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Iraq's musical history is as old as civilization. Libraries have also been part of Iraq for centuries, yet these institutions have rarely collected music materials. After the 2003 destruction of most Iraqi libraries, librarians have been seeking support for reviving these libraries, developing a national music collection in the Iraq National Library and Archive (INLA) is necessary.

This paper proposes that this collection be created, and it seeks to answer two concerns. The first, "How can this music collection be developed?," is answered by reviewing literature from scholars of like collections; by looking at the music collecting policies of similar libraries; and by identifying materials to include in this collection. The second, "Is this music collection needed?," is answered by looking at how this collection will help fulfill other INLA goals. This paper will show that a national music collection is an essential addition to the INLA.

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SONGS OF THE BROKENHEARTED:
ON THE POSSIBILITY OF CULTIVATING A NATIONAL
MUSIC COLLECTION IN THE IRAQ NATIONAL LIBRARY
AND ARCHIVE

by
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INTRODUCTION

The region that is now called Iraq has been developing a musical history since its earliest period of recorded history. It is almost inconceivable to think of a nation that has documented its musical cultures for more than four millennia, but the many civilizations that have lived in this region have almost always left behind evidence of musical performance within their societies. While musical cultures can be found in every documented Iraqi culture in history, it would be impossible to develop a comprehensive list of Iraqi musical cultures. The country has been home to a wide variety of ethnic and religious groups, most of whom have left behind physical or written evidence of their existence. Scholars have uncovered artifacts indicating musical performance in prehistoric Iraq, and many texts of musical notation from a flourishing age of Iraqi artistic output during the medieval era are still studied and performed. Throughout the last millennium, Iraq has become associated with its important national variation on an Arab music genre, *maqām*, and the establishment of a unique Middle Eastern musical instrument, the *ūd*.

The community library also bears a longstanding legacy in Iraq. The first library collections were built around the eighth century CE and contained materials that documented Iraq's ancient culture (Stam 113). As Iraq's culture became more diverse and underwent dramatic changes, these libraries and other collecting institutions established impressive collections of artifacts. The world became more aware of these invaluable holdings following the burning and looting of many of these cultural heritage

items in April 2003 during a United States-led invasion of the nation's capital, Baghdad. For months following the invasion, media outlets worldwide announced the disappearance of ancient relics and antique documents from many cultural institutions, and these news stories show a long inventory of lost and irreplaceable materials. Although many important museums and archaeology sites were destroyed, the Iraq National Library and Archive (INLA) suffered the greatest material losses in the country (Eskander, "Records and Archives Recovery"). The national library lost most of its collections, technological equipment, and utilities. Many university, religious, and public libraries throughout Iraq suffered similar losses, and most of these institutions suffered some looting or destruction during the war. The value of these collections has been difficult to assess, and the loss of these historic items is a global tragedy.

The April 2003 destruction of Iraq's libraries has shocked librarians and scholars worldwide, and the mishandling of the INLA's documents since the war has been equally tragic. With regard to the looting of Iraq's antiquities and cultural items, former Defense Secretary Donald Rumsfeld famously credited the destruction as being part of the "untidiness" of war, stating that "stuff happens," and this dismissal has been the attitude with which Coalition Protection Authority (CPA) forces, the authorities placed in Iraq by the United States and Britain, have treated the demolition of Iraq's cultural heritage ("A Nation at War" 5). All responsible government authorities have failed to make the national library's repairs a priority. There has been little to no financial support formally requested by CPA authorities or given by the new government in Iraq, and although some international library organizations have stepped up to generate support for saving these institutions, and dedicated teams of the employees of these libraries keep pushing the

collections forward through reconstruction, the work that remains in fully rebuilding these institutions is staggering. The response of the CPA and other responsible government parties demonstrate the true lack of support cultural institutions in Iraq have received under the “new order” (Spurr, “Libraries and Archives in Peril” 274).

While the CPA, U.S., and Iraqi governments have failed to make Iraq’s cultural heritage a priority, the lack of regard for native Iraqi artifacts in Iraq’s museums and libraries is not new. Iraq’s cultural institutions themselves have long neglected the value in collecting native Iraqi artifacts, especially with regard to native Iraqi music. The nation’s music materials and sound recordings on the whole were mostly held in university libraries outside of Baghdad, and they tended to be sparse and sporadic. This lack of musical cultural items in Iraqi libraries may be the consequence of the fifty years that Iraq was ruled by the Ba'ath regime in the late twentieth century, during which time Iraqi music publishing came to a halt and institutional collectors looked toward foreign music distributors for relevant items. Iraq’s libraries also slowed collection as a result of financial difficulties suffered by the nation under Saddam. This possibility is speculated upon by Ian M. Johnson in a 2003 report on Iraq's libraries:

Ignorance of the situation in Iraq is widespread, as relatively few foreign professionals have visited the country in the last 50 years, and those working in the field in Iraq became even more isolated from the international professional community during the last 20 years. This has had significant consequences (210).

The lack of sufficient coverage of the diverse native musical history of Iraq may also have begun before Saddam, during the eras of the Ottomans and the British in Iraq, when

more European collections were expanded in Iraqi libraries and native culture was ignored. Whatever the cause, Iraqi libraries had not devoted adequate attention to the interesting and long history of music made in Iraq or by Iraqis, and what materials had been held in Iraq's libraries were completely destroyed during the 2003 invasion. The more contemporary lack of musical materials in cultural institutions throughout Iraq does not reflect the country's prior dominant cultural attitude toward native music or libraries. Before this most recent tumultuous time for the country, Iraq had a long history of valuing cultural institutions and respecting its even longer history of musical performance. Iraqi people had shown appreciation for its vast and diverse history in its artistic development, and as Iraq rebuilds as a nation, the staff of the INLA has expressed clear goals of reviving an appreciation for the culture of Iraq from the current state of devastation, and during this renaissance, the institution's officials should develop a music collection that can evolve into a national music library with archival resources. The many traditions of Iraqi music are long-standing and are in danger of being eradicated, of disappearing completely. Iraq's musical heritage is at risk, and Iraq's people will benefit from the rescue and preservation of the country's musical materials. As international cultural organizations have asserted, Iraqis have a right to the preservation of their cultural items, artifacts which belong to all Iraqi people. For the INLA to take steps toward preserving this musical culture by devoting attention to a national music collection will show a commitment to preserving the culture that is not just national registry business, to developing a music collection that captures some the most important and fascinating aspects of Iraq's culture.

This paper advocates the development of a national music collection of Iraqi

music materials and sound recordings in the INLA during its rebuilding process. It will provide a thorough background to Iraq's rich musical history. Additionally, thorough attention will be given to Iraq's long history of collecting cultural items in many important libraries that are currently suffering a crisis situation that incorporates every level of disaster. This paper also addresses important considerations in the redevelopment of Iraq's libraries and the possibilities for developing a music library there. While it is clear from the historical background of Iraqi music that a national music library will help Iraq's people grow as a nation with a diverse and important cultural identity, it is important to consider if and when a special music collection in the INLA will be a feasible accomplishment. Finding financial and professional support will be difficult, especially if one considers that Iraq's pre-existing libraries have been unable to find support for their needs. These are the concerns that this paper addresses in addition to proposing that a national music collection be developed in the INLA and that the international library and music scholarship community make a commitment to preserving this nation's fascinating musical history.

HISTORY OF IRAQI MUSIC AND LIBRARY MUSIC COLLECTIONS

Iraqi Music

The music of Iraq has long been considered vital to all elements of cultural life in the region, secular and religious, rural and urban. Musical societies have existed in Iraq since the earliest civilization in the Mesopotamian age when the Sumerian intellectual society, which flourished from about 2000-2900 BCE, cultivated some of the earliest expressions of art and music (Duchesne-Guillemin 287). Evidence of these ancient musical societies was discovered in 1929 by the archaeological team of Sir Arthur Woolley. A lyre, ceramic rattles, cymbals and other ancient musical instruments dating from 2600 BCE, as well as images and cuneiform tablets that describe musical performance, were excavated at the site of the royal cemetery of Ur (Poché 358). Almost every society that has existed in Iraq since the Sumerian civilization has left musical artifacts. The relatively brief period of rule of the Akkadian civilization, which flourished for two centuries in the third millennium BCE, had a dramatic effect on Mesopotamian language and artistic output, including music. Later, the Babylonians, a historic empire that ruled Mesopotamia during the eighteenth century BCE, produced the most musical artifacts of any ancient Iraqi culture that has yet been found (“Babylonia”). The written record of musical life in previous societies was in the form of ‘hymn’ texts, but by the time of the Babylonians, we begin to see evidence of notated musical systems (Kilmer, “Mesopotamia”). Music continued to be part of Mesopotamian life under the Assyrian empire, a long-standing kingdom that ruled the area throughout most of the first millennium BCE (Kilmer, “Mesopotamia”). Relief sculptures from this period depict musicians playing bagpipe-style wind instruments, a variety of drums, and other wind

instruments. The Assyrians and Babylonians were at war throughout the decline of Mesopotamia, which resulted in the more mobile instruments among these early Iraqi musicians (Kilmer, “Mesopotamia”).

The Mesopotamian age ended with the conquest of the Iraqi region by Alexander the Great in 331, an era during which indigenous music was largely suppressed. However, the Islamic conquest of Iraq in the 7th century CE led to the development and dramatic expansion of new forms of Middle Eastern art, especially music. The establishment of the first major Islamic empire, the Abbāsids (750-1258 CE), ushered in a “golden age of Arab music,” a period during which Iraq was central (Racy, “Overview” 543). Baghdad, which served as the primary capital of the empire, became the musical center of the Middle East, and the city’s culture was one in which musicians were considered valuable and were well-respected (G. Sawa, “Music Performance Practice” 297). Musical scholars were revered throughout the community and called “caliphs,” and these caliphs generated some of the earliest “Arabo-Islamic musicological treatises” (Hassan, “Iraq”). These theoretical texts lay the foundation for the development of “ilm al-mūsīqā,” or the “science of music,” an important ideology that shaped early artistic Islamic culture (Racy, “Overview” 541). Inspired by early Greek writings on aesthetics, medieval Muslims began studying the principles of music. Many impressive early scholarly activities came from this movement, including the first standardized terminology for the description of music in Arabic (Racy, “Overview” 541).

Music remained an important part of Arabic Iraqi intellectual life until the Mongol conquest in the thirteenth century. Throughout the following five centuries, a number of Turkmen, Persian, and Ottoman empires ruled Iraq, and the music of Iraq became more

European and lost much of its early Arab style (Hassan, “Iraq”). However, during the later medieval Abbāsīd era, Iraqi culture had become widely diverse, and the many branches of Islam that had grown in Iraq during this time developed a number of religious rituals that survived the Mongol conquest and continue to be practiced, such as the important Shi’a ceremony, “āshūrā” or “ta’ziya,” a large festival held annually in the holy city of Karbala in central Iraq (Hassan, “Iraq”). The ritual honors the martyrdom of Imam Husayn, the grandchild of the Prophet Muhammed, who was killed in 680 CE (Hassan, “Iraq”). The festival occurs over several weeks as thousands of visitors re-enact the battle that led to the death of Husayn, a dramatic festivity that includes dances, dramatic performances, and body mortification rituals. The music that accompanies these elements comes from all parts of the Islamic world and contributes tremendously to the diversity of Islamic music in Iraq (Hassan, “Iraq”). Another example of a religious ritual that has persevered since the time of the Abbāsīds is practiced by the more ascetic Sufis and is called *dhikr* (Racy, “Overview” 544). In Iraq, different orders of Sufis practice the ritual in very different ways, and the ritual music that is used varies significantly. The Qādirī order practices *dhikr* in a mosque, and their ceremony features songs of devotion and a capella singing; the Rifāī engage in body mortification practices for *dhikr*, and their music tends to be heavily percussive. In both practices, this Sufi ritual employs musical elements as a way to “attain mystical ecstasy in their quest for union with God” (Hassan, “Iraq”).

Qur’anic recitation, a type of Islamic chanting, has been particularly prominent in Iraq for more than a thousand years. Iraqi recitations have a distinctly melodic style that is controversial among more ascetic Muslims who think the Iraqi Qur’anic style might “lead

to secular ecstasy or to a possible confusion between purely secular singing and religious recitation.” (Hassan, “Iraq”). Another group of Iraqi religious rituals that are centered on musical traditions are the spiritual possession rituals practiced by an African-derived culture in Zubayr, a Basran city of mostly black inhabitants. These possession ceremonies involve call-and-response singing and large and diverse percussion ensembles (Hassan, “Iraq”; Racy, “Overview” 546).

Alongside these religious music rituals, a number of secular musical traditions evolved throughout the reign of the Ottoman Empire and into Iraq’s medieval period. Notable art music approaches in Iraq have evolved from the performing cultures of the Bedouin tribes of the western desert region of Iraq. Bedouin Iraqis have traditionally been nomadic herding groups who travel throughout the region. There are no professional Bedouin musicians, as earning a living is considered shameful among them (Chatty, 375). Much like the Bedouin, the gypsies of lower Iraq have long played an important part in the transmission of many kinds of Iraqi music by traveling and performing throughout the region, but they are usually paid for their performances, which often accompany major Arab festivals or feasts. (Hassan, “Iraq”).

As influential as these Iraqi musical forms have been on Middle Eastern and Western music everywhere, no musical entity stands as a greater symbol of the culture of Iraq than the repertoire of Iraqi maqām. This body of work is considered the root tradition of Iraqi “art music” and links modern stories with classic tales and myths in a complex four-hundred-year-old oral tradition (Hassan, “Iraq”). Nearly every cultural group that has lived in Iraq and throughout the Middle East has contributed important melodies to the maqām repertoire. Due in part to the rise of maqām studies in the mid-

1930s as a result of the creation of the Fine Arts Institute in Baghdad and the formal training of maqām modes there, maqām has been the central theme of Iraqi music throughout the twentieth century, and it is still performed at Iraqi holidays and festivals, most prominently during *mawlid*, an Islamic ritual that is related to the Prophet’s birthday and is honored on both joyous (“farah”) and solemn (“kidir”) occasions (Hassan, “Iraq”).

