

American University in Cairo

## AUC Knowledge Fountain

---

Theses and Dissertations

---

2-1-2017

### Uses and gratification of spiritual and religious music in Egypt: A descriptive analysis study

Hend El-Taher

Follow this and additional works at: <https://fount.aucegypt.edu/etds>

---

#### Recommended Citation

##### APA Citation

El-Taher, H. (2017). *Uses and gratification of spiritual and religious music in Egypt: A descriptive analysis study* [Master's thesis, the American University in Cairo]. AUC Knowledge Fountain.

<https://fount.aucegypt.edu/etds/357>

##### MLA Citation

El-Taher, Hend. *Uses and gratification of spiritual and religious music in Egypt: A descriptive analysis study*. 2017. American University in Cairo, Master's thesis. *AUC Knowledge Fountain*.

<https://fount.aucegypt.edu/etds/357>

This Thesis is brought to you for free and open access by AUC Knowledge Fountain. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of AUC Knowledge Fountain. For more information, please contact [mark.muehlhaeusler@aucegypt.edu](mailto:mark.muehlhaeusler@aucegypt.edu).

The American University in Cairo  
School of Global Affairs and Public Policy

# **Uses and Gratification of Spiritual and Religious Music in Egypt: A Descriptive Analysis Study**

A Thesis Submitted to: Journalism and Mass Communication Department

By: Hend El Taher

Under the supervision of Dr. Hussein Amin

Fall 2017

## Dedication

*I dedicate this work to all the souls who fought dauntlessly against cancer; to those who did not lose hope, and to the soul of my father may it rest in the highest ranks of heavens. I dedicate it to my mother, who is my most inspiring model. I dedicate it to the pure hearts who are searching for meaning in every little thing they do in life.*

## Acknowledgment

I would like to express my gratitude for those who contributed to the success of my thesis. I must say from the beginning that it will be as impossible as counting Allah's blessings to mention everyone. I am certain, though, that "Is there any reward for goodness other than goodness?" (55:60)

I would like to commence by *Ahmed El-Taher* and *Atyat Mowafy*. My parents, who gave me the trust, the confidence, and every possible support challenging the conservative community in Upper Egypt to let their daughter live independently and pursue the best academic opportunities. I would like also to extend my gratitude to my sisters, *Shimaa* and *Rania*, who were always by my side expressing their pride and confidence in me.

My 3M companions, *Maya AbouAjamieh*, *Maha El-Kady*, and *Michael Reda*: it is hard to put in words the support you give not to mention your faith in my capabilities and passion. When my friends for 10 years left Egypt pursuing education or career, I thought it is hard to start a friendship from scratch. Nonetheless, the 2-MA-years made the best friendships so thank you *Sarah Fouad*, *Amira Hosny*, and *Yasmine Kasseb*.

Thank you *Sarah Eissa* for your kindness and assistance, *Hisham Shalaby*, *Mahmoud Zaki*, *Fatemah Haggag*, *Ahmed Fathy*, *Mohamed Gamil*, and *Mr. Chadi* (AUC Multimedia Lab), who helped in video editing for thesis presentation. Finally, a million thanks to Professor *Hussein Amin*, whose support was there ever since I joined the department. No matter how long I write, it would not be enough to thank you. Thanks to the readers Dr. *Eslam Abdelraouf* and Dr. *Rasha Allam* for your generosity dedicating time to make the best of my work. Thanks to Yousef Jameel fellowship especially Dr. *Laila El Baradei* and *Amira El Biltagy* for being a second family not just a fellowship.

## Abstract

Media is one important constituent of the culture in a society. Its importance is reflected in the contents it presents especially in religion and music. The way both religion and music are blended and used as a medium to gratify certain needs is the interest of this study. In that sense, the relation between religions and music is examined, how music was perceived by religious figures, what disputes the music provoked, and how spiritual music is used as an intrapersonal, interpersonal, or a mass communication tool to influence the audience cognitively, behaviorally, and attitudinally.

Accordingly, a descriptive survey is conducted on a purposive sample in six academic institutes in Egypt, the American University in Cairo, the British University in Egypt, the German University in Cairo, Cairo University, Ain Shams University, and Al-Azhar University. The Uses and Gratifications theory and the Social Identity Theory helped to interpret the data that were collected from 383 respondents. Based on the results, 66.8% of 337 participants highly use spiritual and religious music as an emotional therapy. However, using the medium as an emotional therapy did not encourage cultural activities such as attending concerts, buying or selling related products, and reading books.

## Table of Contents

|   |            |
|---|------------|
| <b>Dedication</b> .....   | <b>II</b>  |
| <b>Acknowledgment</b> .....   | <b>III</b> |
| <b>Abstract</b> .....   | <b>IV</b>  |
| <b>Table of Contents</b> .....                                      | <b>V</b>   |
| <b>Chapter I</b> .....  | <b>8</b>   |
| <b>Introduction</b> .....   | <b>8</b>   |
| I. Background .....   | 8          |
| II. Why is it important to study Islamic Music?.....                | 10         |
| III. Statement of the Problem .....                                 | 17         |
| <b>Chapter II</b> .....   | <b>18</b>  |
| <b>Literature Review</b> .....                                      | <b>18</b>  |
| I. Background: sacred, spiritual or religious? .....                | 18         |
| II. Gospel music .....  | 20         |
| III. Rap Music influenced by Religious Principles.....              | 22         |
| IV. Resistance, pleasure, and spirit in rap music .....             | 23         |
| V. Religious rap revolutionizing the market .....                   | 23         |
| VI. Islamic-Christian hip-hop and pop music.....                    | 24         |
| VII. Music in Islam and the Arabian Peninsula .....                 | 25         |
| VIII. Contributions of religious scholars in music .....            | 27         |
| IX. Andalusian music and Sama' .....                                | 29         |
| X. Sufi Music .....   | 30         |
| 1. Sufi music in Egypt - The Egyptian Mawlawiyah .....              | 31         |
| 2. Sufi Music in Morocco.....                                       | 33         |
| 3. Sufi Music in Senegal .....                                      | 35         |
| XI. Islamic Rai .....   | 37         |
| XII. The controversy over the permissibility of Music in Islam..... | 39         |

|                                    |  |           |
|------------------------------------|--|-----------|
| XIII.                              | Al-Azhar perspective on music .....  | 42        |
| XIV.                               | The development of the concept of Islamic art from 1970s to the 1990s..... | 44        |
| 1-                                 | The media scene .....  | 46        |
| 2.                                 | Halal songs .....  | 47        |
| XV.                                | A Shiite perspective: do music and religion blend? .....                   | 48        |
| 1.                                 | Towards legitimizing music in Shiism .....                                 | 49        |
| 2.                                 | A breakthrough in the Shiite thought .....                                 | 50        |
| XVI.                               | Instrumental and ritual use of music .....                                 | 52        |
| XVII.                              | Using music for emotional and physical therapy .....                       | 53        |
| XVIII.                             | Why people choose certain music type? .....                                | 55        |
| XIX.                               | ISIS use of music.....   | 61        |
| <b>Chapter III.....</b>            |  | <b>63</b> |
| <b>Theoretical Framework .....</b> |  | <b>63</b> |
| I.                                 | The Uses and Gratifications theory .....                                   | 63        |
| II.                                | The Social Identity Theory .....   | 65        |
| <b>Chapter IV .....</b>            |  | <b>67</b> |
| <b>Methodology.....</b>            |  | <b>67</b> |
| I.                                 | Research significance .....  | 67        |
| II.                                | Research objectives .....  | 68        |
| III                                | Method of data collection .....  | 68        |
| IV.                                | Population.....  | 69        |
| V.                                 | Sampling and data collection.....  | 69        |
| VI.                                | Research questions .....   | 70        |
| VII.                               | Constructs and operational definitions.....                                | 70        |
| VII.                               | Questionnaire design.....  | 71        |
| VIII.                              | Measures.....  | 72        |
| IX.                                | Survey pilot .....   | 72        |
| <b>Chapter V .....</b>             |  | <b>74</b> |
| <b>Results and Findings.....</b>   |  | <b>74</b> |
| I.                                 | A filtering question .....   | 75        |
| II.                                | The selected sample .....  | 75        |
| III.                               | Demographics .....   | 86        |
| <b>Chapter VI.....</b>             |  | <b>88</b> |

|  |            |
|--|------------|
| <b>Discussion, limitations, and conclusion .....</b> | <b>88</b>  |
| I. Discussion .....                                  | 88         |
| II. Limitations .....                                | 93         |
| III. Recommendations .....                           | 94         |
| IV. Conclusion.....                                  | 95         |
| <b>Bibliography.....</b>                             | <b>98</b>  |
| <b>Appendix.....</b>                                 | <b>107</b> |
| I. Survey Sample.....                                | 107        |
| II. List of Arabic words.....                        | 112        |
| III. Transliteration style .....                     | 116        |
| IV. Demographics.....                                | 117        |



# Chapter I

## Introduction

### I. Background

*"Whenever the soul of the music and singing reaches the heart, then there stirs in the heart that which it preponderates"* Abu Hamid Al-Ghazali (Al-Ghazali, 2005; MacDonals, 2009)

Music is a universalistic language that everyone speaks and understands. It is a powerful tool for its influence. It reflects messages and feelings without having to speak them. It also reflects the extent to which a nation is civilized for the creativity it requires. Therefore, it has been an important medium through the ages, and for those reasons, it is not restricted to a certain language. One may find a Latin person, who is a fan of the Chinese music without understanding a word from the language. Music is an intrapersonal medium of communication, interpersonal, and mass communication tool. It is an intrapersonal communication when a person sings to him/herself. It is an interpersonal medium if a person communicates his/her music with one or more persons, and it is a mass communication tool if it is directed to a mass audience. So the means and purposes of consumption have a role to play in understanding audience characteristics. Hence, the study intends to distinguish between those who listen to the music as an intrapersonal tool and those who listen to the music as an interpersonal tool by sharing it with others, or those who listen to the music as a mass communication tool by attending concerts which may be broadcasted or attended by a mass audience.

Islam, on the other hand, is one of the most talked about and interesting religions for both positive and negative reasons. It is thoroughly talked about in both eastern and western academia

in regards to Islamophobia, terrorism, and the Islamic State in Iraq and Syria- ISIS and its cyber recruitment. Some incidents contributed to the negative perception of the religion whether in the east or the west like the September 11<sup>th</sup> destruction of the New York World Trade Center. Muslims were shamed and blamed for years after this case. After the Egyptian revolution in 2011, the religious-political groups such as the Muslim Brotherhood-MB and the Salafi movements appeared as potential presidential candidates. The Islamic groups got the chance to express their views regarding politics and applied and performed arts, especially music.

Another milestone is the appearance of the term “clean art” *al-fan al-nazif*. This term was partially driven by Islamic principles and morality. Some artists called for a meaningful art, something that can not conflict with the oriental and the Islamic principles. Adding to it, the emergence of religious media such as satellite channels that broadcast religious-related shows and songs. Some channels were launched especially to transmit Islamic songs 24/7. The Islamic preaching too had a role to play in promoting and popularizing those songs whether through the soundtracks of the preaching shows or through the direct support or sponsorship of the Islamic singers. (Nieuwkerk & Ebrary, 2011)

There is no doubt that Islam has a major impact on the lives of its followers. As much as it influenced their daily practices and adherence to the dogma, it influenced their culture. Music, as one constituent of a culture was definitely colored with Islamic principles. The Arabic language is the common language of the Islamic songs, as it is the language the Qūr’ān was revealed by. This is manifested through the themes of the songs, the lyrics, the way of performance, and the place the songs are performed at. For examples, the themes spot Islamic morality, the Prophets’ biographies, preachers, and saints (*awlyā’*).

Consequently, music and religion were blended by Islam to introduce a unique music genre known by different names and attributes such as spiritual, religious, Sufi, Andalusian music, *Ibtihalat*, *Tawashiḥ*, *Anashid*, *Sama'*, and other types. The Islamic civilization was not the only nation that merged religion with music. The ancient Egyptians considered playing music as part of their religious rituals. They invented instruments, enjoyed playing, and people knew that from their drawings on the walls of their temples. The ancient African tribes played drums making a distinctive type of music and it is an essential ceremonial folklore that continues to this day. Music is also an integral part of the church rituals, especially for the African Americans. Other nations will be exemplified in the literature to show how people mixed religion and music.

## II. Why is it important to study Islamic Music?

It helps understand the characteristics of the Muslim cultural sphere and its development. In relation to that, highlighting the liberalization of post-Islamic movements in some Arab countries is possible through the study of music in Islamic communities. Studying music and religion also helps in understanding how music stimulated religious devotion and morality throughout the Islamic history and understanding the change of the musical taste. Finally, exploring how the music market has accommodated this phenomenon or was changed by it. The Muslim communities, instead of opposing the “other” arts and entertainment, they had their substitution. They had the art that looks like them and represents their morals and religious principles. However, it was not restricted to them. Instead, the Muslim music has become a globalized phenomenon and was consumed by different cultures. (Nieuwkerk & Ebrary, 2011)

Unfortunately, the two disciplines religion and communication are not given the due attention in Egypt, and the scholarship focuses on each but separately. Unlike the literature in the east, it thoroughly explores how religion influenced music, and how it impacts the consumption

behavior. Such studies were extended to benefit the market and produce a more consumer-oriented product. Not only that, but such studies were merged with other disciplines to better understand the different uses of religious music and what they gratify. Medical and psychological studies focus on the therapeutic aspect of music to know if they can utilize it for pain control and emotional healing.

If this sounds an advanced and focused type of study from the west, the east has its own experience with music and religion. Speaking about early Islam, music was part of the culture of the early converts. I may argue that it was somewhat primitive in a way that it was not given the name “music or art”, but it was articulated and practiced. When the Prophet migrated from Mecca, the people of *Medina* welcomed him chanting: “We have seen the moon (*Tala’a al-Badru ‘Alina*). Therefore, music was not just a mean of entertainment, but it was an expression of a religious mood as the people of Medina praised the Prophet with this chant. I may also argue that it is one of the constituents of religious practices even if it did not have a name back then or it did not enjoy a unanimous agreement. As presented by the literature, the Islamic golden age witnessed an advancement on all levels including music. Religious scholars were musicians and composers like Avicenna (*Ibn Sina*) and al-Farabi. They used to play music in public. The biographies and the historical records show that a chapter about music was included in the books of the religious scholars (*al-Fūqahaa’*). It was also mentioned in the writings of the founder of Sociology Ibn Khaldun. (‘Āmir, 1988; Bearman, 1960)

This does not mean that music enjoyed the approval of religion. There has been always a dispute over the permissibility and prohibition of music. Some scholars considered it a satanic act using every proof from the (*Qūrān*) and Prophetic Traditions (*Sūnnāh*) to support their claim, while others considered music a way of expressing different moods and attitudes including religious

affiliation and spirituality using their religious proofs as well. To this date, the disagreement continues, but the practice of religious music continues too. The disapproving team relies on the traditions of the Prophet Mūḥammād that refers to music-playing as an evil act because it diverts one from worshipping God. The team also considers it a useless habit as opposed to the acts of worship.

*“There are multiple ways to worship God and my path is music and dancing”*. This is how *Jalal al-Din al-Rumi*<sup>1</sup> expressed his passion for Sufi music. From this passion the art of *Mawlaweya* was born, which is a dance performance with the guiding tunes of flutes and chants of praise, the performer whirls in circular moves. From medieval ages until now the *Mawlaweya* has been a unique and popular art that attracts, nowadays, millions of tourists in Turkey. Not only in Turkey, but Egypt witnessed the birth of the Egyptian *Mawlaweya* by the Sufi chanter Amer Eltony, who performs in the Egyptian Opera House on monthly basis. He has become a well-known figure and the tickets of his concerts are usually all sold. As there is a growing interest in Sufi music and dancing in Egypt, the Ministry of Culture organizes a spiritual music festival annually inviting performers and chanters from different countries, and one would be lucky to find a ticket.

Not only Egypt that organizes a festival for spiritual music; Morocco has an annual sacred music festival that attracts large audiences and thousands of tourists to the country. The kingdom gives this event a special attention to introduce the visitors to the Moroccan folklore and sacred music. Through my visit to Morocco in April and July 2017, I was introduced to Sufism and spirituality in this country. It is a country that is full of shrines and tombs of Sufi saints, and if you

---

<sup>1</sup> Mawlana Jala Al-Din Al-Rumi was born in Afghanistan before the Mongol invasion in 1212 CE. He and his family moved to Syria, where he learned Arabic and then settled for the rest of his life in Anatolia. He is one of the most influencing characters in the “Muslim east and Christian west”. He is called *Mawlana* or the master, and his writings is called in the Persian language, the *Quran*.

walk in the streets you hear the chants of the Sufis in the *Zawaya*<sup>2</sup> and mosques especially in the spiritual city, Chefchaouen. After reviewing the literature, not only the Moroccan music festivals are documented, but the spiritual experience is also given attention by the scholarship. This constitutes a motivation for this study to be the first of its kind applied in Egypt.

One may argue that the popularity of religious music in Egypt started with the song *Almū'ellem* by Sami Yousef in 2003-2004. This British singer and musician, who descends from Iranian-Azerbaijani origins, gained momentum after the release of his album that was produced in Egypt. In 2009, BBC described him as “Islam’s big rock star and his music comprises of songs about being a Muslim in today’s world”. His albums, that sold a million copies, were a motivation for Muslims after the September 11<sup>th</sup> incident to revive the pride of their Muslim identity, especially in the west. (BBC, 2009) His success went far and beyond producing a top10 song, so he has 34 million sold albums and over 25,000 fans attended his concert only in one country. In partnership with the United Nations in the proclaimed International Year of Light, 1001 inventions, and UNESCO, Sami Yusuf composed a film music and soundtrack produced by Ahmed Salim and acted by the legendary star Omar al-Sharif in 2015. (1001Inventions, 2015) The movie song was viewed over 1,618,000 times and liked by 11,000 users on YouTube. (Andante Records, 2015) His song “Supplications” that was released and video clipped eight years ago, was used by the Golden Globe-nominated Afghani movie “The Kite Runner”. (“Sami Yusuf Official, 2017”)

Afterwards, there was an abundance of religious music production and the famous Egyptian pop stars produced at least one religious song like Amr Diab, Ehab Tawfik, Hisham

---

<sup>2</sup>Zawya its linguistic meaning in Arabic means a corner in a building. The term was used in mediaeval Islam especially by the Sufis in reference to monastery, school, and mosque. (Encyclopedia of Islam third edition)

Abbas, Amer Monib, and Ayda Al-Ayoubi. Not to mention the other non-Egyptian pop star singers who have popularity in Egypt like Asala and Wael Jassar. The religious song of Hisham Abbas went viral and it has been commonly played in weddings to commence the event with the invocation of, God's beautiful names (*Asmaa' Allah Al-Husna*). Not only that, but the songs were used as a ring or call tones in cellular phones. It cannot be denied that Egypt is center of art; it attracts musicians from the Arab world. For one reason, it has the largest audience in the Middle East considering the population density. For another reason, Egyptian art is consumed by different countries in the Arab world. The Egyptian songs, series, and movies are the most popular in the region. They are almost the only art production distributed in all Arab countries. This is why the artists who want to publicize for their art, they come to Egypt. (Nieuwkerk & Ebrary, 2011)

There is also a growing interest in religious and Sufi music in Egypt and this is indicated by the frequency of events. The success of this art encouraged vendors to sell products inspired by Sufi poetry and characters. An example is the book *Forty Rules of Love (Qawa'id al-'eshq al-Arba'un)* about the sincere love between the two companions and Sufi figures *Jalal al-Din al-Rumi* and his friend *Shams al-Din al-Tabrizi*, which is one of the best-selling books. Azza Fahmy the famous silver brand name has been selling jewelry products with Sufi quotes. Fahmy studied theoretical aspects of designing through her fellowship in England, but when she came back to Egypt, she studied Islamic history and literature and her jewelry collections were inspired by them. The exhibited jewelry depicted Arabic proverbs and calligraphy, verses from the Quran, and Sufi quotes in ascetic calligraphy. (Azza Fahmy, 2017) Further, some clothing industries started printing Sufi quotes on the garments and some coffee shops made spiritual or Sufi decorations. In brief, there has been a Sufi culture in Egypt that is worth studying. For this, religious music in Egypt shall be given more space in research.

On the other hand, the talk shows address the phenomenon of spiritual and religious music as an appealing art that creates an uplifting mood for the audiences and revives the Sufi culture in the region. One example is “the Egyptian Project” band, which gained fame after introducing folklore mixed with western music especially after the cooperation between them and the Sufi Munshid Zain Mahmoud. (Zaher, 2017) Likewise, “Ensemble Ibn Arabi” band came from northern Morocco to Egypt in a visit for three concerts, which witnessed huge attendance. (Shorouknews, 2015; Mona Elshazly, 2016)

In Egypt, the chanting (*Inshad*) started to gain popularity among people from different ages and groups. The chants influence the hearts to fill them with spirituality and humbleness. Two bands gained popularity “Waşlet Sama” and “Alhūr” the latter is composed of 30 young women. Both bands believe that Inshad is gaining popularity that will not only override the *Sha’by* music but will replace it. The bands perform in several places public or private such as Alrab’, Beit Elsiḥīmy, Qasr Alamir Ṭaz, and Alsawy Culture Wheel. (Ashraf, 2018)

In contrast, media sometimes negatively evaluate Inshad saying that it failed to compete the success of religious speeches of some religious movements. According to the source, Anashid of some religious movements failed to introduce something new or something appealing to the Egyptian audience. Egyptians are known for their love of music and art throughout history; religious music was special for them and they love the chants of Naqshabandi, Abdelhalim Hafiz, or even Amr Diab in the modern days. The Nashid of some religious movements failed to compete with the starts and the *munshids* that the Egyptians are familiar with. They also depend on imitating old songs or using the melodies of Palestinian chants. (Thabet, 2018)



If that reflects anything it reflects that the media, represented in TV and press, address this music type from a certain perspective not paying enough attention to audience characteristics, motivations, and the impact of this music on the society in general.

Also as a researcher, with a modest background in Islamic studies, and as a fan of this music genre, I seek a better understanding of the effect of the music on people and how it makes sense and meaning in their life. The study also aims at bringing attention to topics in Islam apart from violence, politics, and terrorism. The scope of this study is not only focusing on Egyptian spiritual music but on spiritual and religious music that is popular and consumed in Egypt that might be borrowed from other nations and produced by non-Egyptians. The sample is limited to cover the Egyptian population for the time being hoping to expand and extend the study in the future to include the Moroccan audiences, who have a legacy in Sufi practices and sacred music.

Although the study covers non-Muslims' music in the literature, the primary data will be only limited to Islamic music. The research will attempt to distinguish and clarify the difference, if there is any, between spiritual and religious music. However, in the primary data they will be dealt with as one component. Through this study, the types of spiritual and religious music and what role it played in the lives of the people is investigated. The Uses and Gratification theory guided this research to identify what needs people look for gratifying. Besides, the Social Identity Theory in the sociology field directed the study on how the sense of belonging is enhanced, and one's identity is constructed. The secondary data examines the cultural practices that are driven by the interest in spiritual and religious music such as the interest in certain book genre, marketing trends, or common language among youth. This is achieved through a survey research in the primary data collection. The lyrics of the music occupies part of the study to see how different meanings and messages are expressed in the song.

### III. Statement of the Problem

The scarcity of research about spiritual and religious music in Egypt has made it a vital topic to investigate through media. Hence, there is a knowledge gap among audiences represented in the ignorance about the importance of this music genre in liberating and modernizing the communities. Unlike the mainstream music in media, it appeals to people's pathos and ethos to provide a meaningful art. It works on the individual's inner-development and self-morality aiming at transcending to achieve the community goals. This should match a bigger society's picture for a more liberal and modern community. A community that fights for the purity of the soul and the thoughtfulness of the intellect through the soft power of the music in the age of Information and Communication Technology-ICT.

