

# ABSTRACTS

**SYMPOSIUM OF THE ICTM STUDY GROUP  
MEDITERRANEAN MUSIC STUDIES**

**موسيقى وأصوات: تقاطعات متوسطة**

*Music and Sound at the Mediterranean Crossroads  
Musique et Son aux Intersections Méditerranéennes  
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Tableau et Conception : Abdallah El Hani

**The *Llautë* as an Example of Movement and Circulation**

Ardian Ahmedaja (Universität für Musik und darstellende Kunst Wien)

The *llautë* is a short-necked lute used in several local practices among Albanians. It has four pairs of strings tuned according to the cycle of fifths. Parallels with instruments of the *oud* family in the Mediterranean area and the Middle East as well as the diverse functions it fulfills in local practices make it into a remarkable example of movement and circulation. A significant factor from this perspective is its use in traditions dominated by various musical systems. Today, the *llautë* is commonly part of instrumental ensembles made up of a violin, clarinet, (occasionally) the accordion, the *llautë* and *dajre* or *def* (frame drum with jingles). They accompany singing and dancing in southern Albania and among Albanians living in the area of Ohrid and Prespa lakes in Macedonia, which are based largely on the pentatonic system. In Central and Northern Albania, where the diatonic system and the phenomenon of *maqam* have a decisive influence, the ensemble is part of urban traditions. The *llautë*'s rearrangement as a 'harmony' instrument consists mainly of fourths/fifths, which is necessary to conform with such dissimilar musical systems. In some cases, it is used also as a guitar, in the sense of the major-minor tonality, while in improvisations accompanied by the above-mentioned ensemble, which are mostly 'reserved' for the clarinet and violin, it sometimes appears as a soloist. Such a variety of usage also makes the *llautë* into an instrument in which - according to emerging paradigms in the Mediterranean - "diversities converge".

**Tangier to Havana: Race, Jazz, Political Nostalgia**

Hisham Aidi (Columbia University)

In 1959, after coming to power, Fidel Castro and Che Guevara began supporting anti-colonial struggles in North Africa - the FLN in Algeria and groups in the Spanish Sahara and northern Morocco. Cuba would begin to court activists and writers from the Spanish-speaking Rif region, as well the American expat writers in Tangier (the Beats, Black Powerites and jazz musicians who had settled in the Interzone.) This musical connection between the Mediterranean and the trans-Atlantic has often been neglected as scholars have focused on the US as a cultural node. This paper will look at the culture wars and propaganda battles that played out - through music and sound - in northern Morocco during the early Cold War, between Cuba, Spain, Egypt and the US. The geo-political competition played out in the realm of music and particularly around jazz (as seen in the contributions of Pharoah Sanders, Archie Schepp, Miriam Makeba to the Pan-African festivals of Algiers and Tangier). To this day, the influence of Cuban music - especially jazz - on the North African musical landscape, and vice versa has been understudied. This paper will also examine how the "belle époque" era of 1950s Havana and Tangier as musical capitals is being revisited today in public discourse and cultural policy.

**Sounds of Migration: The Mediterranean as a Bridge and a Barrier**

Taoufik Ben Amor (Columbia University)

On September 2, 2015 the image of the washed body of the little Syrian boy, Aylan Kurdi, on the Turkish shore caused many reactions, including a *mawwal* that addresses the sea in the second person. "O, sea," it says "please feel empathy for us. By Allah, what has befallen us is enough. Don't subject us to your treacherousness, be calm, and let your waves be tender." The crossing is inevitable and the plea here is addressed to the personified Mediterranean Sea, not to people. The choice of the *mawwal* form as well as *maqam hijaz* is very effective: the song is accessible and emotive. This and many other songs about migration from the southern and eastern Mediterranean depict the sea as a treacherous place, a barrier, not a passage way or a bridge to safety. In these songs, the Mediterranean Sea does not bring cultures together, but rather keeps them apart, takes lives away, and tears families apart. The concept of *hijra*, well established in the Arab world even before the advent of Islam, is a double-edged sword, a complex notion that carries within it promise and danger at the same time. If it were not for a delicate spider web, as the story tells us, the Prophet would have been killed during his exodus from Mecca to Madina. He flees his homeland where his life is under threat to the promise of salvation hundreds of miles north. Tradition recounts that he was welcomed with a song. The followers of the Prophet would split into *muhajirin* if they came from Mecca and *ansaar* if they were natives of Madina. Ironically, after missing his homeland for many years, he chose not to stay there after he conquered it. Instead, he chose to be a migrant, a *muhajir*, in Madina until his death. For centuries, the concepts of *hijra* and *ghurba* have developed their own jargon, almost a subgenre of poetry and song, and borrowed their imagery and tropes from themes such as *ghazal* and *rithaa'*. The paper proposes to look at migration, immigration, and displacement through the lens of songs spanning a few decades. The paper argues that the songs focus almost exclusively on the loss due to migration rather than the gain. When one listens to the songs produced by immigrants in Europe they speak not only of loss, but also of racism and alienation. The reasons behind this focus on loss cannot be reduced to mere nostalgia or nationalism and should be explored further. The paper is attempting to raise questions not only about Arab music, but also about the dominant view of migration especially in the recent political climate. As the Iraqi writer, Hassan Ballasam, opens his short story *al-'archiiv w-al-waaqi'*, "Every resident in the refugee reception station has two stories: one real and one archival," the songs offer a glimpse into that "real story."

**Musicomed et intersections méditerranéennes au Moyen Âge**

Frédéric Billiet (Sorbonne Université, Paris)

Pour la 12<sup>ème</sup> édition du Colloque du Groupe de Recherche sur l'Étude des Musiques de la Méditerranée de l'ICTM, je souhaite présenter les premiers résultats du programme de recherche MUSICOMED mené avec les chercheurs français et

tunisiens pour sortir l'histoire de la musique médiévale de la dualité Occident-Orient afin de modifier le point de vue pour la recherche. Étant donné que l'histoire de la musique médiévale s'écrit essentiellement à partir des textes, des images et des témoignages archéologiques, le programme MUSICOMED propose de mettre en réseau les données collectées et étudiées par les chercheurs tunisiens et de les mettre en parallèle avec la base iconographique MUSICONIS (Paris-Sorbonne/Columbia University) qui présente l'indexation de centaines de représentations du son au Moyen Âge principalement produites dans le monde latin. En organisant cette circulation des données avec les nouvelles technologies, l'équipe MUSICOMED veut mettre en évidence la circulation des musiciens autour de la Méditerranée et veut contribuer à sortir l'histoire de la musique médiévale de la dualité Occident-Orient, donc à repenser cette histoire. Les premiers résultats de ce programme pourraient être avantagement discutés dans le cadre d'un atelier lors du Colloque de Dar Souiri.

### **Musical Flows and Entanglement in Asylum Seekers' Lives in Cremona**

Fulvia Caruso (Università di Pavia)

The contemporary Mediterranean is witnessing an unprecedented flow of people in movement. Economic migrants, asylum seekers, irregular foreigners all travel with their own music. This means a countless diversity of genres of music, especially nowadays, when concepts of traditional music, musics linked to a place and/or an ethnic group, are challenged by globalization and mobility. Circulation of music is very intense not only through the media, but also through such specific sites as churches or refugee camps. Traveling for years from their places of origin to Europe, migrants enlarge their accessibility to different repertoires, meeting people, accessing the Internet and new musical markets. Migrants resettled for many years can maintain strong links with their homelands and with families and friends who have emigrated to other European nations, thanks to the media and easy mobility. In this scenario, it is not predictable which kinds of music people in movement do elect to build their sense of belonging and their entanglements, how, and why. It surely modifies the European soundscape. This is what we are exploring through participatory action research with economic migrants and asylum seekers in Cremona (Italy). In the symposium, I would like to address what emerges from the interaction with asylum seekers. Dealing with traumatized people, we cannot simply enact traditional fieldwork. We create occasions of human exchange, resilience and agency through which we gather information about their musical lives. In so doing, we try to grasp the role of music in contemporary mobility and the Italian soundscape.

### **Atlantic Musical Routes Between Madeira and Mogador**

Anne Caufriez (Museum of Musical Instruments, Brussels)

The end of the Reconquest against the Moors, in Portugal, dates back to the 14<sup>th</sup> century. But later, under the pretext of consolidating this Reconquest, Portugal built

some fortified places along the Moroccan coasts (between 1494 and 1521): Ceuta, Ksar Seghir, Arzila, Safi, Castelo Real de Mogador and Agadir. These fortified places were used by the Portuguese navigators as warehouses and they got fresh supplies thanks to the Portuguese Madeira Archipelago, facing Safi. This archipelago is composed of two inhabited islands: Madeira, discovered in 1419 and Porto Santo, discovered in 1425. Some years ago, I was doing field research in Madeira, especially on Porto Santo island. During the 15<sup>th</sup> and the 16<sup>th</sup> century Madeira was at the crossroads of many maritime routes and was a base for the Luso-Moroccan wars with the future Portuguese colonial empire, travelling via the slave route leading to Brazil. We can even say that Madeira is at the root of the expansion of the Portuguese colonial empire and also that of the immense trade of sugar cane and precious woods. The Luso-Moroccan wars ended with the death of the king of Portugal, Dom Sebastião, in the Alcacer Kebir battle (Morocco) in 1578. It seems that there are still visible historic links between Madeira and Essaouira-Mogador. For example, archaeology revealed in Essaouira-Mogador the existence of an old technology for pressing sugar cane, which means that the cane was cultivated in this area a long time ago (at least since the 16<sup>th</sup> century). The Portuguese occupation of Mogador goes back to 1506 and it is also the period of sugar cane exportation by Madeira. The Arab-Berber influences in the technology used for serial tasks in Madeira is another example. On the other hand, the Luso-Moroccan wars of the 16<sup>th</sup> century, in which Madeira played a vital role, appear to have left more traces in the music of the archipelago, which had constantly been besieged by pirates, among them Moroccan pirates. The paper will clarify the visible traces of these historical events in today's music and how this rich transatlantic trade network constitutes a relevant feature in the elaboration of a new vision of Madeiran music. And we'll also clarify the musical links between some repertoires collected by us in Madeira (as the "*Meia volta*" dance or the threshing grain songs) and the Arab-Berber influence, which brings to Madeira an original syncretism. The paper will be accompanied by a *diaporama* and original field recordings.