There are many kinds of maqām practiced throughout the Arab world. The variety of maqām that is unique to Iraq is performed by the Baghdad ensemble, *al-chālghi al-baghdādī*, and differs from other types of maqām in that it is more “prestructured” than the maqāms of other prominent Arabic countries, such as Egypt (Hassan, “The Iraqi Maqām” 311). Iraqi maqām almost always begins with a lengthy instrumental opening featuring *qirā’at al-maqām*, the “reciting” of a group of deeply respected, predetermined verses (Hassan, “The Iraqi Maqām” 312).

The fall of the Ottoman Empire after World War I and the beginning of the British mandate in Iraq, which declared Iraq to be under British governmental leadership semi-autonomously, allowed for increased diversity in musical expression, as Jewish Iraqis and Kurds experienced a newfound freedom of expression (Blum and Hassanpour 238). The Kurds of Northern Iraq gained limited air time on the national radio station of Iraq, and in the late 1920s, major Arab record labels such as Baidophon and His Master’s Voice took an interest in the musical cultures of Baghdad branches and began releasing Kurdish popular music on phonographic records (Blum and Hassanpour 238). The Jewish artists of Iraq were particularly important to musical culture during this time, as the British mandate allowed Jewish Iraqis to have the rights and freedom of other Iraqis, one of the very few times in history that Jewish Iraqis had these rights. Many songs from Iraq

during this era, including songs in the maqām repertoire, feature Hebrew lyrics and pilgrimage themes common to Jewish music. However, the end of the British mandate in 1929 as a result of a resolution to allow Iraq to join the League of Nations led to increased persecution and the removal of rights for the Jewish Iraqi citizens, and eventually to their mass exodus in the early 1950s to Israel. Jewish musicians in Iraq had by this migration produced folk music and pilgrimage songs that remained popular among Iraqis beyond the group’s departure (Ben-Yaacob et al.17-23).

Beyond the folk music of Jewish and Kurdish minorities, the country continued to lean culturally toward Western influences throughout the next few decades, and even though major musical institutions were founded in Baghdad – the Institute of Music in 1937 and the School of Fine Arts in 1939 – these institutions tended to promote European musical traditions and instrumental technique, rather than the vocal styles that had always been celebrated in Iraqi music (Davis 95). The trend toward European musical styles prevailed when, in 1969, the Ministry of Information and Culture established a new children’s school of music and ballet that, as the others had, promoted learning of Western music and culture and caused many Iraqis to become concerned that the influx of Western music in the area threatened to eradicate the rich tradition of indigenous music in Iraq (Hassan, “Iraq”). This concern, which grew quickly among Iraqi intellectuals, led the Ministry to establish two major Iraqi music centers in Baghdad in 1971: the Institute of Iraqi Melodic Studies, which provided extensive training in Iraqi musical technique, and the Centre for Traditional Music, which sought to preserve traditional Iraqi music and organize specialized studies in Iraqi music (Hassan, “Iraq”). The national appreciation for Iraqi music grew even as the Ba’ath party gained power in Iraq and became more restrictive

throughout the 1960s, and in 1973, the Ministry of Culture established a Department of Music that became very important in the preservation of certain Iraqi traditions (Hassan, “Iraq”).

One of the most important traditions that was well-documented in the Department of Music was the development of the Baghdad *ūd* (Hassan, “Iraq”). Traveling cultures such as the gypsies and the Bedouin have contributed to the honing of the Baghdad *ūd*, an instrument which has become a central sound in a great deal of Middle Eastern music and is one of Iraq’s greatest contributions to music everywhere. A comparatively recent development in Iraqi music, the resurgence of this older lute (not unlike the one found in the royal cemetery of Ur) can be attributed to the popularity of a famous Iraqi character, Prince Muhieddin al-Dan Haidar (1888-1967), a cousin of the King of Iraq after World War I and a prodigious *ūd* musician who went by the name al-Sharif (Hassan, “Iraq”). Al-Sharif altered the lute to be far more complex and violin-like, which allowed for faster and more independent *ūd* playing. Initially rejected by traditional *ūd* scholars as lacking the improvisational skill often valued in the most Arabic styles, the Baghdad *ūd* sound has become more accepted as a unique Iraqi musical style in recent years and has been performed by *ūd* players throughout the world (Hassan, “Iraq”).

When Saddam Hussein took command of the Iraqi government in 1979, celebrations of traditional Iraqi music had begun to wane and Arab pop music prevailed in Iraq. Outside of scholarly musical circles where Iraqi art music was still being studied, Iraqi music reflected the strong influence of European popular dance club trends (Elali, “Iraq”). However, with the rise of the Ba'ath regime in 1968 and Saddam Hussein in 1969, tremendous restrictions were placed on the music industry by Iraqi government

authorities and heavy embargoes (Elali, “Iraq”). Some native symbols such as the older music of the herding Bedouins experienced some popularity as a result of the new regime’s emphasis on the rising Saddam’s peasant upbringing, but monetary success in the music industry of Iraq was in Western-influenced pop music only (Elali, “Iraq”).

During the Iran-Iraq War, as performing artists became more vocal about the numerous tragedies of this conflict and as oppositional political opinions became more and more suppressed, the Ba’ath regime forced their propaganda into popular music by ordering popular singers to sing in praise of and perform for the regime (Hammond 49). The tendency of the regime to order that these songs be composed became more frequent after the Persian Gulf War, when the Ba’ath party’s Iraq stood at its most isolated, and the pressure on Iraqi pop singers to produce songs in praise of Saddam was so extreme that many performers left Iraq or quit their music careers (Hammond 160). Although music was able to be studied and heard in Iraq prior to the U.S. invasion of Iraq in April 2003, the restrictions placed on musicians were so intense that Iraqi music lost a good deal of its diverse expression.

The constant state of instability and militancy that Iraq has endured since the 1970s has inhibited the success of Baghdad’s recording industry, and as a result of the inaccessibility of Iraqi musical recordings, Iraq has not held a vibrant music scene in almost a century. Maqām became less practiced and was in danger of dying off completely under the later years of Saddam’s regime, when poverty, suppression, and conflict rendered obsolete many forms of Iraqi art (Hassan, “Iraq”). Since the first Gulf War, music featuring a traditional vocalist accompanied by modern instrumentation and electronic sounds has become more popular in Iraq, but the United States-led invasion of

2003 that caused the flight of more than 80 percent of Iraq's musicians has not encouraged the music industry in Iraq to succeed ("Iraq: Histories of Resistance").

The most widely recognized contemporary music from Iraq has come primarily from Kazim Al Sahir, a very popular Arab singer who has achieved enormous fame throughout the Middle East since the mid-1970s (Freedberg 105). Sahir has lived in exile during most of his career, however, as a result of a controversial song he recorded just before the end of the Iran-Iraq War, entitled "The Betrayal," which presented criticism of the conflict and drew concern from the regime (Freedberg 105). Throughout the 1990s, Sahir has continued his very successful career in Cairo, Egypt, where he lives as an expatriate, allowing him to fare far better than those music celebrities who remained in Baghdad during the 2003 invasion (Freedberg 105).

Those who had followed the Ba'ath regime's order and sung for Saddam suffered after the invasion. One major singer who had performed for the regime in many capacities, Dawoud Al Qaisi was shot dead on a Baghdad street almost immediately after the invasion, presumably for his frequent performances and songs for the regime, though he had been ordered to perform by Saddam himself (Hammond 49; "Iraq: Histories of Resistance"). Iraqi musicians who had participated in the regime's forced performances and maintained careers in Iraq were then forced to flee the country due to threats from the Iraqi public within (Hammond 160). This exodus, plus the number of musicians who had already left Iraq during the 1990s so as to avoid performing for the regime, has left most of the contemporary Iraqi musical community in exile (Hammond 160). To complicate the issue further, however, Iraqi intellectual property laws, though being forged, hardly sit high in priority during these early stages of rebuilding the Iraqi legal system, and post-

invasion performers currently “suffer from an open season on copyright theft” (Hammond 160). But many in the Arab music industry claim that more native Iraqi pop music is on the rise and can expect an expansion in its popularity worldwide. As famous Iraqi singer Nazir al-Khaled told Reuters correspondent Andrew Hammond, “People are thirsty for Iraqi songs... just to hear something in the Iraqi dialect” (Hammond 160). This level of consumption indicates the importance of music to an understanding of Iraq’s culture.

Iraqi Libraries

Just as Iraqi music has a longstanding tradition, Iraq has been home to libraries since at least the 8th century, when Baghdad flourished as the capital of the Abbāsid Empire (Stam 113). The mosque library of Abu Hanifa Nu’man was the repository of the book collections of many of the Abbāsid society’s highest ranking men and important scholars, and it served as a social meeting place and library for many of medieval Baghdad’s most prominent men (Stam 113). Public and private libraries grew throughout the Ottoman Empire and during the time of British Iraq, and these libraries developed more subject-specific branches, including music collections, as did universities and their library systems. At least four Iraqi universities in Babylon, Baghdad, Basra, and Sulaymaniyah offered music education before the 2003 invasion and held music library collections, though they were small and Western in orientation. The size of Iraqi music collections, although previously present, has never been large. In fact, the three years of the *World Guide to Libraries* that preceded the 2003 looting showed that libraries in Iraq had never held more than about 1,500 audio recordings—throughout the entire country (“Iraq”, 1999 370; 2001 380; 2002 393).

Music collecting was most extensive at the fine arts library branch of Baghdad University, one of the larger library systems in Iraq. It held music scores and audio recordings to support the curriculum of the students in the Department of Music. This fine arts library was the only research library for the humanities in the country (“Libraries and Facilities Assessment”). Music collections existed in libraries at Mosul University and other smaller fine arts institutions, and Baghdad also served as the home of other major libraries that supported studies in the humanities, such as the Central Awqaf Library, which had been the oldest cultural heritage institution in Iraq before 2003 and held a sizable collection of important religious documents (al-Naqshbandi, “Report on the Central Library”). Another library of rare materials, the House of Manuscripts, was one of the few cultural institutions that was consistently valued under Saddam. Just prior to the war, the collection was estimated to have as many as 50,000 Iraqi heritage items that were maintained by a well-trained preservation staff (Deeb, Albin, and Haley, “Report”). The largest and most important collection of Iraqi history lived until 2003 in the INLA, the national collecting library of Iraq that was founded in 1961 and moved to a permanent building adjacent the National Museum in 1977 (Kam 5). The INLA had been a library that focused mostly on the antique manuscripts, Arabic newspapers, and rare books and sought to document Iraqi history (Kam 5). These libraries and libraries at universities in Mosul and Basra contained important materials documenting the evolution of society and music in Iraq throughout a turbulent history of monarchy and dictatorship.

It is worth noting that most of these libraries were developed during the rise of the Ba’ath regime, a leadership which did initially provide adequate support for certain cultural institutions. However, as with music, the freedom of expression allowed within

these libraries was heavily restricted, and the institutions' staff members were faced with many demands to promote the Ba'ath agenda. Although library collections were well-funded during the early years of Ba'ath leadership, the beginning of the Iran-Iraq War in 1980, less than a year after Saddam became president of Iraq, caused the budget for cultural institutions throughout Iraq to be drastically reduced, and these budgetary measures grew worse during the eight years of this first of Saddam's wars. The Persian Gulf War with Kuwait that followed in 1991 led to even slimmer budgets, and the sanctions that were imposed on Iraq by countries throughout the world pulled Iraq into an economic crisis that caused library collection development throughout the nation to come to a standstill (Arnoult, "Libraries in Iraq" 32). As the current Director-General of the INLA, Dr. Saad Eskander, states, "This means that the destruction of Iraq's cultural heritage began during Saddam's era" (Eskander, "Records and Archives Recovery").

The INLA's story reflects the distress of all Iraqi libraries, most of which were hindered for thirty years before 2003 under the Ba'ath party by confinements of freedom and tight budgetary restrictions. As with most of Iraq's libraries, the INLA did not have the trained staff or the basic building funds to support a proper collection. "Under Saddam's rule, the INLA had neither trained conservators and restorers nor a disaster recovery plan. Moreover, the archival and library collections in the INLA's repositories were in very bad shape, as the regime removed the air-conditioning system. Dust and high temperatures took their toll on the collections," (Eskander, "Records and Archives Recovery"). Eskander described for an audience at the 2004 Internet Librarian International conference in London the degradation of the INLA during the Ba'ath regime: "In Saddam Hussein's Iraq, the National Library and Archive... was an

abandoned cemetery, void of progressive culture and critical thinking” (Spurr, “Libraries and Archives in Peril” 275). Because the Ba’ath regime was intolerant of many of Iraq’s subcultures, the INLA had been known for having a very strict collection development policy that eliminated oppositional texts, including many texts that can be considered essential educational materials. These policies were enforced by a former director-general who supported Ba’ath policies and was a critical figure in the Ba’ath regime (Eskander, “Records and Archives Recovery”). As a result government restrictions placed on access to the collection and a lack of budget and disaster preparedness of all cultural heritage institutions in Iraq, they were entirely ill-equipped to defend their collections during Saddam’s final war.

United States military forces invaded central Baghdad from April 7-9, setting up what CPA leaders called the “new order” of Iraq (Spurr, “Libraries and Archives in Peril” 274). Well before the outbreak of the conflict, UNESCO had taken a number of steps to ensure that the governments of the countries likely to be involved in the conflict were aware of the terms of the 1954 Hague Convention and other international laws relating to the protection of items of cultural heritage during armed conflict. These laws are meant to enforce the protection of cultural property of great importance by the involved governments, but neither of the leaders of the invading nations had signed the Convention documents, and as the invasion drew dangerously near, neither country showed signs of recognizing the agreement (“Koichiro Matsuura”). Although institution staff assembled in a heroic effort to protect the collections, the worst fears of these cultural activists were quickly realized. Over that three day period in April, looters and arsonists pillaged and destroyed much of the INLA’s building (Lossin, “Iraq’s Ruined Library”). The electronic

equipment in the building was looted first, and it then became obvious that looters would not stop there. When the fires began throughout parts of the library and museum, it was clear that the INLA, located centrally in Baghdad and known to be controlled by Ba'ath party members, was in trouble.

