God bestowed upon his worshipers, stir up in people's hearts a force that pushes them to surrender to the One Creator, the Creator of all beauty, and such hadiths like (God is beautiful and loves beauty) And (perfection is virtue) is nothing but encouragement to those whom God has given them an artistic talent to employ to serve their faith. (The artists' work is translating the ideals of Islam into an aesthetic language based on shapes and models that appear in the architectural creativity, which decorates places of worship, or the utensils used in homes). (8)



Islamic Art was the first manifestations of the Islamic personality confirming Eastern philosophy (that man is part of this vast universe and that the divine power controls this existence.) The personality of Islamic art and its new will crystallized in important phenomena



that took place spontaneously within the framework of general Eastern philosophy. (9)

Here is a summary of the philosophy of Islamic art as follows:

- 1- Hating the representation of living things.
- 2- Austerity.
- 3- Paying attention to the decoration of surfaces and filling the void.

Al-Mustansiriya School: (the stone is the unit that speaks in artistic relics, and all art relics speak to those who can hear it well) (10) is an ancient school founded during the Abbasid era in Baghdad in 1233 by the Caliph Al-Mustansir Billah, and it was an important scientific and cultural center. It is located in the Rusafa side of Baghdad. (11)

Geometric motifs were used extensively in adorning the school, and they are of various shapes, most of which depend in the basis of their formation on the circle and the lines emanating from it.

As for the vegetal decorations, we find them mostly placed inside geometric spaces such as stars and polygons, and sometimes they appear above the floor of the writings and between their letters.

The continuous development of these plant motifs has led to the emergence of a type of Arab-Islamic decoration called (Arabesque).

PHILOSOPHY OF DECORATION

The human being, who was created in the best form possible, derives from the creative Creator - besides language - the ability to express, through artistic forms, facts and intuition. Islam came to remind people of this.

Islam also has ways and means to develop technical capabilities among Muslims and use them to spread faith and to strengthen the pillars of life among the members of the nation.

The artists' work is the translation of the ideals of Islam into an aesthetic language of shapes and models that appear in the architectural creativity, which decorates places of worship, or the utensils used in homes. (12)

The researcher sees that the Muslim artist did not know what his hands produced from tall buildings or made of small antiques, equal to him in terms of perfection and beauty, the elegant palace and the despicable hut, and the vessels made of gold, and the vessels made of clay. Even if the decorated part was not visible.

The second topic: Music in the Abbasid era (750-1258AD):

Music constitutes a cognitive, cultural and heritage component for the place in which it is created and for all humanity. Life is rich in the components of sound and rhythm in nature, and with the accumulation of years, The convergence and cross-fertilization of civilizations undoubtedly affected the level of vocal and rhythmic creativity specific to every nation and society. Those sounds and rhythms varied according to the circumstance and the place, its openness and its closure, including what remained exclusively to a society that was transmitted orally generation after generation and picked up, taught, memorized and practiced by imitation and preservation. It intersected with many knowledges and cultures that elevated it from its narrow spatial environment to a more widespread area, and this music benefited from musical notation, statements and comparisons, clearing itself of useless impurities) (13)

BASIC NOTES:

Music is composed of seven notes called the basic ascending notes, which are in this order:

(Do Re Mi Fa Soul La Si) same notes are repeated up or down in different degrees of intensity, forming several different musical layers (14). Al-Kindi put names and a special color for each tone (Do: yellow, Soul: red, Ray: white, La: black). (15)

When he mentions the Abbasid era, the golden age of the Arabs and Muslims comes to mind, in which the Abbasids wished to surpass the glories of the ancient Sassanids in Persia, so science and arts flourished at their hands with the movement of the capital of the caliphate from Damascus to Baghdad, and institutes, laboratories and hospitals were built. We were told about the Abbasid caliphs' fondness for art, to the extent that the courts of the princes of the believers were almost transformed into musical institutes and councils, in addition to the gifts that the Abbasid caliphs used to give to musicians. (16)

This atmosphere excited the musicians and encouraged them to move forward in raising the level of music and its status, in several respects, including lyrical performance, research and musical studies. We read in the book "A letter about Music" by Ibn Munajim - one of Ishaq Al-Mawsili's students - a valuable research on the Arab music scale, which was used until the fifteenth century, and it is similar to the Greek Pythagorean scale, as the Arabs drew from the abundant sciences of Greece through translations that reached its peak in the ninth century AD. The reign of Haroun al-Rashid (786-809 AD) (17) is considered a



period full of glories and forums in culture, literature and art. The greatest musical talents such as Ibrahim al-Mawsili, Ishaq al-Mawsili, (18) and Zaryab(19), Ibn Jamea, Zelzal and others gathered in his court.