Some of the mainstream music presented in media, with its numerous types, does not care about introducing intangible concepts, but materialism does matter so that consumers relate to and consume. Some of the mainstream music avoid new themes because the most tackled themes such as love between partners, adornment, and nudity are highly consumed in the music production market and in the mass media.

For the significant effect of this music on the community, the audiences, and its uses as a medium to gratify cognitive, social, and psychological needs, the research will try to bridge this knowledge gap about spiritual and religious music. It will address how the media and literature tackled this music and will describe the audiences' consumption of it in Egypt through the surveyed sample. This will show how the study complies with concurrent Egypt's vision for modernization and development.

## Chapter II

### Literature Review

#### I. Background: sacred, spiritual or religious?

Is music sacred, spiritual, or religious? **Sacred music** is synonymous to religious; however, it does not have to confine with a particular belief. It could, rather, be inspired by a certain belief and tradition; influenced in a way or another by it. The spiritual significance of the music is that it takes the listener into an uplifting experience where s/he finds herself/himself not busy with daily matters such as eating, working, or fighting for something material. There is an aspect of beauty in spiritual music so that it became itself a ritual. Other qualities are sustained through spiritual music such as the sense of belonging and construction of identity. Through the music that articulates one cultural aspect, the listener feels attached to it. Consequently, it sustains the connectedness among the consumers of this music genre. The influence of music, therefore, is argued to be one of the best methods expressing identity and sometimes it alternates the religious practices to become itself, a religion. (Anderson, 2015)

What is unique about **spiritual music** is that it is universalistic. It could be classified as a music genre by itself and it could be performed within different music genres like rock, pop, hip-hop, or traditional. It links different religions, expresses different dogmas, consumed by different beliefs and not limited to a particular religion. What also makes the spiritual experience more universalistic than the religious, is that it borrows from different religions without regarding the connection between them and without adherence to a particular one. It is true that the spiritual music attracts listeners from a wide variety of backgrounds, but one of its main characteristics is

that it takes the audience to an individualistic experience. In an analysis of spiritual music, it is concerned with the “mode it evokes, the affective experience it creates, and the realities it helps create and sustain” more than its characteristics. That experience of the spiritual music is suggested to come from the spiritual atmosphere it creates in a non-religious physical context. It rather exists in an entertaining casual place. Spiritual music is, therefore, an expression of an individual mood and experience as well. (Anderson, 2015)

On the other hand, Anderson Byron explains that **religious music** is “public, communal, institutional, exterior, intellectual, and objective. “It is grounded in and intentional about its connection with traditions, disciplines, and communities of practice, and it is thought to be overly concerned with correct beliefs”. Religion itself is an adherence to a particular belief that this belief is concerned with the communal practices and morality. (Anderson, 2015)

But why spiritual not religious? In this case, spiritual is distant from religious which will be a more particularistic experience. In a spiritual experience, no need to be an affiliate to a particular religion. There was also a fear that religious musicians will be perceived as passive ineffective communicators because they distance themselves from the talks about socio-economic problems, which are experienced by the people of the community and deeply connected to the harsh reality they live in. On the other hand, justifying slavery by the Protestant church in America is a bad memory, which was another reason to distance this music genre from being labeled as “religious”. Where the spirituality of rap stands? The rappers speak about the practiced oppression by the police and they strive for keeping a good self through the materialistic pressures. They liberate themselves through the music beats, noise, and the expressive words. They flee from their calamities through music. From an anthropological point of view, religion and religious practices including festive, are methods of pressure release. (Pinn, 2003)

## II. Gospel music

In the 19<sup>th</sup> century a new style of music appeared among the African Americans, but not until the twentieth century it had a name. It was different from the mainstream music in the United States at that time and it was called “black gospel” music. Through gospel music, the Africans expressed their ambitions and disappointments in the society that brought them from their homeland to be treated as slaves. (Jackson, 2004) In the late 1960s, a music movement in the west coast of California appeared, where artists were committed to the biblical message. Although their presence was not widely popular at the beginning, in the late 1970s, companies allowed modest sponsoring and the Christian artists started to gain popularity. Their popularity remained limited compared to the interest in mainstream media. In the late 1990s, gospel music gained more popularity and in 1994 estimates of CD sales, cassettes, and videos reached 400 million dollars. Since then, researchers directed their attention towards this trend and posed questions like is there an association between religiosity or rituals practice and the love of religious music? One study found that adolescents do not pay attention to the lyrics. Some of them do not even understand the meaning of the words; they, rather, love the music itself. (Eidenmuller, 1996)

The reactive way to the discrimination and humiliation of the African Americans before and during the twentieth century was self-development. They combated discrimination with education; they focused on religious education, morality, and holding on the rules of the gospel. As the church was not only a place for worshipping; they used their gatherings to chant the gospel. Soon, this was inhibited as a ritual and became a common practice. Therefore, the church was an institution for them and they uttered their beliefs, frustrations, and hopes through the choirs. Singing the hymns with their new stylistic melodies had a great influence on their mood. It helped

them believe in themselves and believe that the hatred they are treated with is not for any bad qualities they have. (Jackson, 2004)

The year 1870 was remarkable for the gospel songs when Fisk Jubilee, a group of singers, performed very well and their spiritual songs gained momentum in the northeast and in Britain. The singers mastered the classical western music but added to it the new taste that represents their indigenous identity through the tones and melodies. According to some scholars, this new music was the best contribution to America and the world. The year 1921 marked the publishing of the first hymn book *Gospel Pearls*. The book includes a collection of sacred songs, anthems, and spirituals. The songs expressed the religious affiliation, and people related to as an individual experience. Not only that but the music empowered women as it gave them the opportunity to perform solo gospel music and be represented in leading roles. Therefore, the African Americans, through their music, gave a new meaning to religious practices, built an image for themselves, and broke the taboo about the music industry in America. (Jackson, 2004)

For the African Americans, the songs were the tool through which they voiced out their sufferings and their hope for liberation. The songs recite what they faced during the time of suppression; the lyrics narrate the humiliation, the enslaving, and the unfair imprisonment. Through the hardships, the songs were the gate of hope, comfort, and escape from a pressuring life. Spiritual songs helped them transcend over the daily hardships and find tranquility within themselves. But how those songs sustained their inner peace? The lyrics of the songs discussed topics from the Old Testament and the New Testament. Furthermore, other motivational topics were promoted about morality, responsibility, life, death, religion, and solidarity. What also makes this spiritual experience sensational is its distinct combination; the words of the holy books and the melodies. Through this, the message of the songs is well received. (Jackson, 2004)

There were different types of spiritual songs that suited all tastes and moods; there were sorrow songs, work songs, shouts, and sermon songs. The songs' themes focused on the "compensatory aspect" in religion, so they can accommodate all the negativity they receive from the community as long as they are promised heaven by Jesus. While the American society and law treated dark skin people as a "thing", the songs depicted them as God's children. So the songs served as a method of both resistance by voicing out their frustration, and a self-healing. (Jackson, 2004)

### III. Rap Music influenced by Religious Principles

The book *Noise and Spirit* explores rap music genre that was motivated by Christian principles and centralistic spiritual approaches. One approach that Anthony Pinn tackled in his study is rap for African Americans was the escape from the ugly reality and the practiced oppression by the whites in the community that claimed to be the most just. He explains how the rappers made a religious meaning out of their suffering through this music. The African Americans addressed women with honor and respect; they are referred to as "diamonds" and considered as leaders unlike other music that sexually objectify women. Additionally, they use the lyrics as a medium to tackle an important issue of the twenty and twenty first century that is the "privation". For them, lacking the essential needs for life was the source of hatred, terror, and agony in the world. All these negativity and drama are made by the devil that ill the spirit. (Pinn, 2003)

The devil was portrayed in the songs as "hatred" and "darkness". Jesus is the only savior; he is the God's representation on earth and the protector. The perception about the Christ was brought from the bible rather than a perceived imagery. So in this regard they avoided interpretive lyrics as opposite to what they did when they talked about other Christian values. Gospel music in

that context called people for listening to God’s message that will transform their lives. (Pinn, 2003)

#### IV. Resistance, pleasure, and spirit in rap music

As suggested, rappers in the United States were motivated by three things “resistance, pleasure, and spirit”. The first motive as previously highlighted; the African Americans were belittled by the whites. The non-violent socio-movements in America inspired them to create a self-alleviating strategy against the oppression. They also found a good pleasurable medium in the rap; they enjoyed it as much as they suffered from the bad conditions they lived in. Finally, music offered a spiritual experience to them. (Pinn, 2003) Furthermore, the Muslim’s rap took the responsibility of telling the community about the role of the Prophet Mūḥammād. Other rappers attempted to help people regain the confidence that was taken away from them due to the discrimination because of their dark skin color. Groups such as Public Enemy and Poor Righteous Teachers adopted existential approach in their songs by addressing the complexities of life. Others such as Ice Cube adopted socioeconomic realities when they dealt with religious concepts. Public enemy revolutionized the hip-hip music and were the most controversial rappers in the late 1980s and 1990s. The band released albums that were considered the credible media of the streets; their songs tell what was not spoken about in media. The lyrics addressed political and social issues mostly in relation to black people. (Grewal, 2013)

#### V. Religious rap revolutionizing the market

In the market, some music does not care about the core values that the albums will introduce. What the producers care about is how much the song will sell; yet, it is the responsibility of the artist to deliver a meaningful message through his work to his audience. The rap market



experienced a transforming phase, when some rappers were considered preachers by speaking on the behalf of God. The rapper, through the songs, talks about the concept of life and the afterlife, the concept of suffering, and how God loves humans. In that sense, the rap music was a representation of religious art; their audiovisuals contained crucifixion signs and other religious symbols. It brought new concepts that were not like how the church used to interpret them. Rap does not agree with the concept of disparity as a way to gain God's love; it does not approve that God loves you poor and broken. In brief, rappers meant at exploring new aspects and reclaiming God's religion and their hearts. For them the socioeconomic factors are inseparable of the larger meaning of life and this is why the social problems were always part of their music. As suggested, they went for a music theology that reconsidered understanding God and spirituality by revolting on what's traditional as means of making meaning in life. In contrast to the orthodox theology, rappers utilized signs, symbols and lyrics to revive a healthy life that does not lean on passivity or poor people. The theology between the 1980s and 1990s took a different path, for example, the concept of suffering and sacrifice was reintroduced in relation to dying for a good cause. As stated by the author, unlike what was claimed by the church or mosque in America, rappers considered dying in the streets after struggling for a better life is rewarded by heavens. (Pinn, 2003)

## VI. Islamic-Christian hip-hop and pop music

The modern hip-hop music has its own experience with spirituality and religiosity in America. Muslim and pro-Muslim hip-hop artists were directly influenced by Malcom X's striving by the word (*Jihad al-Kalimah*). The influence of Malcom X was reflected on the songs of "Mos Def, who named himself Yasin Bey, Talib Kweli, Common, A Tribe Called Quest, Everlast, The Intelligent Hoodlum, Encore, Divine Styler, and the Roots". Even though those artists do not belong to the mainstream music, whether as hip hop or rap stars, they eventually gained the

popularity and the respect for the moral and conscious message they present. Mos Def or Yasin Bey released an album under the name “Fear Not of Man”. He starts the song with the invocation of God’s name (*basmala*) that the Muslims traditionally commence any act with. Throughout the album, Mos Def expresses the dedication for spirituality through relation with God and through prayers. Similarly, the hip hop in Jamaica was influenced by the Rastafarianism; a belief that the Messiah is a black person. The dogma talked about the divinity of the black men and their image. The songs were not just a mean of entertainment, but they were a tool for social and political struggle with the utilization of religious concepts to promote self-confidence. (Grewal, 2013)

## VII. Music in Islam and the Arabian Peninsula

Before the rise of Islam, the Arabs knew poetry and singing, but singing was in a simplistic form. It did not include any musical instruments, but later with the advancement that the Muslims witnessed, they developed tools to improve the sound system. (Bearman, 1960) In the Arabian Peninsula, poetry was the art they excelled at. It was their source of pride, source of news, and even source of linguistic rules. They very much appreciated poetry to the extent that the greatest poems were hanged on the walls of the *ka’ba*,<sup>3</sup> where they perform their pilgrimage. As the society started to develop, the Arabs utilized the musical tunes and instruments to fine their poems and make them sound better. In the writings of al-Farabi, he compares between the Arab tunes before Islam and after Islam praising this development in the music field. Ibn Khaldun mentioned that the three great empires; the Persian, the Turkish, and the Arabs were fascinated by music. (‘Āmir, 1988)

---

<sup>3</sup> A square building in the heart of Mecca that Muslims gather around to perform their minor and major pilgrimage and it became the direction of their prayers, after the direction was towards Al-Aqsa mosque.

In the Muslim culture, since music was not only a mean of entertainment and pride, it was accompanied by poetry that they are best known for. Music was considered as a branch of science. They even dealt with it from a philosophical and religious view. As an example, the Brethren of Purity (*Ikhwan al-Ṣafa*), a group of Muslim philosophers who concealed their identity and published epistles under that name. Their epistles were meant for purifying the soul and finding happiness in this world and afterwards. One of the 51 epistles they wrote was a chapter on mathematics that covered and discussed music. (Bearman, 1960) In the fifth epistle, *Ikhwan al-Safaa* mentioned that music was religiously used by the people of wisdom, while praying and sacrificing, and in their temples. They stated that the Prophet David used to beautifully recite the psalms, so did the Christians in their churches as well as Muslims in their mosques, while reciting the Quran. The music was adopted in the religious rituals, as it captivates hearts and the souls. In this chapter, the authors talked about music, melodies, and their effect on the body and soul. Since then, “the people of wisdom”, according to them, were interested in composing tunes that prime sadness to cry over wrongdoings and ask for the *Allah's* forgiveness. They also composed motivational tunes that encourage people to work with full capacity, motivate the animals to do the farm work, and enthuse the soldiers at war. The book of the Brethren of Purity covers in one part the musical instruments; how they were made, and how to fix and maintain them. They considered the Qūr’ān as a distinguished type of music that is recited in different moods and for different purposes. Finally, the fifth epistle is concluded by the best music that the believers will ever hear, when they talk to their Creator in the Hereafter as mentioned in the Quran, “Their salutation on the Day they meet Him will be "peace!": and He has prepared for them a generous Reward". (33:44). (Qūr’ān - Recite, 2017; ‘Āmir, 1988)

During the Mamlūk period in Egypt, music and Qūr'ān were used in the greatest institution in the world at that time, the hospital of Sultan Mansour Qalawun (*Pimaristan*). There were divisions for physical illnesses and separate divisions for psychological and mental illnesses. Another division was specified for patients who suffer from insomnia and the hospital played music for patients to calm them down and help them sleep well. It was the first institution to use music and Qūr'ān for emotional and physical healing during this era, while the west lived in the dark ages. In the dark ages the church believed that illnesses are from God, hence, they should not be treated. More, mentally ill people were treated by beating. (Gibran, 1981) In addition to this, the tunes were used to help the listeners to overcome loss, emotional breaks, and to experience joy and enthusiasm. Music was used for animals, for example, they played music for cows to produce more milk and be calm. Something that is used in our modern days in Amsterdam and other countries that excel in dairy production. ('Āmir, 1988)

Furthermore, al-Ghazali said that every sense of the five senses has an indulging desire, and music is the indulging desire for the ear. In his book of *Iḥiā' 'ulūm al-Din*, he calls it *Sama'*, which influences the heart and moves the still emotions. In this book, he dedicated a chapter discussing why music is controversial, and his views in support of its permissibility. (Al-Ghazali, 2005) Ibn Khaldun said that music is one indicator of a developed society because when people meet and satisfy their basic needs, they think of means of entertainment and luxury. To support this point, music flourished during the prosperous era of the Ottoman king Soliman al-Qanūnī, and this is when the Turkish poetry and literature reached its peak. ('Āmir, 1988)

### VIII. Contributions of religious scholars in music

During the Abbasid Caliphate even in Mecca and Medina, lyrical ballads flourished. They attracted poets as well as the religious scholars (*fūqaha'*). An example of those *fūqaha* and poets

is Abdullah B. Outba in Medina. Al-Kindi was the first philosopher to put rules and theories for music and this is why he is considered the founder of the first music school. He wrote several books that guided all the scholars who came after him. Some of the topics that are covered in his book is composing music and 'Oud playing, which is the famous Arabic musical instrument. Then his disciple al-Farabi continued this mission by publishing a music book titled *al-Mūsīqah al-Kabīrah*, where principles of learning music were stated. Avicenna also dedicated a chapter in his book *Jawame' 'elm al-Mūsīqah* to distinguish between music as an art, music as a profession, and as a science. Although those scientists translated the works of the Greek philosophers, who also wrote in music, they had their own contribution and this is evident by the principles of music that they put and that were different from the Greeks. One distinction from the Greek music is the fact that the Arab philosophers were aware of the different taste of the Arab listener. This is why even when the Arab musicians borrow from other nations, their music is still distinguished from other types of music. For example, al-Kindi stated in his writings that people differ in their taste of music according to their nationality, so the Indian and Roman nations do not like Persian mandolin, and the Persians like using the bell in their music. (Āmir, 1988)

The nature and geography of the place influences, to a great extent, the taste and preference of music and musical instruments. Moreover, the number of strings (*wataryat*) represent their beliefs, for instance, the Indo culture used instruments with a single string (*watar*) as they believe in the concept of singularity. In contrast, the Athens believed in the three powers (Goodness and Evil, Day and Night, and Stagnation and Movement), so they rely on the three *wataryat* in their instruments. More, al-Kindi discussed music thoroughly in two chapters in his book and made a musical note that was adopted by al-Farabi and Avicenna after him. Interestingly, al-Kindi saw a relation between the seven musical tunes and the seven planets; each string (*water*) in the musical

instrument attracts a certain horoscope. In a physical sense, Ikhwan al-Şafa also mentioned the cultural roots of the music. In a metaphysical sense, they believed that the dwellers of the heavens will be pleased by fine music played by the Angels, and this is why the music reminds people of the pure and spiritual world. In summary, through music, people voiced their morals, traditions, language, and beliefs. For them it is a representation of their culture and moods. (‘Āmir, 1988)

## IX. Andalusian music and Sama’

Andalusian and Sama’ music are two familiar terms especially in Morocco, where they are commonly practiced. The people of Andalusia<sup>4</sup> have a distinguished music that later developed under the name (*mowāshaḥāt*). *Andalusian* music started to emerge in the ninth century and originally came from the Eastern peninsula in Baghdad, then it settled in the Western peninsula, *al-Maghrib* in Cordoba and Andalusia, which were the cultural centers at the time. Music schools were established and called *Nawbah* or *Naubah*. (Touma, 1996). *Mowāshaḥāt* became very popular and then another type inspired by it became popular among the common people that is called *Zajal*, which does not abide by the rules of syntax. (‘Āmir, 1988)

*Sama’* is a term referring to whatever sound the human being listens to through the ears. For the Sufis, *sama’* is very important as it is the main gate of the intellect (*al’aql*), what the ears hear goes to the mind to be thought of. The singer establishes a special communication with God through his invocations that also reach the listeners. It is believed that listening empowers the heart and whoever listens carefully to his heart reaches truth. According to Mohi al-Din Ibn Arabi<sup>5</sup>,

---

<sup>4</sup> An Arab and Islamic territory located in southern east Europe, now known as Spain. It was conquered by the Muslims in the second/eighth century. That area maintained a cultural, political, and economic hegemony until the Christian conquest started to occupy the land to its complete fall. [http://dx.doi.org/10.1163/1573-3912\\_ei3\\_COM\\_30661](http://dx.doi.org/10.1163/1573-3912_ei3_COM_30661)

<sup>5</sup> Abu Bakr Muhammad ibn Muhyi al-Din al-Hatimi al Andalus; known as Muhyi al-Din Ibn Arabi or Ibnul Arabi. He was born in Murcia in Spain and was influenced by Sufism, which was a tradition in the place he resided in. He visited several Arab and Muslim countries, but in Syria and Mecca he wrote his most notable books *The Meccan Revelations (Al-Fūṭūḥat al-Makkiyah)* and *The Bezels of Wisdom (Fūṣūṣ ḥikam)*. He wrote in several topics such as Sufism,

*sama* ' happens through the attention that the heart bears to whatever is blessed by God to enlighten it. This has to be done only through the master or guide (*mūrshid*). Another Sufi scholar *Abu Yaccoub al-Nahrjouri* said that music is the path to Divine love. Listening to music is blessed for it brings one closer to his lord. Music in Sufism strums on the heart's chord and moves still emotions. For Sufis it is, indeed, the stairway to Ultimate truth and spiritual knowledge. (‘Āmir, 1988)

*Sama* ' is used by different religions to revive the goodness of the heart. Sufis use music to express what is in the heart for God. Sufi singing starts by invoking that there is no God, but *Allah* (*La ‘ilah Illa Allah*), and the singer continues by singing themes related to love poems, abandonment, connectedness, or love. All the topics reflect the love of the creator. They use the metaphor to reflect the eminent meanings that they cannot explicitly express. Therefore, music is a lawful (*Ḥalal*) medium for the Sufis, but it has to be used within the religious context not for entertainment. Their remembrance gatherings (*majlis*) contain Quranic recitation and remembrance (*Dhikr*). But the non-Islamic practices and pure entertainment activities that people see in some (*majlis*) are far from the orthodox Sufi traditions. Actually, the (*majlis*) was the reason that great pop stars and classic music singers and *mūnshids* became very well-known such as Sayed Darwish and Um Kulthum in Egypt. (‘Āmir, 1988)

## X. Sufi Music

---

poetry, Quranic commentaries, philosophy, and theology. He is considered one of the most controversial figure in mysticism as he claimed himself after his book of Bezels to be the seal of saints just like Mūḥammād is the seal of the Prophets. He also claimed that the Bezels was revealed to him by God and it is God's message to people through Ibn Arabi. (Landu, 2008)

Sufism is, similarly, considered by its practitioners as a source of empowerment. In Morocco, Sufi chanting took three directions in relation to the geo-historical events. The northern Sufi direction was influenced by the immigration movements. Intellectualism and philosophical complexities influenced their comprehension and practice of the chanting. Mohi al-Din Ibn al-Arabi is their major Sufi reference and example. Later, Ziryab dwelled a special place in the hearts of the Moroccans. He originally came from Baghdad in the Medieval ages to perform and sing both Arabic and Persian poetry. He later moved to Andalusia and founded the art of *mwashaḥat*. Importantly, he had significant contributions to the therapeutic art; for him, there is a linkage between art, body, and earthy components. The musical modes are directly connected to human modes such as happiness, sadness, or anger. On the other hand, the eastern side of Morocco is characterized by the individualistic experience of Sufism that was deeply influenced by *al Hallaj*<sup>6</sup> and *Dhu'l Nun al-Misri*. Their dogma is characterized by the strong belief in the power of love. The Southern Sufi chanting is characterized by political and spiritual activism. In the south, *Moravids*<sup>7</sup> used to gather in a place for spiritual and political charging, and this is why chanting in this area is deeply influenced by those themes. (Salhi, 2013)

### 1. Sufi music in Egypt - The Egyptian Mawlawiyah

The Egyptian Mawlawiya is part of the Sufi heritage that was first introduced in 1994 by Amer Eltony and his team, which is meditation through whirling in the company of chanting or love poetry.

---

<sup>6</sup> His name is AlHussein Mansour Alḥallaj and was born and raised in Iraq. He was not only a Sufi figure, he was a poet, and a political and social activist, which was the cause of his death.