In a desperate last-minute attempt to guard these irreplaceable materials after the initial looting period, a group of Shi'a men from a nearby Haqq Mosque welded a door of the INLA shut, closing off much of its archives from intruders, and they began removing books from the National Library and transporting them to the mosque, which allowed a very small percentage of important materials to be saved (Watenpugh, Méténier, Hanssen, and Fattah 15). On April 14, the second and most damaging fire at the INLA destroyed the entrance and parts of two more floors above it (Deeb, Albin, and Haley, "Report"). One of Saddam's final orders as president of Iraq was that the archives documenting the legal procedures of his regime be destroyed. It is believed that the fire was due in part to former regime officials carrying out this order (Spurr, "Libraries and Archives in Peril" 276). The most current estimates state that a quarter of the INLA's book collections were plundered and destroyed by fire, and more than half of the archival collections of the library were burned during the looting period in the early months of the invasion. Many Ottoman-era documents were destroyed and all of the archives documenting Saddam's regime were ruined or have disappeared. Only a few of the INLA's maps and photographs survived the April devastation (Spurr, "Libraries and Archives in Peril" 276). The national collection was ravaged.

The destruction of the INLA was the most extreme example of the destruction that was repeated many times over in other cultural institutions in Iraq, most dramatically the

Iraq National Museum, which was located in the same complex as the library:

Most infamous was the looting of the Iraq Museum... however, the almost exclusive focus on that institution by the international media effectively eclipsed the fact that Iraqi universities, their libraries, the National Library and Archive, and other such institutions were not spared this horribly thorough process, in Baghdad and elsewhere in Iraq outside Iraqi Kurdistan (Spurr, "Libraries and Archives in Peril" 274).

Those facilities that promoted the study of Iraqi music were not spared either. Baghdad University's fine arts library branch, which featured the largest collection of music materials of any Iraqi library, was completely devastated (Watenpaugh, Méténier, Hanssen, and Fattah 8). Almost immediately after the looting began, the music collection lost most of its recording and playback equipment, and its print collection was mostly burned. Many of the music library's audio tapes were stored in two Baghdad radio stations, but the stations were looted and bombed during the war (Watenpaugh, Méténier, Hanssen, and Fattah 9). Later, an assessment of the collections of all of the libraries of Baghdad University by a group of international librarians showed that they had long been largely cut from the Iraqi education budget and had featured materials that were "woefully out of date," presenting a new problem in rebuilding the music library collection (Watenpaugh, Méténier, Hanssen, and Fattah 8).

The Awqaf Library of the Ministry of Religious Endowments suffered tremendously in a fire on April 14, 2003. Precious items that had been removed to a nearby mosque for safekeeping just prior to the 2003 invasion were being protected from looting by a mosque official, but because this official was found armed on the last day of the invasion,

he was shot by U.S. troops at the entrance of the mosque as per the “shoot on sight” order given to coalition forces (al-Tikriti 734). The looting of these materials recommenced. Perhaps the least damaged collection in the humanities throughout the country was the library of the House of Manuscripts. As awareness of the coming U.S. forces grew, the House of Manuscripts staff enlisted the help of citizens to move and properly protect the manuscripts in an epic neighborhood collective effort that was comparatively quite successful (al-Tikriti 730).

These disasters are the culmination of years of degradation. In an early report of the damage done to Iraqi libraries, Jean-Marie Arnoult from the Bibliothèque National de France described Iraqi libraries as “doubly-wrecked,” a description which has been repeated often by advocates for Iraqi libraries (Arnoult, “Assessment”). The mass looting and destruction of libraries in Iraq followed twenty years of extreme budget restrictions that allowed for no collection development funding (Johnson 210). The violent destruction of Iraqi libraries during the war seemed to be the final abrupt act in a series of devastating cultural tragedies within Iraqi cultural institutions.

Edouard Méténier, a French historian who was doing research in Iraqi libraries and archives, mostly in Baghdad, from November 2002 until April 2003, provided the first substantial account of the destruction of the INLA and other libraries within the capital city (Johnson 211). His account depicted some of the destruction of library collections in Iraq and provided much of the initial shock and alarm that has become a concern among international librarians and cultural experts (Johnson 211). In July of 2003, an international group of Middle East librarians and Iraqi historians who called themselves the Iraqi Observatory visited and assessed the destruction done to Iraqi

libraries and quickly issued a report of their visit, including some basic professional recommendations (Watenpaugh, Méténier, Hanssen, and Fattah). From October to November 2003, staff from the Library of Congress visited Baghdad to assess the post-war situation of the INLA and the House of Manuscripts libraries there and to counsel the Ministry of Culture in Iraq on the repairs that needed to be made to the national library (Deeb, Albin, and Haley, "Report"). In 2004, the Middle Eastern Librarians Association formed the Committee on Iraqi Libraries, consisting of some of the strongest Middle Eastern librarians and other scholars, in order to seek out and provide assistance for Iraqi libraries, and they have made accessible a number of investigative publications in which important authors made recommendations for the rebuilding of libraries ("MELA Committee on Iraqi Libraries"). These groups and many others began the work of uncovering library materials from the debris and assessing the damage, reporting one story after another of the devastating losses suffered at each of Iraq's libraries, especially to what little music holdings had been in Iraq.

The destruction of the fine arts branch of Baghdad University was obvious on sight. The Department of Music nearly vanished in the fires of this period of mass destruction. First, the looting of the collection caused irrecoverable damage. After the Observatory team surveyed the music collection, "it was determined that at least 1,000 music records (vinyl disks), 5,000 tapes, dozens of record players, 30 pianos and hundreds of books were stolen from the Musical Arts Department, including Opera, Baroque and Iraqi recordings" (Watenpaugh, Méténier, Hanssen, and Fattah 8). While there had been some hope for the library's recording collection, the bulk of which had been stored in two nearby radio stations, the scene at these broadcast stations reflected

the devastation elsewhere. One station, Izacat al-Shacb, or the People's Radio station, was bombed, and the other station, the propaganda station of Uday Hussein, a member of the Ba'ath regime who controlled Iraqi media, was looted in its entirety. All that remains of Baghdad University's already sparse audio and music collection is the saved thesis of Zeinab Subhi, a graduate student who cataloged Iraqi recordings as part of her master's thesis on 1950s radio in Iraq (Watenpaugh, Méténier, Hanssen, and Fattah 8). Ms. Subhi has since taken over responsibility for the documenting the former collections of these recordings at the Iraqi Broadcasting Station and has begun assessing the losses (Watenpaugh, Méténier, Hanssen, and Fattah 9).

The reaction of the coalition forces has been dismissive at best. University officials reported to the Iraqi Observatory group that the university had extensive trouble contacting the CPA authorities who were in charge of higher education in Iraq, and the timely establishment of recovery efforts was rendered impossible by this lack of communication (Watenpaugh, Méténier, Hanssen, and Fattah 8). The CPA and the new Iraqi cabinet repeatedly failed to provide aid to Baghdad University, despite numerous on-site recommendations from prominent preservation professionals. While the looting and burning of equipment and manuscript items in the library was devastating to the collection, the lack of repairs made to the library in the aftermath of the destruction has proven to be even more serious. The fine arts building was permeable to ash and leaking, and one professional archivist found large numbers of insects, much like termites, in the walls of the building, threatening both the edifice itself and the materials within. This library system did not receive any support for recovery efforts for more than a year, despite a diligent staff that continued working under health and war hazards in the

building (al-Naqshbandi, “Report on the Central Awqaf Library”).

At the Awqaf Library, the religious document library that had been nearly completely looted and burned despite two efforts to transfer materials off-site, library staff have been taking whatever steps they can to rebuild the institution. This important library has had trouble finding financial and professional support to rebuild other areas that have been destroyed (al-Naqshbandi, “Report on the Central Awqaf Library”). In a shocking lack of support for the value of the collection that drove its staff to coordinate such a monumental community effort, the House of Manuscripts has lost all of its funding and ability to rebuild and rehouse the collection that they currently have stored in a mosque vault. The staff remains committed to the collection despite the lack of funding (Deeb, Albin, and Haley, “Report”).

The INLA has been somewhat more successful in garnering support and, if nothing else, awareness through the tremendous work of one very important Iraqi. When Saad Eskander, former Kurdish rights activist and recent PhD recipient from the London School of Economics, was appointed to the Director-General post shortly after the pillaging of the INLA, he came to the institution at its lowest point: “The building was in a ruinous state; there was no money, no water, no electricity, no papers, no pens, no furniture (apart from 50 plastic chairs),” in addition to the devastating destruction of several archival documents (Lossin, “Iraq’s Ruined Library”). Many items had been relocated to the basement of the State Board of Tourism, a Ba’ath stronghold, but the ill-planned precautionary efforts of the INLA to remove important materials and store them in an undisclosed location failed. During the summer of 2003, these rare materials were found sitting in foot-high water in the basement of the Ministry of Tourism, a Ba’ath

storage facility as a result of damage caused to the main water lines in Baghdad during the war. Although Library of Congress Middle Eastern collections librarian Mary-Jane Deeb recommended to officials a number of disaster recovery efforts to help restore these damaged manuscripts, in a subsequent visit, LC officials found the materials stacked up on the floor of an apartment complex and against the outside wall of the apartment building, exposed to all of the elements of the desert region. By this point, the materials were moldy, torn, and, in most cases, damaged beyond repair (Spurr, "Libraries and Archives in Peril" 276). Eskander blames Kamil Jawad Ashur, the former Director-General who ran the INLA during Saddam's regime and the invasion, for the mishandling of these documents and the decision to transport these materials to the Ministry of Tourism. Eskander believes Ashur should have known that the central Ba'ath departments would be targeted by looters (Eskander, "Records and Archives Recovery"). Most of the documents from the Saddam-era have been destroyed, and the strategic nature of the fires and decimation, as well as the advanced nature of the bombs that caused them, has led officials to believe that either certain organized looters targeted the Ba'ath documents under Saddam's final orders to have them destroyed, or opposition groups were attempting to destroy all materials from the oppressive regime. In addition to losing most of its electronic equipment, "the INLA lost around 60% of its archival collections, and 25% of its library collections" during and after the invasion (Lossin, "Iraq's Ruined Library").

As with Baghdad University collections, recovery efforts at the INLA have been hindered by a lack of communication. Eskander has expressed mistrust for the cultural authorities in the United States, and likewise, the United States government has not

promoted an exchange of cultural knowledge. One of the recovery efforts that were planned included the opportunity for INLA employees to visit the Library of Congress and receive valuable disaster recovery and preservation training; however, for several years, these employees were denied visas to the U.S. due to “fears of terrorism,” an action that was not promising for developing relationships between U.S. and Iraq cultural institutions (LaFranchi).

Dr. Eskander has consistently addressed his unique problems of recovery in every public avenue possible, and as a result, the INLA has received the most attention of any of Iraq's libraries. Its reconstruction efforts have moved the furthest forward, though its successes have been small and are a reminder of the many other libraries that are not receiving even this minimal support for their cultural work. Dr. Eskander and his staff have soldiered on in phenomenal ways, including overseeing an impressive renovation of the original building. The Italian Ministry of Culture has been particularly instrumental in supporting this renovation, providing the most collection assistance of any government yet; this support allowed the INLA to repair structural damage to the building and create an electronic version of the existing card catalog by March of 2005 (Spurr, “Libraries and Archives in Peril” 277). As of 2007, the INLA had six computers with internet access and more than 140 computers total (Spurr, “Libraries and Archives in Peril” 277). The staff has also pulled together funding for a replacement air conditioning system, microfilm lab, and restoration lab. Currently, all of the INLA’s major departments are in operation. An additional accomplishment has been the publication of the National Bibliography for the ten years from 1996-2006, as well as bibliographies of women and dissertations and theses by graduates of Iraqi universities (Spurr, “Libraries and Archives

in Peril” 277). Eskander has been able to retrieve many of the missing documents from the time of the Iraqi monarchy and the Ba’ath regime through a wide variety of often dangerous avenues; however, in many cases, documents that had been moved out of the country cannot be repatriated to Iraq due to extortionate demands from those who hold them. In one case, an important collection was identified in Amman in 2007, but the unauthorized holders of these documents demanded the exorbitant price of US \$50,000 for them. The budget for the INLA had been reduced to US \$7,000 for new collection materials that year, and coming up with the sum was impossible for the library to do independently. No other help was offered, despite international pleas made by INLA staff (Spurr, “Libraries and Archives in Peril” 277). As late as 2007, the INLA suffered bombing attacks, kidnappings, and high-level security risks, but the staff, now grown to an impressive 425 workers in various capacities, perseveres under all of these difficult conditions (Spurr, “Libraries and Archives in Peril” 279-280). The INLA had frequent internet access problems for the five years following the 2003 invasion as a result of security problems and an unstable contract with the Ministry of Communication to provide internet for the library. The website now grows more stable thanks to an improved system provided, again, by the Italian government, but access is still intermittent due to the general volatility of the region (Spurr, “Libraries and Archives in Peril” 280). A search performed on April 23, 2010 in the INLA’s online catalog at Iraqnla.org shows that the library has catalogued 163 books related to music, including Francis W. Galpin’s important 1937 work on Mesopotamian music, *The Music of the Sumerians and their Immediate Successors the Babylonians and the Assyrians*, but most of the music titles reflect the westernization of Iraqi music in the early twentieth century.

Lately, Eskander has been battling threats of the censorship of Ba'ath materials from confining cultural authorities and leading the charge for the repatriation of important papers from Saddam's presidency to Iraq (Amos, "Censorship Fears"; Jeffries 12).