The third topic: the relationship of the arts to each other

Etienne Soriot says (Art is all arts). (20) There is no formal relationship between painting and music. There is a love relationship. The attributes given to music are the same as those given to painting, for example composition, harmonic or colored...etc. The musician gives some composers the attribute of color in their music. As well as the drawing specialist gives to this art a symphony of colors.

The arts combine basic qualities. Despite the possibility of controversy in this statement, there are undeniable facts in it. First, it is a means of expression. Every painting, piece of music, statue, scene, or poem carries an idea that expresses something, and in most cases the recipient understands the content of the idea, if it was on the same cultural and mental level as the artist.

The second thing is that in the arts, there is an attribute of making the familiar or the usual apparent, and it may also be beautiful, despite the aesthetic dialectic and the concept of beauty. The tree that we pass in front of the house or in the field is considered a familiar subject, and the majority do not pay attention to it, and the artist sees it and resurrects it in an interesting image, with a mutual influence between the tree, with what it inspires in him, and the ideas it gives to it that make it an unfamiliar image. Sometimes exciting.

The third thing is that the arts are affected by the environment. The ocean may be geographical, social, intellectual or scientific, as it represents the era, region, faith and thought, and is in line with the era's sciences and discoveries, as well as adding its artistic innovations, and this brings the idea of contemporary artistic creations similar to each other (music, theater, cinema, formation...etc).

Thus, there are common artistic relationships, associations and concepts between the arts, and these relationships have been used and exploited, ancient and modern, in the arts that sometimes have them, such as theater, opera and films.

The characteristic of unity in the Arab and Islamic arts is due to the dyeing of these arts with a religious and Islamic character, due to a philosophical and ideological idea, which is the idea of God's eternity and the annihilation of beings "and the face of your Lord will remain with majesty and honor" (Al-

Rahman).) He created self-contained decorations and decorations contained in shapes.

And the Islamic decoration is geometric units, or say they are mathematical units that are intended for mathematical thinking to arrive at a truth that is not related to a specific place or time.

The Muslim artist took from nature, its bushes, leaves, flowers and animals after transforming them to give the internal movement in the overlapping of geometric shapes, so the eye perceives that movement through the overlapping lines and that music emanating from things is expressed by the temporal movement that represents the permanence and continuity in its endless movements.

At the end of this section, the purpose of all arts is to express and ignite human repression, and this expression differs from one person to another and from one society to another. The purification of the human soul is similar in the degree of its sensitivity, so we see through it a piece of music by Ziryab, and we hear from its decorations a beautiful melody.

FIRST - THE RESEARCH COMMUNITY

Within the framework of the requirements of the research, the research community for the art of decoration as well as music was determined according to what is found in:

1. The two researchers conducted a survey that included a general survey of the decorative works in Al-Mustansiriya School.
2. The Arts Center, as it is the largest cultural and artistic institution in Iraq.
3. Folklore House.
4. Technical sources and study research related to the topic (Al-Mustansiriya School).(21)
5. And some Islamic studies in addition to the information network, the Internet and what covers the current research.
6. Institute of Musical Studies in Baghdad.
7. Department of Musical Arts/College of Fine Arts/University of Baghdad.(22)

SECONDLY - THE RESEARCH SAMPLE:

When the framework of the research community contains a huge amount of artistic works, the researchers thought (Concerning decoration) to identify the geometric decorations in the Al-Mustansiriya school according to the following table

Number	Type	Site
4	Frieze	Decorate the interior and top of the buildings
8	The insides or the top of the ceiling	Multiple places above the entrance door to schools.
21 Total(33)	Mat	Interior ceilings, walls, and facades

Regarding music, there are some difficulties in terms of the fact that music has gone through some difficulties, the most important of which is the loss of a huge number of musical pieces due to:

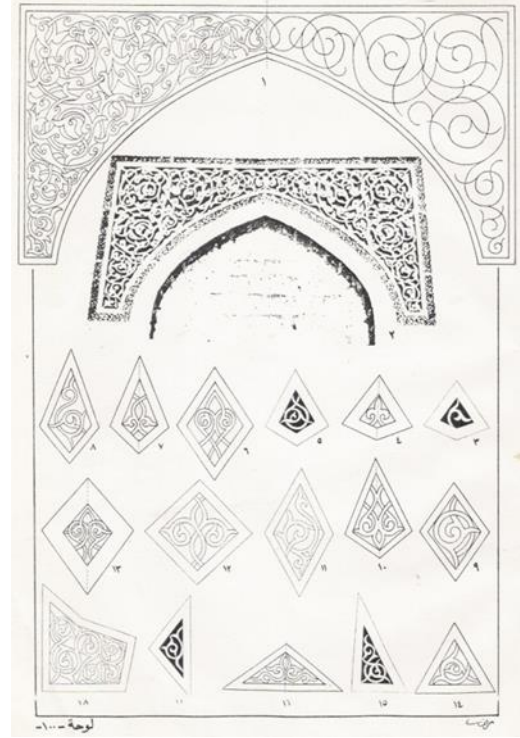
1. The devastation of Baghdad due to the Mongolian invasion of Baghdad, which led to the destruction of a huge amount of it.
2. Ignorance of how to write musical notes or how to read them.
3. There are many pieces of music whose author is unknown.
4. Doubt about the correct proportions of some musical pieces due to the great similarity between them.

Models number	Composer	
2	Ishaq Al-Mawsili	1
2	Zaryab	2
2	Alia Bint Al-Mahdi	3

THIRD - RESEARCH METHODOLOGY

The descriptive analytical approach was adopted because it is the most appropriate with the current research trends.

FOURTH: SAMPLE ANALYSIS



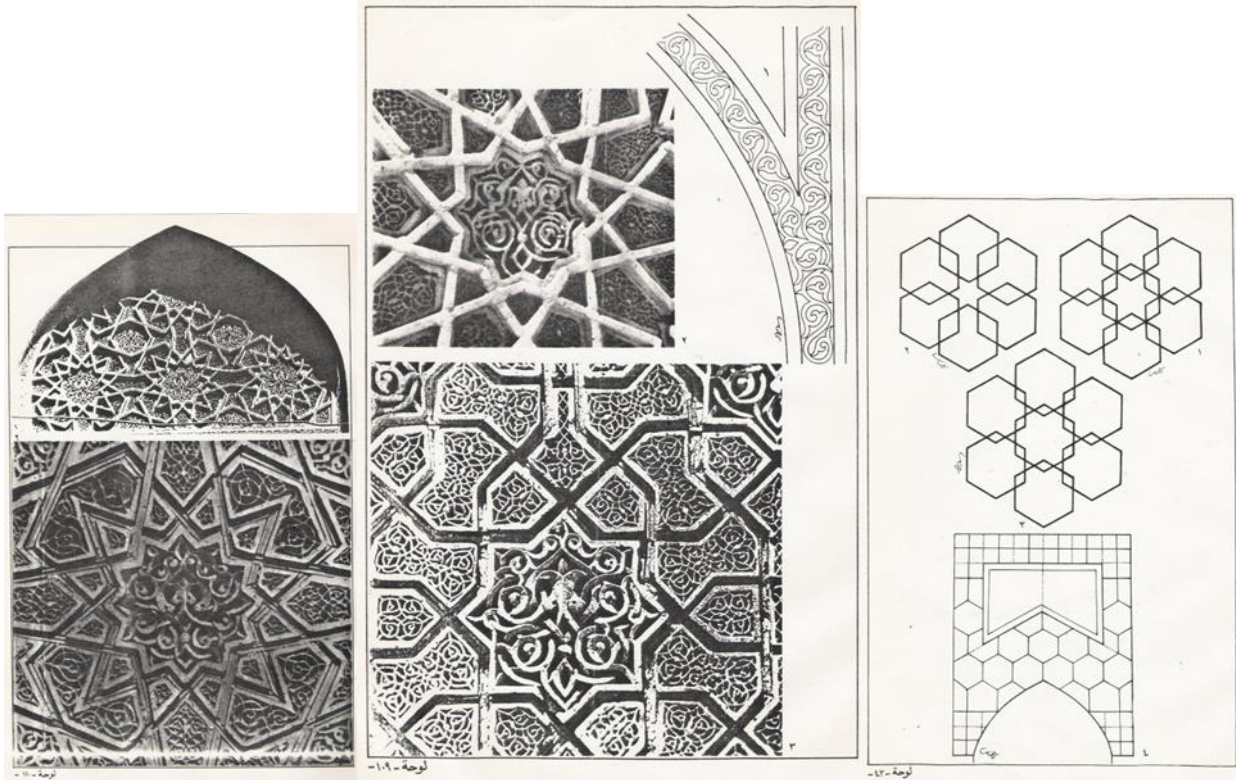
FIRST: A DECORATIVE MODEL.