### **'The Ties that Bind': Trans-Mediterranean Coloniality in the Musical Institutions of Post-Independence Morocco**

Hicham Chami (Columbia University)

While the governance of the French and Spanish Protectorates in Morocco effectively ended in 1956, the post-independence Moroccan soundscape has retained its trans-Mediterranean "entanglement" with European culture. Educational and cultural institutions resisted the impulse to decolonize ingrained elements of musical hegemony upon attaining independence, reinforcing Moroccan historian Abdallah Laroui's observation that the colonial encounter, with its interchange of ideas and ideologies, keeps the West ubiquitous in Arab actuality and modes of thinking (Laroui, 1974). The convergence of dual colonial influences in Morocco is thus never far from the surface: from the curricula of the extant Protectorate-era conservatory network, based on a foundation of Western music theory, to the European repertoire and

performative protocols of L'Orchestre Philharmonique du Maroc, established in 1996 as “emblematic of contemporary Morocco,” and including the discourse surrounding music preservation projects which favor the “scientific method” of notation rather than oral transmission. The relentless cross-currents of this dominant European musical culture marginalize indigenous Moroccan genres and prolong the existence of the “coloniality of power,” a complex matrix of control and hegemony contributing to a cultural system which entrusts the production of knowledge to a Eurocentric hierarchy (Quijano, 1992). This paper explores the subtle and persistent articulations of French and Spanish coloniality circulating within and throughout musical institutions in the kingdom. By identifying and confronting the epistemic mechanisms through which colonially imbued mentalities have encroached on indigenous musics, it becomes possible to examine and engage with potential counter-narratives of decolonizing Western-oriented pedagogy and praxis and restoring traditional Moroccan musical culture.

#### **Mediterranean Sephardic Musical Identities: From Ottoman Lands and Italy to Iberia and Morocco**

Judith Cohen (York University)

Phrases such as “Ladino songs” or “Sephardic music” evoke at least as many romantic fantasies as specific repertoires. Older and newer aspects of the Judeo-Spanish song repertoire and performance style have developed over centuries in the eastern Mediterranean - today's Turkey, Greece and the Balkan countries - and the western Mediterranean, especially northern Morocco. Especially since 1992, marking 500 years since the Expulsion of the Jews from Spain and five years later from Portugal, artists, ensembles and entire festivals featuring re-imaginings of medieval Sephardic culture have presented widely varying musical visions of Judeo-Spanish (Ladino) songs. In the 1990s, long hidden or semi-hidden people in Portugal, reclaiming their Jewish identity, began to show a different approach toward constructing their musical world. Even more recently, in southern Italy, which the Spanish Inquisition also reached through the Crown of Aragon, small, steadily growing groups reclaiming Jewish origins have been appearing; I conducted a pilot ethnomusicology project there in 2017. Based on my long-term fieldwork, this paper surveys “classic” Judeo-Spanish repertoires of Morocco and former Ottoman lands, a glimpse of re-imaginings in “medieval” festivals, and approaches to constructing new musical worlds in the emerging communities of Portugal (so-called “Marranos” or “Crypto-Jews”) and Italy. While there are innumerable differences in repertoire choice, performance styles, storytelling, and knowledge of specific repertoires and their history, together these Mediterranean musical manifestations display what is perhaps the most pervasive and continuous trait of Jewish musics: maintaining and constructing a transnational identity through musical flexibility and ingenuity.

#### **Musicking and Listening in Andalusian Air: *Ma'lūf*, Sociality, and Place in Tunisia**

Rachel Colwell (University of California, Berkeley)

At the municipal market in Tunis, my local companion stopped beside a fragrant, golden stack of apricots to remind me that certain commonplace things were brought to Tunisia by refugees expelled from Medieval Islamic Iberia, from al-Andalus. Fruits were reliable elicitors of origin stories, along with *nisri* (dog rose), decorative ceramic tiles, ornate stuccowork, embroidered textiles, and other Tunisian handicrafts. For Tunisians, these are artifacts of the “*Andalusi* way of life,” tethered to the nostalgic, romanticized locus of historical Arab grandeur. Alongside material culture, this paper explores the lingering trans-Mediterranean resonances of al-Andalus in *ma'lūf*, a Tunisian Arab-Andalusian music. Grounded in creative likenesses drawn between Tunisian and Andalusian topography, climate, agricultural land usage, and town layouts, contemporary *ma'lūf* musicians and audiences carry out a detailed musico-geographic remapping project. Central to the experience of al-Andalus in Tunis, I argue, is the concept of *jaww*. Literally meaning “air” or “atmosphere,” *jaww* idiomatically connotes the ambiance, social feeling, and mood of musical events. Successfully executed *jaww* of *ma'lūf* becomes *jaww* al-Andalus, the very smells, sounds, and *zeitgeist* imagined to have circulated in the air of Arab Spain. What interactions and experiences do Tunisians seek in musically-mediated Andalusian air? How might ethnographic attention toward emplaced, embodied, and experiential musical concepts like *jaww* better represent continuity of musical meaning across what is perceived as an ever-widening chasm between tradition(al)ity and modernity? How does discourse of parallel trans-national and trans-temporal geographies, environments, and atmospheres shape the politics, challenges, and rewards of *ma'lūf* performance and listening today?

#### **Liturgical Music of the Romaniote Jews: Exchange of Knowledge or Clash of Cultures?**

Miranda Crowds (Hochschule für Musik, Theater und Medien Hannover)

The Romaniote Jews have resided in Greece and its neighbouring countries for arguably more than 2000 years. As such, Romaniote Jewry has been consistently influenced by the greater societies and cultures of the Mediterranean. These encounters include contact with non-Jewish communities, such as the Muslim communities under Ottoman rule, as well as intra-Jewish encounters between the Romaniotes and the *Sephardim* that settled in Greece following the Spanish Inquisition. These interactions, ranging from those enacted in daily life to sudden and often violent incursions such as war and deportation, continued to shape this distinctive liturgical tradition of synagogue music that differs significantly from its Ashkenazi and Sephardic counterparts.

This paper will use ethnographic fieldwork conducted in Athens with one of the last practitioners of this tradition in a two-pronged analysis considering the distinctive musical elements of the liturgy and the social elements that formed it. Specific selections of the repertoire will be analysed to consider how these traditions embody the concept of the Mediterranean both as a cohesive space of diversity, in which the exchange of knowledge and competencies is facilitated by social and cultural proximity and interaction. Also considered will be to what extent the current manifestation of this long-enduring musical-liturgical tradition represents the legacy of the Mediterranean as a contested arena characterized by the clashing of cultures and ethnic tension and divide, both internal and external.

### **Festivalization, CDs and the Future of Andalusian Music**

Carl Davila (The College at Brockport, S.U.N.Y.)

Alongside their social positions as erudite/art musical forms (as opposed to folk musics, as such), the Andalusian music traditions of North Africa form part of a cultural heritage that is understood as evoking the larger frame of the trans-Mediterranean legacy of al-Andalus (the Islamic period in Iberia). For their aficionados, “Andalusian music” represents a living link to the historical praxes of music in the Arab-Islamic west, a notion bound up with both its historical mythos and its marketing as a “world music”. Yet as modern popular music genres have taken hold among youth, and as folk-oriented genres have begun to achieve more commercial exposure and success, active audiences for Andalusian musics have in many cases declined, despite substantial passive audiences in urban landscapes like Fez, where Andalusian music recordings are routinely played in music shops and cyber cafes. Similarly, a small selection of commercially produced CDs has found its way into “world music” bins and souvenir stands in historical sites like the Alhambra. Alongside this, the process of “festivalization” has extended audiences while streamlining repertoires and performance practice. Both of these phenomena serve to make these musical genres accessible to larger audiences. This paper examines the Andalusian musical heritage in light of recent scholarship on festivalization, with particular emphasis on Morocco and Algeria, arguing that the social frame of the festival makes it a more limited, but perhaps more potent intervention on behalf of the music’s survival.

### **“Rebetiko Makam”: A Sign of Cultural Crossroads in the Eastern Mediterranean During the Interwar Period**

Spiros Delegos (Independent Scholar)

The current paper addresses the adaptation and the evolution of the Ottoman *makam* in Greek Rebetiko music from the perspective of historical ethnomusicology. The reception of the Ottoman Greek popular music, after the deterritorialization of the music culture from Anatolia to the Greek state due to the refugee movement

(1922-23), and in general the cultural blending through practices from West and East in Greece during the interwar period result in a *makam*-based music: *Rebetiko*. *Rebetiko* is scholarly a quite wide and obscure term expressing a music genre of Greek urban popular music. The latter embraces a plethora of instrumental tunes and songs of mixed origin and rich in style and morphology; those flourished in the large urban centers of the greater Greek area and Ottoman Empire (Athens, Piraeus, Constantinople, Izmir, Salonika etc.) from the beginning of the 19<sup>th</sup> century and onwards. *Rebetiko* is a syncretic tradition combining elements of the Eastern Mediterranean music cultures, where modality (as *makam*) is common more or less in several forms, with features of Western music (chordal harmony etc.). Modernization and westernization (according to Bruno Nettl) are basic cultural processes which contribute to the shaping of the genre shedding light on the character of “*Rebetiko makam*” during the interwar period. After having listened to a large corpus of gramophone recordings of this period are chosen the most representative music pieces in order firstly to document them in transcriptions and secondly to analyze, co-examine and interpret them within the socio-cultural context. This procedure reveals the cultural crossroads which characterize the current music phenomenon.

### **The Mapping of Musical Movement and Cultural Circulation through Jewish Songbooks from the 18<sup>th</sup> through the 20<sup>th</sup> Centuries**

Vanessa Paloma Elbaz (INALCO/Sorbonne Université, Paris)

Examining the movement of repertoires throughout the Mediterranean as is represented in three songbooks compiled by Jewish men of various ages, professions and backgrounds, this paper will present a 250-year arc of transnational musical migration.