The repairs made to the INLA are among few small victories that libraries in Iraq have enjoyed. The dedication of library staff from institutions everywhere has allowed these cultural institutions to draw some awareness to their cause. When the Iraqi archivists were unable to obtain visas for the Library of Congress training program, another Italian governmental body, this time in Florence, provided the training in the Florence National Library and the funding for the INLA's website and OPAC (Spurr, "Libraries and Archives in Peril" 278). In the past couple of years, Iraqi librarians have been able to travel to the United States and participate in training coordinated by Simmons' GSLIS program, Harvard University, and OCLC (Spurr, "Libraries and Archives in Peril" 274). The training programs that were successful have helped university and college librarians make great progress even in these unstable conditions in Iraq. Further training has been provided by librarians and archivists in Lombardy, Italy, and the Czech Republic. Since 2008, the American Voices Association has been leading the American Music Library Project, along with Alfred Publishing and jazz educator Jamey Aebersold. The program sends a large number of music scores to institutes of music in Mosul, Erbil, Basra, and other Iraqi cities; this program is enlarging music collections in these institutions in Iraq, but is only providing scores of American music, not native Iraqi music ("Donations of American Music Scores"). Nevertheless, the project of the American Voices Association brings attention to the important role of music in Iraqi education.

However, these examples of triumph are few compared to the tragedies. The administrative bodies in Iraq have neglected libraries and left them to recover independently. Islamic and Middle East Specialist Jeff Spurr states that the battle was escalating, that “for every committed government functionary there appear to have been many others willing to foil or diminish his or her efforts” (Spurr, “Libraries and Archives in Peril” 273). The needs of academic libraries in Iraq have been disregarded consistently, as have those of most institutions of higher education in Iraq. The CPA’s czar of education requested US \$1.2 billion to improve universities throughout Iraq; he was granted only US \$9 million, certainly not enough to even begin to address the needs of the libraries, much less all of the broader higher education needs of the country (Spurr, “Libraries and Archives in Peril” 281). This budget supports the redeveloping of arts and humanities libraries for the university, including its music collection. Recommendations made by well-known Iraqi archivist Zain Al-Naqshbandi to make improvements that are essential for the library system at Baghdad University to support the higher education curriculum have not been pursued to fruition (al-Naqshbandi, “Report on the Central Library”). While representatives from outside institutions have been impressive in assessing the damage done to the library, few international organizations have offered any financial support. Despite UNESCO’s extensive documentation of the damage done to Iraqi libraries and the recommendations made by top librarians on their “Crisis in Iraq” website, the international organization has not designated aid projects for libraries and archives (Spurr, “Libraries and Archives in Peril” 273). Many of these institutions have found their most precious looted items for sale in the streets of Iraq, often within blocks of their libraries. However, they have been unable to repurchase the materials, and

enforcement of crimes against Iraqi libraries has been relaxed at best (al-Tikriti 739).

The INLA has persevered and is now starting to look toward the future and how the history and culture of Iraq can be documented in their collection. As most of Iraq's audio recordings and music collections have been destroyed or are far out of date, the need for collecting Iraqi music materials and developing a music library in this national collection is urgent. Eskander hopes to find ways to celebrate the "glories" of Iraqi history and culture; a thorough historical documentation of the history of music in Iraq will allow one of the oldest and most diverse elements of Iraqi pride to be showcased (Jeffries 12). In 2007, Eskander articulated the importance of the national library in such a diverse country: "What makes a Kurd or a Sunni or a Shia have something in common is a national library. It is where the national identity of a country begins" (Spurr, "Libraries and Archives in Peril" 275). Likewise, the establishment of a comprehensive music collection here will help a wide variety of Iraqis find cultural commonality in their country's long history. "Without cultural education, we cannot emerge from Saddam Hussein's dictatorship properly," Eskander said, reinforcing his strong commitment to providing secular education in Iraq (Jeffries 12). The centralized, secular representation of the many kinds of music that have flourished in Iraq would allow for thorough documentation on expressions of Iraqi culture in all its forms, and the artistic freedom a broad collection would engender will help the country move forward beyond Saddam and the invasion.

In April 2003, amidst the chaos of the initial disaster, Director-General of UNESCO Koïchiro Matsuura issued a similar call for the recovery of Iraqi heritage. He stated that "libraries, archives, and manuscripts must be preserved as essential parts of the rich

heritage of Iraq. Libraries are the essence of knowledge societies. Nearly twenty centuries of written history of mankind are in danger; everything must be done to protect them from looting destruction” (“Koïchiro Matsuura”). The Iraq Observatory first reported that “the modernization and restocking of university library holdings” is of the “highest priority” in Iraq, alongside the priorities of rebuilding the INLA and the National Museum (Watenpugh, Méténier, Hanssen, and Fattah 10). The development of a national collection of music in the INLA as part of the collection of the National Library will be an important component of their overall goals to restore a research collection once belonging to the university and modernizing the library and archive. By cooperating with academic libraries to develop complementary music collections, and in developing a national music collection, the library can generate wide interest from academic, special, and public library groups, music associations, and academic funding organizations, as this project will be of interest to a wide audience. Such a project would allow for one of Eskander’s most forward goals to succeed: “We must not only expand our services, but also develop our cultural role and goals. We must not be a mere storage [place] for books and documents. We must engage in a variety of cultural activities (e.g., holding art exhibitions, book fairs, and seminars as well as providing training courses and Internet and computer services free of charge) to win over the young generation” (Eskander, “Records and Archives Recovery”). The renewed interest in cultural heritage and music from Iraq will appeal to scholars and patrons of all varieties of music as well as appeal to a broader Iraqi audience seeking to reestablish an identity that is being eradicated and must now regain cultural citizenship.

RESEARCH QUESTIONS

This historical background serves to justify why a music collection should be developed in the INLA during its reconstruction stages, why a national music collection would help preserve this cultural heritage tradition in crisis. An extensive diary kept from 2003-2007 by Saad Eskander during the reconstruction efforts (provided by the British Library's website) documents the purpose and scope of the INLA. The articles he has written during and since that time are available on the INLA's website further show the library's needs for modernization to aid Iraqis, a goal that a national music collection will help accomplish (Eskander, "Diary"; "Articles").

In order to gain a full idea of what developing such a music collection would entail, two important questions must be answered:

Is it possible to develop a music library in the national library of Iraq, and how can it be done?

How can a music library help further the goals and address the needs of Iraqi libraries and cultural organizations?

These are important questions that come to mind when one considers what would be involved in developing a national music library in a disaster recovery situation. Now that an attempt to establish the value of documenting Iraqi music heritage in a music library has been made, this paper will go on to explore these questions.

To assess whether and how a national music collection can be built in Iraq, a review of related literature is essential for understanding the successes and failures of prior music libraries. I will address the first of these questions, "is it possible to develop

a national music collection at the INLA, and how can it be done?” by looking at how national music collections have been developed in other non-Western countries in a review of Dr. Christian Onyeji’s writing about the establishment of the Library of Folk Music in Nigeria; by reviewing literature about disaster recovery efforts and disaster recovery plans, specifically for a music library, as written by Andy Corrigan at Tulane University; by looking at literature about long-operating, under-appreciated national music libraries and the constraints they have suffered, as shown in Ruth Hellen’s assessment of Armenian music libraries; and by looking at a core work about disaster recovery in a post-war situation, an article written by Jeff Spurr comparing Iraq’s library disasters to the devastation in Bosnian libraries. While disaster recovery of a music library in a war-ridden zone has not yet been documented in professional research literature, the important elements of such a perspective can be gained by comparing these reports about recovering and developing a non-Western national music library after a war. Additionally, looking at the development of other Middle Eastern collections around the world and identifying items available for an Iraqi music collection of this kind described here will help address the problem of how an Iraqi music collection can be developed in this library given budget confines and funding requirements.

While it is easy to appeal to the need for preserving the heritage of this culture in crisis among concerned audiences of librarians, it is important to show that a music collection will help further the specific goals of the national institution, as well as be beneficial to all future users of academic and special music collections worldwide. In looking at the specific goals and needs of the INLA and Baghdad University library

reconstruction needs, I will address the question “how can a music library help further the goals and address the needs of Iraqi libraries and cultural organizations?” I will show how a music collection in Iraq contributes to the success of certain international humanitarian organizations and allows for these organizations to flourish. A collection of this kind could create newer cultural cooperation projects that will help other institutions and benefit the study of music-related fields in Iraq. This preservation of culture would be a strong development in the furthering of the INLA’s goals and would benefit the welfare of Iraq and promote future-thinking and scholarship in ways that would appeal to a wider number of humanitarian aid groups. The latter question can be answered by looking at the specific goals of a wide variety of library aid organizations such as the Bill and Melinda Gates Foundation and identifying future projects that will be made possible by a national music collection.

LITERATURE REVIEW

Onyeji, Christian. "Rescue of Endangered Folk Music Heritage of Nigeria: Library of Folk Music of Nigeria Project." *Fontes Artis Musicae*, 53.1 (2006): 21-30.

Principles that other developing countries apply to their efforts to build national music collections can be instructive to the Iraqi situation. Dr. Christian Onyeji, a Nigerian music scholar from the University of Nigeria, provides insight on the renovation and improvement of a non-Western national music collection in a volatile environment. He describes the development of the Library of Nigerian Folk Music Project, a program which creates folk music audio recordings in order to preserve traditional Nigerian music. He addresses the "critical situation in modern-day knowledge, appreciation, and practice of traditional/folk music by Nigerians," traditional and classical songs that, like many Iraqi art music songs, are in danger of being completely lost as Westernized sounds consume Nigerian popular culture (24). Both Nigerian traditional music and Iraqi traditional music are in danger of disappearing due to "a lack of a lasting means of documentation of musical arts." But whereas Iraq's lack of documentation is due at least in part to the destruction and pillaging of its musical collections and economic isolation that kept this nation from playing a more prominent role in the Arabic recording industry, Nigerian folk music is undocumented because the tradition is largely taught orally and print sources haven't been created (23). Additionally, in the cultural life of both of these countries, "preference for popular music and computer-generated sounds has drawn people away from the natural acoustic sounds of 'human music'" since the 1970s, and certain types of indigenous music are slowly being eradicated (24). This national concern

serves as the justification for the development of national music collections, such as the Nigerian Folk Music Library Project, and Onyeji's experience can be extremely helpful in informing the development of a national music collection in Iraq (24).

Onyeji describes the music library at the University of Nigeria, Nsukka (UNN), located in the "biggest and most equipped department of music in Nigeria," as being very poorly stocked with about 1,000 recordings, the vast majority of which are not Nigerian in origin, and none of which represent Nigerian folk music (26). This situation reflects that of the best-equipped music libraries in Iraq at Baghdad University's arts and humanities branch, which hadn't been updated in nearly fifteen years and which reflected the Westernized attitudes of British Iraq and the political agenda of the Ba'ath regime later. Onyeji and the UNN music library have therefore begun the Folk Music Library Project, "in order to create a collection that records and preserves the current state of folk music in Nigeria" (26). The purpose of this project demonstrates one major priority of an Iraqi national music collection, which would be to preserve Iraqi musical forms that have not yet been well-documented. The program is enhancing its collection of field recordings of folk music performances by working with music faculty at the university to ensure that all music students bring recordings of folk music from their particular areas of study to the library, where an archive of Nigerian folk music is being generated. Onyeji himself is collecting a good number of field recordings and other primary recordings of Nigerian folk music (Onyeji, 2006, p. 26). The Iraqi project would require a librarian or scholar or person of similar ambition and dedication to the field of Middle Eastern music to be successful.

Onyeji goes on to describe the process of this multi-phase project, which begins

with a five year period of collecting and cataloging data by music department staff and students and culminates in a multimedia project that incorporates video tapes of Nigerian folk music and interactive transcriptions of songs (26). He also describes the amount of equipment needed for this music documentation project, including analog and digital audio recorders and video camcorders, playback equipment for the analog and digital formats, and necessary computers. The acquisition of a good amount of this equipment is necessary for the first phase of the project to begin (27). Onyeji describes a multi-year project that will require a fairly large budget and a number of staff members in different capacities. The process he describes should be taken into consideration when creating a national music collection of any kind, as his plan draws attention to the details of the process that will be most time-consuming, such as the inventory process.

Onyeji concludes by describing the funding needs of this collection and makes an interesting point about the Nigerian government's attitude toward cultural preservation activities:

Ministries of Culture and other ministries would not be interested in such a project until there is indication that an institution outside the country is interested in the project (29).

His observation, while unfortunate, poses an interesting possibility for institutions that are fighting for better budgets and bringing awareness to their purpose. If the development of an Iraqi music collection can draw serious recognition and support from even just one major music, heritage, or library humanitarian organization, the act may encourage CPA authorities and new Iraqi leaders to pay attention to these organizations as well. The staff of Onyeji's project had only just begun to bring together equipment and

establish guidelines at the time his article was written, and it will be useful for advocates of Iraqi libraries and Iraqi music projects to follow the progress of this program (28).

Corrigan, Andy. "Disaster: Response and Recovery at a Major Research Library in New Orleans." *Library Management*. 29.4/5 (2008): 293-306.

In this 2008 article, Andy Corrigan, Associate Dean for Library Collections at Tulane University, documents the recovery efforts of the Howard-Tilton Memorial library, in the aftermath of Hurricane Katrina. When the hurricane destroyed much of New Orleans, including Tulane University in August, 2005, the lower levels of the central research library of Tulane were flooded. The library's Maxwell Music Library, located in the basement, was submerged in eight feet of water for nearly three weeks (296).

Corrigan's report on the disasters incurred by this university library can be helpful in preparing a music library for disasters that are known to have happened in Iraq, such as the destruction of documents by flooding in the Board of Tourism. Eskander's speculation that the flooding was intentionally caused by attackers looking to destroy documents from Saddam's era are unconfirmed, but if his belief is true, taking measures to protect a music library, especially one which will feature items from cultures in conflict, has historical precedent (Eskander, "Records and Archives Recovery").

Corrigan describes a disaster situation that not even the most comprehensive of disaster plans can completely prepare for. Flooding and insufficient preservation were the largest threat. Using high-power generators, an extensive team of emergency workers, and special freezer trucks, Tulane was able to stabilize the climate of the building and prepare temporary facilities for preservation. Had these actions been taken

to restore collections in Iraq, the library disaster there would be undoubtedly lesser. The materials of the Maxwell Music collection were given highest priority by disaster recovery librarians working in the aftermath of Hurricane Katrina. The collection, located below ground level, was completely submerged, this library that “had been collecting valuable printed musical works for the past 100 years” (298). The materials remained trapped in the flooded and crumbling building for nearly a month before they could be reached. Although the audio recording collection in the music library, a collection of more than 12,000 items, was completely ruined, “approximately 70 percent of the music print collection was eventually salvaged,” including many of the more valuable print scores (298).