Architectural field of application / main gate
 The main gate of Al-Mustansiriya school
 Composition type: geometric - plant - written
 Material used / plaster - pay
 Decorative construction / horizontal - vertical - spiral in arches
 place / door
 Dimensions: 210 cm x 180 cm

Description: The door contains geometric frames that are harmonious and homogeneous in the overall composition. They contain vegetal elements (tubes and branches) and geometrical elements (circles and rectangles), as it is not devoid of epigraphic elements. And these elements are nothing but projections of devotional acts: The floral motifs, with their gentleness, grace and fluidity, are a mercy; The geometric decorations are simple and strong: truth and awe; And the line combining fluidity and strength: wisdom. The creative artist ascended to the degrees of devotional gratitude, starting with the mercy of his Lord by making him a Muslim who pronounces the testimony by virtue of his instinct, then controls fear and dread of the obligation of the obligation of worship, to reach the foundations of serenity and wisdom imitating the divine attributes by virtue of absolute knowledge after humiliating himself with

worship and continual supplication. All of these are extrapolated by deep thought and internal reflection while you are in front of the decorations found in Al-

Mustansiriya school in general and in front of this part of the school.



ANALYSIS

He used straight vertical, horizontal, and curved wavy lines in the formation of his natural forms, and the sizes of its decorative units varied in proportion and harmony between the units among themselves and the outer frame that surrounds the two envelopes. The artist proceeded to add dishes with multiple decorative units with a soft texture in harmony with the work. This decorative unit was a brilliant decorative witness in the facades, entrances and halls of Islamic architecture, which confirms this metaphor is the mechanism of the work of the scene technically in this edifice.

It proceeded to the prominent sculpture by engraving on the surface, highlighting the outer lines of the star shape, the second aesthetic design, which is achieved in its center represented by the vegetal shape (he used within the geometric shapes vegetal shapes of flowers and twigs, and the stray snorkel that revolves here and there with wonderful spiral movements), which seems close to reality. And with flexible lines, which achieved an aesthetic contrast through the membership of this shape and its belonging to the

environment, and in return the geometrical star shape and its belonging to the astronomy.

Other spiral decorative units from which the prominent shapes were formed to be on two levels in each shade, which allowed the artist to add aesthetic value through shadow and light.

And the geometric shapes composed of the composition are representative of the idea of monotheism, which the words of God Almighty called for, so that art becomes purely a means of referring the recipient to infinite spaces; As the idea of unification in Islamic art that the Muslim artist tries to establish in this model comes through linking the whole to the part in an integrated intellectual link that gives each part of the artistic production its concepts, directions, language and identity, because the Islamic image was launched from an Islamic intellectual concept based on the texts of the Holy Qur'an Which confirms the oneness of the Creator, the Mighty and Sublime, which is manifested in the lights of His guidance.

The calligraphy in this decorative work has taken various forms, it was going straight here and curved and with circular movements there, in addition to the



spiral and the refractor. All these types of lines were playing music that welcomed the interior of the school, and the form took the natural character, so no unfamiliar forms appeared in it. The types of drilling used in the decorations and The variety of shapes suggests a wonderful texture with a high formative value.

The contrast in the spaces of this composition helped in the tactile and volumetric contrast in creating an aesthetic dimension in addition to the volumetric, tactile and formal proportionality that characterized the decorative units of the composition in general and its opposite repetition of the plant units of the outer frame through the regular and non-monotonic rhythm that suggests continuity and infinity.

Although this composition is made of two materials, namely brick and plaster, the artist was keen to create multiple textures in the same two materials through the shapes and sizes of the decorative units, taking advantage of the light value in highlighting the tactile diversity in the composition that is accompanied by the movement of the vertical, horizontal, diagonal and undulating decorative units.

The repetition used in this type of decoration was a regular repetition in a high rhythmic manner. In the circular movements of the decorative form, a movement of continuity and extension generates, which makes it impossible for the beholder to reach an end to the dimension sought by the movement. From the absolute dominating the world of nature.

This composition has a symmetrical balance on both sides of the central axis above the head of the pointed arch, and an illusory balance through the decorative units that are under the pointed arch and their relationship with the decorative units in general, as well as the two oval shapes as if they are (the palms of a scale).

The image of the spiral in Islamic art, which is called (the labyrinth spiral) or (the hidden and the pole). It is only a symbol of the idea of the esoteric truth, or the absolute that the mystic reaches through rings of remembrance to eternity and eternal bliss, and in miniatures in the form of the hidden spiral, or the internal spiral, the essence of the internal structure of the work.