1. The “*Livro de Cantares de Baruch Bentata*” is an unedited manuscript written in the late 19<sup>th</sup> century by a Tetuani Moroccan Jew in Cairo. The mixture of Moroccan Judeo-Spanish, French, Egyptian, Mexican, Turkish and Italian repertoires narrates the movement of Maghrebi Jews through the Mediterranean and back and forth from the Americas.
2. The private handwritten songbook of Jacob Botbol in Judeo-Arabic helps reconstruct the repertoire sung by the Botbol orchestra from Fez in the 1970s and 1980s. It includes Moroccan, Algerian, French and Egyptian repertoires amongst others.
3. These repertoires will be compared with the songbook of Abraham Israel, a Tetuani Jew living in Gibraltar in the 1760s and which is also multilinguistic and transcultural.

Of these three songbooks, two have never been studied (1&2). With repertoire hailing from throughout the Mediterranean basin, the issues of shifting cultural soundscapes and transnational music appear as a key element behind the musical desires of Jewish singers, musicians and audiences for at least 250 years. I believe that by comparing three centuries of written documents of lived orality we

will understand certain patterns of trans-Mediterranean cultural circulation. I propose to map patterns of musical repertoire's movement for Jewish music and musicians within a cosmopolitan Mediterranean context.

### **Aperçu et remarques sur les traditions musicales chez les communautés juives marocaines**

Mohamed Elmedlaoui (Institut Universitaire de la Recherche Scientifique, Rabat)

The historical phylogeny of some Moroccan musical genres (both folk and learned) raises more than one ethno-musicological and socio-historical question. There is especially this complete ignorance among the Moroccan commentators in the field of the historical contribution of the Jewish community in the development of the learned musical arts in Morocco. The traditional conception consists in retracing back the Moroccan learned music, *al-ala*, to the Levantine tradition through Andalusia (the story of migrant Iraqi musician Ziryab). Nothing was reported on the role of the Jewish community in the transmission and development of that music through generations. Nothing has been reported either on the participation of these communities in the different genres of Moroccan folk music, both Arabic (*chaâbi*, *shagouri*) and Berber (*ahwash*, *ahidus*). The historical fact, however, is that these communities have not developed any properly ethnic music in Morocco, as it is the case for example in Eastern Europe, Yemen or Ethiopia (Amnon Shiloah). Furthermore, the psalmodic and *payotim* traditions enabled those communities to be the most apt ones in perpetuating a learned musical tradition, in times when Morocco was still soaked in the dominant culture of the low Muslim Middle Age. That was even more the case since the Jewish communities in Morocco and in the Maghreb in general, bi-millenary that they were, have never developed a proper ethnical lay music, contrarily to the case with other communities in Eastern Europe, Yemen or Ethiopia for example (cf. Amnon Shiloah: 269-275). These dimensions then enabled those communities to participate actively in the development of almost all the musical genres known in Morocco; and that is what would be developed in this paper.

### **Reversing Diaspora: Neta Elkayam and Amit Hai Cohen's Return to Morocco**

Oded Erez (The Hebrew University of Jerusalem)

In a 1996 article, anthropologist Smadar Lavie argued that for many Moroccans and other Jewish immigrants who came to Israel after 1948, "Israel was not home, but their diaspora's diaspora." This sentiment is echoed in recent comparative studies in the social sciences, which have found that the "regrouping" or "in-gathering" of diasporas does not necessarily result in those diasporas being "unmade" or in an experience of "de-diasporization." Christin Hess has recently (2014) dubbed this phenomenon "reverse diasporas." In this paper I consider the quest of Israeli-born musicians Neta Elkayam (1980-) and her partner Amit Hai Cohen (1982-) to re-center Jewish-Moroccan identities through music and other creative outlets. As I will demonstrate,

using materials collected in interviews, and through music and film by or about them, by re-learning and reviving the language and music of their ancestors, and establishing relationship with today's Morocco and its peoples, Elkayam and Cohen seek to undo the erasure of Jewish diasporic identities by Zionist hegemony, and remake themselves not as returnees but as Moroccans-in-diaspora. This type of reclamation by third-generation Moroccan immigrants to Israel of their heritage, and their commitment to positively making it a central part of their identity, is instrumental in pointing out new avenues for scholarship. It underlines the need to update currently-dominant scholarly perspectives on *Mizrahi* identity in Israel (shaped largely in the 1990s and early-2000s, before a new generation came of age), while beckoning us to study this generation of musicians from Morocco, Israel, and elsewhere through a transnational network perspective, outside the "boxes" of national or local culture.

### **La tahzzabt: une vocalisation coranique excentrique**

Anis Fariji (Centre Jacques Berque - Programme ILM)

Voix et religion dans l'islam sont fondamentalement liées. Le Coran est, en effet, le principal, voire l'unique élément sacré dans l'islam. Aussi est-il voué, en tant que "parole d'Allah", à être restitué comme tel, c'est-à-dire à être proféré. Ainsi la vocalisation du Coran paraît inhérente à son statut de texte révélé. On peut même postuler que s'il y a une forme sonore qui soit constamment présente dans les cultures de l'islam, c'est bien la voix coranique. Si bien qu'elle a dû être déterminante dans l'esthétique de nombreuses formes musicales de l'aire culturelle sud-méditerranéenne – le *taqsim* en est un exemple illustratif. Cette communication rappellera d'abord la particularité esthétique de la vocalisation du Coran, qui se pare d'une couche mélodique indéniable, fût-elle parfois *recto tono*. Ensuite elle s'arrêtera particulièrement sur une pratique coranique spécifique de la région du Souss (Maroc) : le *tahzzabt*. Il s'agit d'une récitation en cercle réduit, exécutée par des *talbahs* (récitants professionnels), d'une intensité vocale – confinant parfois aux cris – telle qu'elle ne laisse désormais plus d'attiser les critiques. En effet, depuis longtemps, l'orthodoxie sunnite s'emploie à "polir" le *tahzzabt*, si ce n'est à l'abolir. Or rien n'est moins évident quant à ce dessein, tant les pratiquant du *tahzzabt* semblent y tenir. Cette communication tentera donc de rendre compte des enjeux à la fois dogmatiques et esthétiques concernant le *tahzzabt*, et son caractère excentrique.

### **Memory, Forgetting, and the City: Echoes of Yehuda Halevi in Zionist Song**

Michael A. Figueroa (The University of North Carolina at Chapel Hill)

Israeli musical practice is indelibly marked by the country's large population of people who migrated there via complex Mediterranean routes. Walking through central Jerusalem, one inevitably hears a mixture of Mediterranean music—from Greek *rebetika* to local *musiqā mizrahī*—blaring from the stereos of passing cars. The Sephardic liturgy marks the passage of religious time for synagogue-goers each

Sabbath day. Events held around the country commemorate this Mediterranean past by sonically mapping direct migratory links between home and host lands, a strategy which, in a reversal of classic diasporic formulations, characterizes the local setting as the inevitable home and the old country as the erstwhile host. For many people, the medieval Judeo-Arabic poet Yehuda Halevi (c. 1075–1141) represents the archetypal Mediterranean journey to Jerusalem, where the poet died in 1141 after making the long journey across the sea from his Andalusian home via Alexandria and Cairo. Halevi's poems and philosophical writings resonate across Jewish musical practice in modern Palestine/Israel. Most significant of these is his riff on Psalm 137 in the oft-recited poem, "My Heart is in the East," which became a canonical text for European Zionists longing for their own Mediterranean journeys to Palestine. In this paper, I examine echoes of Yehuda Halevi in modern Zionist song—from musical settings of his poems to commemorations of his pilgrimage to musical adumbrations of his ideas—in order to show how the ancient Judaic injunction against forgetting Jerusalem obtains a distinctly Mediterranean inflection in the territorial imagination of Israeli society.

#### **The Nu-Tarab Soundscape: Alternative Arab Identities in Canada**

Jillian Sarah Fulton (York University)

Migrants from the Arab world in Canadian diaspora collectives are challenging normative identity politics through the performance of "nu-tarab". *Nu-tarab*, a burgeoning musical culture in Toronto and Montréal, fuses electronic sounds and rhythms with a genre of traditional Arabic music known as "tarab". Within this music culture, I explore the music's performers and performative spaces in an aim to understand what identities are articulated, reinforced, and emerging. As these spaces are heterochronic, the moments conjured up within them have the ability to establish and recreate individual and collective identities and can either generate a sense of belonging or a lack thereof due to the proximity of the meeting point between sound and space (LaBelle 2010). My paper asks questions about the way that *nu-tarab* culture is mapped out in the cities of Toronto and Montréal, such as: Montréal today? This analysis also examines the ways in which these spaces evoke how *nu-tarab* culture and experiences shape the collective identities and narratives of Arab people in Toronto and understandings of "Arab" identities. How are such identities articulated, produced, and managed? How do the different ways the music played and performed in *nu-tarab* events serve to recall and reinforce histories and memories of "Arabness"? Through this vulnerable precarity, I aim to create a discussion about the ways in which *nu-tarab* (re)creates particular socio-political, religious, and cultural landscapes, and pasts, presents, and futures with a view to understanding how it shapes conceptions of home, foreigner, and belonging.

#### **Vers un inventaire annoté des rythmes musicaux en Tunisie**

Anas Ghrab (Institut Supérieur de Musique - Université de Sousse / U2S, ENIT)

Développer des bases de données et des corpus accessibles en ligne aux chercheurs est aujourd'hui une nécessité absolue. Si plusieurs corpus se développent dans les sciences humaines et sociales, les corpus relatifs aux traditions musicales de l'Afrique du Nord et de la Méditerranée sont rares, voire inexistantes. En outre, il ne s'agit plus aujourd'hui seulement de constituer des corpus sonores et audiovisuels accessibles avec des métadonnées bien élaborées, mais de mettre en place des corpus annotés dont les informations musicologiques sont lisibles de manière automatique (voir Geoffroy Peeters and Karën Fort : "Towards a (better) Definition of Annotated MIR Corpora", ISMIR Proceedings, 2012). C'est ce type d'annotation qui permet aux algorithmes d'apprentissage automatiques (*machine learning*) d'être appliqués sur des corpus culturellement ciblés. L'établissement de tels corpus annotés demande une méthode bien pensée et réfléchie. Ainsi, nous présenterons dans le cadre de cette rencontre une méthode appliquée aux rythmes tunisiens. Nous soulignerons également le fait que c'est ce type d'approche qui permet à la musicologie actuelle et future de faire des comparaisons automatiques du contenu sonore, de traditions musicales en Afrique du Nord, en Méditerranée ou ailleurs dans le monde.