<sup>7</sup> A religious political movement appeared in the fifth/sixth century in Morocco. The movement consisted of large tribes that constituted an armed, political, and economic unity that soon controlled the *maghrib* region and Sahara to Andalusia. Their political movement was influenced by Islamic thoughts that aim at reforms through development and unity *Islah and murabatah*. [http://dx.doi.org/10.1163/1573-3912\\_ei3\\_COM\\_22934](http://dx.doi.org/10.1163/1573-3912_ei3_COM_22934)



*The performance relies on improvisation as its tool to creating the spiritual ambiance of the show. It is a prelude to catharsis for both the troupe members [performers] and the audience because it allows for the concentration on the spontaneous improvisation of the unknown Arabic music notes. This is an attempt to delve inside the audience to explore the meanings of beauty and liberate them in the atmosphere of the show while the dancers are whirling in an excursion that sometimes carries the audience to larger spaces, and sometimes the excursion is to the audience's inner selves to explore its goodness. This takes place through the rhythmic acceleration of the spiritual experience through which the rhythms change their beats from slow to fast then faster.*

Flutes, is very important in the performance, as it symbolizes the human torment and longing for his origin. The harmony between dance and music is a symbolism of the unity of both earth and the universe. The dancing dervish, through whirling in his red ruby, seeks unity with the cosmos by neutralizing the earthly gravity in a representation of dislocating the self from the material world and liberating it from the worldly desires to the infinity. The Egyptian Mawlawya became one of the recognized Mawlawi groups in the world, and they are invited to perform in international festivals. Locally, the team attracted the new generation especially to their monthly performance at the Opera House and Sawy Culture Wheel. (Almawlawyah Almasrya Official Facebook)



Figure (1) <sup>8</sup>

## 2. Sufi Music in Morocco

In Sufism, the Moroccans saw an authentic form of Islam. Chanters were seen as the heirs of this spiritual path investing this energy in their songs. The Berber's (*Amazigh*) chanting preferred the *Bourda*, a poem that highlights their pride of their nomadic identity. In general, Sufism and chanting occupied a special place in peoples' hearts and minds. Almost all Sufis chanted for the blessings (*karamat*) or the belief that the saints (*awlyaa*) enjoy special powers. (Salhi, 2013) Even before colonialism, spirituality and Sufism had a strong tie with the ruling palace. It was a rite to celebrate the birth of the Prophet Muhammad in the Royal Palace. (Bū'asrīyah, 2006)

The city of Fez is called "lieu de mémoire" or the city of memory, where the most influential Sufi philosopher Ibn Arabi had a vision there and it is the place of many Sufi orders. It is impressive that the Sacred Festival in Fez could bring internationals from multi-faiths, but all

---

<sup>8</sup> <https://www.facebook.com/almawlawyah/?fref=ts>

united with the spirituality of the music. What is appealing to the listeners of the sacred music festivals is that they learn to listen to different tastes in music. The act of careful listening *Sama'* for the Sufi is a self-disciplining act, which also provides a spiritual gnosis to the listeners. By this, the audiences live an uplifting experience and making a positive perception of the world represented by different performances. The festival also featured pop stars not only singers specialized in pan-religious music such as Majda Al-Rumi from Lebanon, Sabah Fakhry from Syria, who sings the Arab-Andalusian poetry *Mowāshahāt*, as well as Berber's (*Amazigh*) Music, and Sufi music from Egypt by Yasin Al-Tohamy, and the Turkish Dervishes whirling with their skirts and long turbans. (Otaib, 2017). The Sufi rituals during the festival are the most special not only because of their aestheticism, but because they receive much attention from the kingdom. The king and some of his administration like the Minister of Religious Affairs and the president of the festival Dr. Faouzi Skali are fellows of the Sufi order Qadiri *tariqa*.

Other festivals are under the auspices of the king like the celebration of *zajal*, spoken poetry in dialect, Mouazzine “rhythms”, Jazz festivals, and Gnawa, which are all a good source of income to the kingdom, but the sacred festival is most tourist-brining is Fez. Remarkably, Fez festival is the only place in the Arab region that brings not only Jews, Muslim, and Christian listeners, but also performs with other beliefs in one city. According to the dancer and choreographer, Maurice Bejart “Chant is the origin of all spiritual traditions. The Qūr’ān in Islam or the Upanishads in Hinduism are sacred texts that are chanted, like Psalms. Behind this chant, the primordial sound links us to the creation of the world”.

Although it was thought that secularization is the golden key to peace and unity, a thought that was promoted by Max Weber, who is a German sociologist, anthropologist, and political economist, the sacred festival promoted the sacred tourism for peace. (Mitzman, 2017) The Fez

message internationally echoed and was invited to tour 18 different cities in the United States. The Sacred Festival in Morocco featured Mudejar music from Spain, Georgian chants from England, and religious gypsy from France. It inspired other countries to hold festivals such as Italy, Portugal, the Festival of World Religious Music in Gerona-Spain, and the Festival of World Sacred Music in Dijon-France, and recently Egypt.

In 2004, Faouzi Skali was credited at France de la Legion d'Honneur by the French Foreign Minister, Laurent Fabius, as the knight for pioneering the Sacred Festival in Fez in 1994, which is considered as an added value to the history of humanity, spirituality, and cultural pluralism. Faouzi Skali, who comes from an academic background of anthropological doctorate, ethnology, and the science of religion, felt the urge to do something that enhances understanding between clashing cultures. The first establishment of the festival came in response to the Gulf war. In 2007, he opened the Sufi Culture festival that became an annual ceremony that also awards the most creative performance. (Finnigan, 2014 & Kapchan, 2008) The significance of the festival was not limited to bringing musicians to one place; it generates an income for the country and it brings intellectuals, filmmakers, and scientists every year to participate in the conference, in parallel to the festival, to reflect on, and discuss the message of it.

### 3. Sufi Music in Senegal

After the Islamic Revolution in Iran in 1979 and the invasion of Iraq in 2003 by the United States under George W Bush administration, there were questions about the nature of Islam and Muslims. The global curiosity about this religion was not concerned only about violence, resistance, and politics. The international community was also interested to know about the Islamic cultural sphere in its full aspects and what it means to be a Muslim in today's world. One of the singers who addressed this point through his art is Youssou N'Dour from Senegal whose album

*Sant Yalla/Egypt* gained momentum and was Grammy Awarded in 2005<sup>9</sup>. It also received other international recognition from George Collinet's American radio and website, was nominated as one of the top ten albums, and his album was discussed in a documentary as a subject. (Nieuwkerk, & Ebrary, 2011)

Through the album, N'Dour presented Islam to the listeners, tolerance, and peace that it beholds as a dogma. His songs combined praise of God and the Sufi saints in Senegal, who are known there as *marabouts* or Moravids. Why he chose the Senegalese model of Islam? Because he thought that it is an important model of a country of Islam, where the majority of Muslims there adhere to Sufism, approximately more than ninety percent of the population. They also adhere to a mystic way of living, a promotion of peace and tolerance. To the others, he presented a modern Sufi Islam "in a globalized world" through the slangy words of his songs that praise the saints and their deeds that are led by an Egyptian orchestra. Since then, the song has become a popular music genre that impacted other music genres such as rap and hip-hop, and singers like Daara J and Daddy Bibson. (Nieuwkerk, & Ebrary, 2011)

The *gammu* festival in Senegal celebrates the birth of the Prophet Mūḥammād annually and praises the saints of the *Tijani* Sufi order; therefore, it brings followers from different parts of the country. More, the *Zawiya* attracts disciples from different countries in the world such as Mauritania, Nigeria, and the United States. The followers of the Qadiriyya Sufi order gather from different parts of the country in addition to the internationals from African nations, Europe, America, and Asia to attend the annual ceremony. (Nieuwkerk, & Ebrary, 2011)

---

<sup>9</sup> Grammy Award is an advocacy art organization that recognizes and encourages music that has positive impact on musicians, producers, and the community in large. They do not regard selling rate as a priority for their recognition, but they rather recognize the artistic and technical achievements of music in English language. <https://www.grammy.com/recording-academy/about>

Singing in praise of the Prophet or the saints is something introduced to the Senegal culture and then it was inhibited not just as a religious ceremonial act, but it was practiced by the craftsmen like weavers and sang in different events like marriages. The praise culture was also introduced in the Arabic language not the Swahili through the writings of the Sufi servants such as Hajj Malik and Cheikh Bamba. Nevertheless, not all chanted songs, which both men and women, were in the form of praise. Songs also called for morality and devotion to work not to mention that they were sung in hip-hop and rap style. (Nieuwkerk, & Ebrary, 2011)

## XI. Islamic Rai

Last year, both Algeria and Morocco made an official request to the UNESCO to enroll Rai as a music genre that belongs to the Algerian folklore, while the Moroccans claim that it belongs to the Moroccan folklore. (AJ+Kabrit, 2016) Rai music was born in the late 1980s in the west side of Oran -Algeria among the middle and lower middle-class citizens, who found in it a refuge from the occupation, civil war, and extremism. At the beginning of the twentieth century, it started to manifest itself as a music genre and it was performed by both Muslim men and women who were called Cheikh or Cheikha, and the Rai introduced new topics different from the traditional music. In Arabic “Rai” meant opinion and this is why it was controversial on many levels for the religious conservativisms and politicians. Rai gained popularity in Morocco and Europe thanks to the King of Rai, Cheb Khaled, the most known for his songs Abdel Kader, Aicha, Didi, and C’est La Vie. AbdelQader song, which was released more than ten years ago is viewed for 4 million times on Youtube. (Sahibet Al-Saada, 2016) It is interesting how the Muslims in Europe, especially in North Africa (Morocco and Algeria) found in Rai a way of resistance against unequal treatment of migrants in the west. They used music as an instrumental tool against

oppression, but they also wanted to show their “cool Islam” that is far from fanaticism. (Nieuwkerk & Ebrary, 2011)

This music genre passed to Europe from France and has become very popular especially among immigrants in western countries. Rai singers used religious songs and themes to legitimize their music. Regardless of the singers’ religiosity and piety, Islam is part of their identity and this was reflected in their music. The singers Islamized Rai by invoking God, praising his Prophet and his *awlya*’ or saints. (DeAngelis’ 2003)

*Abdel Kader Yaboalam daq elhal 'alaya ... dawy haly yabo 'alam sisi r'ouf 'alaya*  
O my master Abdel Kader Aboalam I am suffering... heal me with your clemency

In 1999 the song Abdel Kader praises the founder of *tariqa Qaddirya*, Abdel Kader Aboalam Al-Jilany was a hit not only in Algeria and Morocco but all over the world. When it was sung in France by Cheb Khalid, Cheb Faudel, and Cheb Rashid Taha in their most known concert “123 Soleils or Three Suns”, it succeeded to penetrate the music market and the album sold 5 million copies. Afterwards, the Algerian identity was reintroduced to Europe. (Sahibet Al-Saada, 2016)

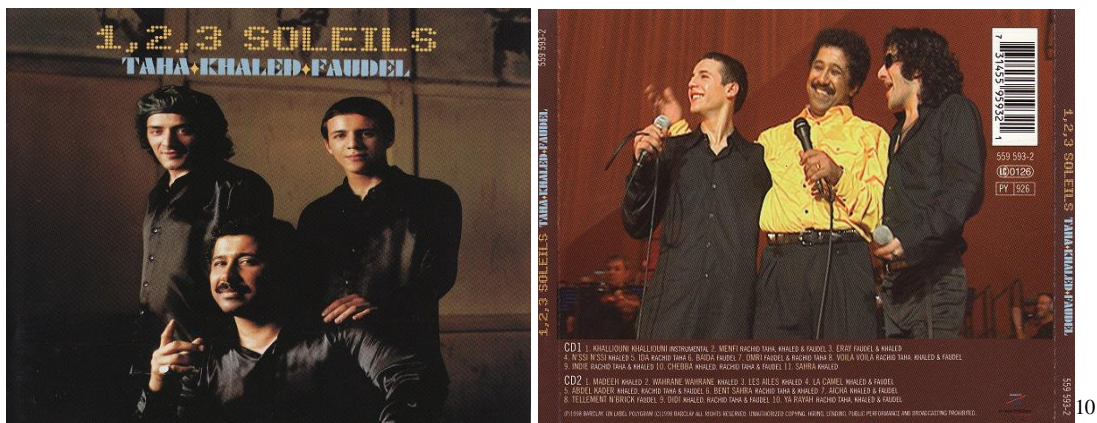


Figure (2)

<sup>10</sup> <https://www.discogs.com/1-2-3-Soleils-Taha-Khaled-Faudel-/release/1789382>

Other *Madīh* songs have lyrics that seek God's forgiveness, the intercession of the Prophet (*shafa'a*) and the people of his house. Those songs combined the *maghribi* identity and Islamism within the realm of the secular music. Religious Rai was not exclusively introduced in Algeria; it appeared in Morocco too. The Moroccan Rai combined religious lyrics and modern beats. An example of this type is the Prophète song performed by *Rabi Youmni*. *Rabi's songs* introduced Islamic concepts and practices in a melodic mood. In her research about Islam and Rai, Angelica DeAngelis, suggested that singers and consumers of music do not distinguish between religious, secular, or Rai music. Rai connected the cultural and Islamic roots and presented them in an enjoyable style in the Mediterranean, French, Arab and Islamic world. (DeAngelis' 2003)

## XII. The controversy over the permissibility of Music in Islam

The concept of leisure and entertainment (*malāhī*) in Islam was discussed by Muhammad AlAtwaneh with much emphasis on how *malāhī* was developed, debated, and practiced in the modern days. *Malāhī* is needed for a proper practice of Islam. According to the traditions of the Prophet, it is reported that he said that there should be time for religious matters and time for worldly affairs. Moreover, the Fourth rightly guided caliph and companion of the Prophet said: "Amuse yourselves for a while, for if hearts are exposed to too much strain, they become blind". The general principle in Islam is that everything is permissible (*mūbah*), unless there is a proof of its unlawfulness. Yet, a Qūrānic verse caused much debate through its interpretation, and since then, entertainment was considered not permissible. 'Idle talk' (*lahw al-ḥadith*) was mentioned in one verse in the Qūr'ān (31:6) "But there are, among men, those who purchase idle talks". It was interpreted as any activity that is deviant from the right acts including music and singing; others interpreted it as evil acts including musical activities. Different from those interpretations, the



Islamic medieval philosopher and theologian al-Razi interpreted it as abandoning wisdom. (Al-Atawneh, 2012)

Regarding music in Islam, there are two opinions; one team favors its permissibility and the other team disfavors. Each team uses supports from the texts, *Qūr'ān or Sūnnah*, to validate their views. The supporting team sees no problem in the music itself, but the problem could be in the topics discussed in the music. If the topics contain anything contradictory to the principles of the *Shari'a* are to be classified in this case as impermissible. (Izsak, 2013) The same view is adopted nowadays by the highest religious authority in Egypt, Al-Azhar, and issued as a fatwa. (DarAlIfta, 2005)

Emphasis on this topic will be drawn from the writings of three medieval philosophers' *al-kindi, al-Farabi, and Ikhwan al-safa*. First, music as a concept in Islam must be understood within the cultural and linguistic context of the Arab and Muslim community. Why the Arabs in specific? Because the holy book of the Muslims, which is the main source of legislation and the *Sūnnah* or the traditions of the Prophet Muhammad are revealed in the Arabic language. The word music or *mūsīqa* in the Arabic language reflects a different meaning than it does in the English language. According to the encyclopedia of the Arabic language, *mūsīqa* in *Quranic* intonation (*tartīl*): "is every detail of the chant serves to highlight the text, its pronunciation, and its meaning". (Encyclopedia of Arabic Language and Literature). In Islam, it is important that music reflects what comes in the *Qūr'ān* in a way that does not contradict the dogma of Oneness of God (*tawḥīd*). In Egypt and Morocco, Sufi singers and dancers provided a different content from what is expected to be presented through their music. This is why their music is highly debatable. (Salhi, 2014) On the other hand, Islamic music was defined as "the music associated with religious practices or sentiments". (Christensen, 2000)

The religious scholars who considered music as an unlawful act relied on the argument that there were no singing festivals by the time of the Prophet Muhammad. By listening to the music, the Qūr'ān will be abandoned, so it is the act of the Satan to deviate the believer from God's path. The religious scholar Ibn Qayim al Jawzyah considered the Sufi festivals unlawful, as they dance, drink wine, and their gatherings have mixed gender. Another scholar said that music distracts the heart from thinking about God's glory, and it tempts the heart to think about impermissible matters. They support their claim by what was mentioned by *fūqaha'* and the schools of thought al-Shafi'i, Malik, Abou Hanifa, and Jama'a that music is impermissible. (Āmir, 1988)

Despite the fact there is no vivid reference in the Qūr'ān that music and singing are forbidden, scholars in different times interpreted that what is meant by "*lahw al ḥadith*" and "*falsehood*" is musical instruments and singing. As mentioned by Al-Atawneh, some scholars depended on those claimed reports to argue against the permissibility of music that it is a sign of the Day of Judgement, when women sing. More, "song makes hypocrisy grow in the heart, as water does herbage" and "On the day of Resurrection, Allah will pour molten lead into the ears of whoever sits listening to a songstress". Scholars such as Abu Hamid al-Ghazali, Ibn Hazm, and Ibn Arabi argued against the authentication of these reports from the Prophet. The religious scholar al-Kasani said that listening to the music of the bamboo (flutes) or good singing has a good influence on a person. For example, it helps people overcome loneliness. The scholar al-Humam mentioned that music itself is not prohibited, but what surrounds music might be prohibited such as drinking. It could be prohibited in case the words describe women's bodies and beauty, wine, or anything that does not comply with the Sharia. (Al-Atawneh, 2012)

A modern scholar Muhamad Al-Ghazali (d.1996) claimed that music itself is not prohibited, and he could argue that music was practiced during the life of the Prophet Mūḥammād.

He added that one must be alert to what message the songs hold, and what practices are accompanying singing to determine their permissibility or prohibitions. He categorized songs and put them in the following hierarchy in order; the recitation of the Quran, the call to prayer, chanting (*anashid*), family celebrations, caravan chants, work songs, the music of the military bands, and music of prohibited practices. Yusuf al-Qaradawi, another religious figure and important symbol for the Muslim Brotherhood, limited *halal* music to religious themes, family concepts, and fine music that he himself listens to such as Umm Kulthum, Muhammad Abdulwahab, and Fayzah Ahmad. (Al-Atawneh, 2012)

### XIII. Al-Azhar perspective on music

Al-Azhar and its institutes in Egypt are considered the highest religious authority and the center for Islamic learning not only in Egypt, but in the world. Al-Azhar currently represents the Sunni “middle ground” or moderate thought (*wasaty*). Some scholars that are previously mentioned, who supported the permissibility of music, are graduates of Al-Azhar or recognized by it. Not only that, but the book of Al-Ghazali, *The Revival of Religious Sciences (Ih̄ā’ ‘ūlūm al-Din)*, which discusses music is highly recognized and taught at the schools of Al-Azhar. (Encyclopedia of Islam; Al-Azhar mosque classes)

According to Egypt Dar AlIfta<sup>11</sup>, listening to music that is not accompanied by other arts is permitted under the condition that nothing impermissible is accompanying the music like drinking wine, obscene singing, indecent singing that provokes the desires, or encourage deviation from permissible acts. (DarAlIfta, 1980) In 2005, Dar AlIftaa issued a fatwa considering music similar to talks; some talks are prohibited while others are permissible. Hence, permissible music

---

<sup>11</sup> The official institution in Egypt issuing legal statements (Fatwas)

is purposeful expressing good feelings like happiness, patriotism, or feelings that do not prime lust or obscenity. The prohibited music, on the other hand, distracts one from remembering *Allah*, encourages immorality, and allows mixing men and women. (DarAlIfta, 2005) According to Al-Azhar, the controversy over the permissibility of listening to music accompanied by instrument playing or patriotic songs is ideological, depending on each school of jurisprudence and its interpretation of the Quranic verses and *ḥadīth*, and not doctrinal. The supporting schools of jurisprudence depend on the *ḥadīth* narrated by Aicha, the Prophet's wife, that when her father found two maids in the house of the Prophet singing like the people of Medina, Abu Bakr asked them to stop. The Prophet asked him to let them as it was a feast day. (Al-Azhar Al-Sharif, 2018)

An opposing viewpoint by the *Wahabis* of Saudi Arabia and their fellows prohibited music for the immorality, waste of time, and distraction from worshipping the God. They recommend *anashīd* as a *ḥalal* alternative. For them, every practice related to music and musicology is forbidden including singing, dancing, playing instruments, or listening to music. They deny and object the claim that music is used as a therapeutic mean. They also claim that musicologists, who were also religious figures in history such as al-Farabi, are not considered as good models. The only role model for them is the Prophet, the rightly guided caliphs, and other righteous companions and figures. (Al-Atawneh, 2012)

In 2000, the CRLO<sup>12</sup> issued a legal fatwa based on a question they received from a citizen in a neighboring country about the permissibility of music; the response was that music is unlawful as well as any action attributed to it including learning music, listening to music, or selling of music products like instruments. Ironically, females were allowed to sing in weddings for female attendees, but learning and instructing music was prohibited. This means only spontaneous or

---

<sup>12</sup> The official institution in Saudi Arabia issuing legal statements (Fatwas)

improvised singing was allowed. It even went far to the extent that the CRLO responded to an inquiry of a person, who knew that musical instruments are prohibited, and asked if it is lawful to sell his piano and the response was No. So he can neither keep the piano nor sell it. (Al-Atawneh, 2012) In a paradigm shift in the *Wahabi* though, last November the Ministry of Culture announced that the kingdom is considering allowing film theatres and art production in KSA. As a response, concerts were allowed in Saudi Arabia for the first time and the country is waiting received the pianist Yanni as well as other Arab singers. (AlSharq AlAwsat, 2017)

#### XIV. The development of the concept of Islamic art from 1970s to the 1990s

The Egyptian Islamists were concerned about the obscenity in arts especially in regards to women's performance and objectification of their bodies. Not only that, but they were also against the concept of fun or entertainment because it affects morals and disrupts their doctrinal paradigm on which their power and authority are based. The concept of "pious performing arts" was a duplicity between religious and seculars. The 1980s marked the time, where number of Islamic preachers like Mohamed Metwally Al-Sha'rawy and Omar Abdel Kafy attracted female artists convincing them to quit their job and alternate that with devotion to God. The artists announced their repentance to Allah and devotion to community service, studying Islam, or preaching. In the mid-1990s a new movement of moderate Islam (*waṣatiyya*) mainly attracted certain social classes such as the middle class and the elites. *Waṣatiyya* is identified as "centrist Islamist intellectual trend" and is characterized by lenient views towards arts and artists, and this is why it is called "casual Islam". Preachers such as Amr Khaled called the artists not to quit, but perform in accordance with what is religiously correct (*mūltazim*). By this they are serving the religion. This view of art or moderate thought was called several names like Islamic "*Islami*", clean art "*al-fann al-nazif*", permissible "*ḥalāl*", and moderate Islamic discourse "*al-Islam al-waṣaty*". This period

is described by the analysts as the “trial and error” period, where freedom and religiosity were mixed together in a sense that the modern preachers focused on the development of the individual practices to present a new form of piety. Therefore, it was “a religious lifestyle, rather than the political aspiration”, violence, or extremism. Influential thinkers of this period are Mohamed ‘Emara, Mohamed al-Ghazali, Fahmy Howida, and Yusif al-Qaradawi, in addition to the younger generation like Amr Khalid, Khalid al-Gindi, Habib Ali al-Jafri, and Moez Masoud. They are considered a renewal in the Islamic viewpoint of topics such as the position of women in the society, political issues, and art. Their most important view, for the sake of this research, is their views of two topics gender and art. Differently, they rejected the degrading view of women and the shaming of their voice (*‘awra*). As a result, art returned as one constituent of the Islamic culture, after it was alienated during the Islamic movement. Even more, their chronicles included writings on arts. Through their writings, Mohamed ‘Emara, Mohamed al-Ghazali, Fahmy Howida, and Yusif al-Qaradawi, affirmed some points like everything is licit unless there is a valid and strong reason to make it illicit. Additionally, authentication of the claim that something is illicit has to be eloquently verified and this is why they considered most of the claims that art is religiously impermissible are weak. Besides, it is a human nature to lean towards aestheticism and creativity. It is a human intrinsic attribute and source of diversity that without it the world would be boring. Through arts people express aestheticism in different ways. Beauty is one quality of God that is also manifested in the Quran. With that premise, it is hard to argue against beauty because according to Nieuwkerk, & Ebrary, the ḥadith “God is Beauty and He loves beauty”<sup>13</sup> (*Allahu Jamil Yuḥib al-jamal*). And so, enjoying beauty and practicing it nurtures piety in the heart