Through the squaring of the circle and the process similar to the movement of the Great World spiral and also similar to the mystical ascent of the mind, this spiral in the end constitutes the mystical circle hidden in the world of miniature, just as the cosmological and mystical form of the spiral hides in the reality of the world and from here not only painting becomes halal. Rather, in the eyes of the esoteric religion, it plays the

role of the ascending movement towards (the minds) thanks to the essential structure of the works of art and thanks to the secret circle, which is both the mathematical and mystical form hidden in the apparent and embodied meaning of the spiral movement of this salvation. This spiral transforms the esoteric meaning of Islamic drawing into a true prayer that raises the soul to God (glory be to Him). (23)

SECOND, A MUSICAL MODEL:

Musician's name: Ishaq Al-Mosili.

The piece is composed with a modern note.(24)

Rhythm: Maqam Nahawand.

Poetry: Isaac Al-Mawsili.



Description: Isaac al-Mawsili chose the maqam al-Nahawand (the Minor) or the small ladder.. to start his piece and continued from the Nahawand for a not short period, but it is full of variations, transitions, and multi-form musical phrases. He used the maqam of the Kurd, as well as the maqam of al-Bayati, and he limped on the Hijaz, in addition to, of course, the Nahawand.

Isaac al-Mawsili inserted audio clips in what is not neither singing nor groans or hums or the like, but rather short words that may be a single word performed by a choir voice or an individual voice for moments in the middle of the musical piece. In general, the human voice as a tool in the middle of the system has performed several functions according to its position, sometimes to confirm the rhythm of the sentence with the sound of the words in the music, and sometimes to echo a popular tone, and at other times to confirm the lyricism of a particular section and



the introduction of such sound clips into musical systems is a new innovation by Ishaq Al-Mawsili.

ANALYSIS:

The first component of the formative elements in music is the line, by which we mean the course of the musical tones during melody. When conducting the melody in this piece, Al-Mawsili used a main sentence, but he did not repeat it in the same way.. Rather, he changed and replaced it with the aim of diversifying and coloring and not adding boredom. When Al-Mawsili wanted to return from Al-Bayati For the Nahawand (the original maqam of the piece), he used another musical bridge, any third maqam, to cross from it to the Nahawand, and the bridge here is the Kurdish maqam.

Al-Mawsili used the oud only in playing this piece of music, content with its calm tones that suggested its auditory path with a quiet horizontal line.

As for the shape, the music was suggestive of a natural shape with calm and comfortable colors. The researcher here believes that the idea of color is not the idea that the famous JetAudio company came up with. It allows converting audio tones du..re..me.. to basic colors (red, green and blue) according to mathematical relationships between sound and light according to a physical law, frequencies for each musical note and frequencies for each light or color element. While in music, the color or character is associated with musical instruments that can be explicit, when a single instrument is played, or a mixture when more than one instrument plays a melody at the same time together. Each color indicates a picture of the creativity of the Muslim artist in Al-Mustansiriya, for example:

These beautiful elevations and wonderful terrain in the manner of digging that the eye of the viewer sees in succession, through a strong musical phrase that moves from one group to another group contrasting with it in the vocal layer to indicate a variation in terms of length and degree of color - shadow and light.

We also find in music what is consistent from a structural form, such as the form A//B//:A://, and we find the form in another sense that the tone increases or decreases by the amount of a text, which is what is known as the chromatic scale. (A - B - A) Such a shape we find in architecture in the structural form, sometimes directed towards the center of gravity of the artistic painting or the top of the musical work, And this is what we find in trying to direct the painter by looking, moving or lighting towards what he wants to show and giving him the first place in the painting,

which is what we express in music as the top or (climax), and the escalation (Crescendo) often benefits with intensity and acceleration in time to reach it, Light and illumination correspond to the intensity and power of the sound.

Soukaria confirms, "The musical sound heard by the ear is a mixture of many tones in varying proportions, as is the case in a color that consists of several colors in varying proportions."(25)

As for the space (the space) being an important formative relationship, the melodic range ranged between a large third and a tenth greater than the small by a quarter of a ton, and this means the very musical, the calm, flat, gentle tones.

The musical painting was harmonious with everything in it, with a high sensual nature that simulates the conscience and human feelings free from the will (the art of music as one of the arts that bears the attributes of the absolute, as it expresses existence in its absolute unity and is a copy of the will itself, which is the ideals Schopenhauer strikes as a balance between music and the world.)(26)

The harmony and the tones that make it up correspond to the components of the world. The sounds or the four parts of each harmony, which are the bass, the tenor, the alto and soprano, correspond to the four degrees in the chain of existence, which are the mineral kingdom, the vegetable kingdom, the animal kingdom and man. (27)

Schopenhauer also has a close connection between music and the Absolute because he does not see in music a copy or repetition of any example of existence in the world. (28)The Islamic being an art with spiritual qualities connected to the eternal concept of absolute existence is God Almighty, and it is ancient and still, and it is the first and the last that vision does not perceive.