#### **Muslim-Jewish Relationships Around Music in North Africa: Beyond the Borrowing Paradigm**

Jonathan Glasser (College of William and Mary)

Scholarly discussions of Jewish musical relations with non-Jewish neighbors, in North Africa and elsewhere, are replete with the notion of Jewish borrowing from the non-Jewish surround. This modern academic conceptualization finds precedent and support in rabbinic discussions of music and liturgy since the medieval period. But considered as a metaphor, what does the notion of borrowing highlight, and what does it obscure? In this talk, I attempt to help move the discussion of Muslim-Jewish relationships around music in North Africa beyond the borrowing paradigm. To this end, I consider several cases of Jewish-Muslim musical relationship, coming from a wide range of historical moments in Algeria and its borderlands, in which the question of borrowing comes to the fore. A close consideration of these instances reveals forms of relationship that are poorly described through the notion of borrowing. In this talk, in addition to proposing an alternative, multidirectional, participation-focused vocabulary for describing such relations, I consider the implications carried by the metaphor of borrowing, including certain judgments about autochthony and foreignness, transience and permanence, originality and derivation, and reciprocity and non-reciprocity. Taking account of these judgments not only makes room to evoke a richer and more convincing picture of Jewish-Muslim musical relationships in the Maghrib, but also raises questions about the ways in which scholars have talked about Jewish social existence more broadly in a wide range of historical and geographic contexts.

**Tan Cerca, Tan Lejos: Musical Competence and Collaboration in Chekara's Flamenco Andalusi**

Ian Goldstein (Tufts University)

In recent decades, scholars within Mediterranean Music Studies increasingly have engaged questions relating to Mediterranean-implicated, world-music, or so called “fusion” projects. Some of the valuable work in this area to date has addressed sociological links between Mediterranean genres (Steingress 2002); queried the notion of a Mediterranean sound or sensibility (Plastino 2003); or in the case of Andalusi music as well as related fusions thereof, focused on forms of nostalgia that inhere in contemporary performance (Shannon 2015). Less attention has been paid to the practical matter of how musicians on the ground actually collaborate to create new musical mixtures. This paper addresses this gap by examining the musical and social details of intercultural collaboration. Specifically, it offers an ethnographic account of a recent recording by Jalal Chekara entitled “Tan Cerca, Tan Lejos” (So Close, So Far Away). The paper explores how, on a practical, music-making level, collective memory, musical competence, and real differences between musical styles help co-articulate the conditions of possibility for intercultural musical collaborators.

In contrast to Andalusi music-making practices that rhetorically reference the medieval past, I argue that Chekara's album builds upon a more recent, familial past, and relies upon particular conceptions of the musical connections linking flamenco and Arab-Andalusi music. The album's title becomes an apt metaphor for the musical and social tensions—between familiarity and distance—that the record conveys. This paper contributes to a more nuanced understanding of mixed-musical practices and transnational collaboration in the Western Mediterranean today.

**Son jarocho et stambeli, deux univers éloignés et proches**

Ikbal Hamzaoui (Institut Supérieur de Musique, Tunis)

Cette communication porte sur le *son jarocho*, un genre musical métis de Veracruz au Mexique et ses éventuelles similitudes avec un genre musical de Tunisie, le *stambeli*. L'idée en est venue à la suite de situations d'écoutes spontanées du *son jarocho* présentant un air de ressemblance avec le *stambeli*. Ces écoutes se sont reproduites à plusieurs reprises et dans différents lieux et contextes avec des amis ou des étudiants en Tunisie et par la suite au Mexique durant mes différents séjours de terrain dans le sud de l'état de Veracruz. Ces écoutes croisées de *son jarocho* et de *stambeli* sont allées jusqu'à confondre un *son jarocho*, el *toro zacamandú* avec une *nawba* de *stambeli*, *sidi marzūg*. La transcription et l'analyse de ces deux chansons nous permettront de comprendre le mécanisme et le fonctionnement de ces deux genres musicaux de plus près afin de déduire les éventuelles ressemblances. Deux autres points seront également abordés :

- La technique de fabrication des différentes guitares faisant partie du *son jarocho*, présente également au Maghreb.
- La technique de jeu du plectre dans le *son jarocho* et sa ressemblance avec la technique de jeu du *oud arbi* en Tunisie.

Tous ces éléments apparents et cachés posent la question sur la circulation des musiques et des instruments de la méditerranée à l'océan atlantique et le croisement entre ces deux genres éloignés géographiquement mais proches musicalement.

**Moving-Through Tradition: Libyan Andalusian Music and the Dynamism of Periphery**

Jared Holton (University of California, Santa Barbara)

The Libyan Arab-Andalusian tradition is generally considered a peripheral one, perhaps mainly due to its distance geographically from the historic core of al-Andalus in Spain and Morocco. But peripheral places—designated as edges or borderlands in the humanities—have importance. At the boundaries of normative human behavior and ideology, scholars investigate aspects of “becoming,” emerging sites of analysis that challenge dominant forms of lived experience. At the boundaries, then, of a centuries-old music tradition, Libya comprises a unique place for reflecting on how music retains a transgeographic lineage and also carries potential for transformation. In my paper, I discuss the Libyan Arab-Andalusian *nawba* and *muwashshah* traditions as dynamic assemblages of western and eastern Mediterranean musics. Analysis of primary sources by Libyans Hasan ‘Araybī and ‘Abdullah Sibā‘ī attests that these traditions are a unique composite of text, melody, and music theory from a wide range of sites. Also including ethnographic data from 2015 to the present, I argue that the Libyan Arab-Andalusian music tradition is not tarnished by its distance from al-Andalus but rather is a compelling site to study how and why humans transmit cultural information, coalesce a sense of “rightness” by forming genre, and hedge zones of demarcation. These assertions not only provide analysis of an understudied musical tradition, but also support recent Mediterranean theory that seeks to privilege migration, movement, and cultural flow across regions (Chambers 2008) rather than stressing nation-state politics or exoticized spatial zones of contact.

**Mémoire musicale italienne en Tunisie : mémoire conservée, mémoire transmise**

Rachida Jaibi (Institut Supérieur de Musique, Tunis)

La mémoire, comme forme de renvoi à une absence, est, par définition, fragile, instable, changeante, oublieuse et hasardeuse. Cela ne veut pas dire que la mémoire est un élément passif, mais plutôt le contraire. Dans le cadre de ce colloque je vais essayer de vous emporter dans une petite pause “musicale”. J'ai vu utile de présenter mon intervention à partir des instruments de la transmission et de la mémoire, en présentant les sources musicales comme étant socio-transmettrices de la trace ou des traces des réfugiés italiens en Tunisie. Tout d'abord, les écrits sur la musique

constituent, avec les notations musicales, les manuscrits, les sources iconographiques, littéraires..., un outil indispensable à la compréhension et à la restitution de la mémoire musicale italienne en Tunisie. Toutes les sources qu'on vient de citer sont remplies d'une foule de croyances que nous acceptons aveuglément, sans prendre conscience des problèmes du temps, de la durée, du changement et du rythme, de la mémoire, du récit, de la fabulation, du présent, de l'illusion du déjà vu, des amnésies...etc. Les sources qu'on va présenter constituent à mon avis une mémoire élémentaire qui était une action remise à plus tard, c'est-à-dire une action différée. C'est simplement une action qui attend des circonstances particulières pour se déclencher ; ce sont ce qu'on appelle des phénomènes d'attente... Notre recherche portera sur la mémoire musicale italienne en Tunisie, une approche de la vie musicale et une analyse proprement musicologique des objets produits par les acteurs, mettant à profit les courants de recherche sur les transferts culturels et "le métissage", l'esthétique de la réception, la socio-histoire des publics et l'historiographie de la mémoire. Nous souhaitons à travers cette intervention ouvrir des perspectives neuves sur un sujet peu traité dans la recherche musicologique actuelle.

#### **Sīdī Bū Sa'īd and Trans-Mediterranean Itineraries of Musical Healing**

Richard Jankowsky (Tufts University)

In traditional Tunisian healing practices, one of the most common diagnoses is affliction by water spirits (*bahriyya*). A wide variety of ritual healing musics feature songs dedicated to these water spirits, as well as the saints, such as Sīdī Bū Sa'īd el-Bājī, who are believed to control those spirits. The praise song (*nūba*) for Sīdī Bū Sa'īd called *ra'īs el-abḥār* (captain of the seas) is found in numerous healing and devotional musics, providing a shared reference for musics associated with a diversity of communities, including healing traditions of women (such as the *mannūbiyya*), the Jewish community (*rebaybiyya*), and even drinking parties of laborers (*mizwid*). In this paper, I examine this song in relation to the inclusive cultural "work" of the *silsila* (lit., "chain"), a flexible musical form that provides a sonic inventory of the saints of the local devotional landscape. In doing so, I explore the Jewish-Muslim convergences that defined the *rebaybiyya* tradition, the trans-Mediterranean (Tunis-Paris) traffic in musicians that nurtured it, and the faint traces of those collaborations and movements that remain in the Tunisian devotional musical landscape.

#### **Electro-Dabke: Performing Cosmopolitan Nationalism and Borderless Humanity**

Nadeem Karkabi (The Hebrew University of Jerusalem)

*Dabke* is a traditional dance music from *al-Sham* (Greater Syria). In the 1980s, it went through a rapid transition from acoustic into synthesized performance, allowing musicians to experiment with newly available sounds, and recently reached global electronic music dance floors, under the name *electro-dabke*. This paper examines how

the Palestinian band 47Soul performs sentiments of localized national pride and international political solidarity with Palestine, by refashioning *dabke* into a cosmopolitan aesthetics, and by promoting humanism stemming from the collective experience of joy in dancing *dabke*. By doing so, the band is able to communicate simultaneously with local and foreign audiences, in different—and sometime contradictory—ways. Although universal humanism can be used to the effect of diminishing particularist national causes, this paper argues that *electro-dabke* musicians successfully capitalize on cosmopolitan ideals of borderless, stateless humanity to promote international solidarity with the Palestinian national struggle, through the performance of rooted cultural expressions.