In developing a national music library in the INLA, librarians should strive to create a collection of valuable printed scores and should treat their collection with the same priority level, especially in disaster situations. Additionally, the lessons gained from the destruction of INLA archival items in the basement of a government building and the failed storage of the Maxwell Music Library in a basement area of the library show that music collections should not be stored on the lowest level of the building. The remaining music collection was permanently moved from a mobile temporary storage facility to a safer fourth floor area after the building was partially restored, and preservation and acquisitions activities began immediately on the music collection to bring the collection to the point that it can adequately support the teaching and research needs of Tulane’s music department. But the library staff contends that “rebuilding physical music and media collections remains one of the library's greatest challenges and priorities,” and the understaffed restoration projects at Tulane are struggling to bring this collection up to

standards for library accreditation (302). In planning a national music collection in the INLA, librarians would be well-advised to form early agreements and partnerships with off-site restoration facilities, other music librarians and scholars with collections, and music publishers and vendors, a precaution that Corrigan emphasizes heavily. Corrigan also emphasizes the urgent need for reprocessing these music materials when they return and cataloging them for the Tulane community as quickly as possible (303). While a national music collection in the INLA would not be getting many returned restored items, a strong collection will necessitate the original cataloging of Arabic music items of all kinds, as many Iraqi music items will come in the form of unpublished papers, music scores, and audio recordings. It is important in developing this collection to consider the fundamental need for strong cataloging in Middle Eastern languages and music, two areas in which cataloging is typically complex.

Corrigan makes some final recommendations that are beneficial in implementing any kind of disaster recovery effort in a library, many of which have been iterated elsewhere, such as his strong advocating of well-drafted disaster plans. He also includes some smaller messages of hope. He advises librarians who have been through institutional disasters to “look for the strength that can be found in adversity” and “focus on positive outcomes” (304). This attitude is an important part of understanding how recovery efforts provide the opportunity for documenting rarely collected heritage items such as Iraqi national music. The optimistic Corrigan notes that a major disaster promotes cultural cohesion and critical thinking and can also “wipe the slate clean for eventual improvements.” Such improvements might include the development a national music collection where none had previously existed (304). He also recommends that

librarians “be wary of the quick fix,” something which all recovery specialists in Iraq should heed as they work with impossibly small budgets and little community support (304). In a time when copyright rules are unclear in Iraq and Iraqi music has not always received the industry attention needed to have properly produced musical recordings, music librarians in the proposed collection will need to strive to acquire authorized music materials and not be tempted by cheaper, less reliable sources. In doing so, a successful music collection will contribute greatly to improving the conditions of Iraqi musicians and librarians alike. As with Onyeji’s Library of Nigerian Folk Music Project, the recovery efforts for music materials will continue for many years and require a good deal of funding. As a result, neither program can provide a complete model for building a national music collection.

Hellen, Ruth. “Music Libraries in Armenia: October 2006.” *Fontes Artis Musicae*, 55.2 (2008): 270-273.

A recent article by Ruth Hellen, a British music librarian and head of Outreach for the International Association of Music Libraries (IAML), documents a 2006 IAML visit to music libraries in Armenia, including the government-funded Armenian Musicological Library and the music collection of the National Library of Armenia. These national music libraries have been operating under marginal budgets for many years and have nevertheless developed representative music collections. Examining the successes of these libraries will provide valuable guidance for those developing an Iraqi national music collection and help answer the question of how a music library can be successfully developed in the INLA (270).

When the IAML librarians looked into the Armenian Musicological Library, they found that the state of the building was “to put it mildly, appalling,” with large cracks in the floor and hazardous humidity conditions, and they were informed that the library acquisitions budget was “minimal” (271). The library has nevertheless continued to serve “everyone interested in music, from professional musicians and researchers to school children” (271). As with the INLA, the House of Manuscripts, and other Iraqi libraries, the Armenian Musicological Library has continued to function mostly because of the tireless dedication of the library staff working there, an aspect of libraries in peril that has been a recurrent theme among all of the libraries discussed and will be necessary in the development of an Iraqi music library. The Musicological Library also takes the initiative to raise money independently by charging the public a very small (one dollar) fee, an option that Iraqi libraries should ensure that they have for their institution when cultural legislation is drafted. This option would help when larger funding opportunities fall through (271). The IAML visitors were also shown the music collection at the National Library, and they found similar funding and building problems, particularly with the haphazard storage of materials (272). Hellen mentions a cooperative effort between the Armenian Musicological Library and the National Library in the storage of legal and official records, ensuring that each institution hold its proper materials (271).

Although there have been successes in Armenian music libraries, these libraries have major issues that must be addressed, and Hellen makes strong recommendations for these libraries, recommendations that will also be essential to the successful development of an Iraqi music collection. The IAML group met with many library officials in Armenia during their visit to draft a document of these recommendations; it included the

modernization and renovation of the facilities in music libraries, particularly with regard to nationwide automation technology. This technology would allow for greater cooperation among the nation's music libraries and might be considered by those investigating how best to develop music collections at the INLA and other Iraqi libraries. Enhancing cooperation among music collections in Iraq will allow the INLA and other Iraqi libraries to develop stronger collections and interlibrary loan systems and fulfill their own goals in this reconstruction stage.

The IAML also recommended developing a network of support for the libraries and initiating fundraising and donation activities when possible. This kind of support is very beneficial for the music library network of Armenia, and the development of a music library in Iraq might be aided by this same association. The involvement of arts and music library donor groups will widen the network of support available for Iraqi libraries considerably, and a plan for the development of a national music collection will undoubtedly ignite the interest of many music organizations in Iraqi libraries that will be able to provide cooperative support in another way. Interestingly, in the IAML's conversation with Armenia's most prominent librarians, the Armenians confirmed Onyeji's assertion that national governments will only hear the concerns of cultural institutions when international organizations become actively involved: "We were asked to write an official report of our visit for the Minister, as it was said that the views of people from outside Armenia were taken more seriously" (273). This concern on the part of music librarians in two nations is an important consideration for those developing arts and cultural institutions in Iraq. As Iraq comes out of this war and further into recovery, librarians would benefit from the experiences of their international colleagues developing

and redeveloping collections at the University of Nigeria, Tulane University, and Armenian libraries for guidance.

Spurr, Jeff. "Bosnian Libraries: Their Fate in the War and Responses to It, with Lessons for Iraq." *Middle East Librarians Association Committee on Iraqi Libraries*, 5 Mar. 2004. Web. 14 Oct. 2009. <http://oi.uchicago.edu/OI/IRAQ/mela/CAA_Spurr.htm>

Rebuilding libraries in a war-ridden area requires special attention, and literature about disaster recovery after a war will help answer the question "How can a national music library be developed in Iraq in its current state?" Although academic articles documenting the process of recovering a music library after a destructive conflict have yet to be written, comparing the recommendations made by music librarians in disaster recovery projects with recommendations made by librarians surveying the impact of war on libraries can lay a foundation for understanding how an Iraqi music library can develop after 2003.

Jeff Spurr has written the most relevant material to this purpose in his comparison of the effects of war on Bosnian libraries with the impact of the invasion on Iraqi libraries. Although the circumstances underlying the destruction of Sarajevo's major libraries during the war are very different from those of the Iraq invasion, the acts of looting of major cultural items and arson, as well as the lack of recognition for the recovery needs of the libraries, were comparably faced by Bosnian libraries throughout the 1990s. After national and public libraries in the capital city were destroyed by incendiary devices and looting and many recommendations for disaster recovery were

made by expert librarians, the library budget actually decreased year by year. Spurr describes the disaster recovery efforts of these libraries for five years following the end of the war against Bosnia as documented by Harvard's Bosnia Library Project, of which Spurr served as the coordinator. He discusses more grassroots-style recovery efforts such as book drives, noting an interesting problem: Bosnian libraries were finding that open book drives were generating collections of out-of-date and useless materials that were not constructive in the rebuilding effort. The masses of wasted books that were being stored at the library's expense led the Bosnia Library Project to devote attention to securing commitments from various publishers to donate copies of their publications to the library, a beneficial act of development that echoes successes had by the library at Tulane University in working with vendors and would be recommended in Iraq.

He also described a project that librarians developing a national Iraqi music collection should certainly be aware of, an OCLC program which "undertook a search of 36,000,000 library records and came up with 103,983 records of Bosniaca in American libraries, a list which was sent to Sarajevo in the event that microforms needed to be created of any to replace losses." Additionally, OCLC "agreed to provide bibliographic records from the ISBN lists submitted by the scholarly presses to assist in the daunting cataloguing task awaiting the Bosnian librarians." The collection development processes of an Iraqi music library would be expedited if a similar search were performed and bibliographic records for Iraqi music materials were provided. Soliciting such a service from OCLC and other music bibliographic resources should be a top priority in the creation of this national music collection. Spurr states that "OCLC has offered to provide the same service for Iraq that they provided us for gifts to Bosnian libraries: submission

of lists of ISBN numbers will result in bibliographic records for all titles in a specific donation,” and perhaps this offer might be applied to searches for Iraqi music print resources and documentation. Spurr also emphasizes that Iraqi libraries establish stable internet connections and relationships with database providers who might offer trial access to their digital collections, such as Oxford Music Online.

COLLECTION DEVELOPMENT CONSIDERATIONS

A number of library collections can serve as models for what a national music collection in Iraq should strive to be, and the collection development policies and collection descriptions of these institutions can guide the development of an Iraqi music collection and help determine how a collection of this kind can be developed successfully. The following library collection development policies show how many of the theories developed in the previously reviewed literature, when practiced and documented, can aid an Iraq music library's successful development.

Gen Eda Kuhn Loeb Music Library, Harvard College Library

The Gen Eda Kuhn Loeb Music Library of Harvard College Library is an extensive and wide ranging library of 69,000 monographs, 168,765 music scores, and 104,000 sound recordings, 1,200 visual formats, and nearly 350 periodical titles that support the research curriculum of many musical disciplines, including historical musicology, music theory, ethnomusicology, composition, and historically informed performance practice ("Loeb Music Library Collections Overview."). The music library items, many of which are Middle Eastern in origin, are well-documented, and most are cataloged in Harvard College Library's HOLLIS OPAC. A small group of Middle Eastern music items can also be found in the Widener Library on the Harvard campus, a research facility for work in the humanities.

Within the Loeb Library, the Archive of World Music, established in 1976, is committed to "the acquisition of archival field recordings of musics world-wide as well as to commercial sound recordings, videos, and DVDs of ethnomusicological interest" ("Archive of World Music Collection"). This Archive, where "collection development

has focused primarily on the Middle East, Asia (broadly understood), and Africa,” has historically collected Middle Eastern music in all formats and is the home of the audio recordings from the Baroness Marie-Thérèse Ullens de Schooten Archive, a group of field recordings and radio transmissions, many of which contain Iraqi music (“Archive of World Music Collection”). Additionally, “the Archive has a growing collection of recordings from the Middle East, including the Sema Vakf Collection of Turkish Classical Music, and a substantial number of recordings from the Arab world” (“Archive of World Music Collection”). Many of the most important scholars of Middle Eastern and Iraqi music are working in this library, and any developing collection of Middle Eastern music can benefit from implementing some of this collection’s development guidelines.

The Library of Congress team that made recommendations for recovery in Iraq advised the Iraqi government to divide the Iraq National Library and Archive into two separate institutions. Were this separation to take place while a music collection is developed, the two institutions may want to divide their collections as the arts and humanities research library – the Widener Library – divided their Middle Eastern music holdings with the Archive of World Music. It would then be advisable to keep the audio recordings with the archive (Deeb, Albin, and Haley, “Report”). An initial Iraqi music collection will be small; a willingness to seek out commercial recordings and compilations published in the wake of the Iraq War and bring in duplicates of recordings from library collections that make reproductions of Iraqi music materials will help expand the collection. As of 2009, a search for “Iraq” and “music” in the Harvard library’s HOLLIS OPAC, available on the Harvard Libraries website, yields a substantial

list of print materials and commercial recordings that would help lay a good foundation for an Iraqi music collection at the research level.

Wellesley College Library and Wellesley College Middle Eastern Studies Program

Though not through a specific collection, the Wellesley College Library has worked closely with its Middle Eastern Studies program to cultivate a strong collection of Middle Eastern materials, due in no small part to the collaborative creation of a collection development policy for these materials. An examination of this policy will help answer the question “How can a music library be developed in the INLA?” (“Collection Development Policy for Middle Eastern Materials”). Generally, the Wellesley College Library serves to “support intellectual freedom by representing a diversity of opinions and viewpoints,” to “represent scholarship from both mainstream and alternative domestic and foreign presses,” and to “participate in cooperative initiatives with other libraries and cultural organizations to ensure the widest and most stable access to scholarly resources as possible” (“General Collection Development Policy for Wellesley College Library”). These are basic goals that are common to many academic library collections, but they carry especially heavy weight when pertaining to an Iraqi music collection, which will need to represent a variety of Iraqi musical recordings equally and fairly, especially those under Saddam’s regime and those representing opposing Islamic ideologies. The collection development policy for the more specific Middle Eastern Studies program at Wellesley supports the acquisition of materials related to Middle Eastern Islamic art and music, as well as Jewish studies, American studies, and anthropology (“Collection Development Policy for Middle Eastern Materials”). When an Arabic language Iraqi music item can be obtained over the same item in another

language, it will be advisable that this document be the preferred acquisition, as native Iraqi music materials are often in the national language of Arabic.

Thanks to collaborative efforts between librarians and members of the Middle Eastern Studies department at Wellesley, an extensive list of Middle Eastern resources about Iraqi music and culture is provided on the library website. This list might be helpful for the website of an Iraqi music collection to include as well (“Research Resources”). These resources and this collection development policy, though not specifically related to music, provide some guidance for the proper development of any library in Iraq that seeks to document an area of Middle Eastern studies. The wide-encompassing goals for the Wellesley collection are very important to consider when developing an Iraqi music collection, and striving to represent some of these cross-disciplines will help developers of an Iraqi music program ensure that important aspects of Iraqi music are not over-looked.