THE RESULTS AND THEIR DISCUSSION:

There is a strong correlation between the decorative arts and the musical pieces played on the oud. The one who enters Al-Mustansiriya school finds harmony between the sound of the oud and the visual image played by the decorations executed on its old walls according to the formative relations, as follows:

1. The calligraphy took many forms, and the largest percentage was of straight and diagonal lines in the decorations. As for the musical pieces, the notes were moving in the form of flat straight or oblique lines, and this is one of the characteristics of the well-known oud tones.
2. The Muslim artist sought to impose the spread of his decorative vocabulary in a way that covers the



entire architectural surface, despite the presence of encounters and repetitions, which led to the emergence of a simple alternating rhythm.

3. Granting the Muslim decorator a formal and sometimes coloristic rule of some of the vocabulary constituting the decorative units, which confirms the status and importance of this word over the whole of its surroundings.

4. The shape was a natural form, whether in decoration or music, and the feature of contrast in shapes is very prominent in the designs of decorative units, despite the lack of symmetry sometimes in the forms of vocabulary.

5. The color tactility suggests warmth and its object embraces and welcomes those who visit this historical architectural edifice.

6. The geometric composition appeared by 97%, the various and complex formations appeared by 77%, and the plant composition by 70%.

7. The multiplicity of units of decorative formations appeared in all the models, which leads as a result to (the one absent center), as is the case in the musical pieces, in which the starting point encountered the end.

8. The contrast of the levels of the decorative surfaces appeared at 100% for all models, and the same was true for the music, where the soft and delicate texture seemed to be the dominant feature in it.

9. The decorative units were characterized by sobriety, clarity, consistency and harmony among them, so that the beholder makes a sensual and intuitive mental continuity of the decorative work through visual tension within the visual field, which gave the decorative panels a great artistic value. The same is the case with music. There is a theme for each tone in it in a beautiful coherent manner.

10. The aesthetic values of these formations were linked to spiritual purposes and connotations, as well as their architectural utilitarian link.

11. The composition elements of line, shape and color are characterized by expressive energy that adds aesthetic values to which the beholder yearns with contemplation and deliberation to inspire its decorative units and the intellectual and aesthetic dimensions they carry at the same time. The same applies to music, which carries a melodious sound that affects the listener.

12. The decorative works were distinguished by not mentioning the artist's name, which indicates the activation of the group's spirit over the self, which is a feature that distinguishes the Islamic society.

13. The decorative formations were characterized by unity, harmony among the elements of the

composition with the spatial relations by the presence of dynamic forces that control the liberation of the latent energy within them resulting from the alliance and harmony and the work of relations among them with the elements of composition Which reflects the structure of the Islamic society, which emphasizes the importance of the part in the whole.

CONCLUSIONS:

1- Even though decorative art is a spatial art and music is a temporal art, now the Muslim artist was able to unify the arts through a launch from the idea of permanence.

2- The syntax in music and analytical in drawing, i.e. the harmonic, bears a common characteristic. The oud melody is present in the decorative overlay, and it is an attribute of Islamic art to signify the presence of God.

3- The artist is the son of his environment, and no foreign element that does not possess originality and a historical root can be imposed on him.

4- The elements and relationships of composition cannot work without active participation among them to create a sober decorative composition.

5- The multiplicity of visible centers in the decorative formations came to confirm (an invisible center) that has a positional and central dominance in managing and moving things, and this center is perceptible and invisible, and glory be to God, who is not perceived by eyes and He is over all things.

6- The growth of decorative elements in more than one applied technical field.

RECOMMENDATIONS:

1. The necessity of having a Department of Musical Arts in the College of Fine Arts, University of Babylon.

2. The necessity of introducing the subject of the Iraqi Maqam and its accompanying songs, playing and singing, into the vocabulary of the curricula of the Department of Musical Arts at the College of Fine Arts, as it represents the lyrical and musical heritage of Iraq.

3. The necessity of assigning a few sound science engineers to work on purifying and filtering old and unclear recordings, especially for wax cylinders, using modern computer software, and converting them into compact discs (CDs).