#### **"Utopia of Living": The Music Festival *Radiazioni* in South Italy as a Crossroad for Sounds.**

Sonja Kieser (Universität Wien)

How do musicians and performers use traditional and contemporary sounds to create utopic atmospheres of being? This paper documents the thirteenth edition of the festival "Rootedness, Utopia of Living" in Alessandria del Carretto and compares musicking on stage and in the streets. In specific I address what "utopia of living" is for the actors and how the aesthetics of sound and ideas of "tradition" shape their "being" (Ingold 2011). This year's festival title was inspired by the concept "Remaining" (*restanza*) developed by the anthropologist Vito Teti in a study of people from towns in the Calabrian mountains, such as the 432 inhabitants of Alessandria. The festival poster was designed in collaboration with the street art project "*Kalura Meridionalism*" that supports the emancipation of the South from its subaltern condition. By combining arts, music and social engagement the organizers and inhabitants of Alessandria create the possibility for "utopias of proximity" or "micro-utopias" (Bourriaud 1998) to happen. I borrow the concept from the "relational aesthetics" of art and use it as a perspective to describe the idea of beauty in interpersonal relationships that traditional performers hold and live. The remarks are based on ethnographic and documentary data that was collected during the participatory field research and feedback dialogues. Many of the actors shared ideas about traditional and contemporary musicking, as well as ideals about lives and relationships that are inspired by imaginary traditional societies built upon mutual respect.

#### **The *Şarku/Şarqī* in the Contemporary and Historic Mediterranean: Fascination and Intensity in the Singers' Performance**

Dorit M. Klebe (Universität der Künste Berlin)

In 1902, early sound documents of twenty Turkish songs, belonging now to the UNESCO World Heritage, were recorded in the Aleppo area. The ethnologist Felix von Luschan used the terms "*mani*" and "*schaki*", the latter probably meaning *şarkı*.

Experts showed that besides “*mani*” other genres of folk literature and music, such as *türkü*, *ağıt* and mixed forms were sung. A “*schaki*” had been identified in two music pieces as *makam*-based *şarkı* art songs. When submitting the lyrics, the investigations revealed that the experts associated different sound systems between 1902 and 2000, thus requiring a closer examination. In the territory of the former Ottoman Empire and in neighboring regions were more *şarkı/şarqī* forms to be suspected, of which Amnon Shiloah (2007) pointed out: “... the use of this term by orientals as a genre or category of musical forms and vocal genres is interesting in itself. The variants *sharki*, *shruki mashriki* are to be found except from Turkey in Lebanon, Syria, Jordan, Palestine, Tunisia and Morocco.” Additionally, it occurs in Greece, the Balkans and Central Asia. The important *şarkı* art song form, which was developed in Ottoman Turkey in the 19<sup>th</sup> century up to a high bloom, particularly with regard to the meaning of text / music chaining will be demonstrated by sound examples from the 20<sup>th</sup> century, giving the singer shaping possibilities of utmost fascination and intensity.

**“Because He Does Not Know How to Sweeten His Voice”: Contested Orality between East and West in the Babylonian Talmud**

Alexander Warren Marcus (Stanford University)

In my paper, I examine discussions of the modes and qualities of voice, sound, and speech in the Babylonian Talmud. I theorize these discursive orality-markers as producing constructs of “Mediterranean” in distinction to Babylonian rabbinic communities along the Euphrates. For the producers of the Babylonian Talmud, the concept of *ma’arava* (the “West”)—referring to Byzantium, Rome, or North Africa—represented (1) foreign settings for projection of fantasies, (2) a site of contested authenticity, and (3) a rhetorical tool for highlighting local (e.g. political, cultural, legal, exegetical, and ritual) specificity. Originally composed within oral-performative settings, the Babylonian Talmud (completed ~6<sup>th</sup> century CE) features an intricate editorial layering of Palestinian and Babylonian teaching and commentary, straddling the shifting political boundaries between the eastern Roman provinces and the Mesopotamian heartland of the Sasanian empire (modern-day Iraq). During the early Islamic period, rabbinic academies, based in Baghdad, asserted their status as heirs to the Babylonian *metivta* (“study-session”) tradition, establishing the Babylonian Talmud as the legal and cultural foundation for rabbinic Jews across North Africa, Europe, and Asia. Although rabbinic Jewish communities across the Roman-Persian political divide shared a common liturgical/legal language (Hebrew) and a colloquial/technical language (Aramaic), they recognized that specific terms, idioms, and elocutionary styles functioned as ‘shibboleths’ between them – corresponding to phonemic practice shared by their local non-Jewish neighbors. I analyze how the Babylonian rabbis deployed differences in the sounds of speech in their efforts to affirm the continuity of rabbinic tradition and to advance their own interpretive, liturgical, and legal authority.

**Moroccan and Algerian Participation in the French Protectorate’s Trois journées Concert Series, 1928**

Elizabeth Matsushita (University of Illinois at Urbana-Champaign)

In April 1928, the French Protectorate organized a kind of “proto-festival” to showcase the genres of Moroccan music to a large crowd of both Europeans and Moroccans in Rabat. These “Trois journées de la musique marocaine” largely focused on so-called traditional Arab and Berber genres, performed by rural and urban musicians from around Morocco, and thus carefully reproduced the French colonial conceptualization of the Moroccan ethnic landscape through music. However, the reproduction of this useful colonial imaginary did not proceed without disruptions. Most notably, the marginal inclusion of a black entertainer on the second day’s program, and the limited but notable scholarly participation of Moroccans and Algerians at both the Trois journées concert and the Fez Congress of Moroccan Music eleven years later, subverted aspects of this imaginary even as their participation was sanctioned and encouraged by French Protectorate organizers. This paper will analyze these two “disruptions” and consider their significance in the context of wider French musical and artistic initiatives that were often either indirectly or directly put to use by a colonial administration still struggling to establish full sovereignty over its Moroccan territory. It will address the questions: What was the French imaginary of Morocco that was produced in such musical events, and in what ways did the musical participation of actual and diverse North Africans support or disrupt it? Was there space for alternative visions of Morocco’s musical, ethnic, and racial landscape in the context of such concerts and performances, and what might these look like?

**“Obrigada, Shukran”: Brazilian Musical Encounters in Lebanon**

Gabrielle Messeder (City, University of London)

The first Lebanese to arrive in Brazil sailed from the port of Beirut in the 1880s, with tens of thousands arriving between then and the 1930s. Today, it is estimated that there are approximately 8-10 million citizens of Lebanese descent living in Brazil. Continued patterns of migration and remigration over the 20<sup>th</sup> century have resulted in a small but significant Brazilian population in Lebanon, mostly descendants of Lebanese migrants. Often known as the *Brasilibanês*, they currently number approximately 17,000. Thanks to these migratory processes, the two countries share a close relationship, and a rich history of trade and cultural exchange. Despite this extensive shared history, the first encounter with Brazilian music for many Lebanese did not occur until the 1970s, via the *bossa nova*-influenced compositions of Ziad Rahbani, and the cover versions of Antonio Carlos Jobim sung by Rahbani’s mother, the iconic singer Fairouz. Today, Brazilian music – primarily the genres of *bossa nova*,

*samba* and *música popular brasileira* (MPB) – is practiced, performed and listened to in multiple settings, from energetic performances by Brazilian-Lebanese MPB band ‘Xangô’, to the ‘Festa do Brasil’ cabaret at the glamorous Casino du Liban. Using findings from recently conducted field research in Lebanon, I will examine how the performance of Brazilian music by both Brazilian and non-Brazilian performers occupies a unique, ambivalent and sometimes contested space in the cosmopolitan Lebanese musical milieu, and how issues of cultural conservatism, exoticism and stereotyping affect and shape the production, performance and reception of Brazilian music and dance in Lebanon.

### **Birds Who Sing in Many Trees: Munshidin and the Retuning of Moroccan Islam**

Philip Murphy (The University of North Carolina at Greensboro)

Today in Morocco there are many opportunities for Sufi vocalists to engage in private rituals and public staged performances. While private rituals have been an important part of Sufi practice in Morocco for hundreds of years, public staged performances have only emerged in the last twenty-five years. A recent increase in Sufi performance is linked to the Moroccan monarchy’s 2004 decision to make Sunni Sufism a key element of official Moroccan Islam. This top-down promotion of Sufism in Morocco has contributed to opportunities for many singers, musicians, and listeners to creatively engage Sufism and Sufi music. However, the recent official elevation of Sufism also presents new problems. Despite the many festivals, public staged events, private rituals, radio and TV spots available to Sufis, there is fierce competition and ongoing debates regarding the qualities and abilities of a competent and successful Sufi vocalist. These vocalists must negotiate many roles such as ritual master and master performer as they operate in different contexts and become, as one Sufi vocalist told me, “birds who sing in many trees.” While some Sufis are concerned that increasing public performances of Sufism are having a deleterious effect on Sufi rituals and Sufism in Morocco, others believe that they help preserve Sufism and contribute to more efficacious rituals. In this paper I present some prominent Sufi performers from Fez and Essaouira and analyze the ways that they negotiate musical artistry, religious authority, and concerns regarding the recent professionalization of Sufi vocalists.

### **Flamenco-Arab Fusion at the Millennial of the Kingdom of Granada: A Case Study in Andalusian Musical Identities, Institutional Patronage, and Transnational Diplomatic Relations**

Brian Oberlander (Independent Scholar)

This paper explores flamenco-Arab fusion projects that appeared at the Millennial of the Kingdom of Granada, a year-long heritage festival to commemorate the founding of Granada as a *tā’ifa* (petty Islamic kingdom) in 1013 CE. To uncanny

accompaniments of Iberian and North African instruments, vocalists delivered an intertextual heteroglossia consisting of terse flamenco stanzas, classical Arabic verse, and popular lyrics in dialectical Moroccan Arabic—all frequently alluding to Andalusia’s medieval Moorish past. These fusion projects blurred the boundaries between past and present, Arab and Andalusian, self and other, not only within the context of dynamic collaborations between Andalusian and North African musicians, but also against an ever-shifting backdrop of institutional patronage: the Millennial received financial support from the Granadan municipal and Andalusian regional governments, alongside public foundations and multiple Trans-Mediterranean economic initiatives within their purview. This paper thus reveals flamenco-Arab fusion projects, including interactions between their practitioners, to be deeply implicated in the cultural policies and diplomatic relations currently operating in the western Mediterranean. Ultimately, I offer the Millennial of the Kingdom of Granada as a case study inspiring us to reconsider the nature and significance of Andalusian musical identity, the expression of which is complicated by interpersonal relationships, cultural encounters, and institutional agendas.