---

<sup>13</sup> It can be also translated as “Allahanashi is Beautiful and He loves beauty”.

for a person cannot be pious without sensing God's beauty reflected on creatures. (Nieuwkerk, & Ebrary, 2011)

Yet, there were conditions for what is considered to be "lawful art". The content of the art as well as the demeanor may determine the legitimacy of singing, music, and listening to it. The modern preachers, Amr Khalid, in one of his episodes of the TV show Life-Makers (*Ṣona' al-Ḥaya*), which later became a non-governmental organization-NGO, mentioned that art is one of the tools that the Prophet Mūḥammād relied on to revive the new Muslim community, after his migration to Medina. It is indeed essential, according to him, to include not seclude art for it is a way to embrace culture and revive the Muslim Ummah *nahḍat al-ummah* that without it, a nation would seem dull. (Nieuwkerk & Ebrary, 2011)

This modern view of Islam attracted young men and women, and as previously mentioned, from the middle and high class. The "easy-going" religious lifestyle fits the standards of the wealthy youth. Their preachers are from the same class, they live in similar neighborhoods or compounds, and they do their preaching in the community clubs. For the first time, religion and modernity blend and people's favorite actors and actresses are their role model without contradicting the Islamic principles. Gloominess was no more seen as a proper lifestyle of a Muslim, instead, a wealthy entertaining lifestyle is also pious. In addition to that, art is a gift; by practicing it, a person realizes what gifts God bestowed on him/her, and realizing the gift is a way of thanking the lord for it. (Nieuwkerk, & Ebrary, 2011)

#### 1- The media scene

Nieuwkerk claims in his book that before the 1990s, it was not possible to see any form of religious art on the state television except for the popular Friday broadcasting of Sheikh Sha'rawy

lesson as well as the *tawashiḥ* and *ibtihalat* of al-Naqshabandi before Dawn prayer (*fajr*), or during the month of Ramadan. The scene was completely changed since the 1990s when veiled women appeared on the satellite channels through the Qatar news channel al-Jazeera and the first religious channel Iqraa, which is owned by a Saudi millionaire, and al-Risala channel that is owned by the multi-millionaire al-Walid Ibn Talal, who also owns Rotana entertainment channels and production empire. Through the Iqraa and Risala, religious music and pious arts were re-introduced. Since then it was common to hear terms such as clean art (*al-fan al-nazif*), purposeful art (*al-fan al-hadif*), alternative art (*al-fan al-badil*), pious art (*al-fan al-multazim*), and Islamic art (*al-fan al-Islamy*). To illustrate on (*al-fan al-hadif*), an Egyptian actor said that it is the art that holds a moral message behind it mentioning an example from the biography of the Prophet Mūḥammād. His grandchildren al-Hassan and al-Hussein acted a scene when they saw a man doing the ablution (*wūḍūʿ*) incorrectly, they pretended that one is asking the other to show him the correct way to avoid emotionally harming the man if they give him a direct advice. (Nieuwkerk, & Ebrary, 2011)

## 2. Ḥalal songs

In the 1980s, Islamic weddings appeared as a conservative alternative to “mixed weddings”. It consists of “a short religious ceremony attended by male guests”, afterward, the male and female guests are divided into two separate parties. *Anashīd* and other songs praise the Prophet by using the *duff*, the tambourine. During this period, Islamic bands started to form like al-Hada, al-Wa’d, and Basmit al-Andalus. Female bands also had their shares such as Sondos band and Banat Basmit al-Andalus. In 2005, Basmit al-Andalus said during an interview that they performed in 100 marriages. However not all “Islamic weddings” went this way. Some weddings are considered Islamic by avoiding mixed genders, where men are separately entertained by a band or



DJ, so as women, who may wear fashionable dresses, take off their headscarves, and dance on modern music. Similarly, *Halal* songs do not have to be limited to songs of praise, but they can be any “decent” music performance with the *Halal* instruments such as tambourine and synthesizer. Some bands sing songs of pop stars, but cut the parts that they think are inappropriate. During this era until the early 2000s, Islamic weddings were a profitable business. (Nieuwkerk, & Ebrary, 2011)

#### XV. A Shiite perspective: do music and religion blend?

The spokesman of the Twelver Shiites (*Shī'ah*) Hizbullah in South Lebanon, considered art as “the most sublime achievement of humanity since it brings man closer to the creator, who asks man to be in a continuous struggle to ascend toward perfection”. Alongside, Sunni and Shiite thought are in agreement, when it comes to aestheticism. They both regard art as an articulation of the beauty that was be-gifted by God to his creation. Adversely, the cultural circumstances played an important role in shaping how each group’s art was depicted while being influenced by political or social parameters. For Hizbullah, Islamic art resembles resistance (*al-muqawamah*). Hizbullah itself is known in Lebanon as “The Islamic Resistance in Lebanon”. The Shiites passed through two political stages that were directly related to the development of their perception of art, Islamic religio-political sphere (*al-hala al-Islamiya*), and the Islamic cultural sphere (*al-saha al-Islamiya*). During the first one, they were concerned with establishing an Islamic state within the presence of other divergent groups. During the second one, they act upon principles of citizenship (*mwaṭana*) and not according to pan-Islamist principles, where everyone has equal rights. (AlAgha, 2011)

The concept of purposeful art was essential in the Islamic cultural sphere of Hizbullah. They encouraged purposeful activities in order to wipe out emptiness from the hearts of their fellows, especially youth and children for if the hearts are filled with emptiness, they go astray.

Consequently, they can engage in destructing activities. To best employ the flood of energy in youth, Hizbullah launched camping activities. Children learn and engage in different physical and psychological activities, particularly after 2006, to help students overcome the destructive consequences of the war on them. In this camp, children took musical workshops, where they learned to play musical instruments and sing. For Hizbullah, music is not illicit; it is “every sound and rhythm emanating from the throat through the focal chords according to a certain style or manner”. And prohibited singing was limited to singing that leads to enchantment (*tarab*) and wailing rituals (*Marathi*). In contrast, permissible singing was defined as singing for a purpose, singing that uplifts the spirit, and singing for resistance like the Egyptian singer Umm Kalthoum, the Lebanese Christian singer Marcel Khalife and Julia Boutros. Besides that, Hizbullah has a broadcasting satellite channel that transmits Islamic songs and music, and it is the only religious group that has a complete orchestra in the Middle East. (AlAgha, 2011)

## 1. Towards legitimizing music in Shiism

The establishment of the schools of jurisprudence was a step towards settling Islamic rules that were aimed to be comprehensive of both acts of worship (*'ibadat*) and transactions (*mū'amalat*) in the Muslim community. As the founders of the Sunni schools developed the Islamic legal system (*Shari'a*), there has been an agreement on the sources of legalization (*maṣādir al tashri'*), which are the Qūr'ān, Sūnnah of the Prophet, and reasoning that resembled in consensus (*Ijma'*) and analogy (*Qīyas*). As the Islamic land expanded after the first three centuries, the concept of public interest (*maṣlaḥa*) was introduced. That did not happen until Islamic law was completely developed with the help of the three sources of *tashri'*. Yet, there were some matters that neither (*Ijma'*) nor (*Qiyas*) could handle in a way that new problems of the society are solved. From that motive, the concept of public interest (*maṣlaḥa*) emerged. (al-Bouti, 1973) *Maṣlaḥa* is

defined by the Muslim thinker Wael Hallaq as “the act of reasoning on the basis of *interest* and is deemed as an extension of Qiyas”. Although *maṣlaḥa* does not have a textual support neither in the Qūr’ān nor in the Sūnah, and thus rejected by many Islamic theorists, it has the privilege of rationally sustained benefit. Even though the sources of legislation are different in Shiite thought, they considered the concept of *maṣlaḥa* when dealing with music. The Shiite Islamic reference, Ayatollah Fadlallah, added that when there is a controversy over legality or illegality of a matter, “the avoidance of vice is always preferable to any benefit that might occur from the act (*dar’ al-mafasid mūqadam ‘ala jalb al-maṣalih*). In that sense, the criteria will be either to avoid harm or to go for a public interest of matter. After saying this, singing was considered not illicit “simply because anything around us such as the sound of the waterfalls, the singing of birds, and any other piece of art can provide delight in us, however, once this song pours in the channels of corruption and injustice, and once it leads to the excitation of desires then it is prohibited”. (AlAgha, 2011)

## 2. A breakthrough in the Shiite thought

One landmark of the Shiite modern thought was in 1962 when they gave a legal statement (*fatwa*) in regards to the broadcasting materials including music. Shiites considered music as not prohibited under three conditions. First, it is not western music. Second, women appearing on the screen or performing should be covered according to Islamic dress code and accompanied by a male relative (*mahram*). Third, the intention (*niyya*) is the criterion based on which people are judged, and therefore, if the material primed people’s desires, it is sanctioned. In summary, for them art is conditioned by purpose, interest/benefit (*maṣlaḥa*), and the benefit should override the vice (*mafsada*). A strong statement was made by Ayatullah Fadlallah when he considered music and dancing not illicit as long as they comply with morality. (AlAgha, 2011)

In 1985, *Firqat al-Wilaya* was established to make the official anthem of Hizbullah and other enthusing songs for fighting against the enemies. *Firqat al-Wilaya* then developed to be in 2003 “the only Islamic party that has an orchestra in the full sense of term” and was named orchestra Shams Al-Hurriya. They composed songs of resistance (*jihad*) against enemies and oppression, call for unity, morality, and piety. Some of their symphonies were influenced by Christians hymns. Not only that, but Hizbullah women organizations took a role in musical performances such as *Firqat al-Fajr*, *al-Inshad*, and *Firqat al-Wilaya al-Nisa’iyya*. Women’s role was seen purposeful and as an addition to the cultural sphere (*al-saḥa al-Islamiya*). (AlAgha, 2011)

In 1995, the Christian Lebanese singer Marcel Khalifa was condemned by the Sunnis after singing “*Ana Yusufya Abi*” a song written by the Palestinian poet, Mahmoud Darwish. The song symbolized the suffering of the Palestinians on their lands, however, it is similar to a verse from the Qūr’ān. “O, my father! I did see eleven stars and the sun and the moon”. Contrarily, Hizbullah was supportive of Marcel agreeing with him that this is the purposeful and creative art that promotes resistance against the Israeli occupation. Moreover, a statement made by Fadlallah after this incident

*“Talhin—the poem (song) that contains a Qur’anic verse— expresses a humanistic content that does not encroach upon the sanctity of the Qur’an, since this talhin is in conformity with the Qur’anic atmosphere of piety and adheres to Muslim religious sensibilities. In an indirect reference to the Sunni Mufti of the Republic, Fadlallah cautioned*

The year 2006 was remarkable not only because of the war between Israel and South Lebanon, but it was another cornerstone in the integration between religion and music. While everyone turned their back to Hizbullah, and they found themselves fighting against Israel alone with no support from the state or the Arab League, a Christian female singer called Julia Boutros devoted her voice to the people of the south. She dedicated the revenues of her concerts to the

people affected by the war. (Julia Official, 2017) Her song *Ahiba'i* gained momentum which praised and enthused the fighters of Hassan Nasrallah. Julia Boutros used one of the speeches of Hizbullah leader, Sayyid Hassan Nasrallah, to his soldiers during the war and turned it into a song. *“To the fighters...I have heard your message, and by Allah, you are as you said, the true promise and the coming victory... You are the leaders, you are the masters, you are the crowns on our heads and the pride of the nation, and you are God’s men in the battlefield by whom he triumphs; thus, do not weep and shiver”* (Moqawama, 2017)

After this song, Julia was recognized by Hassan Nasrallah as a noble singer, whose efforts are no less than any fighter on the battlefield. When Nasrallah met Julia Boutros and her husband, who was a former Minister of Education until 2017, he saluted her efforts for resistance. (Merei, 2017). After that, she produced several songs in praise of Nasrallah, his braveness, and the dauntless soldiers. Although she is Christian, she was in total support of the Southern resistance in Lebanon. In 2014, she produced an album dedicating one song for the resistance in Palestine that Hizbullah supports, against the Israeli occupation. (Jasim, 2014)

In 2008, Imam Mahdi Scouts Association, in collaboration with the camping projects, offered a number of art workshops to children interested in music learning and performance. Professional masters of music were delegated to teach the novices the principles of music and other arts. (AlAgha, 2011)

## XVI. Instrumental and ritual use of music

There are two types of use; ritual and instrumental. The ritual use is suggested to be less intentional than the instrumental, and it is called habitual because it is used with less attention and possibly to pass time. On the contrary, the instrumental use is more purposeful and the person uses media to satisfy a specific need such as learning an information. Other possible motivations that

come under the ritual and instrumental use are “relation, habit, pass time, entertainment, social interaction, information, arousal, and escape”. Relation played the most important role in motivating the user to read books. Other factors, such as pass time and learning also play a role. This is significant especially in regards to marketing strategies that focus on audience orientation to sell more. (Gerlich, Drumheller, and Sollosy, 2012)

## XVII. Using music for emotional and physical therapy

There is what so-called “musical emotion that thrives in this interplay of expectations and surprises, through repetition and the skill of composers and players, exposes listeners to change their physical and cultural experience”. In that sense, the listener finds her/himself experiencing a new emotion. When this occurs, the listener finds him/herself experiencing a new social space, new time, and new self. And this is all caused by the power or “the mystery” of the music. (Pinn, 2003)

In an attempt to identify the motives for listening to music, one study suggested that listening to music is accompanied by activities that enhance connectedness among people through some activities such as co-listening, singing together and discussions. The reason behind the interest of people in a particular music type is the relevance they see in this music, and this explains their involvement with the music and the level of their involvement. The level of involvement may take the listeners to seek to practice the music by singing or playing instruments or educating himself about topics related to the music. Involvement also influences the size of the network with others, who have the same interest in music. (Belcher & Haridakis, 2013)

It is also mentioned that more discussions are done with those who have different musical tastes and orientations, which encourages cultural dialogue. Adding to that, music listening enhances social bonding and this is why it is commonly practiced in religious ceremonies,

workplace, educational places, and therapy. Besides, it is used as a communication method through which people express themselves to others. For example, activists and protestors mediate their ideas through music. Others find it a good way to express their feelings and personal experiences. In brief, four motivations were highlighted by the study; social utility, aestheticism, entertainment, and pass time. Under each, the use of music reflects what gratifications the audience gets. (Belcher & Haridakis, 2013)

First, people consume music to regulate their moods. Either they divert their moods from a state to a different state, or to maintain their mood. So it functions as a mood enhancer or mood manipulator. Another use of music is information seeking, but this requires a level of cognitive involvement, where audiences are not passive listeners or not playing music as a background noise, but they maintain a level of attention to the music and lyrics. The audience also seek information about the music content which may hold a message. They could use it for information dissemination when listeners express themselves through music by sharing music pieces on social media channels. By expressing themselves, individuals maintain a certain social status or confidence as they appear “cool and hip”. Second, aestheticism is experienced when audiences are being exposed to something beautiful; as a result, they experience arousal, enjoyment, and excitement. Third, if the usage of music is selective and purposeful, it would not be used as a habitual practice to pass time. In that sense, consequential activities will come as a result of purposeful listening to music such as discussions. (Belcher & Haridakis, 2013)

To illustrate, the decline in the institutional religion and the drop of actively engaged youth between 18 and 34, made them look for alternatives. This encouraged researchers to conduct a study on the British population in order to demonstrate alternative spiritual symbols and ideologies into a certain form of popular music. The question of the research is how listening to music

generated alternative identities and ideologies. It was noted that the drop in religious participation was not exclusively among Christian British people. It encompassed synagogues and mosques as well. A large percentage of the British sample reported having “no religion”, while there were a widely reported “spiritual practices” that are distinct from “religion”. This spirituality took many forms and was exemplified in education, psychotherapy, youth work, mystical and esoteric experiences, and media. Those alternative spiritualities provide social spaces and cultural resources of religion that are beyond the church walls, synagogues or mosques. Converged media did not only present spiritual practices but also introduced new spiritual practices and resources that reinforce one’s identity and refined the religious meaning. Robin Sylvan noted that some music genres were classified as spiritual in meaning, but without using traditional explicit religious discourse. Spiritual music is used to manage people’s environment, emotional state, and identity, and it is consumed in places to direct consumer’s mood, but is there a physical context for the spiritual music to be used as a source for spiritual identity. The setting, where this type of music is heard whether in festivals, public places, or in-private, is an essential part of the study because it will explain whether it is a public or individual consumption or both. To understand the way spiritual music functions as an alternative spirituality, the study raised an unanswered question such as what physiological and psychological effects of it? (Lynch, 2006)

#### XVIII. Why people choose certain music type?

Unfortunately, the fanatic group, ISIS, knew the importance of music, and utilized it for the evil. They use music as propaganda for their extremist ideology, and it helped them in their online recruitment. Although their songs are charged with violence and hatred, they succeeded in attracting youth to join them. They attracted youngsters from the east and west through their promises of martyrdom, fighting for God’s cause, and heavens. After a study of the content of



more than a hundred songs of ISIS, it was noted that the group relies on music to spread the culture of resistance (*jihad*) by brain washing its fellows. (Aawsat, 2017) To do this, they use high quality production and technology, and this was apparent from the sound effects of their songs that project sounds of horses, fighting swords, or military tanks. The song's lyrics also mean at normalizing and entrenching violence for its fellows by threatening the enemies by slaughtering, burning, bombing, and mass killing for God's cause. ISIS uses their songs especially with the new comers to brain-wash and stimulate them to obey the commands. (MBC.NET, 2015) For example, their most known *nashid* "Ṣalil Al-Ṣwarim", which means the sound of fighting swords became very popular. This shows how fast an idea can be conveyed to people through a song. Similar to this, the Egyptian version of the "Ṣalil Al-Ṣwarim", which mocks and ridicules ISIS through sarcastic videos on YouTube, was successful in raising the awareness about the savagery of this group. The Egyptians fought the idea with an idea not by weapons; they wanted to tell ISIS that their message does not frighten them. (Faisal, 2015)

But why people prefer and choose certain music type, and why people differ in their level of preference of music? Those questions can be answered if the function of the music that it fulfills is known. Some of the functions that music fulfills are the main engine for using certain music. Another function is identity: people need a media channel through which they explore, express, and enhance their identity. They need to have an identity distinguished from other identities. Music is needed to express oneself and the surroundings. It could be a coping strategy to blend with the members of the society. The most rated function by the participants in a study done in 2009 was that music is used as a mood enhancer, for it provides an exciting atmosphere to act as a mood regulator. Thus, music has to do with mood, arousal, and emotion. Additional functions were addressed such as gaining information from music whether about song theme, author or music

makers. Audiences also feel ecstatic and self-alleviated. Music leads to creativity, inspiration, and alternative thinking. Through music, listeners express freedom and a quest for authenticity. Not only that but they express their affiliation with a particular religion. (Schäfer & Sedlmeier, 2009).

Music therapy is the study of the relationship between music and wellbeing of a person. Spirituality is a transcendental state of the person to go above and beyond the material world while seeking truth and values. A study conducted by Tsiris using an international survey of music therapists' perception about the relationship between spirituality, music, and therapy. The secondary data collected for the study showed that music gives meaning to one's life. The spiritual experience of the music was described as "meaningful experience, peak experience, and magic". Music may include remembrance and prayers which result in peace. (Tsiris, 2016:2017)

In this study, a population of international respondents participated as a non-purposive sample constituting different backgrounds. The data collectors intentionally did not provide a definition of spirituality for the respondents so that the study covers the different thoughts, perceptions, and aspects of music therapy. From the results, spirituality seemed to be considered as a "floating perception". It is intangible and this is why it is always a questioned term. One of the aspects the study covered is spirituality and therapy music practice. Hence, spirituality is an essential part of life; it is the mean to make sense of the surroundings and establish a healthy relationship with others. It also affects the way one sees the world and others. It is how the individual sees himself as part of the big picture, so how people relate and integrate is influenced by their spirituality. Interestingly, 46% of the respondents relate their spirituality to religion. It was found that spirituality determines the therapeutic stance, and some of the respondents see music as itself a spiritual medium that connects people. The results suggested that spirituality in the music

comes from the aesthetic aspect of it, while other respondents suggested that it is due to the linkage it establishes among the listeners. (Tsris, 2016:2017)

Another example of religious music is black sacred music that secretly emerged in the church, where slaves in the United States could express themselves without being watched by others. Songs enabled them to enhance communication among each other, overcome calamities and be wishful for future freedom. Sixty five men and women were surveyed in this study and reported that they used to participate in daily religious practices. The types of religious songs they performed were thanksgiving songs, praise, and memory of Forefather. In brief, the study supported that religious music is very effective for emotional healing. (Hamilton, 2013)

Building on this, the age between 15 and 25 is the most fragile for most youth; therefore, youth at this stage resort to various ways to accommodate mental and health problems and support their well-being. In Australia, the studies reveal that youngsters during this age experience the highest level of anxiety, depression, and stress. From a psychological approach, a study sought to identify the coping strategies of the youth in containing the mental disorders. Wellbeing in this study was defined as “the presence of positive emotions (hedonia) and positive psychological and social functioning (eudemonia) in life”. Why the wellbeing is important? Because it is the state through which an individual is able to manage stressful events and still be productive and contribute to the community. Well-being is the thing that prevents the individuals from committing suicide. Music enhances the wellbeing through two things. First, the cultural space by which people explore an established identity and identify themselves with other cultures. Cultural space may be also ostensibly in the ambience that the music creates, and other activities such as selling some products relevant to the music or the culture. Second, mood regulation that is achieved by music which raises energy and reduces tension. The study relied on a large sample of 637 adults

to test if music contributes to the enhancement of the well-being of the individuals. The findings show that people using music for specific needs, experience better emotional status. Music is used in different ways to enhance the well-being; it is used in “relationship building, modifying cognition, and modifying and immersing emotions”. 1- Relationship building occurs by connectedness with others especially when positive interactions take place like discussing mutual interests or music taste. This promotes a better expression of the self and expressing the self to others, which bonds people together. Sharing music among each other requires a level of intimacy, which happens when people start networking while attending live concerts and sharing music amongst each other. 2- Music modify cognition when people attend to music content such as lyrics, tunes, and instruments. Others play music as a background to help in concentration or motivate them while studying. Even more, music provokes memories whether good or bad memories, but in general, all these factors contribute to the stimulation of the cognition. 3- Music modifies and immerses emotions by motivating and inspiring people with a message. The content message helps them control undesired feelings. It sometimes distracts them from negative thinking. Interestingly, listening to a song that complies with the mood of the listener helps to release the emotions and overcome bad thoughts quickly. Finally, the findings show that 95% of examined participants in this study claimed through the study that music contributed to their wellbeing. Music, thus, helped people express their emotions in a socially accepted way. (Papinczak, Dingle, G. A., Stoyanov, S. R., Hides & Zelenko, 2015)