ENDNOTES

(1) Abbasid era: 32 1 AH / 0 75 AD - 656 AH / 2581: The Abbasid state was established on the ruins of the Umayyad state in the year 132 AH (750 AD), and its rule extended for five centuries until it fell at the hands



of the Mongols or the Tatars led by Hulagu) the grandson of Genghis Khan "year 656 AH (1258 AD) Although the ruling Abbasid dynasty was an Arab Hashemite family, descended from the dynasty of al-Abbas ibn Abd al-Muttalib, the uncle of the Prophet, when he mentions the Abbasid era, the golden age of Arabs and Muslims comes to mind, in which the Abbasids desired to surpass the glories of the Sassanids The ancients in Persia, at their hands, the sciences and arts revived with the movement of the capital of the caliphate from Damascus to Baghdad, and institutes, laboratories and hospitals were built, and we were told about the Abbasid caliphs' fondness for art, to the extent that the courts of the princes of the believers were almost transformed into institutes and musical councils. In addition to the gifts and gifts that the Abbasid caliphs bestowed on the musicians. This atmosphere motivated the musicians and encouraged them to move forward in raising the level and status of music, in several respects, including lyrical performance, research and musical studies, as we have arrived in the book "Risala fi Music" by Ibn Munajjim - Uhud Students of Ishaq Al-Mawsili - A valuable research on the Arabic musical scale that was in use until the fifteenth century, and it is similar to the Greek Pythagorean scale, As the Arabs learned from the abundant sciences of Greece through translations, which reached its zenith in the ninth century AD. The reign of Harun al-Rashid (786-809 AD) is considered a period full of glories and forums in culture, literature and art. The greatest musical talents such as Ibrahim al-Mawsili, Ishaq al-Mawsili, Ibn Jamea, Zelzal and others gathered in his court. Hamid, Abdul Aziz: Arab and Islamic decorative arts, Ministry of Higher Education and Scientific Research, University of Baghdad. 1982. pp. 123-127.

(2) What it sees in the decorations of the Mustansiriya school is the best example of Islamic decoration in the Abbasid era: Hussein Judi Muhammad, Arab Islamic Art, Dar Al Masirah for Publishing, Distribution and Printing, Amman, Jordan, 2007. p. 111. Al-Mustansiriya School was built in the year 625 AH and opened in the year 631 AH in the eastern side of Baghdad and was established by order of the Caliph Abu Jaafar al-Mansur, known as al-Mustansir Billah (588-640 AH). The decoration was carried out either by controlling the bricks and forming complete decorative units, or by engraving on the bricks themselves that cover the walls and ceilings. + For more review: Al-Azami, Khaled. Al-Mustansiriya School, General Organization for Antiquities and Heritage, Baghdad, 1981.

Maarouf, Naji. The History of the Scholars of Al-Mustansiriya, Volume 1, 3rd Edition, Dar Al-Shaab Publications, Cairo, 1976.

Amin, Hussein. Al-Mustansiriya School, Shafiq Baghdad Press, 1960.

(3) Music flourished and its instruments developed, especially in the city of Baghdad, which became the center of the lead and fame in this art. Among the most famous male and female singers in the first Abbasid era were: Qamar al-Baghdadiyah and Ibrahim al-Mawsili, his son Ishaq and his student Abu al-Hasan Ali ibn Nafi, nicknamed "Bizryab," who migrated to Morocco and Andalusia and carried with him there the oriental music whose influence still remains. In the music that is known to this day in Morocco, Algeria and Tunisia as "Andalusian music." A number of great scholars and eminent scholars such as Al-Kindi, Al-Farabi and the Caliph Al-Wathiq Al-Abbasi excelled in the study of music from both the theoretical and practical sides. All of this indicates that the prosperous civilization that specialized in Baghdad has completely nourished the Islamic spirit in various countries.

(4) Al-Souli, Abu Bakr Muhammad bin Yahya, Poems and News of the Caliphs' Children, Dar Al-Malin in Egypt: 1966. The chapter on Aliyah bint Al-Mahdi.

(5) Return to the well-known saying of (Hermetic); He said: (The lowest things represent and express the most sublime things).

(6) Hussein, Khaled: Decoration in Islamic Arts, House of Popular Heritage, Baghdad, 1983, p. 56.

(7) Farid. Tariq Hassoun Farid: History of Musical Arts, Ministry of Higher Education and Scientific Research, University of Baghdad, College of Fine Arts, Iraq, 1990. p. 85

(8) Okasha, Tharwat, Aesthetic Values in Islamic Architecture. Dar Al-Maaref in Egypt, 1981, pg. 207.

(9) Bahnasy. Afifi: Islamic Aesthetics in Modern Art. The Arab Book House, Cairo. 1997. p. 11

(10) Le Bon Gustave, The Civilization of the Arabs, T.: Adel Zwaiter, Arab World House, Egypt: 2009. pg. 496

(11)• Mustafa Jawad and Dr. Ahmed Sousa: The detailed guide to the map of Baghdad, the Iraqi Scientific Academy Press - 1958.