### **The Eastern Piano: An Introduction and Certain Special Cases in Point**

Nikos Ordoulidis (Technological Educational Institute of Epirus, Arta)

The main ambition of the whole enterprise is the elevation of a particular, historically influential and embryonic, investigation wise, aspect of the piano: its participation in musical idioms different from the so-called ‘classical’ music of the West. The research project focuses on the discographical repertoire of a variety of musical worlds covering a wide geographical span. *Modeness* is the common denominator that characterizes the musical idioms in question. Research up to the present indicates that the instrument is not only present in places of live performance but also in discography of the repertoire in question. Pianistic discographical repertoire is detected with certainty in the following countries: Turkey, Israel, Egypt, Tunisia, Algeria, Greece et al. In other words, the Mediterranean is the main stage where this phenomenon occurs. This role of the piano is barely known, to the point of it being considered non-existent. A careful examination of discography from the beginning of the 20<sup>th</sup> century features a plethora of recordings, which astound with their variety and ingenuity in the induction of the piano in the examined idioms. When the piano infiltrates these traditions, either participating in an orchestra or solo, not only does it oblige us to re-evaluate the boundaries between ‘western’ and ‘eastern’ music, but also their supposed opposition within an especially charged polarizability. It also allows us to deconstruct all kinds of exoticisms (orientalism – occidentalism), revealing evidence of a creative coexistence, which transcends conventional borders and cultural stereotypes. This paper will examine the cultural framework of the regions in question, discussing certain special cases from discography, which will facilitate in outlining what a unique piano network is.

**Music on Colonial Radio and the Evolution of North African Identities**

Jann Pasler (University of California, San Diego)

With the advent of radio from Rabat to Tunis came a transformation of the public sphere, helping build communities of shared tastes around the Mediterranean. Colonial administrators and local elites understood the importance of programming not just news in local languages, but also local musical traditions. Music attracted listeners to a “powerful instrument of propaganda and diffusion, education and rapprochement.” If musical juxtapositions of old/new, serious/popular, characterized early European radio, common to colonial radio was their juxtaposition with live and recorded North African music, especially Arabo-Andalusian genres, later alongside rural popular traditions. Based on extensive archival research, this paper will examine who was given voice on North African stations, in which contexts, and how this evolved from the late 1920s to the 1950s. It will compare concerts of “Arab music” on Radio-Maroc and of “Oriental music” on Radio-Alger, as well as examine what these distinctions meant, who made decisions, for what purposes, and what changed over time. Such comparisons shed light on the dynamic role that radio played in promoting Arabo-Andalusian music within Morocco, Algeria, and Tunisia, then across the region. In the late 1930s, transnational competition with broadcasts in Arabic from Egypt, Italy, and Germany led to the increasing inclusion of *kybele* or *chleuh* music on Radio-Alger and Radio-Maroc. This, together with the dominance of “modern” Arab and Egyptian music in the 1950s, points to the evolution of local and regional identities in the Maghreb over this period, with long-term musical, cultural, and political implications.

**Performing *Chgoury* Today: The Repertoire of the Contemporary Casablanca Revival Orchestra Angham Zamane**

Eric Petzoldt (Georg-August-Universität Göttingen)

For a long time in the 20<sup>th</sup> century, a wedding or bar mitzvah without a popular music band was unimaginable in the life of Jews in Morocco. These bands played largely for Jewish audiences but consisted of both Muslim and Jewish musicians. Together they created *chgoury*, a highly popular variant of *chaabi* that mixed North African Jewish-Arabic song in *Darija* with Andalusian and urban influences. Jewish singers and composers such as Zohra Al Fassiya, Samy El Maghribi, Haim Botbol and Albert Suissa became stars widely celebrated in Morocco in the 1940s, 1950s, and 1960s. Today, *chgoury* is part of Morocco’s diverse musical patrimony and seems familiar to most Moroccans, though its connection to the Jews is forgotten by many. This paper presents a case study of the Casablanca-based ensemble Angham Zamane (meaning “songs from the past”), the last Moroccan orchestra that is dedicated to the performance and preservation of *chgoury*. An analysis of the evolution of the *chgoury* repertoire provides answers to how music has travelled through different geographical and imagined spaces in and to Morocco, whereby it has shaped and shapes Jewish group identity right at the stage of continuing emigration. Here, at the Mediterranean

crossroads, *chgoury* music seeks new performers, audiences and listening spaces. I believe that showing how *chgoury* is created in a cosmopolitan context will help elucidate traveling soundscapes of the Jewish Mediterranean in the past and contemporary times.

**From the Mediterranean to the Indian Ocean: Analyzing the Liturgical Music of the Syrian Christians of Malabar**

George Pioustin (Ambedkar University, Delhi)

The Syrian Christians are an indigenous community of Christians in the Indian state of Kerala (Malabar Coast) who believe that their church originated with the apostolic work of St. Thomas in India during the period between A.D. 52 and A.D. 72. The various, often conflicting origin stories of this community credit the early generations to be either native Hindus, Jewish refugees or the migrant Christian merchants from the Middle East. The Malabar Coast with its geographical positioning can be considered as a ‘contact zone’ and had oceanic trade relations with distant lands including the Roman Empire. Christianity arrived in this landscape through the ocean along with the traders and spread inland through the crisscrossing rivers where the early generations of Christians settled, creating an ‘aquacentric’ cultural space where they coexisted with Jewish, Islamic and various Hindu communities. The Portuguese Colonialism attempted to Latinize the native Christians and made significant changes in the religious and social life of the Malabar Christians. The resistance from within sections of the natives resulted in divisions within the church and further splits continued with the intervention of the British rule. Indian Nationalism and freedom struggle coincided with the Vatican Council, both of which urged for decolonization of the natives. This paper would look at how the music of various Christian groups took the present form, in a bid to showcase their allegiance to different regions from which they draw their liturgical lineage – the Vatican, Syria and Israel – all connected by the Mediterranean Sea. I will enunciate how various Christian groups made themselves distinct from opposing groups and other religions through their music in a diverse landscape like Malabar and how Mediterranean music forms travelled to distant lands resulting in hybridized genres.

**The Mediterranean Imaginary: Finding Cyprus through *Tillirka* in Birmingham**

Michalis Poupazis (University College Cork)

Two moments experienced with Birmingham-based Cypriots in the last five years have particularly stuck with me. First, being offered some traditional Cypriot cinnamon-cookies in the (Greek-speaking) Mallas family’s living room; and second, having the exact same culinary experience at a Turkish-speaking household a month later, in the Ahmets’ kitchen. In both moments, beyond the tangible delights of these desserts, the transient and intangible smell of cinnamon filling di-ethnic Cypriot home spaces overpowered my ethnography. And all this while talking about music as a way

of extending our senses in two (ethnically binarily opposed) Cypriot and diasporic households' liminalities; yet sharing common di-ethnic dessert bites. These senses shared between Turkish- and Greek-speakers, both in the native and Birmingham diasporic, also extend to numerous other cultural resources. What gives a clear Cypriot character to them, and thus makes them Cypriot in the consciousness of modern Cypriots, is the fact that they do not originate in any way from the two motherlands (Turkey and Greece), but instead remind of and taste in many other ways like home. This paper focuses on one such example, a set of versions of the Cypriot traditional tune known as *Tillirka*—a common musical composition shared within the triangle of Cyprus, Turkey and Greece, considered (di-ethnically) as one of Mediterranean's most pleasurable and deeply rooted musical objects. In doing so, it also re-negotiates the concept of a new space, tessellating more complexities to this mosaic, and calls it the Mediterranean imaginary of the diasporic Cyprus.

### **The Politicization of Melody: Religious Musical Performance and the Indonesian Culture Wars of 2017**

Anne K. Rasmussen (College of William and Mary)

Although religious praxis in Indonesia is underestimated by both scholars of Islam and co-religionists in the Arab world and Middle East, connoisseurs recognize a rich culture of Arabic language performance in Indonesia ranging from Quranic recitation to various styles of devotional song. A proactive adaptation of popular tunes from the Arab Eastern Mediterranean along with the canonization of Egyptian maqam has characterized this Indonesian Islamic soundscape since before the country's independence in 1945, however; local arts and Indian Ocean networks have always shaped cultural practice fueling not only hybrid forms but also vigorous debate. Based on new fieldwork conducted in 2017, this presentation illustrates the intense political culture wars sparked by the use of local, Javanese melodies for Quranic recitation at the Presidential Palace. As voices from the country's Islamist extremist activists arose in hostile objection, even a pious public began to hear the reciter's use of *langgam Jawa* as the perfect example of the flaws, immorality, and objectionable permissiveness of Indonesian Islam vis à vis the models of puritanical Salafism and literalist modernism that, today, guide globalized Islamic movements in Southeast Asia. Swept up in the Tsunami of racist nativism both Indonesian and Mediterranean Arab performance aesthetics have been on the chopping block as the country struggles to contain the vociferous presence of religious hardliners (*Islam keras*). In contextualizing these events, I theorize the ways circulation and signification politicize melody in two interconnected Ocean worlds.