National Library of Australia Music Collection

While the previously mentioned collection development guidelines give librarians some idea of how a Middle Eastern music collection might be developed in academic libraries, the development of an Iraqi music collection in the INLA will require a wider diversity of models, including models for other music collections in national libraries. The National Library of Australia (NLA) serves as a strong example of this kind of national library, because the institution holds the most comprehensive music collection in Australia and has a thoroughly documented collection development policy that is available online (National Library of Australia, 2008). The first major goal of the NLA branches aim for in the collection development policy is the “practical interpretation of

the Library's legal obligations under the *National Library Act of 1960* with regard to Australian materials" ("National Library of Australia Collection Development Policy" 7).

This primary aim of the NLA serves as a reminder to the INLA not to neglect primary antiquities laws in Iraq from 1936 and 1974 that guided the national collection of Iraqi manuscripts and have been further developed since (UNESCO, "LAW No. 55").

Additionally, this simple aim draws attention to the need for cultural collection legislation that must be addressed before the proper development of a national library collection can begin. Given the "open season of copyright theft" present in contemporary Iraqi musical recording, the redrafting and updating of these collection laws would be necessary to ensure that items in the national music collection are appropriately credited.

The NLA strives to digitize its materials, including sheet music, so as to provide more virtual access to the library's collections internationally ("National Library of Australia Collection Development Policy" 9). The INLA should also adopt this goal of the Australian library, as providing online access to Arabic-language music scores will undoubtedly meet the needs of an international research community whose interest in Middle Eastern music is already growing. The NLA considers music collecting a strong part of the library's "cultural heritage responsibilities," an attitude that can easily be applied to Iraqi cultural heritage history ("National Library of Australia Collection Development Policy" 45).

One interesting aspect of this national library's music collecting policy is the careful defining of certain important terms. For example, the music collection development policy defines "Australian music" as "music created by Australians, or published in Australia, or associated with Australia by explicit Australian performance or subject

reference,” which allows for a very broad association in the music materials and a greater diversity in the collection (“National Library of Australia Collection Development Policy” 45). The policy further defines “creators” as “composers, authors, librettists, arrangers, transcribers, editors, performers and illustrators who have musical, intellectual or textual responsibility” for the works held here and specifies that “Australian” creators are “those who were born or who have resided permanently in Australia, or who have continued to be recognised as Australian although residence in Australia has not been continuous, or who have been identified through work in Australia as Australian” (“National Library of Australia Collection Development Policy” 45). This definition, although very thorough in documenting something that might often be assumed, actually broadens the cultural area from which the national library can collect music and allows many music enthusiasts with Australian connections to be included in the collection. For the purposes of this paper, Iraqi music fits a similarly broad definition. There are a number of definitions in the NLA's collection development policy that can be translated to apply to Iraqi musical heritage and help further the goals of Iraqi libraries. The music collection development policy of the National Library of Australia provides valuable guidance for developing a music collection in a national institution and further establishing Iraqi identity.

Library of Congress Music Division and Near East Division

While the NLA has impressively collected music materials related to Australian heritage, and the institution’s documentation helps answer the question “How can a music library be developed in a national library such as the INLA?” that was proposed in this paper, examination of materials in a Middle Eastern music collection in a national library

is even more helpful in a study of the process of building a national library of music in the INLA, as these areas grow closer to the proposed collection for the INLA.

The Library of Congress has collected Middle Eastern music materials extensively in both its Music and Near East Divisions, and the collection development policies available for both departments provide valuable insight into the needs of these collections (“Library of Congress Collections Policy Statements: Music” 1). The Library of Congress specifies collecting levels for each of its divisions as designated by the Research Libraries Group (RLG) Conspectus (“Collecting Levels”), and it broadly designates its “national music other than U.S.” as being at level 5, the “comprehensive level” and maximum research collection level (“Library of Congress Collections Policy Statements: Music” 5). This collection level means that the Library of Congress’s holdings of music from outside the United States, many of which are Middle Eastern materials, “includes all significant works of recorded knowledge (publications, manuscripts, and other forms), in all applicable languages, for a necessarily defined and limited field” (“Collecting Levels”). Additionally, it is expected that a library collection of this level would have an associated special collection and group of older, archival materials and that the collection would strive for “exhaustiveness” in collecting the subject (“Collecting Levels”). As a distant yet constant goal of the Iraqi music collection, librarians should strive to reach this level of collecting in the field of Iraqi music, though accomplishing such a high aspiration would take decades.

The Music Division of the Library Congress describes in its collection development policy all of the details of the collection of a top-level research facility in music. It states the acquisitions process for the library: “As sources of acquisition, the

Library relies for the major portion of music materials published of the United States on the provisions of the Copyright Act” (“Library of Congress Collections Policy Statements: Music” 3). The unfortunate status of intellectual property law in Iraq currently doesn’t allow for the proper acquisition of Iraqi music materials published in Iraq according to this standard. However, a music collection begun with materials from countries with copyright regulations will encourage the development of a stable yet basic music collection in the INLA. The Library of Congress’s Music Division has collected many Iraqi materials that fit this statement in their collection policy, trade publications and commercial recordings, and these materials would be appropriate in a fundamental Iraqi music collection. The Library of Congress explains their extensive collection of non-U.S. music as a collection of “representative materials” from societies which have influenced American music, “particularly those of major ethnic populations in the United States,” such as the Arab community (“Library of Congress Collections Policy Statements: Music” 2). In establishing collecting guidelines for an Iraqi music collection, and in redefining collection guidelines for Iraqi libraries and cultural institutions on the whole, it is important for librarians also to consider representing the various ethnic groups who have affected Iraqi artistic and musical life, such as the Turkish cultures of the Ottoman Empire in Iraq and those directly following. The Near East collection of the Library of Congress represents this array of cultural backgrounds. “The Near East Section holds an estimated 300,000 titles in thirty-six languages including Arabic, Persian, Pushto, Turkish, Armenian, Georgian and the many languages of Central Asia such as Uzbek and Azerbaijani.” The size and diversity of this collection, which includes the majority of Iraqi holdings in the Library of Congress and many music materials,

allows the collection to “cover all fields of Middle Eastern studies in all fields of knowledge except clinical medicine and technical agriculture” (“Collection Overview: Near East Studies”). Both the Music Division and the Near East collection have consistently emphasized diversity of representative ethnic groups in their collections, and the commitment to this kind of comprehensiveness should be followed in the creation of an Iraqi music collection and all library collections in Iraq.

Bibliotheca Alexandrina, Arts and Multimedia Library

Perhaps the only way to get closer to the kind of music collection the INLA would have than examining the previously described collections is to look at a national collection of music in a Middle Eastern country. The newly established Bibliotheca Alexandrina in Alexandria (BA), Egypt, aims “to recapture the spirit of the original ancient Library of Alexandria” and act as a national library that seeks to be “the world’s window on Egypt” and “Egypt’s window on the world” (“Bibliotheca Alexandrina: About Us”). The Arts and Multimedia branch of the BA contains a large number of national and international music materials and caters to “the general public, students, researchers and art connoisseurs” (“Arts and Multimedia Library: About Us”).

The general collection policy of the BA emphasizes access, finding that “access as part of collection development has become central to the ongoing process of maximizing the acquisitions budget while, at the same time, increasing the availability of resources to the library's patrons.” The library maximizes this access through multimedia and electronic resources provided on the internet. Another noticeable element of the BA’s general collection development policy that would be appropriately applied to a music collection development policy of the INLA is the expressed promotion of intellectual

freedom using IFLA's "Statement on Libraries and Intellectual Freedom" as a source for outlining what intellectual freedom entails ("About the BA Libraries: Collection Overview").

Most of the Egyptian musical materials in the BA, including music scores and audio-visual recordings, are held in the Arts and Multimedia Library. The library features many recordings of musical performances from Egypt, and the many recordings of Egyptian music, as well as thousands of print music materials, are documented in the BA's online VIRTUA catalog system ("Arts and Multimedia Library: Resources"). The collection in the INLA can be easily modeled after the one in Egypt, a music library which has grown substantially in less than ten years. The BA Arts and Multimedia Library's collection list documents thoroughly the national holdings of music-related reference books, periodicals, and databases. Many of the BA's music materials that are listed would also be relevant in a "core collection" of Iraqi music materials ("Arts and Multimedia Library: Resources").

EXAMPLE COLLECTION ITEMS

These collection development policies and the recommendations provided by relevant literature, in combination with the availability issues that are inherent in collecting Iraqi music, seem to limit what can be included in a national Iraqi music collection. But there are actually a large number of items available that would form the basis of a growing music collection of this kind. These include ethnomusicology and music librarianship journals, music and Middle Eastern encyclopedias, and books that clarify the importance of music in Iraqi society.

General Reference

A general reference collection, in print, electronic, and sound formats, is essential for this collection. One major reference source for exploring the history of Iraqi music is the Oxford University Press database *Oxford Music Online*, a continuously updated resource that combines Oxford's print reference publications related to music with the major music resource *Grove Music Online* ("About Oxford Music Online"). This database contains thorough and scholarly entries on the various aspects of Iraqi music culture, from ancient Sumerian music to the medieval "golden age" of music to more contemporary maqām resources ("Frequently Asked Questions"). Another subscription electronic music resource with extensive entries on Arabic and Middle Eastern music is *The Garland Encyclopedia of World Music* (2009), originally published in a ten-volume print series. Its extensive entries on Middle Eastern music have been edited by the curator of Harvard's Archive of World Music, Virginia Danielson ("Contents").

A subscription resource that provides important audio recordings of Iraqi and other influential Middle Eastern music is Smithsonian Global Sound for Libraries. This

streaming audio product from Alexander Street Press contains a small but growing collection of Iraqi and Middle Eastern music recordings that can be searched by country, genre, cultural group, and language, including Arabic (“About Smithsonian Global Sound”). Liner notes from the original Smithsonian Folkways label are also included. In the development of a music library in the INLA, developing a partnership with the Smithsonian Institution would be valuable because of their expertise in the area of generating foundation support, an area in which the Smithsonian has historically been successful.

Additional recordings of the music of Iraq, such as the *Irak* volume of an Arab-language compilation LP from the UNESCO Music Atlas series of the late 1970s, would be important to include in the collection. This particular recording is out of print, but used copies can be found through many avenues, such as Discogs.com and more specific world music vendors online. Released by Italy’s EMI Odeon label in 1979, this compilation features a wide variety of Iraqi folk music recordings from many different regions of Iraq (UNESCO, *Musical Atlas*). More contemporary compilations of Iraqi music that would be pertinent for general reference and discovery of Iraqi music are widely available.

It would be important to collect general reference resources – electronic and print – about the Middle East. The electronic book edition of the *Encyclopedia of the Modern Middle East and North Africa* that is available through the Gale Virtual Reference Library contains extensive information about Iraqi modern history and would be valuable as a resource that could be shared across all departments of the INLA (“Fact Sheet”). The music library would also benefit from carrying runs of music serials that give attention to

Iraqi music and Middle Eastern music libraries, such as *Fontes Artis Musicae*, the journal of the IAML, available in print and online (“Fontes Artis Musicae”), and the *International Journal of Contemporary Iraqi Studies*, the peer-reviewed journal of the International Association of Contemporary Iraqi Studies that is also available in multiple formats (“About IJCIS”; “International Journal of Contemporary Iraqi Studies”).

Additionally, the library would be advised to compile a comprehensive list of freely available websites in Iraqi and Middle Eastern studies, much like the list provided by the Middle Eastern Studies collection at Wellesley College Library (“Research Resources for Middle Eastern Studies”). Reliable music websites, such as the National Geographic World Music site, have extensive entries on Iraqi music and several links to audio files. Recordings are available for download or streaming from a variety of open web sites (“National Geographic World Music”). Quick downloads of maqām and contemporary Iraqi MP3 music files are available at Iraqimusic.com (“Music”). These and other authoritative and open access electronic resources for Iraqi music information would be an important component of a general reference collection in the music library of the INLA.

Ancient (Mesopotamian)

The content of the library itself should reflect some of the major musical traditions of Iraq, many of which have been discussed. This music library should acquire materials about music from the Mesopotamian period. The interesting documentation of music that these ancient cultures left behind, in the form of cuneiform tablets and musical artifacts, has provided a rich basis for a large amount of scholarship in the area. The library already holds the major work on ancient Iraqi musical culture,

written by early British musicologist Francis W. Galpin, entitled *The Music of the Sumerians and their Immediate Successors the Babylonians and Assyrians* (Galpin). Additional scholarship about the musical artifacts found in former Mesopotamian areas has increased since Galpin's early report, most often in the field of archaeology. The quarterly academic journal *World Archaeology* has contained many articles about Mesopotamian musical artifacts ("World Archaeology: Aims and Scopes"). Richard J. Dumbrell's recent massive work, *The Archaeomusicology of the Ancient Near East* (2005), which claims to be "the only comprehensive work on the subject of Ancient Near Eastern Musicology," would be an important addition to this music collection (Dumbrell, cover). Audio recordings of performances of ancient Sumerian and Babylonian music are available in the form of a recent CD reissue of the 1976 LP compilation entitled *Sounds from Silence: Recent Discoveries in Ancient Near Eastern Music*. It features music written according to a unique tonal scale that has only recently been transcribed from ancient tablets (*Sounds from Silence*). Anne Kilmer, who performs on this album, is also the scholar responsible for transcribing ancient Babylonian and Assyrian cuneiform musical texts into modern musical notation, a monumental act in archaeomusicology that is well-documented in the journal of the British School of Archaeology in Iraq (now the British Institute for the Study of Iraq), entitled *Iraq*. This journal is essential for the study of Iraq in any collection and is particularly useful in an Iraqi music library, as it has devoted many of its pages to the study of musical artifacts found in Iraq ("Iraq, the BISI Journal"). Following Kilmer's translation of an important Hurrian musical tablet, important scholarship and recordings have been published about these Mesopotamian musical discoveries, such as Marcelle Duchesne-Guillemin's 1984 book *A Hurrian*

Musical Score from Ugarit: The Discovery of Mesopotamian Music, and the Ensemble de Organographia's collection of Hurrian performances on the album *Music of the Ancient Sumerians, Egyptians & Greeks* (2000) (Ensemble de Organographia).