(12) Mahmoud Mohamed Ahmed, Beyond Islamic Art, The General Egyptian Authority for Cannabis, 1993. p. 55

(13)Marei, Eid: Antiquities of the Old Arab World (Iraq - Syria - Egypt) Damascus 2004, pp. 84-83.

(14) Al-Hanafi, Mahmoud Ahmed, Theoretical Music, previous source, pg. 14

(15) Hafez, Muhammad Mahmoud Sami, History of Arabic Music and Singing, Modern Art Press, Egypt: 1971. p. 94



(16) Those who were famous for the trade in vomits, the first of whom was Ibrahim Al-Mawsili and the son of Isaac. To give credit for the advancement of music and the entertainment of public morals and poetry in particular. For more, review the book: Al Allaf Abdul Karim, Qayan Baghdad, p.

(17) Harun is related to Al-Abbas, uncle of the Prophet Ibn Al-Mahdi. See Appendix No. (1). The Abbasid state reached the peak of its rise in his era, and it grew also. Harun Al-Rashid's saying: Go and take rain wherever you want, your abscess will return to me) The Abbasid state extended to three continents: the largest part of Asia, then a Europe and part of North Africa.

For more, review: Alam Al-Din, Mustafa, Al-Zaman Al-Abbasid, Dar Al-Nahda Al-Arabiya for Printing and Publishing, Beirut: 1993. pg.49

(18) He is Ishaq bin Ibrahim bin Mahan (or Maimoon) bin Bahman Al-Mawsili Al-Tamimi with loyalty, Al-Arjan of origin, known as Ibn Al-Nadim Al-Mosili, Nadim Al-Rashid, Al-Mamoun, Al-Mu'tasim and Al-Wathiq. He was born in 767 AD in the city of Ray. Al-Mawsili died in the year 867. He was a student of one of his father's students, who was Zelzal. He learned to play the lute from him and learned to sing from Atika Bint Shaza. He became famous for singing and music until he became one of the most famous and skilled singers and musicians in the Abbasid era. He was a scholar of language, music, history, theology and theology; Poetry narrator, news keeper. The author of the songs said about him: "Singing was the least of Isaac's sciences and the lowest of what he was branded with, even if he was predominant over him and what he was better at. He is the one who corrected the genres of singing." Al-Ma'mun said about him: "If Ishaq was not famous for singing, I would take over the judiciary, for I do not know of his chastity, integrity, and honesty." Al-Wathiq said: "Ishaq never sang to me except that I thought that he was increased for me in my possession." Al-Rajab, From the Heritage of Music and Singing Al-Baghdadi, House of Cultural Affairs, Baghdad, 2003, pp. 22-29

(19) He is Abu al-Hasan Ali bin Nafie, the freed slave of the Mahdi, the Abbasid Caliph. The nickname ziryab is a black, sweet-sounding bird from Mosul that has made outstanding contributions to Arabic and oriental music. Zaryab was born in Mosul and grew up in Baghdad and was a secret disciple of Ishaq al-Mawsili until he mastered singing on him. One day, Caliph Harun al-Rashid asked Ishaq al-Mawsili to bring with him a new singer who could sing, so Isaac brought Zaryab and asked the caliph's permission to sing, so he authorized him: O The auspicious king, Aaron's

plane, people went to you and invented for more review: Al-Alaf, Abdul Karim. Tarab among the Arabs, 2nd floor, Baghdad, Asaad Press, 1963 AD.

(20) Sorio, Etienne, corresponding to the arts, T.: Badr Al-Din Al-Qasim Al-Rifai, Publications of the Ministry of Culture, Damascus: 1993.

(21). Daoud, Abd al-Ridha Bahia, the artistic foundations of mural decoration in the Al-Mustansiriya School, unpublished MA thesis, University of Baghdad '1989. In addition to a personal interview on 12/5/2010

(22) Dr. Khaled Ibrahim Abdullah / Department of Musical Arts / College of Fine Arts / University of Baghdad.

(23) Baba Dopolo, Alexander: the same previous source, pp. 67-68.

(24) The artist Salim Al-Helou revived many musical pieces by transcribing them in the form of modern notes.

(25) Prince, Salem Hussein. Music and singing in Mesopotamia, 1st Edition, Baghdad, General Cultural Affairs House, 1999 AD.

(26) Mahmoud Tawfiq: Schopenhauer's Metaphysics of Art, the same previous source, p. 340

(27) Mahmoud Tawfiq: Schopenhauer's Metaphysics of Art, the same previous source, p. 340.

(28) Mahmoud Tawfiq: Schopenhauer's Metaphysics of Art, the same previous source, p. 3430