Another convenient sample of African Americans and Caucasians between 21 and 65 years old, who suffer from chronic pain, participated in a study to test the effect of music on chronic pain patients. The study chose three chronic illnesses to have their study on Pain, Depression, Disability, and feel of powerless. The patients receive traditional prescription of medications, but

with no reported improvement. The study was motivated by the data found about the direct and indirect influence of music on patients. Hence, the participants were randomly assigned to two groups of patients. One constituted the control group and the other constituted the experimental group. The group was exposed to 20 minutes of music record every day for two weeks. The results showed that the patients who were exposed to the music experienced less pain, when compared to the group who sat quietly. The study extended its experiment to check if the following hypotheses; patients with chronic non-malignant pain (CNMP), who consume music for an hour every day for 7 days, will experience less pain, depression, disability, and more power than those who do not listen to music. And: is pattern music listeners experience less pain, depression, and disability and have more power than those who listen to standard music. The last hypothesis was: there is no difference between the two groups who listen to music and those who do not listen in the feeling of pain, depression, disability, and power. The guidance for this study was the theory of power as it explains that people are energy fields and are characterized by patterns. It should be noted that the selected sample was a number of convenient participants over a period of two years. This gave some challenges to the study; first of all, some participants could not continue the study. Second of all, as the sample was convenient, they were of homogenous background of African Americans and Caucasians, this challenged the external validity of the results. In a pre-test and post-test experimental design, the respondents were given the chance to evaluate their feelings through a questionnaire that had a bipolar adjectives and they can select the number that represents them the most. The results supported the hypothesis which assumed that listening to music helps decreasing the feeling of pain as well as experiencing less depression symptoms. Music also helped patients manage their pain. The selection of music had a positive relation with the feeling of pain among the sample. After conducting the experiment, it becomes palpable that music is a good tool to

reduce pain, depression, and disability. Not only has it a direct effect on the physical pains, but it also improved the patients moods and their ability to manage pain and their exposition to depressing symptoms due to their physical disability. (Siedliecki & Good, 2006)

In another study conducted in UK to explore dimensions of music used as a therapeutic medium with cancer patients, the scope of the study was the spiritual experience and life meaning evoked by the patients exposed to therapeutic music. The contemporary world realized the essentiality of music and its utility for different means. One of those means is physical and non-physical healing. Not only Britain that used music for that purpose. Arabia was one of the place that used music for that purpose earlier in history, and concurrently Japan, United States, China, Europe, Canada, and Australia are using it. Music therapy is “the use of sounds and music within an evolving relationship between client/patient and therapist to support and develop physical, mental, social, and spiritual well-being”. (Stuart, Leslie & Norma, 2012)

#### XIX. Fanatic groups: ISIS use of music

Unfortunately, the fanatic group, ISIS, knew the importance of music, and utilized it for the evil. They use music as propaganda for their extremist ideology, and it helped them in their online recruitment. Although their songs are charged with violence and hatred, they succeeded in attracting youth to join them. They attracted youngsters from the east and west through their promises of martyrdom, fighting for God’s cause, and heavens. After a study of the content of more than a hundred songs of ISIS, it was noted that the group relies on music to spread the culture of resistance (*jihad*) by brain washing its fellows. (Aawsat, 2017) To do this, they use high quality production and technology, and this was apparent from the sound effects of their songs that project sounds of horses, fighting swords, or military tanks. The song’s lyrics also mean at normalizing and entrenching violence for its fellows by threatening the enemies by

slaughtering, burning, bombing, and mass killing for God's cause. ISIS uses their songs especially with the new comers to brain-wash and stimulate them to obey the commands. (MBC.NET, 2015) For example, their most known *nashid* "Şalil Al-Şwarim", which means the sound of fighting swords became very popular. This shows how fast an idea can be conveyed to people through a song. Similar to this, the Egyptian version of the "Şalil Al-Şwarim", which mocks and ridicules ISIS through sarcastic videos on YouTube, was successful in raising the awareness about the savagery of this group. The Egyptians fought the idea with an idea not by weapons; they wanted to tell ISIS that their message does not frighten them. (Faisal, 2015)

## Chapter III

### Theoretical Framework

#### I. The Uses and Gratifications theory

In this research, the spiritual and religious music will be examined in order to underline the different motivations of this music genre. The study will go an extra mile to examine the possible effects on its audience. As the study will focus on certain motivations to consume spiritual and religious music as well as some cultural practices that are primed by the motivations, the uses and gratifications will be guiding of this research. (BLUMLER, 1979)

As research on spiritual and religious music is not well investigated in Egypt, it is a challenge to define the two terms spiritual and religious music. According to Bryant, a term is best defined by its use. The uses and gratifications paradigm best suits this study, as it focuses on how people use media. It helps understand what needs and motivations inspire people to use media, and what follows the use of the media to identify the consequences. Through the study, the uses of spiritual and religious music in the west will be compared to the uses in the east. (Bryant & Oliver 2009)

Moreover, the assumption that the paradigm is grounded on, will be utilized in verifying the research questions. For example, instead of proposing that media use people, actually people are active participants who select the media content they prefer in order to satisfy certain needs. Thus, the first research questions if people use spiritual and religious music in Egypt for emotional therapy. As media affect people after they are exposed to it, it is assumed that music encourages



people to practice some cultural practices such as reading Sufi books, attending spiritual concerts, and selling and buying objects with spiritual themes. As part of these assumptions, the cultural significance of certain media or media content could be determined after measuring the media use, which can be tested through self-reported data. Therefore, the study methodology will rely on a combination of open and close-ended short questions for the participants to answer. (Bryant & Oliver 2009)

The focus of the research in uses and gratifications shifted to “what people do with media” in order to extract the possible motivations and consumption behaviors. This resulted in a more systematic studies. For instance, in the early 1970s Katz et al. developed a typology through which he could understand that people resort to certain media to enhance self-realization, realization of others, and connectedness with others and the community. The researchers noticed that the need for affection and cognitive needs motivate users to resort to certain media. (Bryant & Oliver 2009) In brief, people resort to a medium that supports a comfortable social environment, where there problems can be solved. (Bryant & Oliver, 2009; Ruggiero, 2000)

Through this theory, researchers found that people with information attainment motivations, strongly interact with the media they use. Moreover, the instrumental use of media for the sake of attaining information from the message content leads to more utility, selectivity, and involvement with the message. Affinity is also a result of instrumental use of media, which translates into making meaning of the media message. That idea was supported by the scholar Swanson in the late 1970s. (Bryant & Oliver 2009)

One of the influences of the media when they are instrumentally used is para-social activities. The interaction with media is also influenced or determined by the consumer’s social or psychological status. For example mood influences why and how users resort to certain media for

escape. (Bryant & Oliver, 2009) The cognitive motivations, on the other hand, are related to three things relevant to this research a) information attainment b) escape and diversion c) and personal identity. Those factors will be utilized in the operational definitions in order to determine what emotional therapy means to the users and how this will be reported in the questionnaire. (Rubin, 2009)

The research also suggested that people who have need for affection develop a sense of friendship with media in the sense that they seek guidance from it when they are out of mood, lonely, or emotionally down. (Bryant & Oliver 2009) “Others see the Web as the ultimate in community building and enrichment, through which users can create relationships online in ways that have never been possible through traditional media.” From this, the study questions if spiritual and religious music is used as a medium to enhance one’s connectedness with others. (Ruggiero, 2000)

## II. The Social Identity Theory

The establisher of the Social Identity Theory-SIT, Henri Tajfel was a Polish Jewish who survived a Nazi camp during the Second World War. This constituted a drive for him to analyze what contributes to the individual’s recognition of the self as opposed to the others. Therefore, the theory explains how the identity of an individual is formed and recognized as it belongs to a certain group “in-group” versus the other groups in the community “out-group”. Thus, social identity is defined as “aspects of an individual’s self-image that derives from the social categories to which he perceives himself as belonging”. As a result, the positive perception of the self is exemplified in self-esteem, value, and attachment to a certain group. (Baker, 2012) And this is achieved when a sense of self-identity or “self-categorization” takes place. (Stets & Burke, 2000)

The way people recognize their identities as opposed to other identities is through three things: 1- cognitive 2- evaluative 3- emotional. Through the cognitive way, people recognize their belonging to a certain group. (Baker, 2012) This happens when they activate the “salient” characteristics in their own groups. To illustrate, when people obtain the knowledge of understanding what characteristics they have as individuals, what of these characteristics come in common with a particular group, and how other groups are far from them and those characteristics. The two stages of self-classification and comparison result in forming what is presented as “in-group” identity and “out-group” identity. The evaluative way is the value attached to the group and this is why a social group looks at the shared values and beliefs. Finally, the emotional is the attitude that social groups have towards other groups. (Baker, 2012)

This explains why the African American groups in the United States expressed their qualities in the chants of the gospel in their churches. They pictured the bad qualities of the oppressors through the lyrics of their songs; on the other hand, they mentioned their good qualities stressing that they should not be influenced by what they go through. The religious songs were one method through which they addressed their good qualities that sustained their self-esteem and self-image in an oppressing society. The only way, to voice out their fears and their evaluation of the others, was through their songs; only through the songs, they were critical of the way they are treated.

One aim of this thesis is to understand how an individual uses spiritual and religious music for sustaining a sense of belonging. The SIT will help explaining how different groups relate to others in an attempt to create a self-identity and to develop a positive self-image.

## Chapter IV

### Methodology

The current study is an examination of the spiritual and religious music in Egypt. It highlights what motivations encourage people to consume this music genre and the relationship between listening to spiritual and religious music and some cultural activities. Consequently, the study aims at quantifying the uses of religious music with an emphasis on what comes under the emotional therapy. In addition, the possible activities resulting from using the music genre will be scanned.

#### I. Research significance

The study will present recent and updated data about spiritual and religious consumption in Egypt. It will examine the different motivations for listening to this music genre in Egypt in comparison to studies done before in the west. The primary collected data will be relevant to the Egyptian society, where the sample population is selected, and will highlight the uses of this music. Moreover, the study will test if there is a relation between listening to this music and some cultural activities that will be exemplified in details throughout the research. Importantly, the study is a multidiscipline research to gather data and provide a better understanding of the phenomena in Egypt. For instance, Sociology is guiding the thesis through the theoretical framework as well as psychology that is highlighted through the reviewed literature in regards to the appeals and needs. Communication and Islamic Studies are thoroughly presented in the work to analyze, on one hand, the media effects. And to understand, on the other hand, the concurrent Islamic perception of music and spirituality, and how music is conceived in a religious context. Finally, the research can

possibly be a starting point of a bigger research project, which combines multi-disciplines in order to understand spiritual and religious music consumption in Egypt and how this is related to the music production market, people's behaviors, and religion.

## II. Research objectives

Obtaining accurate and recent data about spiritual and religious music consumption used as a communication method in Egypt is one of the study objectives. Testing the similarities or differences between uses of spiritual and religious music in Egypt as opposed to previously conducted studies in the western academia is another objective. Additionally, the paper will examine the linkage between social behaviors and listening to this music genre as well as the role that religion plays in its popularity and consumption. Additionally, the study is a multidisciplinary research involving media studies, religion, psychology, and sociology. Moreover, it is the first attempt to investigate this topic "spiritual and religious music in Egypt" with an analytical descriptive research.

## III Method of data collection

A quantitative methodology of data gathering will be utilized to obtain an updated, accurate, statistical, and objective information about spiritual and religious music use in Egypt. The study will rely on a descriptive survey of both open and close ended questions distributed among Egyptians to answer the proposed research questions. The different questions in the survey will try to answer the research question in two related directions: first, do people use spiritual and religious music for emotional therapy in Egypt? Second, does the use of spiritual and religious music encourage some cultural activities?

#### IV. Population

A population of Egyptians from six academic institutes; three are governmental and three are private, will be surveyed in the study. The purpose of selecting this population is the access to the institutes thanks to the researcher's career or networks. Another reason behind selecting universities is that a good number of youth, specifically students, are desired to participate in the study. As previously mentioned in the literature, this age is the most open to listening to different types of music. They are also the most prone to using the spiritual music for emotional therapy. Furthermore, they are very active and motivated to do activities in relation to listening to music, which will be thoroughly discussed in the "discussion" section. Employees of those institutions are suggested to cope with the daily problems, workload, and stress with music. The academic institutions that will constitute the population are 1. The American University in Cairo 2. The British University in Cairo 3. The German University in Cairo 4. Cairo University 5. Ain Shams University 6. Al-Azhar University. The universities constitute a homogenous geographical background as they are all located in Cairo. However, they demonstrate a heterogeneous and diverse background as half of them are national, the other half are international, and one is one is religious, which is Al-Azhar University.

#### V. Sampling and data collection

A non-random purposive sampling is the technique used to examine the population. The purpose of selecting this sample is to collect data from participants with certain criteria; they are students and employees of six academic institutions in Cairo. Access to groups in the population was one factor behind determining the criteria of selection. (Palys, 2008). The study needs a sample of literate individuals, aware of this music genre, and exposed workload and daily pressures to

explore the motivations for listening to this music type. This was another factor behind deciding on the purposive sample of students and employees from the mentioned population. At another point, it is an asset to have a sample from religious as well as liberal and public education backgrounds in Egypt. Some demographic information was requested from the participants to be considered for future studies such as the gender and nationality. However, no information is requested beyond the gender, position, nationality, and academic institution as they sufficient for the current objectives. Noting that the sample is non-probability, the findings cannot be generalized and representative. (Dominick, 2014)

After obtaining the Institutional Review Board-IRB approval, the survey was distributed online through emails and some social media websites. A total of 332 respondents answered the online survey in addition to 51 answered a self-administered survey after obtaining the Central Agency for Public Mobilization and Statistics-CAPMASS approval. The duration of the study was 20 days of data collection.

## VI. Research questions

### **RQ1**

Do people use spiritual and religious music for emotional therapy in Egypt?

### **RQ2.**

Does the use of spiritual and religious music encourage some cultural activities?

## VII. Constructs and operational definitions

**Spiritual music**: A music genre that could be performed within different music genres linking different religions, expressing different dogmas, and consumed by different beliefs. It creates a spiritual atmosphere through the expression of the mood and inner experience. (Anderson, 2015)

**Religious music**: A music that expresses a particular belief or religion; it is grounded on community traditions and practices related to a belief. (Anderson, 2015)

**Emotional therapy**: The well-being state of a person when achieved by: mood regulation and diversion, an uplifting atmosphere, ecstasy, life meaning, inspiring experience, alternating negative thoughts, social acceptance, identity enhancement, self-transcendence, sense of motivation, connectedness with others, self-development, and experiencing aestheticism, self-expression. (Belcher & Haridakis, 2013) (Papinczak, Dingle, G. A., Stoyanov, S. R., Hides & Zelenko, 2015)

**Cultural activities**: information attainment through books reading, attending live concert, sharing music among similar or dissimilar groups, practicing or educating the self about this music genre, selling or buying products related to the music genre (Bryant & Oliver 2009) (Papinczak, Dingle, G. A., Stoyanov, S. R., Hides & Zelenko, 2015)

## VII. Questionnaire design

The survey is designed to test all the aspects of the study, but it is considered not to be too demanding. It is mainly combined of three sections each attempts to answer one of the research question and hypothesis, but they intermingle together so that the respondent does not guess the purpose of the survey and give the required answers to avoid reactivity. The first section of the survey is the filtering part to exclude non-listeners of spiritual and religious music. An online survey was created through google form and shared through three social media channels:



Facebook, Twitter, and Instagram. Another hard-copy of the survey was distributed after obtaining the IRB and CAPMASS permission.

## VIII. Measures

For the research question, it was answered through a nominal scale of measurement asking people if they listen to spiritual music or not. The second part of the question, which is using the music as an emotional therapy, was tested through an interval Likert scale, whose answers is measured by the mean scores. The second question which is “Using spiritual and religious music for emotional therapy encourages people to practice some cultural activities” will be measured through a Likert scale, that is already used to answer the first research question as well as nominal scale questions by asking open ended and close ended questions.

SPSS (version 23) was used to analyze the collected data as well as other statistical techniques like the frequencies, means, and percentage weight. T-Test was used with demographical groups for future studies, if the research is extended.

## IX. Survey pilot

Eight survey pilots were distributed on volunteers in both languages Arabic and English. The pilot was necessary as the comments of the respondents were valuable and accordingly, some questions were amended or rephrased. The changes were minor, but it was considered that the respondent needed a short and clear survey. Therefore, some instructions were added to questions like “\*If your answer is No to the previous question please write NA”. Some Arabic terms and phrases were grammatically incorrect, so they were rephrased. It was also noticed that some respondent did not know what spiritual and religious music is so a brief definition was provided at the beginning of the survey. To test the questionnaire **validity**, the answers of the respondents were

revised to check if they answer the research questions or not. It was noticed that some respondents who answered the first question “I listen to spiritual or religious music” with “No” continued the survey and answered the Likert scale question that measures the effect of the music on them. After discussing with the respondents why they did so, it was clear that there is a lack of instructions in the questionnaire so the non-listeners to the music need to know what do if they do not listen. Consequently, a statement “If your answer is No please do not continue the survey” and the problem was not repeated with other volunteers. To test the survey’s credibility, the questionnaire was reviewed with the respondents to see if they give the same answer. After ensuring the survey’s validity and reliability, the researcher proceeded with the IRB and CAPMASS approvals obtaining.

## Chapter V

### Results and Findings

A quantitative survey was used in this study to examine the proposed questions. The research questions are: “Do people use spiritual and religious music for emotional therapy in Egypt?”, and, “Does the use of spiritual and religious music for emotional therapy encourage listeners to practice some cultural activities?”

After breaking the two constructs, emotional therapy and cultural activities, **emotional therapy** was defined as a state of well-being when achieved by mood regulation and diversion, uplifting atmosphere, ecstasy, life meaning, inspiring experience, alternating negative thoughts, social acceptance, identity enhancement, self-transcendence, motivation, connectedness with others, self-development, aestheticism, and self-expression. The **cultural activities** are information attainment through books reading, attending a live concert, sharing music among similar or dissimilar groups, practicing or educating the self about this music genre, selling or buying products related to the music genre. To measure those variables a total of 10 questions were asked to the participants in the form of nominal, Likert scale (12 statements) as well as close-ended and open-ended questions that required short answers. Five questions of the 45 in the survey acted as demographic and filtering questions, which will be discussed in the following chapter. As the sample is purposive, it was intended to gather information from listeners of this music within a specific community with specific characteristics. The criteria were selecting students and employees of six academic institutes, who are more probable to be active users of the music genre.

#### RQ1

Do people use spiritual and religious music for emotional therapy in Egypt?

## I. A filtering question

The questionnaire started by a filtering question in order to only study the characteristics of the users of spiritual and religious music. The results showed that (337) out of (383) respondents are listening to this music. Only (12%) were excluded who answered with “No” compared to (88%) users.

### 1- I listen to spiritual or religious music:

Tab. No (1)  
I listen to spiritual or religious music

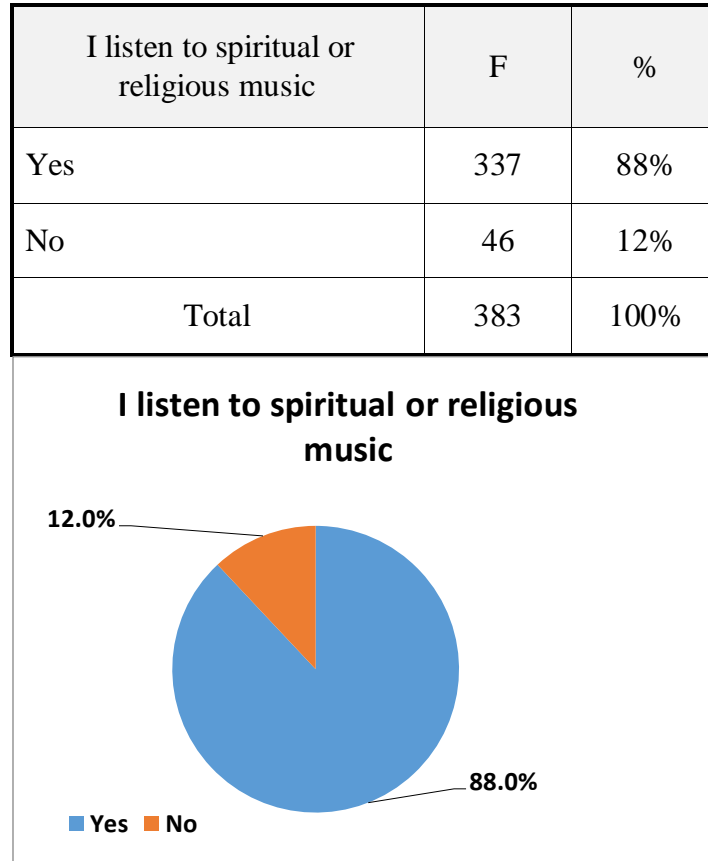


Fig. No (3)

## II. The selected sample

Based on the selected criteria for the participants' characteristics, a number of 51 self-administered surveys were conducted and the data covered employees and students at the American University in Cairo. Three hundred and thirty two (n=332) surveys were answered online through a Google survey form. The survey link was shared through personal e-mail (Google e-mail) to a limited number of participants, who are known to fit the criteria of selection. In addition, the link was shared on social media channels such as

- 1- Facebook
- 2- Twitter
- 3- Instagram

On Facebook, students and employees of the American University in Cairo were approached through their most active pages/groups such as

- 1- Rate AUC Professors, which has 13,805 users
- 2- WhatsUp in AUC
- 3- Whats Up AUCians
- 4- Women of AUC

Students of the British University in Egypt were approached through a personal message on Facebook, to those who have direct contact with the researchers, and through a shared link on

- 1- BUE Social Gathering
- 2- BUE Mass Communication Students of 2016-2017
- 3- Mass Communication Society-BUE

Students of Al-Azhar University in Cairo were approached through a direct message on Facebook and through a shared link on pages such as

- 1- Al-Azhar mosque classes
- 2- The Faculty of Linguistics and Interpretation of Al-Azhar
- 3- Islamic Studies Institute-Year II

Other universities like Ain Shams, Cairo University, and the German University in Egypt answered the survey through the publicly shared link on the social media. The majority of the respondents were from the American University in Cairo-AUC and the British University in Cairo-BUE. A number of 153 current AUCians representing (45.4%) and 119 current BUEians (35.2%) took the survey. The lowest number of respondents was nine participants (2.7%) from Al-Azhar University in Cairo, followed by 11 (3.3%) from Ain Shams, and 15 (4.5%) participants from the German University in Cairo-GUC. Cairo University came in the middle with 30 responses to constitute (8.9%) of the total percentage of the sample.

## **2- To whom you listen to**

In this section, the respondents provided names of spiritual and religious music (singers, bands, or music) they listen to. Some names were provided in the questionnaire, so the participant can put a check mark in front of the name they are familiar with. To have exhaustive options, the respondents were asked to provide a name of whom they listen to through the short answer “others (please specify)...”, in case their favorite music is not mentioned. It was found that most participants marked “Hamza Namira (54.3%), Maher Zain (47.5%), and Sami Yousef (46.6%)”. Notably, other options that were not named in the surveys, but the participants mentioned them in the short answers such as Egyptian Project, which is a band composed of the *mūnshid* and a Sufi musician Zain Mahmoud, who is accompanied by a team that produces contemporary music. His song “*Saqani al-Gharam*” was a hit after his return to Egypt from France. Sufi music seemed to enjoy some popularity as the respondents marked “Sufi music” (16.9%) as their preference,

“Ensemble Ibn Arabi” (14.8%), which is a Moroccan band singing Andalusian and Sufi poetry, and Al-Mawlaweya (10.7%). Besides, the Christian songs were also mentioned by a number of respondents (3.9%).

Tab. No (2)  
To whom you listen to (n=337)

| you listen to                | F   | %     |
|------------------------------|-----|-------|
| Hamza Namira                 | 183 | 54.3% |
| Maher Zain                   | 160 | 47.5% |
| Sami Youssef                 | 157 | 46.6% |
| Al-Naqshabandi               | 117 | 34.7% |
| Sufi music                   | 57  | 16.9% |
| Ensemble Ibn Araby band      | 50  | 14.8% |
| Al-Mawlaweya                 | 36  | 10.7% |
| Yasmine al-Khayam            | 28  | 8.3%  |
| Mohamed Tharwat              | 21  | 6.2%  |
| yassin tohamy                | 5   | 1.5%  |
| Hillsong worship             | 4   | 1.2%  |
| زين محمود – Egyptian Project | 4   | 1.2%  |

### 3- When I listen to spiritual and religious music:

In this section, emotional therapy is measured through a Likert scale that is composed of 12 statements. The respondent expressed his/her level of agreement with each statement through a five interval evaluation words (Strongly agree, agree, neutral, disagree, and strongly disagree).