### **Tajdīd Min al-Dakhil: Music Revival in the Arab Levant.**

Maria Rijo (SOAS, University, London)

This paper introduces the Lebanese movement of *Tajdīd min al-Dakhil* (internal

renovation), as it was coined in 2012 by eminent musician and musicologist Mustafa Said (b. 1983). It proposes a reflection on the ways in which this movement's revival of the music heritage of the *Nahḍa* (Arab Renaissance) has on the socio-cultural 'borders' in the countries of the Arab Levantine region that expand along the Mediterranean Sea. Although the *Nahḍa* is historically associated with Egypt, the contemporary movement hereby analysed, emerged in Beirut in 2019 (ca.) as a result of the actions of music amateurs, musicologists and musicians surrounding the figure of Said and the Foundation for Arabic Music Archiving and Research (AMAR). This Foundation has had a fundamental role in gathering, promoting and distributing the historical music recordings of *Nahḍa* music which has led to the contemporary music of revival. Relying upon fieldwork research undertaken between 2012 and 2014 this presentation will reflect upon *Tajdīd's* musicians' understanding of music tradition of the national and regional space they inhabit. It further draws upon postcolonial theory to explore the terms whereby the contemporary revival of the *Nahḍa* invites us to think of a fluid continuum of musical-cultural heritage among the countries of the Arab Levantine region. In so doing, it proposes to challenge established notions of national music heritage (*turath*), as established since the emergence of the nation-states of this region (ca. 1940 and 1950s).

### **The Odyssey of Samy Elmaghribi: Home, Exploration and Return in the Life of the Artist**

Jessica Roda (McGill University)

Stephanie Schwartz (Independent Scholar)

In their conversation about music, Edward Said and Daniel Barenboim discuss a process of seeking home in music and literature. For the Moroccan-Jewish musician and composer Samy Elmaghribi (Solomon Amzallag), who migrated to Montreal in 1967, home might be considered the Algerian *nouba* that he carried with him in several countries. Beginning his career in Rabat and Casablanca as a star of Andalusian music, in Montreal he became a cantor in the Spanish and Portuguese synagogue. During his career, he was particularly committed to the transmission of the Moroccan popular music and liturgy beyond Moroccan borders. The presence of the star in Montreal has profoundly transformed the perception and the "performance" of the liturgy in the Moroccan Jewish community of Montreal as well as the role of music in the Spanish and Portuguese synagogue. Despite this seeming shift from secular to sacred profession, the music he performed in both synagogue and concert hall throughout his life defied settling within one or the other pole. As scholars of Elmaghribi's career who interpreted his life and works for audiences in a museum exhibit in 2014, in the wake of Quebec's divisive Charter of Values debate, the authors investigate the artist's musical home and journeys that refused the binaries of sacred/secular, Arab/Jew, modern and traditional. This analysis is based on ethnographic research with members of the Spanish and Portuguese Synagogue, Samy Elmaghribi's friends, students and family members, as well as through an investigation within his archives.

**Dynamiques de la diversité musicale: Maroc et rive sud de la Méditerranée**

Miriam Rovsing Olsen (Université Paris X, Nanterre)

Cette intervention sera centrée sur les pratiques collectives rurales au Maroc dans la perspective d'une réflexion sur la dynamique des musiques et de ses acteurs sur la rive sud de la Méditerranée. On y a constaté en effet, jusqu'à une période récente, la présence d'une grande diversité musicale à échelle locale, tribale, voire villageoise. Cette diversité s'observait dans le fonctionnement de pratiques très répandues (grandes danses collectives, joutes poétique chantées, rites de mariage, rites agricoles, chants sacrés...) selon des répartitions semblables entre hommes et femmes, et des concepts en lien étroit avec le milieu agricole environnant (élevage, dattiers, orge...). Depuis quelques temps, ces systèmes complexes sont bousculés par des mutations importantes de sources multiples avec pour effet des processus de professionnalisation, d'homogénéisation et de normativité des actes musicaux lesquels se vident de leurs potentiels rassembleurs et émotionnels. Parfois, ils cessent tout simplement d'être pratiqués. Or, il paraît primordial pour toute connaissance historique du bassin méditerranéen de rappeler certains mécanismes auxquels se réfèrent encore de nombreux acteurs de la musique, et c'est ce qui sera proposé ici. Mon intervention s'appuiera sur mes propres recherches sur le terrain menées au Maroc depuis plus de quarante ans (Haut Atlas, Anti Atlas, plaine du Sous) et sur des archives sonores disponibles. Les contributions de la culture arabe et de celles issues de populations de l'Afrique saharienne ou subsaharienne à ces pratiques tribales berbères seront discutées dans une perspective plus large des musiques du Maghreb.

**De la tarentelle au 'arbūn ou les variantes de la transe autour de la Méditerranée**

Maya Saidani (Centre National de Recherches Préhistoriques, Anthropologiques et Historiques, Algiers)

D'Essaouira aux confins de l'Afrique ou de l'Amérique du Sud, du Moyen Orient, du sud de l'Italie à la ville d'Annaba dans le Nord-Est algérien, tambours, crotales, violons ... cessent de jouer pour le divertissement pour se consacrer à des fonctions thérapeutiques ou répondent à l'appel de rites de possession. Ces patient(e)s atteint(e)s de "maladies" que la médecine classique ne prend pas en charge, trouvent un soulagement à leurs maux à travers nombre de rituels pendant lesquels encens, sacrifices divers, parfums et autres offrandes n'auraient leurs places sans le concours de la voix et des jeux instrumentaux dont une large part est réservée aux percussions. Ces rythmes combinés à la magie du lieu ou à l'état des participant(e)s ont alors le pouvoir de provoquer une transe individuelle ou collective. *Banga de Ganga* (grosse caisse) est le rite de possession associé au rituel thérapeutique 'arbūn (arrhe) dans la ville d'Annaba. Ces rituels complexes sont exclusivement féminins et à l'image de la tarentelle pratiquée dans le sud de l'Italie, une femme atteinte par un mal d'un "genre marin, animal ou invisible" organisera autour de sa douleur une cérémonie à laquelle

des participantes, pour la plupart atteintes du même mal, prendront parts vêtues de la couleur bleu ciel ou exceptionnellement de rose. Il est saisissant de constater les similitudes existantes entre des rituels tellement éloignés géographiquement et le rapport qu'auront ces patients à la mer, au sel et aux éléments utilisés pour leurs guérisons, dont les couleurs. Cependant, la musique et plus particulièrement les rythmes interprétés jouent un rôle central. Ma communication se propose d'exposer quelques extraits de pièces interprétées au plus fort de la transe (*tarentelle* et 'arbūn) et les similitudes entre les gestuelles qui y sont associées, afin d'aborder une approche possible des origines de ces cérémonies rituelles.

**Nostalgia for a Life Unlived: Imagined Memory Through Sephardic Folksong**

Simone Salmon (University of California, Los Angeles)

The trauma of the Spanish Inquisition and the Expulsion of Jews from Spain in 1492 continue to inform the lives of Jewish descendants to this day. While most Jews across the globe longingly trace their origins back to Jerusalem, the Sephardic diaspora remains preoccupied with a nostalgic longing for Spain. The push for a connection with Spain is further evidenced by the academic world as well; much of the propagation of what Edwin Seroussi has termed the Iberian Metatradition Hypothesis took hold of Judeo-Spanish case studies of the 1990s and is still assumed by historians and linguists today. Similarly, secular lyrics in the vernacular of Judeo-Spanish's most popular songs are testimony to the culture's continued attachment to Spain as their homeland. Through my work with the informal singing ensemble *Kantigas Muestras*, I examine the experiences of its founder, Paulette Navarro, a native of Istanbul. With her community in Turkey encouraging her to "modernize" through the use of French and her study of the Hebrew language in Israel, Judeo-Spanish remained a language of her past. Like many Sephardim, Paulette remarks that the music brings her to her ancestors in a space that has no linear time—a space only of imagination. This paper applies Svetlana Boym's concept of "restorative nostalgia" and Arjun Appadurai's concept of "ersatz nostalgia" to Judeo-Spanish music in the first-generation Mediterranean Jewish diaspora that makes up Los Angeles's *Kantigas Muestras* in an effort to demonstrate the limitations of our ethnomusicological model for making sense of nostalgia.

**Making Rhythms du Monde: Heritage as Resource in Moroccan Popular Culture**

Kendra Salois (American University, Washington)

Histories of Moroccan popular culture sometimes imagine the nation and its patrimony as an island built of accretions: a place with a deeply rooted core continually absorbing waves of influence from all sides, including the European north, the North American west, the sub-Saharan south, and the Muslim Middle East. Inspired by metaphors of circulation across barriers of difference—including recent calls for an ethnomusicology of water, Ibn 'Arabi's *barzakh*, Gilroy's Black Atlantic, and

Magrini's view of the Mediterranean—this paper analyzes recent popular songs in order to theorize Moroccan cultural productions as nodes of mutual influence which not only receive sounds and styles from elsewhere, but also repurpose and redirect their own musics according to logics of transnational capital. Using recent examples from hip hop, pop, and reggae-based fusion, I demonstrate how urban Moroccan musicians use sounds identified with women, Jews, and the *Gnaoua* to promote messages of inclusion and concern for the other. By resignifying indices of marginalization within western-identified frameworks, artists adopt the logic of “world music” productions. In doing so, they showcase their cosmopolitanism to trans-Saharan, trans-Mediterranean, and trans-Atlantic audiences. They also, I argue, provide insight into the ways in which people conform to the open and moderate Muslim identity promulgated by the Moroccan state. Just as artists consume “heritage” sounds as raw materials for transnationally circulating songs and videos, Moroccan audiences consume these other performances of heritage in the creation of a particular kind of contemporary postcolonial subject.

#### **Paul Bowles at the Crossroads of Sound**

Philip D. Schuyler (University of Washington)

Paul Bowles (1910-1999) would have had little sympathy with Fernand Braudel's model of the Mediterranean as a coherent space. A protean artist best known for his novels and short stories, Bowles prized incoherence instead. His narratives often hinge on disastrous miscommunication, not just because his characters may lie, but because humans, in Bowles's mind, can never understand each other's truth. On the other hand, although Bowles would have appreciated Tullia Magrini's view of the Mediterranean as an ensemble of “countless diversities,” he would have preferred the ones that “manage to . . . ignore each other.” Bowles felt that contact between cultures, whether by conquest or peaceful blending, inevitably leads to the pollution of both sides. Bowles himself was a model cosmopolitan, the product of sophisticated interactions and emotional entanglements across oceans and national boundaries. After a successful career as a composer in New York, and years of travel to Europe, North Africa, Mexico, and India, he spent the last half of his life in Tangier. He refused to be tied down, artistically, socially, or geographically and yet he felt himself confined by his own literacy and worldliness. This paper will examine Bowles's collection of Moroccan music, recorded for the Library of Congress in 1959. Drawing on the recordings, Bowles's correspondence and publications, as well as conversations with Moroccan musicians and Bowles himself, I will consider the ways in which Bowles's socio-political views often overwhelmed the evidence of his own ears, as he mixed dispassionate observation with vivid ethnographic propaganda.