The field of archaeomusicology has thrived through the last century, and the discoveries of Mesopotamian artifacts and musical transcription have provided the basis for many research projects. These scholars have formed a group, the International Conference for Near Eastern Archaeomusicology (ICONEA), and the conference's open-source electronic publication, *ARANE*, and databank of related archaeology notes, *ICOBASE*, are both essential resources ("About ICOBASE"; "Arane").

Medieval

The Iraqi music of the "golden age" of music during the early medieval period, when the Abbāsīd empire flourished (750-1258), is a core part of an Iraqi national music collection as well, and due to the production of many musical manuscripts by Iraqi caliphs of this era, a good number of important sources are available (G. Sawa, "Music Performance Practice" 297). George Sawa's important edition about the Abbāsīds, *Music Performance Practice in the Early Abbāsīd Era, 132-320 AH/750-932 AD* (2004), which includes musical scores, has recently been updated from its 1989 first edition by the Institute of Mediaeval Music in Canada, and is the major text in the study of medieval Iraqi music during the Abbāsīd empire (G. Sawa, *Music Performance Practice*). Recorded musical performances of the music from this era are also available. Abou Nidaa Mrad conducted the Ensemble de Musique Classique Arabe de l'Universite Antonine in France in the performances of Abbāsīd songs composed by 13th-century Iraqi musician Safiy a-d-Din al-Urmawī on the Maison des Cultures du Monde label (al-

Urmawi). In addition to research and audio resources, contemporary scores are also available, such as John Tavener's 1979 musical work for tenor voice, three flutes, and percussion set to six Abbāsīd poems from 800-1000 AD (Tavener).

It is also important to document the work of specific Abbāsīd caliphs whose musical works have had a dramatic impact on Iraqi culture, as many music scholars from this medieval period have. Most famous is the 25-volume *Book of Songs*, an encyclopedic collection of poems and songs that were compiled by medieval Iraqi music scholar Abu l-Faraj al-Isfahani and have been edited and translated several times since the collection's original publication during the 8th and 9th centuries (al-Isfahani). It will also be important for an Iraqi music library to hold materials about Abbāsīd culture generally and its role in Iraqi history. One good example of this kind of work is the book *When Baghdad Ruled the Muslim World: the Rise and Fall of Islam's Greatest Dynasty* (2005) by Arabic studies scholar Hugh Kennedy. Many open web resources have been developed on the music of the Abbāsīds and should be featured on an electronic resources page in an Iraqi music library, including a reprint of an article by Arab music expert and composer, Ali Jihad Racy, about Arab music that contains text and images related to Abbāsīd music (Racy, "Arab Music").

After the Mongol invasion of Iraq, the Abbāsīd Empire and its thriving musical community collapsed, medieval eastern European sounds pervaded Iraqi culture under the Turkmens and the Ottomans (Hassan, "Iraq"). Although the native musical culture dwindled during this time, the music existing in this period of medieval Iraq should also be documented. The out-of-print 1951 publication *Al-Mūsīqā al- 'Arabiyya fī 'ahd al-Mughūl wa al-Turkumān 1258–1534, or "Iraqi Music Under the Mongols and the*

Turkomans 1258–1534,” by Abbas Azzāwī would need to be found from a used book distributor, but it is one of few comprehensive texts about music from this period (Azzāwī).

Religious Music

Documenting the religious music from this lengthy Ottoman period will also be an important component of the collection of Iraqi music. Certain print sources can shed light on the unique nature of Iraqi Qu’ranic recitation, such as D. P. Makris’s title *Islam in the Middle East: a Living Tradition* (2006), which gives more attention to the Iraqi variety of Qu’ranic recitation than most Islamic sources. A CD-ROM package called *The Alim* is an important resource for hearing Qu’ranic recitations from throughout the Middle East, as well as educational articles, videos, and Arabic translations related to the study of Islam (ISL Software Corporation, “The Alim”). The music of Islamic rituals and other Iraqi traditions are documented in many smaller reference sources, such as Arabic literature scholar Dwight Reynolds’s *Arab Folklore: a Handbook* (2007), which gives considerable attention to rituals in Iraq (Reynolds). Some texts provide extensive coverage of rituals such as *dhikr*, the Sufi remembrance ritual in which music plays an important role. Israeli musicology professor Amnon Shiloah devotes a good amount of discussion to many Islamic rituals and their roles in Iraqi society in his work *Music in the World of Islam: a Socio-Cultural Study* (1995). The 17-volume CD set *The Music of Islam*, recorded over ten years in Islamic regions throughout the Middle East, contains audio examples of Islamic rituals and would be an asset in the Iraqi music library (*The Music of Islam*).

Perhaps the most documented Islamic ritual music is the large Shi’a *āshūrā* or

ta'ziya festival in Karbala, Iraq, as devotional songs are an important aspect of the culmination of this festival. A number of Urdu-language audio recordings of songs performed at Karbala or in observance of *āshūrā* were released by EMI Pakistan during the 1980s (listed under their individual performers in the Item and Reference Lists), and copies of these recordings might be obtained through online used music distributors (“Tabligh-e-Imamia”). Additionally, CDs of performances of *āshūrā* music are available, one example being Muhammed Rammal’s French- and English-distributed album *L’Epopée de l’Achoura/The Ashura Epic* (Rammal). Research materials about the musical performances of the Karbala festival, such as Kamran Scot Aghaie’s study of women’s participation in *āshūrā*, *The Women of Karbala: Ritual Performance and Symbolic Discourses in Modern Shi’i Islam* (2005), will be important inclusions in this collection (Aghaie). The colorful and diverse nature of this festival of pilgrimage has led to the development of certain pictorial works, such as *Iraq in Pictures* (2004), a juvenile title that devotes visual attention to Iraqi music and ritual celebration (Taus-Bolstad). There are a number of open web resources about Islamic ritual music, and these are well-documented on a site created by the Virtual Center for Interdisciplinary Studies of the Islamic World (VCISIW) at the University of Georgia (“Islamic, Art, Music, and Architecture”). The Basran music of spiritual possession rituals should be documented in this music library as much as possible, but outside of general music resources such as *Oxford Music Online*, these practices are rarely documented, as they were suppressed under Saddam’s regime, and this African-derived region has been culturally oppressed for nearly half a century. While these rituals have not yet been documented on an audio recording, the drumming styles played by Nubian-Iraqis in these rituals have been

captured by Egyptian drumming group the Nubian Drums Troupe and by other ensembles. One example can be found on volume three of aforementioned *The Music of Islam* series. Providing accurate and fair documentation of the religious musical activities in Iraq will be very important in a national music library, and this small collection of different ritual music encourages the balanced historical documentation, freedom of expression, and celebration of diversity that Eskander hopes to achieve.

Maqām

The most important tradition of music that can be documented is the Iraqi maqām, and fortunately, there is no shortage of materials about this national music genre. Rob Simms' recent work *The Repertoire of Iraqi Maqām* (2003) has become a definitive source for Iraqi maqām historical and cultural information and maqām scores (Simms). T. A. al-Ḥasan A'miri's 1990 historiography of the Iraqi maqām genre, *Al-Maqa'm al-Iraqi*, provides an excellent Arabic resource for the study of this music (A'miri). Despite the largely improvisational nature of Iraqi maqām, some instructional materials have been published and are widely available also, such as Cameron Powers's *Arabic Musical Scales: Basic Maqām Teachings* and its accompanying audio CDs (Powers, *Arabic Musical Scales*). Although less widely available, some Arabic language instructional materials have also been published by small Baghdad publishers, such as the maqām training publication, *Usūl ghinā al-maqām al-Baghdādī* (Rajab, *Uṣūl Ghinā'*). Other helpful Arabic language materials about the Iraqi maqām have been recently released, such as al-Adhami's book about the role of women singers in Iraqi maqām (al-Adhami, *al-Maqam al-Iraqi*) and al-Hanafi's short work on the prominent players in Iraqi maqām (al-Hanafi, *al Maqam al Iraqī*), both published in Egypt. Some older 78 and 45

rpm recordings of Iraqi maqām performances from the 1920s and 30s on Middle Eastern labels Chaqmaqchiphon and Baidaphon are very important maqām artifacts. Fortunately, many of these recordings have been digitized and made available online via Youtube.com and Iraqimaqam.blogspot.com, an impressive collector’s blog that should be included in a list of online resources for this library (“Classical Music of Iraq”).

There are also many reissues of classic Iraqi maqām performances available for sale, such as *Musique Savante d’Irak: Le Fausset de Bagdad* (1996), an Arabic language CD that features the performances of maqām music by Rashi’d al-Qundjari’ from the 1930s and 1940s (al-Qundjarī, *Musique Savante d’Irak*). A number of CD releases of Iraqi maqām performances have been issued, both of traditional (UNESCO, “Iraq”) and contemporary (Mukhtar, *Road to Baghdad*) variations and the website for MAQAM MP3 offers many digital downloads and CDs of maqām music for sale (“MAQAM: Caravan to Culture”). Famed Iraqi performer Rahim al-Haj is backed by a Baghdad ensemble, and his maqām album *When the Soul is Settled: Music of Iraq* (2006) provides contemporary performances of this Iraqi approach to an Arab musical medium. Several of Iraqi maqām’s greatest performers throughout the last century have been documented on commercial releases, such as Yusuf Omar (1918-1987), a traditional Iraqi maqām singer on the Ocora France release *Irak: Les Maqāms de Bagdad* (1996). Because maqām has inspired and been inspired by many kinds of Iraqi poetry, Middle Eastern literature materials, such as the *Journal of Arabic Literature*, might be valuable in increasing an understanding of maqām materials (“Journal of Arabic Literature”). The resources available for the study of Iraqi maqām are countless now and are sure to multiply as the field of Iraqi studies becomes more popular and the recognition of maqām as a symbol of

national heritage among Iraqis increases.

Early Twentieth Century Folk Music

Secular and folk musicians from early twentieth-century Iraq were some of the first Iraqi musician to record their music. These recordings reflect a diverse array of cultures living in Iraq at the time. The secular music of the Bedouins, Jewish Iraqis, and the many other cultures living in post-Ottoman Iraq has received a lot of attention from musicologists and music enthusiasts worldwide, as evidenced in an album, available in vinyl and CD formats, that was released by the London compilation label Honest Jon's entitled *Give Me Love: Songs of the Brokenhearted, Baghdad, 1925-1929* (2008). This compilation documents the recordings made by representatives of Gramophone, a UK label, during three recording sessions in Baghdad in the late 1920s of various kinds of Iraqi music. The recordings, which amount to about a thousand total, include "dance music featuring Arab folk singers from the countryside, backed by professional Jewish musicians in Iraqi styles popularly termed 'Egyptian', and perfected in nightclubs where the first duty of the secular women singers featured was prostitution" (*Give Me Love*). The compilation also includes Kurdish and Hebrew recordings, and extensive editorial liner notes (*Give Me Love*).

The music of the Bedouin tribes of Iraq, who have been well-known for making music since the turn of the twentieth-century, has been documented extensively in Olivier Urbain's collection about "music and conflict transformation," and in Deben Bhattacharya's collection of field recordings made between 1955 and 1960, released in a collection entitled *Bedouins of the Middle East: Field Recordings* (Urbain). Some overview materials about the long-existing political conflict between Bedouin nomadic

tribes and settled tribes in Iraq will be helpful in understanding many of the political themes of the early twentieth-century songs in this Iraqi music genre, and materials are available in many languages, including Arabic (Zaydī).

In documenting the Bedouins' musical relative, the gypsies, there is a good deal of information relating to Middle Eastern gypsy music generally, particularly to their dancing, and this information is applicable to the gypsy tribes of Iraq. There are print and audio resources available, such as volume one of the *Rough Guide to World Music: Africa, Europe & the Middle East* (Broughton & Ellingham, 2000) and its companion CD album of the same title (*Rough Guide to World Music*). There are also many Arabic language resources that help document the cultural and musical dance forms of Middle Eastern gypsies, such as the Arabic translation of Middle Eastern musical scholar Schéhérazade Qassim Hassan's French resource *Les Instruments de Musique en Irak et Leur Rôle Dans la Société Traditionnelle* (Hassan, *Les Instruments de Musique en Irak*). Additionally, there are many visual resources available that document Middle Eastern gypsy dance performances, such as the *JVC Video Anthology of World Music and Dance* (*JVC Video Anthology*).

The contribution of the Jewish Iraqis to the music of early twentieth-century Iraq was quite significant, and study of the music leading up to their exodus in the early 1950s has been greatly pursued throughout the last fifty years. Major journals such as *Journal of the Society for Asian Music* and *Ethnomusicology Forum* have devoted many articles to the research of Jewish-Iraqi music. Yehuda Barshan's *Yehudi be-tsel ha-Islam: pirke zikhronot mi-Bagdad* (1997) provides Arabic-language coverage of the topic ("Ethnomusicology Forum"; Barshan). The most important provider of information

about Iraqi Jewish culture has been the Babylonian Jewry Heritage Center, a music and research institute in Or-Yehuda, Israel, that has documented Iraqi-Jewish culture expansively in their many audio-visual materials and print publications, as well as their journal *Nehardea*, published since 1981 (“Welcome to the Babylonian Jewry Heritage Center”). The music of Jewish-Iraqi experience throughout the twentieth century can also be well-documented by collecting the recordings of the al-Kuwaity brothers, Daoud (1910-1976) and Saleh (1908-1986), two Jewish-Iraqi musicians who played an important role in the development of Iraqi music in the early twentieth-century. They continued to preserve their Iraqi heritage in their recordings, and there are numerous releases, rare and more commercially available, from the al-Kuwaity brothers beginning in the 1930s. The most recent release of their work is a posthumous compilation that documents the wide variety of Iraqi forms the al-Kuwaity brothers played in their lifetimes (al-Kuwaity).