As shown below, the majority of the answers range between high and moderate scores. The Listeners who were highly influenced by the spiritual and religious music as an emotional therapy are (66.8%) compared to (33.3%) moderately influenced. In other words, “Strongly agree and Agree” were more frequently chosen by the respondents than “Neutral, Disagree, or Strongly disagree”. The most agreed upon statements were “Listening to spiritual and religious music is a beautiful experience” with a mean score (4.21), “spiritual and religious music usually holds a moral message” with a mean score (4.12), “It changes my mood” (4.05), “It gives me positive energy” (4.01), “it gives me hope in life” (3.9), and the lowest usage of the music appeared in “it connects me with friends” (2.89).

Tab. No (3)  
Emotional Therapy Categories

| I listen to spiritual or religious music | F   | %     |
|--|-----|-------|
| Moderate                                 | 112 | 33.2% |
| High                                     | 225 | 66.8% |
| Total                                    | 337 | 100%  |

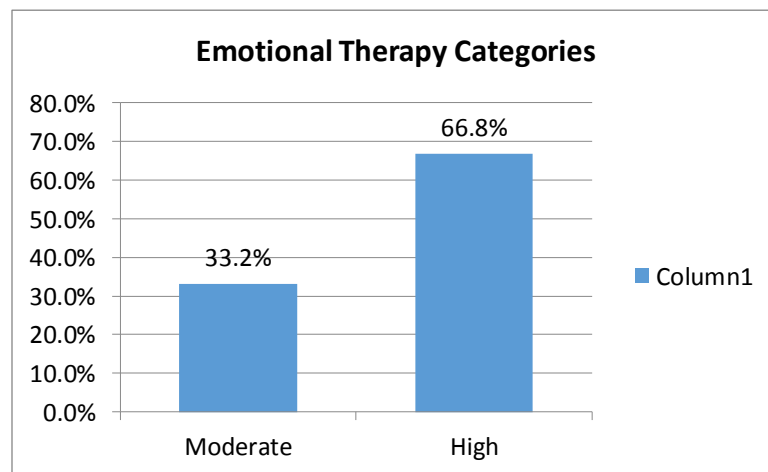


Fig. No (4)



Tab. No (4)  
When I listen to spiritual and religious music (n=337)

| Statements  | Degree of acceptance | Ranking | Mean Scores |
|---|----------------------|---------|-------------|
| 1.It changes my mood  |                      | 3       | 4.05        |
| 2.I forget the daily problems   |                      | 9       | 3.42        |
| 3.It gives me positive energy   |                      | 4       | 4.01        |
| 4.It connects me with friends   |                      | 12      | 2.89        |
| 5.It reflects my musical taste/mood/my relation with religion/my standards and values |                      | 7       | 3.59        |
| 6.It adds to me in a way or another   |                      | 6       | 3.81        |
| 7. It usually holds a moral message   |                      | 2       | 4.12        |
| 8.It gives me hope in life  |                      | 5       | 3.96        |
| 9.It helps me better understand and express myself                                    |                      | 10      | 3.41        |
| 10. Listening to spiritual and religious music is a beautiful experience              |                      | 1       | 4.21        |
| 11. I learned things about my culture from the music                                  |                      | 8       | 3.51        |
| 12. I can listen to a song that I do not completely agree with its content message    |                      | 11      | 3.27        |
| Total   |                      |         | 3.69        |

## **RQ2.**

Does the use of spiritual and religious music as emotional therapy encourage people to practice some cultural activities?

The construct “using spiritual and religious music as an emotional therapy” was already measured in the previously mentioned research question on a Likert scale. In this research question, it is aimed to test the relation between (using spiritual and religious music for emotional therapy) and (practicing some cultural activities). “Cultural activities” construct was broken into concepts that are defined by the reviewed literature and mentioned in the operational definition section. Thus, it was tested by the following questions, on a nominal scale, as well as some open-ended questions that required short answered.

### **4- I like sharing the music with others**

With (78%) answered “Yes” compared to (21.7%), who answered with “No”, therefore, there is a relation between using music as emotional therapy and sharing it with others.

Table No (5)  
I like sharing music with others

| I like sharing the music with others | F   | %     |
|--------------------------------------|-----|-------|
| Yes                                  | 264 | 78.3% |
| No                                   | 73  | 21.7% |
| Total                                | 337 | 100%  |

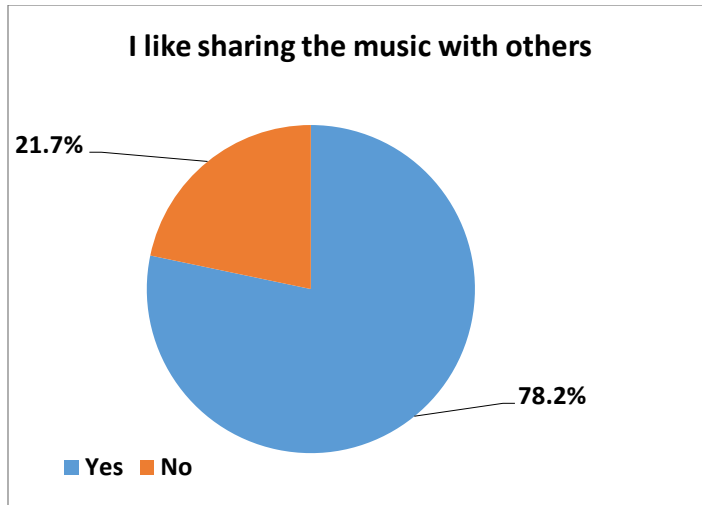


Fig. No (5)

**5- I buy objects related to spirituality or Sufism**

With a majority of (67.1%) who do not buy objects related to spirituality or Sufism versus (32.9%) who buy, there is no relation between using music as an emotional therapy and buying objects related to spirituality or Sufism and.

Tab. No (6)

I buy objects related to spirituality or Sufism

| I buy objects related to spirituality or Sufism | F   | %     |
|---|-----|-------|
| Yes   | 111 | 32.9% |
| No  | 226 | 67.1% |
| Total   | 337 | 100%  |

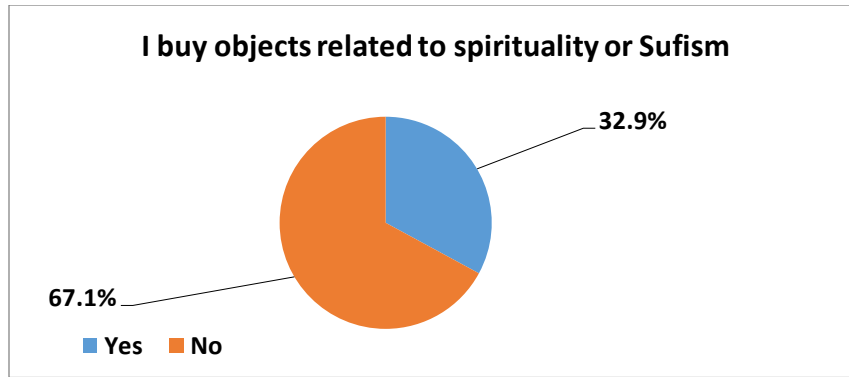


Fig. No (6)

**7- I sell products related to spirituality or Sufism**

Similarly, (98.8%) do not sell products related to spirituality and Sufism, but the (1.2%) who are (4) respondents mentioned that they do sell accessories and rosary. Therefore, there is no relation between using the music as emotional therapy and selling products related to spirituality or Sufism

Tab. No (7)

I sell products related to spirituality or Sufism

| I sell products related to spirituality or Sufism | F   | %     |
|---|-----|-------|
| Yes   | 4   | 1.2%  |
| No  | 333 | 98.8% |
| Total   | 337 | 100%  |

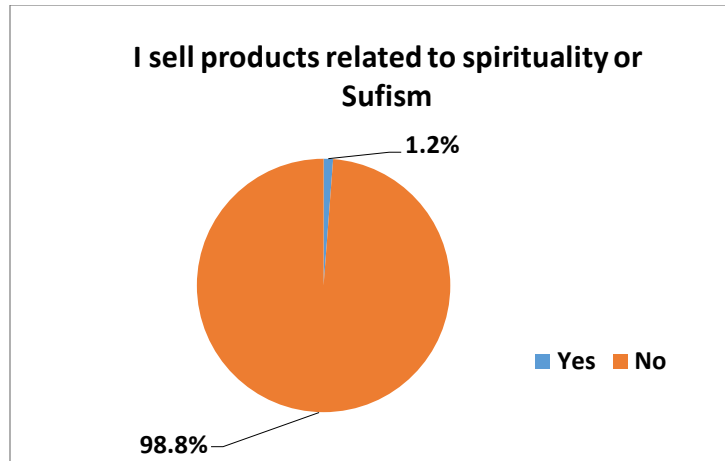


Fig. No (7)

**8- I attend spiritual or Sufi music concerts**

With (71.8%) of the respondents, who do not attend spiritual or Sufi concerts compared to (28.2%) who attend, there is no relation between using the music as emotional therapy and attending spiritual or Sufi music concerts.

Tab. No (8)  
I attend spiritual or Sufi music concerts

| I attend spiritual or Sufi music concerts | F   | %     |
|---|-----|-------|
| Yes                                       | 95  | 28.2% |
| No  | 242 | 71.8% |
| Total                                     | 337 | 100%  |

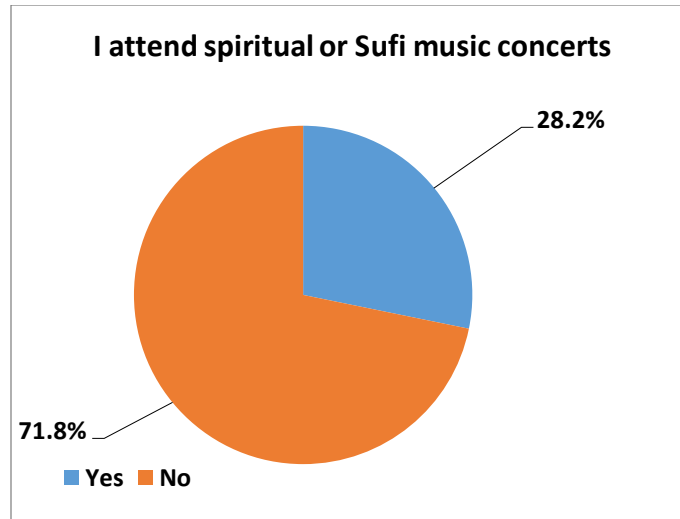


Fig. No (8)

### 9- I read about Sufism/Sufi music

The results here were somewhat close to each other, (58.8%) do not read about Sufism or Sufi music, while (41.2%) do. The overall results show that there is no relation between using the spiritual music as an emotional therapy and reading about Sufism/Sufi music. Significantly, the most read book was “Forty Rules of Love” (79/1%) about *Jalal al-Din al-Rumi* followed by “The Tragedy of Alhallaj” (27.3%) and “The Bezels of Wisdom” by Ibn Arabi (12.2%), (2.9%) read about al-Rumi on different sources, and (2.2%) read about related topics.

Tab. No (9)

I read about Sufism/Sufi music

| I read about Sufism/Sufi music | F   | %     |
|--------------------------------|-----|-------|
| Yes                            | 139 | 41.2% |
| No                             | 198 | 58.8% |
| Total                          | 337 | 100%  |

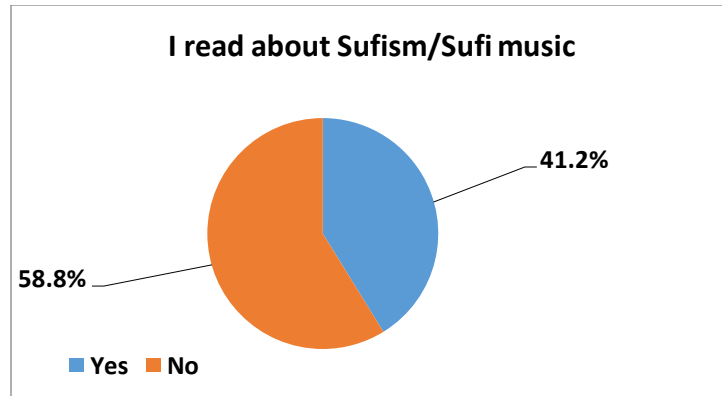


Fig. No (9)

### III. Demographics

#### **Differences in emotional therapy according to demographic features**

The following demographics showed that there is a difference in consuming spiritual and religious music among the different surveyed groups according to their gender, occupation, and nationality. Therefore, the further studies could propose a hypothesis based on the consumption of each category here.

Tab. No (10)

|                          |  | N   | Mean  | S.D   | Test<br>Statistic<br>s | Df       | Sig.  |
|--------------------------|--|-----|-------|-------|------------------------|----------|-------|
| Gender                   | Male                                       | 118 | 45.08 | 6.578 | T=<br>1.774            | 335      | 0.077 |
|                          | Female                                     | 219 | 43.79 | 6.256 |                        |          |       |
| Nationality              | Egyptian                                   | 317 | 44.32 | 6.365 | T=<br>0.791            | 335      | 0.430 |
|                          | non-Egyptian                               | 20  | 43.15 | 6.862 |                        |          |       |
| Occupational<br>Status   | Student                                    | 267 | 44.09 | 6.221 | T=<br>-0.898           | 335      | 0.370 |
|                          | Employee                                   | 70  | 44.86 | 7.014 |                        |          |       |
| University<br>Categories | International                              | 287 | 44.08 | 6.443 | T=<br>-1.120           | 335      | 0.264 |
|                          | National                                   | 50  | 45.18 | 6.057 |                        |          |       |
| University               | The American<br>University in<br>Cairo-AUC | 153 | 43.81 | 6.731 | F=<br>0.975            | 5<br>331 | 0.433 |
|                          | The German<br>University in<br>Cairo-GUC   | 15  | 43.07 | 4.511 |                        |          |       |
|                          | The British<br>University in<br>Cairo-BUE  | 119 | 44.56 | 6.276 |                        |          |       |
|                          | Cairo University                           | 30  | 45.60 | 5.703 |                        |          |       |
|                          | Ain Shams<br>University                    | 11  | 46.36 | 5.818 |                        |          |       |
|                          | Al-Azhar<br>University                     | 9   | 42.33 | 7.263 |                        |          |       |



## Chapter VI

### Discussion, limitations, and conclusion

#### I. Discussion

The first research question examines if people use spiritual and religious music for emotional therapy in Egypt. After selecting a sample from a population of six academic institutes, the research focused on exploring the characteristics of spiritual and religious music listeners. The reason behind asking the respondents not to complete the survey, if their answer to the first question “I listen to spiritual or religious music” is “No”, because it is assumed that no impact of the music can be measured on the non-listeners of this music genre. Therefore, this was a filtering question at the beginning of the survey to exclude the non-listeners from the analysis. The following demographical questions acted as filtering questions too in order to control the respondents, who do not match the sample characteristics, especially that most of the responses were collected online. For example, six universities were mentioned in the demographic questions and the respondent who does not belong to any has to quit the survey.

The survey pilot was given to eight respondents to test the validity and reliability of the questions. Based on the comments of the volunteering respondents, some questions were amended or rephrased. For example, some guidelines were added such as “\*if your answer is NO, please do not continue the survey” and some music were added to the provided options. Other comments were suggested in regards to the survey in the Arabic language and accordingly the statements were rephrased.

After collecting the data, (88%) of the participants were found to be listeners of this music genre. Only (12%) of the sample do not listen to it. Although the survey targeted both students and

employees, a majority of (79.2 %) were students and the rest are employees. This was expected as the literature suggested that teenagers and young adults are the most active and the most encouraged to listen to non-mainstream music such as spiritual and religious music. (Papinczak, Dingle, G. A., Stoyanov, S. R., Hides & Zelenko, 2015) It was also noted that more females than males answered the survey, but it is hard to draw a conclusion about the gender differences in using spiritual and religious music from the collected data. If the sample relied on a quota sampling, the results would be representative, but in this study (65%) of the respondents were females compared to (35%) males. Although the results provide a sample of a heterogeneous backgrounds, the response is disproportionate, if the responses of the governmental institutes are compared to the non-governmental. By the same token, the highest response was from the students and employees of the American University in Cairo (45.4%) and the British University in Cairo (35.2%), while a very low response rate was from the German University in Cairo, Cairo University (8.9%), Ain Shams (3.3%), and Al-Azhar University (2.7%). This is one drawback on online surveys which may result in low response rate.

The results show that the respondents listen to a variety of spiritual and religious music whether Egyptian or non-Egyptian music. Hamza Namira, Maher Zain, Sami Yousef, Al-Naqshabandi. Maher Zain and Sami Yousef are non-Egyptian singers; the first is Swedish from a Lebanese origin, while Sami Yousef is British. The Sufi music was also one of the most listened to. It was interesting that a high number of respondents listen to non-modern singers such as Yasmin al-Khayam and Al-Naqshabandi, although most of the respondents are youngsters (79.2%).

From the pilot and self-administered surveys, it was noticed that some listeners do listen to spiritual and religious music, but did not know that what they listen to is classified as “spiritual or

religious”. It was necessary sometimes to discuss, with those who rush to answer with “No” on “I listen to spiritual or religious music”, the examples of this music genre and advise them to read the definition of “spiritual and religious music” that is provided at the beginning of the survey. This is a significant finding since there is lack of awareness about this music, even though it is gaining popularity in Egypt. This “knowledge gap” is also referred to in the problem statement. Furthermore, some respondents considered the Qūr’ān as “religious music”, which is also supported by the literature, as some religious scholars considered the qūr’ānic recitation (*tarīl*) as distinguished *mūsīqa* or alternative to it. (Salhi, 2014)

The Likert scale reflected how the respondents are influenced by the spiritual and religious music. The statements of the scale mirrored how they perceive the music, and use it as an emotional therapy. Emotional therapy is a reflection of the effect of the music on peoples’ wellbeing exemplified in: mood regulation and diversion, an uplifting and transcending atmosphere, ecstasy, finding meaning in life, feeling positive, feeling connected with others and sense of belonging, self-development, self-expression, and aestheticism. Most of the respondents (66.8%) highly evaluate the music as emotionally therapeutic, while (33.2%) moderately evaluate it as emotionally healing. Therefore, it can be inferred that spiritual and religious music is perceived as an aesthetic experience and a meaningful art that has a moral message. It helps people change their mood by giving them hope in life and through its positive energy. Although the lowest evaluation was for “it connects me with friends”, (78.2 %) said they like to share the music with others. This contradiction may be explained by the possibility that the individuals share the music and the musical events on their social media channels, or play the music while driving in the company of their friends, but it does not result in a bond between them and their friends.

Music played an important role in people's life; sometimes, it determined their destiny. During the Islamic medieval ages, it was used in treatment, and the religious scholars of that age considered it an esoteric science; thus, dealt with it from a philosophical point of view. They also devoted their knowledge to develop this branch of science by inventing new musical instruments and establishing music schools. Likewise, the Islamic group Hizbullah used music during the war between south Lebanon and Israel in 2006 to revive the spirit of resistance against the enemy. They considered Julia Boutros the voice of resistance after releasing a song to support resistance against the Israeli attack on south Lebanon that was inspired by Nasrallah's speech to his soldiers. The songs of Julia or the songs of their official bands and orchestra played a role in enthusing the soldiers and uniting Sunnis, Shiites, and Christians.

As mentioned in the literature, the fanatic group, ISIS, used music for the evil. They use music as propaganda for their extremist ideology, online recruitment, and brainwashing its followers. Although their songs are charged with violence and hatred, they succeeded in attracting youth to join them. They attracted youngsters from the east and west through their promises of martyrdom, fighting for God's cause, and heavens. They use high quality production and the song's lyrics also mean at normalizing and entrenching violence for its fellows by threatening the enemies by slaughtering, burning, bombing, and mass killing for God's cause. Having said that, with the changes that Egypt is witnessing and in parallel with the national development plan in 2030, spiritual and religious music can be a powerful tool. It can sustain people's sense of belonging and help creating cultural relevance. The collected data support that this music contains people's negative feelings and alternate it with feelings of tranquility, transcendence, and tolerance. Instead of directing people's feelings to hatred and violence, the good alternative "spiritual and religious music" can sustain people's morality and tolerance.

The second part of the primary data answers the question “does the use of spiritual and religious music for emotional therapy encourage some cultural activities”. Most of the respondents expressed the willingness to share the music they listen to with others, (78.3%) do share it, while the (21.7%) do not. This indicates the extent to which people like the music, would like others to listen to it too, and consider it as an interpersonal communication tool. Although it was assumed that those who use the music are more likely to buy and sell objects related to spirituality and Sufism, the answers did not support the assumption. Based on the answers, most respondents do not buy objects related to Sufism or spirituality such as accessories, clothes with Sufi/spiritual quotes, or wall-frames. A majority of (98.8 %) do not sell products, but (1.2 %) answered with “yes”. Only four respondents sell accessories and rosaries (1.2%). Around (67.1%) of them said that they do not buy the mentioned objects or any other objects. Yet, (32.9%) do buy, and this is a significant finding. The most marked object that the participants buy were accessories (66.7%), then wall frames (43.2%), clothes with Sufi/spiritual quote (27.9%). The respondents also mentioned “other” objects bought such as rosaries and oriental perfumes (3.7%), artifacts, leather Sufi notes, paintings and wall arts (2.7%), and other objects such as statues and decorations.

Considering the Moroccan model, the Sacred Music Festival in Fez brings the highest music-tourism rate, and during the festival, handmade products, Berber’s handcrafts, and Spiritual-related objects are sold through the old markets in the city. The handcrafts contribute to the national economy of the kingdom as their transactions made 2.2 Billion dollars in 2015. Sixty percent of the economic production in Fez comes from the traditional crafts. (Al-Quds Al-Arabi, 2017) Since Egypt has an annual spiritual music festival, it can be an opportunity to encourage small and medium enterprises and the handmade industries to participate in the festival. This will not only

refresh the economy, but will also promote the Egyptian culture among the visitors of other nations.

Interestingly, attending concerts has no relation to liking this music type as (71.8%) of the listeners do not attend concerts, and only (28.2%) of them do. Similarly, most of the listeners do not read books related to the music, Sufism, or spirituality. However, the answers of the (41.2%) revealed that those who read preferred these books “Forty Rules of Love” (79.1%) which is also one of the best-selling in Egypt. “The Tragedy of Al-Hallaj” was written by a well-known Egyptian writer, Salah AbdelSabour, came in the second rank of the most read books (27.3%). Other books were mentioned by the individuals such as “Biographies of Christian Songs”, poetry, and different readings in Sufism. Unlike what was suggested by the literature, the level of involvement with music did not take the listeners to practice some activities or educate themselves about the music content.

In summary, the second research question showed that there is no relation between using the spiritual and religious music and doing some cultural activities such as reading books, attending concerts, or buying and selling related objects. Nonetheless, it should be considered that the sample was non-probability and it cannot be generalized.

## II. Limitations

Considering the time constraints, a non-random sampling technique was chosen for this study. To get a high response rate in a limited time, clarity and shortness were considered during the designing of the survey. For the same purpose, most of the data were gathered through an electronic mean. This is why a limited number of surveys were distributed as a hard-copy and self-administered surveys. This explains too why a very low response rate was received from Al-Azhar University (n=9), Ain Shams (n=11), and Cairo University (n=30). Although a high response rate

was desired especially from the religious education students of Al-Azhar, the permissions required to distribute the survey in the institutes took a long time to be obtained from the CAPMASS. Another permission was required from each university other than AUC to access the campuses. For the sake of time, the study had to rely on the online response to meet the deadlines.

While analyzing the data, it was decided to focus only on the characteristics of those who consume spiritual and religious music, and disregard those who do not listen to it. This is justifiable since the study is only concerned with the effect of the music on its listeners. Although it is preferred to put the demographic questions at the end of the questionnaire by some media researchers, the demographic questions were placed at the beginning to use them as filtering questions and avoid irrelevant or misleading information.

### III. Recommendations

Being aware of the capacity of the researcher, the available resources, and the limitation, this study is a primary step in the study of religious communication in Egypt. There is no doubt that it will bring attention to both disciplines, communication and religion especially in regards to “spiritual and religious music”.

Thus, it is recommended to study the phenomenon more in-depth. While doing that, considering to have a longer study duration to provide more representative data of the selected sample to avoid disproportions in groups like the low response received from some universities like Al-Azhar. Similarly, it was hard to encompass all the historical periods in the literature in regards to the controversy over the permissibility of music. As a result, the time of the Prophet Muhammad, which was the milestone in establishing the legislative rules regarding music and arts was not covered by the study. To tackle it, the study needs much effort and emphasis on primary sources and manuscripts produced during this era with careful attention to authentic and

unauthentic sources. Even if I touched on some of the four schools of thought in the Sunni school, Hanafi, Hanbali, Maliki, and Shaf'i, another study can spot the difference between each's perception and interpretation of music to project the ideological difference, which is not dogmatic.

At another point, the Moroccan model presents an interesting experience in the field, and this is why it is recommended to extend the study to focus on the differences in consumption behavior between Egypt and Morocco.

It was realized during the data collection that there is lack of awareness about the spiritual and religious music in Egypt. It is surprising that a country like Egypt with its history and contribution in this field, and some people do not know what "spiritual and religious music" is. Some participants do not know that the music they are used to listen to is called "spiritual" or "religious". It is, therefore, recommended to use the results of this study to raise awareness about the phenomenon.

It becomes clear from the results that this music genre enjoys popularity and there will be more demand on it. If it is not met by well-studied research and directed to the right path, the alternative is the religious music of extremist groups or lowbrow art (*fan habit*). From what is mentioned before, it becomes inevitable to counter the terroristic thoughts with thoughts not by weapons because violence brings more violence. It is important to revive the spiritual and religious music that charges the listeners with aestheticism, spreads tolerance, and sense of belonging. The spiritual and religious music also reflects the true message of religion, which promote peace and coexistence unlike the Da'ishi music that is based on wrong beliefs. (MBC.NET, 2015)

#### IV. Conclusion



*Ideas have wings and no one can prevent them from reaching people. (The Destiny movie Al-Maṣīr: an internationally awarded film by the Egyptian director Youssef Shahin)*

Although the world has advanced in using weapons of mass destruction, it has become evident that an idea can have a stronger effect than violence. Violence kills leaving nobody with a thought, but the idea is immortal. And this is why the nations resort now to public diplomacy and soft powers instead of weapons. For instance, India succeeded in promoting itself as a top-visited country, a country of diversity, and a nation of cultural authenticity. The “Incredible India”, as it calls itself, relied on the performed art; namely music and dancing to compete Hollywood. India publicized for its religious diversity, multiplicity, and religious tolerance through the art that was used in propaganda. This definitely helped in achieving national goals on many levels. Even the Arab world became obsessed with the Indian culture, fascinated by its colors, eager to watch its series, and travel to the country accepting the religious and cultural differences there.

In the Arab world, Morocco is an example of the music-tourism. A nation that succeeded to build its economy and reputation on spiritual music. Morocco opened itself, thanks to the sacred music industry, to the international arena to become an example of religious tolerance, hospitality, and performed art. Even internally, the sacred music sustained the citizen’s sense of belonging, their cultural relevance, and connectedness with their domestic arts and folklore. Their sacred art united the nation *Amazigh*, Jews, and Muslims under the umbrella of mystic art.

With the openness that Egypt is witnessing nowadays, we need to reconsider a deeper academic study of this phenomenon. We need to study the characteristics of the spiritual and religious music, the characteristics of its listeners, what this music gratifies in people, and how it influences their behaviors and attitudes. Egypt needs to study the mentioned models and how they were able to promote the Sufi and religious tourism and the music tourism. Egypt needs to study

how the national festivals can be used to combat the economic recession through the promotion of small and medium industries especially the handmade crafts. Moreover, spiritual and religious music in Egypt can be utilized in enhancing the country's cooperation with other countries and creating coherence among citizens.

Ample examples can be projected to showcase how music had a major role to play in the countries' history. *Despacito*, the top Latin song in 2017 in 35 countries, was successful in promoting tourism in the poor Island of Puerto Rico, where the song was filmed. Tourism witnessed an increase of 45% after the song was watched for 2 billion times on YouTube. Tourism companies made the places, where *Despacito* was video recorded, on their program of touristic visits. (SKYNEWSARABIA, 2017) For this, the current study sheds the light on the spiritual and religious music consumption in Egypt hoping to bring attention to this music genre. It is also hoped to raise awareness about it not only among the decision makers but among music industries. Academia, in that realm, plays a vital role in mobilizing both through a well-studied phenomenon.

Finally, from the study, it is worth noting that the spiritual and religious music is a promising industry. It enjoys popularity among the presented sample and it positively influenced the audience. Spiritual and religious music is a self-transcending communication tool, it spreads good values among people such as connectedness and cultural relevance. It also presents a musical taste distinguished from the mainstream. It can be also used in promoting tolerance and acceptance while having a financial return.

## Bibliography

- Anderson, E. B. (2015). Music and meaning for the "spiritual but not religious". *Liturgy*, 30(3), 14. doi:10.1080/0458063X.2015.1019260
- Wimmer, R. D., & Dominick, J. R. (2014). *Mass media research: An introduction* (Tenth ed.). Australia: Cengage- Wadsworth.
- BLUMLER, JAY G. (1979). *The Role of Theory in Uses and Gratifications Studies* Volume: 6 issue: 1, page(s): 9-36
- Rubin, A. M. (2009). *Uses and gratifications. The SAGE handbook of media processes and effects.* Chicago
- AlSharq AlAwsat. (November 17, 2017). «متحمس جداً» لإحياء 4 حفلات في السعودية Retrieved from <https://goo.gl/ZVF1WB>
- DarAlIfta. (1980, August 2). الحكم الشرعي في الموسيقى. Retrieved from <http://www.dar-alifta.org/AR/ViewFatwa.aspx?ID=11981&LangID=1&MuftiType=0>
- DarAlIfta. (2005. December 31). سماع الموسيقى والغناء. Retrieved from <http://www.dar-alifta.org/AR/ViewFatwa.aspx?ID=11420&LangID=1&MuftiType=>
- Al-Azhar Al-Sharif (2018, January) . هل يجوز سماع الأغاني المصحوبة بالموسيقى؟ [Video File]. Retrieved from <https://www.facebook.com/OfficialAzharEg/videos/1953604231320327/>
- Al-Quds Al-Arabi. (2017, July 18). فاس المغربية تقاوم اندثار 200 حرفة تراثية Retrieved December 24, 2017 from <http://www.alquds.co.uk/?p=755198>
- Hamilton, JB, et al. (2013). "You Need a Song to Bring You through": The use of Religious Songs to Manage Stressful Life Events." *GERONTOLOGIST* 53.1: 26-38. Web
- إحياء علوم الدين ومعه المغني عن حمل الأسفار في. (2005). *الأسفار لتخريج ما في الإحياء من أخبار*. Beirut. Dar Ibn Hazm.

- Palys, T. (2008). Purposive sampling. In L. M. Given (Ed.) The Sage Encyclopedia of Qualitative Research Methods. (Vol.2). Sage: Los Angeles, pp. 697-8.
- Jackson, J. A., & ebrary, I. (2004). Singing in my soul: Black gospel music in a secular age. Chapel Hill: University of North Carolina Press.
- Ministry of Endowment and Islamic Affairs. n.d (Edition: 118). الحسين منصور بن الحلاج دعوة الحق Retrieved from <http://www.habous.gov.ma/daouat-alhaq/item/2817>
- [Al Jazeera Arabic]. (2008, August 17). سري للغاية - البحث عن الصوفية [Video File]. Retrieved from <https://www.youtube.com/watch?v=LepWoCElsUY>
- Mona Elshazly. (2016, January 16). معكم منى الشاذلي| الحلقة الكاملة مع فرقة ابن عربي الصوفية في حب ومدح الرسول متع روحك معهم Retrieved from <https://www.youtube.com/watch?v=49laD4u2Iyo>
- Ashraf, Hanan. (2018, January 14) . شباب الإنشاد الديني يواجهون أغاني المهرجانات: حب الرسول يابا دوينى دوب Retrieved from <https://www.elwatannews.com/news/details/2957946>
- Zaher, Mohamed. (2017, March 23). غدا.. فرقة "ايجيبيشن بروجيكت" ومفاجأة أحمد ناجي فى "معكم" منى الشاذلى Retrieved from <https://goo.gl/YqY2Sn>
- Thabet, Ahmed. (2018, January 14) اخبار اليوم الأناشيد الإسلامية.. بين النزعة الدينية والفشل السياسي Retrieved from <https://goo.gl/jR2UU5>
- Lynch, Gordon. (2006).The Role of Popular Music in the Construction of Alternative Spiritual Identities and Ideologies. Journal for the Scientific Study of Religion 45.4 (2006): 481-8. Web.
- Landau, R. (2008). The philosophy of ibn 'arabi. New York; Abingdon; Routledge.
- Touma, Habib. (1996). The Music of the Arabs. New expand ed. Portland, Or: Amadeus Press, 1996. Web.
- Hamilton, Sandelowski, Moore, Agarwal, Koenig. (2013).You Need a Song to Bring You through: The use of Religious Songs to Manage Stressful Life Events. GERONTOLOGIST 53.1: 26-38. Web.

- AbdelRahman, Walid. (2017, May 15). أناشييد «داعش»... إغواء بـ6 لغات. الشرق الأوسط. Retrieved from <https://goo.gl/rbFTt8>
- Faisal, Hazem (2015, March 1). أروع 10 فيديوهات ساحرة عن نشيد داعش.. فيديوهات "صليل الصوارم" تتخطى "بشرة خير".. والمصريون يحطمون أسطورة التنظيم ويحولون نشيده لمهرجان شعبي.. ويسخرون: "البغدادي نفسه" Retrieved December 23, 2017 from <https://goo.gl/3dSLFw>
- Shorouknews. (2015, May 15). «ابن عربي» في ضيافة منى الشاذلي. Retrieved from <http://www.shorouknews.com/news/view.aspx?cdate=15052015&id=311304f6-d9af-4738-9e0b-b2dfa341968d>
- Pinn, A. B. (2003). Noise and spirit: The religious and spiritual sensibilities of rap music. New York: New York University Press.
- Grewal, S. (2013). Intra- and Interlingual Translation in Blackamerican Muslim Hip Hop. *African American Review*, 46(1), 37-54. Retrieved from <http://www.jstor.org/stable/23783600>
- ‘Āmir, K. (1988). *al-samā‘ ‘inda al-Suḥfīyah: Khāṣṣah ‘inda al-Ghazzālī. al-Qāhirah: Sharikat Ikhwān Ruzayq.*
- García Sanjuán, Alejandro, “al-Andalus, political history”, in: *Encyclopaedia of Islam, THREE*, Edited by: Kate Fleet, Gudrun Krämer, Denis Matringe, John Nawas, Everett Rowson. Consulted online on 17 October 2017 [http://dx.doi.org/10.1163/1573-3912\\_ei3\\_COM\\_30661](http://dx.doi.org/10.1163/1573-3912_ei3_COM_30661)
- Gibran, K., & Yārid, N. S. (1981). *al-mūsīqā (al-Taḅ‘ah 1. ed.)*. Beirut: Mu’assasat Nawfal.
- Messier, Ronald A., “Almoravids”, in: *Encyclopaedia of Islam, THREE*, Edited by: Kate Fleet, Gudrun Krämer, Denis Matringe, John Nawas, Everett Rowson. Consulted online on 17 October 2017 [http://dx.doi.org/10.1163/1573-3912\\_ei3\\_COM\\_22934](http://dx.doi.org/10.1163/1573-3912_ei3_COM_22934)
- Salhi, K. (2013). *Music, culture and identity in the muslim world : Performance, politics and piety*. Florence: Routledge. doi:10.4324/9781315867236
- Al-Atawneh, M. (2012). Leisure and entertainment (malāhī) in contemporary islamic legal thought: Music and the audio-visual media. *Islamic Law and Society*, 19(4), 397-415. doi:10.1163/156851912X639932

- Izsak, K. (2013). Music education and islam: Perspectives on muslim participation in music education in ontario. *Canadian Music Educator*, 54(3), 38-43.
- Music, culture and identity in the muslim world: Performance, politics and piety routledge advances in middle east and islamic studies 22 (2014). Routledge Ltd.
- Geert Jan van Gelder, "Music and Arabic Language", in: Encyclopedia of Arabic Language and Linguistics, Managing Editors Online Edition: Lutz Edzard, Rudolf de Jong. Consulted online on 17 October 2017 [http://dx.doi.org/10.1163/1570-6699\\_call\\_EALL\\_SIM\\_000022](http://dx.doi.org/10.1163/1570-6699_call_EALL_SIM_000022)
- Belcher, J. D., & Haridakis, P. (2013). The role of background characteristics, music-listening motives, and music selection on music discussion. *Communication Quarterly*, 61(4), 375-396. doi:10.1080/01463373.2013.776986
- Schäfer, T., & Sedlmeier, P. (2009). From the functions of music to music preference. *Psychology of Music*, 37(3), 279-300. doi:10.1177/0305735608097247
- Papinczak, Z. E., Dingle, G. A., Stoyanov, S. R., Hides, L., & Zelenko, O. (2015). Young people's uses of music for well-being. *Journal of Youth Studies*, 18(9), 1119-1134. doi:10.1080/13676261.2015.1020935
- Schäfer, T., & Sedlmeier, P. (2009). From the functions of music to music preference. *Psychology of Music*, 37(3), 279-300. doi:10.1177/0305735608097247
- Siedliecki, S. L., & Good, M. (2006). Effect of music on power, pain, depression and disability. *Journal of Advanced Nursing*, 54(5), 553-562. doi:10.1111/j.1365-2648.2006.03860.x
- McClellan, S., Bunt, L., & Daykin, N. (2012). The healing and spiritual properties of music therapy at a cancer care center. *The Journal of Alternative and Complementary Medicine*, 18(4), 42-407. doi:10.1089/acm.2010.0715
- Tsiris, G. (2017;2016;). Music therapy and spirituality: An international survey of music therapists' perceptions. *Nordic Journal of Music Therapy*, 26(4), 293-319. doi:10.1080/08098131.2016.1239647

- Quranexplorer. Qūr'ān - Recite & Listen Qūr'ān Online. Sura Alahzab, Aya 44. (October, 2017)  
Retrieved from <http://read.quranexplorer.com/33/43/73/Usmani/Mishari-Rashid/Eng-Yusuf%20Ali/Tajweed-OFF>
- Gerlich, R. N., Drumheller, K., & Sollosy, M. (2012). The reading motives scale: A uses and gratifications study of what drives people to read. *Academy of Marketing Studies Journal*, 16(S1), 95.
- Bryant, J., & Oliver, M.B. (Eds.) (2009). *Media Effects: Advances in Theory and Research*. (3rd Edition). New York: Routledge
- Thomas E. Ruggiero (2000) Uses and Gratifications Theory in the 21st Century, *Mass Communication and Society*, 3:1, 3-37, DOI: 10.1207/S15327825MCS0301\_02
- Eidenmuller, Michael E. (1996). Contemporary Religious Music Preference and Audience Orientation. *The Journal of Communication and Religion*, Vol. 19.2: 37-41
- Baker, C. A. (2012). Social identity theory and biblical interpretation. *Biblical Theology Bulletin*, 42(3), 129-138. doi:10.1177/0146107912452244
- Stets, J. E., & Burke, P. J. (2000). Identity theory and social identity theory. *Social Psychology Quarterly*, 63(3), 224-237.
- Transliteration Table, *Journal of Islamic Studies*, Volume 26, Issue 3, 1 September 2015, Pages i5, <https://doi.org/10.1093/jis/etv027>
- Dadoo, Y. (2004). Syncretism, Universalism and Religious Pluralism in the Poetry of Jalāl al-Dīn Rūmī. *Journal for the Study of Religion*, 17(2), 103-121. Retrieved from <http://www.jstor.org/stable/24764337>
- Lévi-Provençal, E., “Zāwiya”, in: *Encyclopaedia of Islam*, First Edition (1913-1936), Edited by M. Th. Houtsma, T.W. Arnold, R. Basset, R. Hartmann. Consulted online on 24 November 2017 [http://dx.doi.org/10.1163/2214-871X\\_ei1\\_SIM\\_6085](http://dx.doi.org/10.1163/2214-871X_ei1_SIM_6085)
- BBC. (2009, September 24). Talking Shop: Sami Yusuf. BBC-UK Entertainment
- 1001Inventions. (2015, February 11). Omar Sharif's Final Film-World of Ibn Al-Haytham [TRAILER]. Retrieved from <https://www.youtube.com/watch?v=ywXAKSwnuHw>

- Andante Records. (2015, December 20). Sami Yusuf-Shine [Official Music Video]. Retrieved from <https://www.youtube.com/watch?v=olqQQgyHFyM>
- Sami Yusuf Official. (2017, November 27). About Sami Yusuf – In-Depth. Retrieved from <http://samiyusufofficial.com/>
- Azza Fahmy Jewellery. (2017, November 27). Our Founder/Azza Fahmy. Retrieved from <http://www.azzafahmy.com/journal/our-founder>
- Marquet, Y., “*Ikhwān al-Ṣafā*”, in: Encyclopaedia of Islam, Second Edition, Edited by: P. Bearman, Th. Bianquis, C.E. Bosworth, E. van Donzel, W.P. Heinrichs. Consulted online on 22 August 2017 [http://dx.doi.org/10.1163/1573-3912\\_islam\\_COM\\_0356](http://dx.doi.org/10.1163/1573-3912_islam_COM_0356)
- Al-Qur'an al-Kareem. (2017, November 28). The Noble Qūr'ān - القرآن الكريم Retrieved from <https://quran.com/?local=en>
- MacDonald, Duncan. (2009) Music and Singing /Al-Ghazali. Selangor, Malaysia. Islamic Book 17209594.
- SKYNEWSARABIA. (July 20, 2017). ديسباسيتو تحطم أرقام المشاهدة في تاريخ الانترنت Retrieved December 25, 2017 from <https://goo.gl/dGtvb2>
- SKYNEWSARABIA. (July 16, 2017). أغنية غيرت تاريخ السياحة في هذا البلد Retrieved December 25, 2017 from <https://goo.gl/ohcFd8>
- Nieuwkerk, K. v., & ebrary, I. (2011). Muslim rap, Halal soaps, and revolutionary theater: Artistic developments in the muslim world (1st ed.). Austin: University of Texas Press.
- Alagha, Joseph. (2011). Pious Entertainment: Hizbullāh's Islamic cultural sphere. (1st ed.). Austin: University of Texas Press.
- KAPCHAN, D. A. (2008). The promise of sonic translation: Performing the festive sacred in morocco. *American Anthropologist*, 110(4), 467-483. doi:10.1111/j.1548-1433.2008.00079.x
- Mohamed, Al Bouti. ضوابط المصلحة في الشريعة. *Mo'asasat Al Risalah, Beirut*. Second Edition 1397 AH-1973



- JULIABOUTROS. (2017, December 05). Press. Retrieved from <http://www.juliaboutros.com/#press>
- GRAMMY.com. (November 07, 2017). About The Recording Academy. Retrieved from <https://www.grammy.com/recording-academy/about>
- Moqawama. (2017, December 06). موقع المقاومة الإسلامية في لبنان : رد السيد حسن نصر الله على رسالة المجاهدين. <https://www.moqawama.org/essaydetails.php?eid=7814&cid=319>
- Merei, B. (2008, January 18). Retrieved December 05, 2017, from [https://www.youtube.com/watch?v=BQr5U\\_WTUmM](https://www.youtube.com/watch?v=BQr5U_WTUmM)
- Merei, B. (2008, January 18). Julia Boutros "al ousbou3 fi sa3a" 5 [Video File]. Retrieved December 05, 2017, from [https://www.youtube.com/watch?v=BQr5U\\_WTUmM](https://www.youtube.com/watch?v=BQr5U_WTUmM)
- Rissalat. Arts, (2013, July 11). في السر [Video File]. Retrieved December 09, 2017, from <https://www.youtube.com/watch?v=r8UJgRAIwTc>
- Jasem, Abdelrahman. (2014, September 05). ابنة الجنوب نذرت صوتها للمقاومة. Alakhbar. Ed. 2386
- Metzman, Arthur. Max Weber | German sociologist. Encyclopedia Britannica Encyclopedia Britannica, inc. November 15, 2017. <https://www.britannica.com/biography/Max-Weber-German-sociologist>
- Skovgaard-Petersen, Jakob, "al-Azhar, modern period", in: Encyclopaedia of Islam, THREE, Edited by: Kate Fleet, Gudrun Krämer, Denis Matringe, John Nawas, Everett Rowson. Consulted online on 14 January 2018 [http://dx.doi.org/10.1163/1573-3912\\_ei3\\_COM\\_0110](http://dx.doi.org/10.1163/1573-3912_ei3_COM_0110)
- Otaib, Hasnaa. (2017, March 31). "Majida Alrumi Fi Mahrajan Fas Lilmosiqa Alruhiya", Saydaty.net. <https://goo.gl/3TAcnP>
- Finnigan, Mary. (2014, May 2). "Fez Festival Founder Faouzi Skali Awarded French Legion d'Honneur". Morocco World News. Retrieved from <https://www.moroccoworldnews.com/2014/05/129803/fes-festival-founder-faouzi-skali-awarded-french-legion-dhonneur/>

- MacDonald, Duncan. (2009) Music and Singing /Al-Ghazali. Selangor, Malaysia. Islamic Book Trust 607 Mutiara Majestic.
- Dalal Kahel Record (n.d.). [Video Channel]. Retrieved December 09, 2017, from <https://www.youtube.com/user/DalalKahelRecord>
- DeAngelis, A., & 2003). أ. (دي أنجيليس). Moi aussi, je suis musulman: Rai, Islam, and Masculinity in Maghrebi Transnational Identity / أنا أيضا مسلم: موسيقى الراي والإسلام والذكورية في الهوية المغربية / Alif: Journal of Comparative Poetics, (23), 276-308. doi:10.2307/1350083
- Sahibet Alsaada. (2016, December 26). صاحبة السعادة | ملك الراي " الشاب خالد " 1 | الحلقة الكاملة [Video File]. Retrieved December 09, 2017, from [https://www.youtube.com/watch?v=jnsJK\\_FtyaU](https://www.youtube.com/watch?v=jnsJK_FtyaU)
- Christensen, D. (2000). "the music of islām." celestial harmonies. 13140-2 to 13156-2. 17-CD set in 15 volumes. 1997-1998. Yearbook for Traditional Music, 32, 214.
- Bū‘asrīyah, ‘. a. (2006). Master and disciple: Morocco's authoritarianism or the other face of islam. Milton Keynes, UK;Blooming, IN;: Author House.
- AJ + كبريت (2016, September 01). موسيقى الراي ضمن قائمة التراث الثقافي [Video File]. Retrieved December 11, 2017, from <https://www.youtube.com/watch?v=FWFut6DXmWs>
- Transliteration Table, Journal of Islamic Studies, Volume 26, Issue 3, 1 September 2015, Pages i5, <https://doi.org/10.1093/jis/etv027>
- المولوية المصرية (n.d.). In Facebook [Official Page]. Retrieved December 17, 2017 from [https://www.facebook.com/pg/almawlawyah/photos/?ref=page\\_internal](https://www.facebook.com/pg/almawlawyah/photos/?ref=page_internal)
- MBC.NET. (2015, March 18). Qabl ‘An Taskhar Min Salil Alsawarim Wa Anashid ISIS. Retrieved December 23, 2017 from <https://goo.gl/fdZT6N>
- Al-masāq: Style sheet. (2007). Al-Masaq, 19(2), 217-220. doi:10.1080/09503110701582025
- Rate AUC Professors (n.d.). In Facebook [Closed Group]. Retrieved from [https://www.facebook.com/groups/rate.auc.prof/?ref=br\\_rs](https://www.facebook.com/groups/rate.auc.prof/?ref=br_rs)

WhatsUp in AUC (n.d.). In Facebook [Closed Group]. Retrieved from <https://www.facebook.com/groups/248703272145986/>

Whats Up AUCians (n.d.). In Facebook [Closed Group]. Retrieved from [https://www.facebook.com/groups/784772974993213/?ref=br\\_rs](https://www.facebook.com/groups/784772974993213/?ref=br_rs)

Women of AUC (n.d.). In Facebook [Closed Group]. Retrieved from <https://www.facebook.com/groups/1525039854478622/>

BUE Social Gathering (n.d.). In Facebook [Closed Group]. Retrieved from <https://www.facebook.com/groups/156776578050768/>

BUE Mass Communication Students of 2016-2017 (n.d.). In Facebook [Closed Group]. Retrieved from <https://www.facebook.com/groups/667869620043825/>

Mass Communication Society-BUE (n.d.). In Facebook [Page]. Retrieved from <https://www.facebook.com/Mass-Communication-Society-BUE-408746149514850/>

(Al-Azhar mosque classes) <https://www.facebook.com/groups/700196193381520/>

كلية اللغات والترجمة جامعة الأزهر (n.d.). In Facebook [Closed Group]. Retrieved from <https://www.facebook.com/groups/541071855966217/>

معهد الدراسات الإسلامية - الفرقة الثانية 2012 (n.d.). In Facebook [Closed Group]. Retrieved from <https://www.facebook.com/groups/iiss2012/>

## Appendix

### I. Survey Sample

#### Spiritual and Religious Music

By answering this survey you agree to contribute to a study by a master's student at the American University in Cairo about music consumption. Your participation is voluntary and you can withdraw from the study at any time. There are no consequences for withdrawing from the study, but completing the questionnaire is highly appreciated. This study presents no risk to participants and their identities are anonymous. In case you need to contact the researcher for any inquiry, please email Hend El-TaHER at [eltaher@aucegypt.edu](mailto:eltaher@aucegypt.edu)

\*[The online survey] By clicking Next, you agree that you have read and understood the information and you agree to participate in this study. Answering the survey will not take more than 5 minutes.