The thread that runs through all of the music listed here and all of the music from early twentieth-century Iraq is the Baghdad *ūd*, a pear-shaped stringed instrument related to the lute, which became popular during the early twentieth century. Historical surveys of the Baghdad *ūd* school’s development are available in a number of languages, including the recent Arabic language books *Tarikh al' Ūd* (1999), or “history of the oud,” by Subhi Anwar Rashid, and *Anghām al-Ūd* (2007), or “melodies of the *ūd*,” by Khayrī Mu’ammad Āmir. Ethnomusicologist A. J. Racy writes an English language exposition on the Baghdad *ūd* in his book about Arab music, *Making Music in the Arab World: the Culture and Artistry of Tarab* (Racy, *Making Music*). Instruction books for those learning to play the *ūd* in many Middle Eastern styles are easy to obtain, the most commonly

known and widely available being famous *ūd* music composer John Bilezikjian's introductory *Oud Method* (2006), published by Hal Leonard and includes notation for the Baghdad *ūd* style and an accompanying CD (Bilezikjian 2).

Ūd performances have been recorded for many years, perhaps even on the earliest Iraqi record, and many of the *ūd*'s most famous players have gained international recognition from fans and world music record labels alike. The most recorded Iraqi *ūd* players internationally have been the brothers Jamil (1921-1977) and Munir Bashir (1930-1997), the latter of whom had the most releases, including posthumous anthologies (“Munir Bashir”).

A number of articles have been published in the journal *Ethnomusicology*, available electronically and in print, regarding *ūd* structure and technique, especially how it pertains to the various genres of Iraqi music being practiced throughout the country during this period (“Ethnomusicology”). Because classic *ūd* players from Iraq, such as Rahim al-Haj, have been touring, exhibiting Baghdad *ūd* styles throughout the world, there are more historical resources, video recordings, and audio recordings available online on various music websites. Some al-Haj performances and recordings have been made freely available on the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery's podcast website (“Arab Music from Iraq”). Another valuable web resource, created by an Arabic *ūd* enthusiast, links to information about *ūd* history, *ūd* technique, *ūd* making, and *ūd* videos (“Welcome to Arabic Ouds”).

Rise and Rule of Saddam

Finding primary documentation of the music made by Iraqi musicians under

Saddam will be quite a bit more difficult than finding music documents from early 1900s Iraq, but it is not impossible. An Arabic language document from the Centre for Traditional Music created under Saddam, a large publication documenting the proceedings of the 2nd Baghdad International Conference for Music in 1978, is held by Harvard College Library, among other academic collections, and the acquisition of copies of these Saddam-era music materials might allow for the acquisition of other materials from these conferences (Baghdad International Conference for Music). In 2005, Seattle label Sublime Frequencies released an eclectic compilation of pop songs from 1970s Iraq, most of which were made during the Saddam era (*Choubi! Choubi!*). Some English-language books have covered the role of music during the Iran-Iraq War, such as *Worlds of Music: an Introduction to the Music of the World's Peoples* (Titon). The role of folk music in Kurdistan during the Iran-Iraq War, when thousands of Kurds were gassed by the Ba'ath regime, is portrayed in the award-winning feature film originally from 2002 entitled *Gomgashtei dar Aragh*, or “Marooned in Iraq,” that is available in many languages.

Music from the 1991 Persian Gulf War is more difficult to find because of the suppression of music by Saddam's leadership, which was especially strong during this time. Most of the materials from this time that remained intact during the Ba'ath regime were subsequently destroyed during the looting after the 2003 invasion. However, there are some open web resources that feature some of Saddam's musical propaganda materials, such as PBS FRONTLINE's *The Survival of Saddam*, which links to interesting Saddam “music videos” (WGBH Educational Foundation). A permanently stored digital copy of such materials will be very important to the collection of this cultural record.

Contemporary and Popular Music

The music of Iraq is gaining interest among anthropologists, music scholars, and Middle Eastern historians, as can be deduced from the number of post-2003 publications that have been mentioned in this description of sample items for the Iraq music collection. As Iraq becomes more established as a nation and more accustomed to regaining the right to free expression, contemporary music from the area will become more widely available. Iraqi pop is already recognized throughout the Arab world; one of the most famous singers in Middle Eastern music, Kazim Sahir, is an Iraqi native and refers frequently to his Iraqi roots despite political pressure in the early 1990s that forced him to move to Cairo, Egypt. His recordings are numerous and speak to the tumultuousness of the climate in which he thrives, as well as the passionate nature of Arabic music. There are biographical materials and many fan sites about Sahir, as well as music scores of his songs (Rajab, M., *Ahdath Aghānī*), as well as Voice of America-Arabic radio recordings from the 1970s that feature his music, copies of which might be obtained through the Library of Congress (“VOA Arabic Music Tape”).

Increased internet access among music organizations in the country, as well the dispersal of Iraqi refugees among different cultures throughout the world, has made discovering new Iraqi music quite a bit easier. Iraqi music radio stations can be listened to via streaming technology at no cost (“Radio Iraq Arabic Online”), and the Iraqi music website that provided maqām links (Iraqimusic.com) also provides a number of contemporary Iraqi singles for MP3 download and streaming. The issues of post-Saddam Iraq have become a major theme in the contemporary music of Iraq. The aforementioned *ūd* player Rahim al-Haj performed and recorded a concert of original material in New

York City on April 5, 2003, just prior to the invasion that destroyed Iraq's libraries. It was later released as the CD *Iraqi Music in a Time of War* (2003). An especially popular item that relates the contemporary issues of Iraqi musicians has been the documentary *Heavy Metal in Baghdad* (2007), in which filmmakers shadow the Iraqi heavy metal band Acrassicauda during the fall of the Ba'ath regime and for three years afterward (*Heavy Metal in Baghdad*). Since the DVD's release, MTV published a book about the band containing many photographs of the area (Capper and Vice Media, *Heavy Metal in Baghdad*). Most recently, music scholars have started to study the influence that United States soldiers and marines are having on Iraqi culture. Jonathan R. Pieslak looks at how music is used to spread propaganda in the most recent Iraq War and includes a chapter about the music of Iraqi combatants (Pieslak 58-77). The strife in Iraq and the increased access to different parts of the country has encouraged non-Iraqi musicians to travel to Iraq and explore its native traditions. American reggae artist Michael Franti's visits to Iraq, Israel, and Palestine war zones have been documented in the commercial release *I Know I'm Not Alone*. This type of material is also helpful in understanding the effect that the war and the Americans have had on Iraqi music throughout the last five to ten years.

This collection of examples of Iraqi music, as well as the other Iraqi music materials suggested and the resources cited throughout this paper, does not seek to be comprehensive in describing an appropriate music library in the INLA, but provides an idea of how the establishment of a basic yet diverse and culturally reflective national music library will allow the INLA to fulfill its goals while providing interesting prospects for the future of documenting Iraqi cultural heritage.

FUTURE POSSIBILITIES FOR THE COLLECTION

By reviewing relevant literature and collection development policies from similar institutions, and by identifying materials that will be useful holdings in a national music library, one can better answer the question “How can a music library be developed in Iraq?” One further research question remains to be answered.

How can a music library help further the goals and address the needs of Iraqi libraries and cultural organizations?

Saad Eskander has placed a strong emphasis on balancing the representation of cultures in the new INLA. As previously quoted, Eskander told Sudarsan Raghavan of the *Washington Post*, “What makes a Kurd or a Sunni or a Shia have something in common is a national library. It is where the national identity of a country begins” (Spurr, “Libraries and Archives in Iraq” 275). He has continued to argue for the importance of a national library in establishing national identity and reflecting the many cultures of Iraq in a unified collection. This argument has also been applied to public music libraries for many years, most recently by Juha Torvinen from the University of Helsinki, whose article in the *Fontes Artis Musicae* argues that music libraries are political centers in that they directly reflect the complexities of a community, large and small (Torvinen 25). This representation of diversity in a music library creates a community and allows people to unify in celebration of their nation's rich musical tradition. In arguing for the INLA, Julie Biando and Stephen Edwards emphasized the unifying role that reading plays for a nation: “The very act of reading, the consumption of printed material, makes the nation possible by letting individuals imagine that they are part of a larger group that simultaneously consumes the same novels, poetry, newspapers,

or music.” (Edwards and Edwards 332). Additionally with a collection in place, the INLA will be in a better position to continue documenting the developing Iraqi music scene.

The INLA's staff aims for “the ‘Iraqification’ of the INLA’s cultural tasks and role” in the new Iraq. This term means that the staff attempts to document all of the cultures and subcultures of Iraq objectively and ensure that the library “is in line with the pluralistic nature of Iraqi society” (Eskander, “Prelude”). The INLA also hopes to be “a good environment for the development of the INLA’s activities and services by encouraging individual creativity and taking initiatives at different levels,” (Eskander, “Prelude”). The inclusion of a music library would open new areas of possibility for creatively improving the library's services and research collections. Because the library attempts to be a “principal source of information and data on Iraq’s political, social, economic, administrative and cultural life, which scholars and university students use for their own research,” a broad collection of Iraqi music holdings will be essential to reaching this goal (Eskander, “Prelude”). A national music library in the INLA will provide in a centralized location information on a vital element of Iraqi culture – its music. Such a collection can represent the music of people from all over Iraq and from, literally, the dawn of civilization. Additionally, after the music library is established, the INLA would be an ideal institution to begin recording and collecting less documented areas of Iraqi music, such as the music of the Basran rituals of possession or even musical traditions that have yet to be unearthed formally.

This music library can help Eskander with one of his more specific goals as well. He has been traveling extensively to collect missing Iraqi documents, especially those

from the Saddam era. Although the INLA is moving beyond the Ba'ath regime's oppressive policies, Eskander hopes to document life in Saddam's Iraq via these important documents. “Without cultural education, we cannot emerge from Saddam Hussein's dictatorship properly,” and coverage of the Ba'ath era will help provide this education (Jeffries 12). A music collection of Saddam-era music solicited by the Ba'ath regime and music made in reaction to it, which is largely available commercially, will be an important element in documenting the national culture. This collection will also help Eskander better support his demand that the Saddam-era documents held by the United States be returned to Iraq. The INLA will then be in a strong position to document a culture that is in immediate danger of being lost – the culture of Iraqi musicians who were forced to perform for Saddam and those who rebelled against music restrictions and performed renegade music.

If the INLA were to collect recordings and other materials of these Ba'ath era musicians and record Iraqi gems such as the Basran possession rituals and other unique Iraqi music materials, they could become a source of revenue. As shown by the Honest Jon's compilation, international collection and re-issue labels are beginning to pursue Iraqi musical culture (*Give Me Love*). If the library holds interesting audio recordings of Iraqi music, the national institution can encourage cultural recording in the way that the Smithsonian Institution has through the museum's Smithsonian Folkways label. Additionally, if the library participates in the recording process of these materials and the publication of recordings, the library will help develop an Iraqi recording industry, as the national library will be able to authorize releases where unofficial Iraqi cultural organizations will not always be able to. Perhaps the main benefit that publishing library

recording collections will provide for Iraqi society is that it will help establish standards for collection and publication that will improve the intellectual property situation in Iraq and end the “open season of copyright theft” that currently threatens native Iraqi musical recording.

CONCLUSION

In spite of the world of opportunity opened by an established music library in the INLA, the development of this library will require substantial funding to begin to get off the ground. A committee of librarians and music scholars will need to work for years to develop all of the intricacies and professional relationships that will be needed to consider a full library, and music collecting in the INLA generally will need to be expanded before the library can be considered in concrete terms. The benefit of starting with a new library, a fresh idea, is that the library can be flexible with their funding and develop projects that fit within the bounds established by a funding agency, and the music library administrators will be able work their way through the project with the funding as it comes. There is no immediate need for many acquisitions in the library, and although many things will be needed for the music library to be established, such as listening equipment, many aspects of the collection can develop over time, such as the collection of primary documents. There are fewer retrospective concerns in this project, as it is less a recovery project than most projects in Iraqi libraries. Iraqi libraries have a long and arduous road ahead of them to get their institutions to even the most basic library standards. However, as the INLA becomes redeveloped and even better equipped than it had been prior to the 2003 invasion, it can begin looking toward establishing major collections, and a major national music collection can be an integral part of this process.

This paper sought to answer two primary questions. In evaluating literature that provides insight into the process of developing a national music library in a war-ridden and reconstruction area, the question of whether or not a music library can reasonably developed in the INLA was answered. The authors showed that major libraries of many

types have established similar collections in often similar circumstances. These authors also provide recommendations and experiences that help answer the primary question of this paper, “Can a music library be developed in the national library of Iraq, and how can it be done?” The reviews of collection development policies for the music collections and Middle East studies resources further showed how the music collection can be developed properly and with respect to many facets of this unique library. The sample items described provide examples for what kind of items can be included in this collection and meet the principles provided by the four collection development policies. In looking at how a national music library will benefit both the citizens of Iraq and the INLA as it aims for fundamental goals in post-Saddam Iraq, the question of how a music library can help further the goals and address the needs of Iraqi libraries and cultural organizations was addressed.

Although Iraqi libraries have suffered physical and intellectual degradation and attack for nearly half a century, the country has had a long history of valuing cultural institutions and respecting its millennia of cultural history. As Iraq grows as a nation, the INLA has clear goals of reviving this appreciation for the culture of Iraq, and part of this renaissance should include a national music library with archival resources. The many traditions of Iraqi music are long-standing and are in danger of being lost. The post-war development of Iraq's foremost folk medium, *maqām*, including one of Iraq's major instrument developments, the *ūd*, as two emblems of national heritage and pride among present-day Iraqis, shows that this devastated nation's people are concerned about Iraq's musical heritage and are invested in preserving it. For the INLA to take steps in preserving this musical culture by devoting attention to a national music collection would

show a commitment to preserving the ancient and evolving culture of a diverse Iraq. The creation of this national music library will be quite expensive in both funding and time, and it relies on major funding from international donors across a wide range of disciplines. It is up to music librarians, foundation directors, and scholars, among others, to unify in the goal of preserving national music heritage and help save the music of Iraq and a culture in crisis.

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