\*[The offline survey] By moving to the Next section, you agree that you have read and understood the information and you agree to participate in this study. Answering the survey will not take more than 5 minutes.

***Spiritual music***: A music genre that could be performed within different music genres linking different religions, expressing different dogmas, and creating a mystical atmosphere.

***Religious music***: A music that expresses a particular belief or religion; it is grounded on community traditions and practices related to a belief.

#### Filtering questions

**1- I listen to spiritual or religious music** Yes  No

\*If your answer is NO please do not continue this survey

**I am a** Student  Egyptian  Male   
Employee  non-Egyptian  Female

#### I study/work at

The American University in Cairo-AUC

The German University in Cairo-GUC

The British University in Cairo-BUE

Cairo University

Ain Shams University

Al-Azhar University

**2- To whom you listen to**

\*Please choose all that apply

- Mohamed Tharwat        Sami Youssef        Maher Zain        Hamza Namira
- Al-Naqshabandi        Sufi music        Sama' band        Al-Mawlaweya
- Yasmine al-Khayam        Ensemble Ibn Arabi
- Others        (please specify) .....

.....

-----

**\*Please indicate your level of agreement/disagreement with the statements.**

**When I listen to spiritual and religious music:**

- |  | 1. Strongly Agree     | 2. Agree              | 3. Neutral            | 4. Disagree           | 5. Strongly Disagree  |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| 1- It changes my mood  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 2- I forget the daily problems   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 3- It gives me positive energy   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 4- It connects me with friends   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 5- It reflects my musical taste/mood/my relation with religion/my standards and values | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 6- It adds to me in a way or another   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 7- It usually holds a moral message  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

8- I can listen to a song that I do not completely agree with its content message

- 

9- It gives me hope in life

- 

10- It helps me better understand and express myself

- 

11- Listening to spiritual and religious music is a beautiful experience

- 

12- I learned things about my culture from the music

- 

**\* Please answer the following questions**

1- I like sharing the music with others Yes  No

2- I buy objects related to spirituality or Sufism Yes  No

3- What are they? \*Choose all that apply

\*If your answer to the previous question was "No", please write "NA"

Accessories  Clothes with a Sufi/spiritual quote  Wall-frames

Others  \*please specify .....

.....

4- I sell products related to spirituality or Sufism Yes  No

5- What are they?

\*If your answer to the previous question was "No", please write "NA"

.....

6- I attend spiritual or Sufi music concerts Yes  No

7- I read about Sufism/Sufi music Yes  No

8- I read

\*If your answer to the previous question was "No", write "NA"

Forty Rules of Love  The Bezels of Wisdom  The Trajedy of Al-Hallaj

Others  (Specify) .....

Thank you!

### الموسيقى الروحية والدينية

باجابنتك على استطلاع الرأي، انت تشارك في دراسة تقوم بها أحد طلاب الماجستير في الجامعة الأمريكية بالقاهرة عن استخدام الموسيقى. مشاركتك في هذه الدراسة تطوعية ويمكنك الانسحاب أي وقت ولكن اجابتك عن جميع الأسئلة سيكون بمثابة مساهمة قيمة لهذا البحث. ليست هناك أي أضرار أو عقوبات عند الانسحاب أو الامتناع عن المشاركة، كما أن هويتكم ستكون سرية. في حالة رغبتكم التواصل مع الباحثة هند الطاهر يرجى الاتصال بها إلكترونياً من خلال هذا العنوان البريدي

[eltaher@aucegypt.edu](mailto:eltaher@aucegypt.edu)

المتابعة والاجابة عن الاسئلة تكون بمثابة الموافقة على المشاركة في هذه الدراسة بعد قراءة وفهم المعلومات التي سبق عرضها. الاجابة عن الاستبيان لن تستغرق أكثر من 5 دقائق.

الموسيقى الروحية: لون موسيقي من الممكن أن يشمل أنواع أخرى من الموسيقى معبراً عن عقائد وديانات مختلفة و يخلق أجواءً روحية.

الموسيقى الدينية تعبر عن مفهوم عقائدي أو ديني وتركز كلماتها على العادات المجتمعية والممارسات المتعلقة بالدين.

### سؤال للتصفيه

1- استمع إلى الموسيقى الروحية أو الدينية  نعم  لا

\*إذا كانت اجابتك لا نرجو عدم استكمال الاستطلاع

### نرجو استكمال البيانات الآتية

- 1- طالب  مصري  ذكر   
2- موظف  غير مصري  أنثى   
3- أعمل/أدرس في

\*إذا كنت لا تنتمي إلى أحد هذه المعاهد التعليمية نرجو عدم استكمال الاستطلاع

- الجامعة الأمريكية بالقاهرة  الجامعة الألمانية بالقاهرة  الجامعة البريطانية بالقاهرة   
جامعة القاهرة  جامعة عين شمس  جامعة الأزهر

2- إلى من تستمع

\*يمكنك اختيار أكثر من اجابة واحدة

- محمد ثروت  سامي يوسف  ماهر زين  حمزة نمره   
النقشبدي  موسيقى صوفية  فرقة سماع للانشاد  المولوية   
ياسمين الخيام  فرقة ابن عربي   
أخرون  (نرجو التحديد)

عندما استمع إلى الموسيقى الروحية أو الدينية:

**\*برجاء التعبير عن مدى موافقتك أو عدم موافقتك مع الجمل الآتية**

- 1- أوافق بشدة ○ 2- أوافق ○ 3- حيادي ○ 4- لا أوافق ○ 5- لا أوافق بشدة ○

- 1- تغير حالتي المزاجية  
○ ○ ○ ○ ○
- 2- تساعدني على التعايش مع مشكلاتي اليومية  
○ ○ ○ ○ ○
- 3- تمدني بالطاقة الايجابية  
○ ○ ○ ○ ○
- 4- تساعدني في التعرف على اصدقاء جُدد  
○ ○ ○ ○ ○
- 5- تعكس حسي الموسيقي/ حالتي المزاجية/ علاقتي بديني/ قيمي وأخلاقياتي  
○ ○ ○ ○ ○
- 6- تضيف لي بطريقة أو أخرى  
○ ○ ○ ○ ○
- 7- عادةً ما يحمل محتواها رسالة أخلاقية  
○ ○ ○ ○ ○
- 8- تعطيني الموسيقى الروحية والدينية أملاً في الحياة  
○ ○ ○ ○ ○
- 9- تساعدني على فهم نفسي والتعبير عنها  
○ ○ ○ ○ ○
- 10- الاستماع للموسيقى الروحية والدينية تجربة جميلة  
○ ○ ○ ○ ○
- 11- تعلمت أشياء عن ثقافتني من خلال الاستماع للموسيقى الروحية والدينية  
○ ○ ○ ○ ○
- 12- من الممكن أن استمع إلى أغنية لا اتفق بالكامل مع محتواها  
○ ○ ○ ○ ○

**\* نرجو الاجابة على الاسئلة التالية**



- 1- أحب مشاركة الآخرين الموسيقى التي استمع لها  نعم  لا
- 2- اشتري/امتلك بعض الأغراض المتعلقة بالتصوف والروحية  نعم  لا
- 3- ماهي الأغراض؟  
\*اختر كل ما هو مناسب \*إذا كانت اجابتك السابقة "لا" نرجو كتابة "NA"  
اكسسوارات  ملابس مطبوع عليها اقتباسات صوفية أو روحية  اطارات (برواز)   
آخر \*نرجو التحديد.....
- 
- 4- أقوم ببيع منتجات متعلقة بالصوفية والروحانيات  نعم  لا
- 5- ما هي المنتجات؟  
\*إذا كانت اجابتك السابقة "لا" نرجو كتابة "NA"
- 
- 6- أقوم بحضور حفلات موسيقى روحية وصوفية  نعم  لا
- 7- أقرأ عن التصوف أو الموسيقى الصوفية  نعم  لا
- 8- أقرأ  
\*اختر كل ما هو مناسب \*إذا كانت اجابتك السابقة "لا" نرجو كتابة "NA"  
قواعد العشق الأربعون  فصوص الحكم  مأساة الحلاج   
آخر \*نرجو التحديد.....
- 

شكراً جزيلاً لاستكمالك الاستطلاع

## II. List of Arabic words

*Al-fan al-nazzeef*: clean art

*awlya'*: saints

*Ibtihalat*: supplications

*Tawashiḥ*: Andalusian music

*Sama'*: careful listening

*Tala'a al-Badru 'Alina*: We have seen the moon

*Qūrān*: the holy book of Muslims

*Sūnnāh*: the Prophetic traditions

*Mawlaweya*: a Sufi music and dancing

*Zawaya*: religious school

*Fūqahaa'*: scholars

*Qawa'id al-'eshq al-Arba'ūn*: Forty Rules of Love (book)

*Jihad al-Kalimah*: striving by the word

*Mūrshid*: spiritual guide or master

*Asmaa' Allah Al-Husna*: God's beautiful names

*La ilah illa allah*: There is no God but Allah

*Ka'ba*: square building in Mecca and it is the direction towards which Muslims pray

*Pimaristan*: hospital

*Nawbah*: music school

*Zajal*: Andalusian music that was popular among the common people

*al'aql*: intellect

*Water*: string

*Dhikr*: remembrance

*Majlis*: religious gatherings and remembrance

*Ḥalal*: lawful acts

*Bourda*: a piece of cloth that men used to wear in Arabia

*Karamat*: blessings

*Amazigh*: Berbers

*Tariqa*: a Sufi order

*shafa'a*: intercession

*Malāhī*: entertainment

*Mūbah*: permissible

*lahw al-ḥadith*: idle talk

*Shari'a*: Islamic law

*Tartīl*: Quranic intonation

*Mūsīqa*: music

*Tawḥīd*: monotheism

*Waṣatiyya*: moderate Islam

*Mūltazim*: religiously correct/pious

*'awra*: exposed (should be kept private)

*Fajr*: dawn prayer

*Duff*: tambourine

*Shī'ah*: Shiites

*Al-muqawamah*: resistance

*Al-ḥala al-Islamiya*: Islamic religio-political sphere

*Al-saḥa al-Islamiya*: Islamic cultural sphere

*Mwaṭana*: citizenship

*Ṭarab*: enchantment

*Marathi*: lament

*'ibadat*: worship

*Maṣadir al tashri'*: sources of legalization

*Ijma'*: consensus

*Qīyas*: analogy

*Maṣlaḥa*: public interest

*Dar' al-mafasid mūqadam 'ala jalb al-maṣaliḥ*: the avoidance of vice is always preferable to any benefit that might occur from the act

*Fatwa*: legal statement

*Maḥram*: male relative

*Niyya*: intention

*Mafsada*: vice

*Jihad*: resistance

*Ṣona ' al-Ḥaya*: life makers

*Mūshids*: religious chanters

### III. Transliteration style<sup>14</sup>

The proper transcription of Arabic words using romanized letters

| TRANSLITERATION TABLE                                      |    |    |    |    |     |      |    |    |                 |     |    |                 |  |
|--|----|----|----|----|-----|------|----|----|-----------------|-----|----|-----------------|--|
| CONSONANTS   |    |    |    |    |     |      |    |    |                 |     |    |                 |  |
| Ar = Arabic, Pr = Persian, OT = Ottoman Turkish, Ur = Urdu |    |    |    |    |     |      |    |    |                 |     |    |                 |  |
| Ar   | Pr | OT | Ur | Ar | Pr  | OT   | Ur | Ar | Pr              | OT  | Ur |                 |  |
| ع  | '  | '  | '  | ز  | z   | z    | z  | گ  | -               | g   | g  | g               |  |
| ب  | b  | b  | b  | ز  | -   | -    | ر  | ل  | l               | l   | l  | l               |  |
| پ  | p  | p  | p  | ز  | zh  | j    | zh | م  | m               | m   | m  | m               |  |
| ت  | t  | t  | t  | س  | s   | s    | s  | ن  | n               | n   | n  | n               |  |
| ث  | -  | -  | t  | ش  | sh  | ş    | sh | ه  | h               | h'  | h' | h'              |  |
| ث  | th | th | th | ص  | ş   | ş    | ş  | و  | w               | v/u | v  | v/u             |  |
| ج  | j  | c  | j  | ض  | z   | z    | z  | ی  | y               | y   | y  | y               |  |
| ح  | ch | ç  | ch | ط  | t   | t    | t  | ة  | -a <sup>2</sup> |     |    | -a <sup>2</sup> |  |
| ه  | h  | h  | h  | ظ  | z   | z    | z  | ال | al <sup>3</sup> |     |    |                 |  |
| خ  | kh | h  | kh | ع  | c   | c    | c  |    |                 |     |    |                 |  |
| د  | d  | d  | d  | غ  | gh  | ğ    | gh |    |                 |     |    |                 |  |
| ذ  | -  | -  | d  | ف  | f   | f    | f  |    |                 |     |    |                 |  |
| ذ  | dh | dh | dh | ق  | q   | k    | q  |    |                 |     |    |                 |  |
| ر  | r  | r  | r  | ك  | k/g | k/ñ/ | k  |    |                 |     |    |                 |  |

<sup>1</sup> when not final  
<sup>2</sup> -at in construct state  
<sup>3</sup> (article) al- or l-

### VOWELS

|                   | Arabic and Persian |   | Urdu              | Ottoman Turkish   |
|-------------------|--------------------|---|-------------------|-------------------|
| <i>Long</i>       | ا                  | ā                                       | ā                 | ā                 |
|                   | آ                  | Ā                                       | Ā                 | -                 |
|                   | و                  | ū                                       | ū                 | ū                 |
| <i>Doubled</i>    | ي                  | ī                                       | ī                 | ī                 |
|                   | ي                  | iy (final form ī)                       | iy (final form ī) | iy (final form ī) |
|                   | و                  | uww (final form ū)<br>uvv (for Persian) | uv                | uvv               |
| <i>Diphthongs</i> | ا                  | au or aw                                | au                | ev                |
|                   | ي                  | ai or ay                                | ay                | ey                |
| <i>Short</i>      | ا                  | a                                       | a                 | a or e            |
|                   | و                  | u                                       | u                 | u or ū            |
|                   | ي                  | i                                       | i                 | o or ö            |

<sup>14</sup> Al-masāq: Style sheet. (2007). Al-Masāq, 19(2), 217-220. doi:10.1080/09503110701582025

<sup>15</sup> Transliteration Table, Journal of Islamic Studies, Volume 26, Issue 3, 1 September 2015, Pages i5, <https://doi.org/10.1093/jis/etv027>

#### IV. Demographics

| Degree of acceptance  |     | Strongly Agree | Agree        | Neutral      | Disagree    | Strongly Disagree | Percentage Weigh | Ranking | Mean Scores |
|---|-----|----------------|--------------|--------------|-------------|-------------------|------------------|---------|-------------|
| Statements  |     |                |              |              |             |                   |                  |         |             |
| 13. It changes my mood  | F % | 98<br>29.1%    | 169<br>50.1% | 60<br>17.8%  | 9<br>2.7%   | 1<br>0.3%         | 81%              | 3       | 4.05        |
| 14. I forget the daily problems   | F % | 43<br>12.8%    | 110<br>32.6% | 134<br>39.7% | 44<br>13.1% | 6<br>1.8%         | 68.3%            | 9       | 3.42        |
| 15. It gives me positive energy   | F % | 86<br>25.5%    | 177<br>52.5% | 65<br>19.3%  | 8<br>2.4%   | 1<br>0.3%         | 80.1%            | 4       | 4.01        |
| 16. It connects me with friends   | F % | 19<br>5.6%     | 59<br>17.5%  | 145<br>43.1% | 95<br>28.2% | 19<br>5.6%        | 57.9%            | 12      | 2.89        |
| 17. It reflects my musical taste/mood/my relation with religion/my standards and values | F % | 63<br>18.7%    | 131<br>38.8% | 94<br>27.9%  | 40<br>11.9% | 9<br>2.7%         | 71.8%            | 7       | 3.59        |
| 18. It adds to me in a way or another   | F % | 58<br>17.2%    | 180<br>53.5% | 80<br>23.7%  | 16<br>4.7%  | 3<br>0.9%         | 76.3%            | 6       | 3.81        |
| 19. It usually holds a moral message  | F % | 106<br>31.5%   | 176<br>52.2% | 47<br>13.9%  | 7<br>2.1%   | 1<br>0.3%         | 82.5%            | 2       | 4.12        |
| 20. It gives me hope in life  | F % | 92<br>27.3%    | 152<br>45.1% | 82<br>24.3%  | 9<br>2.7%   | 2<br>0.6%         | 79.2%            | 5       | 3.96        |
| 21. It helps me better understand and express myself                                    | F % | 38<br>11.3%    | 116<br>34.4% | 134<br>39.7% | 43<br>12.8% | 6<br>1.8%         | 68.1%            | 10      | 3.41        |
| 22. Listening to spiritual and religious music is a beautiful experience                | F % | 121<br>35.9%   | 169<br>50.1% | 45<br>13.4%  | 1<br>0.3%   | 1<br>0.3%         | 84.2%            | 1       | 4.21        |
| 23. I learned things about my culture from the music                                    | F % | 51<br>15.1%    | 133<br>39.5% | 98<br>29.1%  | 46<br>13.6% | 9<br>2.7%         | 70.1%            | 8       | 3.51        |
| 24. I can listen  | F % | 45<br>13.4%    | 117<br>35.3% | 83<br>25.0%  | 68<br>20.3% | 24<br>7.3%        | 65.4%            | 11      | 3.27        |

| Degree of acceptance  | Strongly Agree | Agree | Neutral | Disagree | Strongly Disagree | Percentage | Weighting | Ranking | Mean Scores |
|---|----------------|-------|---------|----------|-------------------|------------|-----------|---------|-------------|
| Statements  |                |       |         |          |                   |            |           |         |             |
| to a song that I do not completely agree with its content message | 13.4%          | 34.7% | 24.6%   | 20.2%    | 7.1%              |            |           |         |             |
| Total   |                |       |         |          |                   |            |           |         | 3.69        |

Table 5

| you listen to           | F   | %     |
|-------------------------|-----|-------|
| Hamza Namira            | 183 | 54.3% |
| Maher Zain              | 160 | 47.5% |
| Sami Youssef            | 157 | 46.6% |
| Al-Naqshabandi          | 117 | 34.7% |
| Sufi music              | 57  | 16.9% |
| Ensemble Ibn Araby band | 50  | 14.8% |
| Al-Mawlaweya            | 36  | 10.7% |
| Yasmine al-Khayam       | 28  | 8.3%  |
| Mohamed Tharwat         | 21  | 6.2%  |
| Sama? band              | 19  | 5.6%  |
| christian songs         | 13  | 3.9%  |
| egyptian project        | 6   | 1.8%  |
| yassin tohamy           | 5   | 1.5%  |
| Hillsong worship        | 4   | 1.2%  |

| you listen to           | F | %    |
|-------------------------|---|------|
| زين محمود               | 4 | 1.2% |
| مصطفى عاطف              | 3 | 0.9% |
| Ali El Halabawi         | 3 | 0.9% |
| Dhafer Youssef          | 2 | 0.6% |
| الإخوة أبو شعر          | 2 | 0.6% |
| الحضرة                  | 2 | 0.6% |
| نصر الدين طوبار         | 2 | 0.6% |
| Abdelrahman roshdy      | 1 | 0.3% |
| Ahmed touny             | 1 | 0.3% |
| Ibn el Kurdi Band       | 1 | 0.3% |
| Ziya Azazi              | 1 | 0.3% |
| Andalusian music        | 1 | 0.3% |
| Cairo Steps             | 1 | 0.3% |
| Firdaus Ensemble        | 1 | 0.3% |
| chants                  | 1 | 0.3% |
| Mouaz & Ibrahim Al-Nass | 1 | 0.3% |
| Taksim Trio             | 1 | 0.3% |
| فرقة الرضوان            | 1 | 0.3% |
| Elmes Edena Band        | 1 | 0.3% |
| معلومة بنت المداح       | 1 | 0.3% |
| Philip Wissa            | 1 | 0.3% |



| you listen to         | F | %    |
|-----------------------|---|------|
| Lel Rab Noranem Choir | 1 | 0.3% |
| Ali Keeler            | 1 | 0.3% |
| Harmony Band          | 1 | 0.3% |
| Zain Bhikha           | 1 | 0.3% |
| Mohamed Abbas         | 1 | 0.3% |
| Rashid Golam          | 1 | 0.3% |
| Mohammed Reza Lotfi   | 1 | 0.3% |
| Muhamed Emran         | 1 | 0.3% |
| Wael Elfeshn          | 1 | 0.3% |
| Hend ahmed            | 1 | 0.3% |
| فرقة كاريوكي          | 1 | 0.3% |
| Zyad Shhata           | 1 | 0.3% |
| Estas Tonne           | 1 | 0.3% |
| مصطفى عرفة            | 1 | 0.3% |
| محمد عمران            | 1 | 0.3% |
| عامر التونى           | 1 | 0.3% |
| فرقة صلاح عبد الحميد  | 1 | 0.3% |