#### **D'une rive à l'autre : la 'ada des Gnawa Maroxellois**

Hélène Sechehaye (Université Libre de Bruxelles/Université Jean Monnet de Saint-Etienne)

Dans cette communication, nous nous pencherons sur une pratique musico-chorégraphique de la confrérie marocaine *Gnawa*. Traditionnellement jouée en ouverture du rituel de la *līla*, la 'ada est une parade jouée aux tambours de type *tabl*, instruments présents sur tout le pourtour méditerranéen. La 'ada trouverait son origine dans la mise en représentation du long trajet de l'Afrique subsaharienne vers le Maroc des premiers *Gnawa*. Une trentaine de musiciens *Gnawa*, principalement de Tanger et de Fès, sont installés à Bruxelles. Ils y ont une pratique musicale soutenue, et des contacts permanents – virtuels et physiques – avec leur terre d'origine : Essaouira fait d'ailleurs partie de leurs destinations. Le jeu systématique de la 'ada à Bruxelles en ouverture de concerts, mariages ou rituels, est plus que la simple reproduction d'un répertoire traditionnel importé du pays d'origine. Par sa performance, les musiciens s'inscrivent dans la lignée de leurs ancêtres, tout en se positionnant dans la ville qu'ils habitent. Variante issue du nord du Maroc, la 'ada *sambasi* est également adoptée par des musiciens originaires d'autres régions. Ce fait s'explique par divers facteurs, notamment les relations d'autorité tissées entre les musiciens et le contexte bruxellois, où la majorité de la communauté est originaire du nord marocain. En analysant ce répertoire, nous proposons une réflexion sur des pratiques musicales transnationales, à cheval entre le Maroc et Bruxelles. Notre analyse questionne les écoles stylistiques régionales et leur résistance, tout comme leur redéfinition, en contexte de relocalisation, dans le prolongement de la pensée de Martin Stokes, selon qui “Toute tentative [de conceptualiser la musique méditerranéenne] devrait [la] placer dans des modèles internationaux de mouvement culturel”.

#### **From Marrakesh to Kiryat Yam: The Mythicized Journey of Rabbi David Buzaglo (1903-1975)**

Edwin Seroussi (The Hebrew University of Jerusalem)

Few Moroccan Jews would argue with the assertion that Rabbi David Buzaglo is one of their most iconic figures in the 20<sup>th</sup> century. A prodigy since his early days, Rabbi Buzaglo became the foremost performer of Andalusian Hebrew music in its southern tradition from Marrakesh and Essaouira, a consummate poet and the mentor of a generation of cantors and singers of sacred poetry in Casablanca, where he settled around 1919 with his family. His immigration in 1965 marked the final transfer of the center of Andalusian Hebrew music from Morocco to Israel. Since he passed away in 1975, his figure has grown exponentially in the collective memory of the Moroccan Jewish diaspora. This paper will examine how Rabbi Buzaglo's voice, which paradoxically is almost entirely missing due to his tenacious refusal to be recorded and also to publish his poetry, was nourished by his many disciples, followers, family and academics in Israel, Morocco, France and Canada. In analyzing this process, I shall emphasize patterns of saint veneration among Moroccan Jews as they apply to music making, the role of Andalusian music in the Israeli politics of identity, and the construction of sites of memory through posthumous publications, documentary films and ritual celebrations. A critique of such constructions will stress among other factors

Rabbi Buzaglo's musical versatility beyond the "classical" Andalusian sphere, most especially his openness to popular genres. Rare recordings located at the Library of Congress will illustrate this presentation.

**Performing Patriotism: Samy Elmaghribi, Jewish Musicians, and Moroccan Nationalism at Mid-Twentieth Century**

Chris Silver (McGill University)

In 1947, as Jewish-Arab tension boiled over in Palestine, a Moroccan Jew by the name of Salomon Amzallag entered a star-search competition in Casablanca. He won. For the young Jewish artist, the year marked the launch of his music career and his transformation into "Samy Elmaghribi" ("Samy the Moroccan"), a stage name evocative of national belonging. In the decade that followed, his nationalist marches and waltzes captured the imagination of Moroccan Jews and Muslims marching (and waltzing) toward independence. As his records swirled around the Mediterranean and as he performed across all manner of border, he cemented his place in North African collective memory for decades to come. While Maghribi Jews of the postwar period have long been viewed from the perspective of impending departure for Israel, thousands stayed in place past 1948. How do we capture their sense of placeness during the transition from French rule to decolonization? Music provides one answer — offering new tools for thinking about Jewish life and Jewish-Muslim relations in the Maghrib at mid-century. Indeed, music transforms a period remembered as one of Jewish-Muslim unraveling into an era when celebrated Jewish voices united the nation. This paper approaches the Maghrib from the perspective of musicians like Samy Elmaghribi, whose music enriched the daily rhythms of Moroccan and Algerian Jews and Muslims throughout the 1950s. Drawing upon family archives, police reports, and the music itself, I demonstrate that Jewish musicians, far from ambivalent about their future in North Africa, actively shaped its sound from center stage.

**Les liens du son: un exemple de collaboration franco-tunisienne pour l'accès aux archives sonores**

Joséphine Simonnot (Centre de Recherche en Ethnomusicologie - CREM)

Depuis la nuit des temps les hommes communiquent entre eux avec toutes sortes de sons: cris, voix parlée, chantée, sifflée, frappement de mains, ... et créent du lien. Nous établissons un contact immatériel avec les ancêtres ou les divinités par des productions sonores. En inventant l'enregistrement sonore au XIX<sup>ème</sup> siècle, les hommes ont cherché à transmettre un peu d'eux-mêmes aux générations futures, avec plus de "vie" et d'émotions que l'écriture. Les archives sonores constituent un des traits d'union entre les musiques d'hier et celle de demain, en particulier autour du bassin méditerranéen où les jeux d'influences ne sont plus à démontrer. A l'occasion du colloque sur la "Traditions Musicales en Afrique du Nord" à Sidi Bou Saïd en 2014, une relation durable s'est construite entre le Centre des Musiques Arabes et

Méditerranéennes (Tunisie) et le Centre de Recherche en Ethnomusicologie du CNRS (France) pour améliorer l'accès aux archives sonores. L'utilisation de la même plateforme de gestion et de diffusion web d'archives audiovisuelles de musiques traditionnelles est devenu le vecteur d'un échange régulier sur la structuration des données et le développement d'outils informatiques d'analyse musicale (*Music Information Retrieval*). Depuis 2017, nous participons ensemble à un projet de recherche soutenu par l'Université de New York d'Abu Dhabi pour l'analyse du rythme de la musique arabe sur une large zone géographique (Maghreb, Moyen-Orient, Inde du Sud, Côte Est-Africaine), à partir d'enregistrements collectés pendant près d'un siècle. La possibilité d'explorer à grande échelle notre patrimoine musical commun, selon des critères perceptifs, ouvre des perspectives stimulantes que nous présenterons lors de la table ronde.

**Sounds and Roots: Nass el-Ghiwane and the Making of Postcolonial Music in Morocco**

Lhoussain Simour (Université Hassan II, Casablanca)

During the twentieth century, Morocco was exposed to close contact with musical cultures from global colonial powers, namely Spain and France, and from middle-eastern countries, a historical fact that affected and unsettled local musical tastes in the country. Yet, few years after independence from the French, changes in the Moroccan musical landscape started to become visible as new artistic alternatives emerged and new genres established themselves as vehicles that disseminated discourses about identity construction and cultural belonging. This contribution looks closely at the emergence of an alternative genre of Moroccan popular music pioneered by Nass el-Ghiwane during the 1970s and early 1980s of the twentieth century, at a time when traditional Moroccan music received little artistic recognition. Through the blending of a variety of Moroccan musical forms and practices, Nass el-Ghiwane created a new musical style that was novel yet deeply-rooted in Moroccan culture and which was oriented towards asserting claims to authenticity and roots. What does the re-reading of the history and experience of Nass el-Ghiwane tell us about changes in postcolonial Morocco? I shall attempt to examine the emergence of *al-ūghniya al-ghīwāniya*, as a distinct and alternative musical genre; deal with the complex cultural ramifications from which it emerged, the social conditions that fostered its growth as a musical movement, and the musical characteristics that drove it to become an established musical legacy for almost fifty years now. In the course of my reading of this musical experience, I shall reflect on "Al-Raḥīl," the autobiographical narrative of the leading charismatic figure of the Nass el-Ghiwane, Larbi Batma.

**Musical (Re)formulations of Muslim 'Moderation' and Citizenship in Morocco**

Nina ter Laan (Utrecht University)

This paper explores how in Morocco, binary discourses regarding a ‘moderate’ vs. a ‘radical’ Islam are constructed through music. Through the encouragement of concerts of Sufi-oriented music, international pop festivals, and the co-optation of underground youth pop-musicians, Moroccan state actors try to promote an image of a local, peaceful, and friendly Islam. Based on ethnographic fieldwork among vocal performers of Islam-inspired music in Morocco, I analyze how dominant perceptions of a ‘radical’ vs. a ‘moderate’ Islam affect the ways in which the vocal performers present themselves and their music. Through the notion of ‘dissonance,’ I demonstrate how the artists’ musical practices, as well as their narratives of performance, ethics and emotions converge with, yet simultaneously also resist political discourses on ‘moderate’ Islam. Through this dissonance these vocal performers create space within and between dominant discourses of the Moroccan state regarding Islam, enabling them to disseminate their own ideas on Islam and citizenship.

**Between Europe, Middle East and Africa: The Musical Repertoire of the French Benedictine Community of Abu Gosh (Jerusalem)**

Olivier Tourny (Aix Marseille Université)

In the second half of the 19<sup>th</sup> century, the weakening of the Ottoman Empire marked the birth of two parallel and competitive projects in the Holy Land: a national one, with the emergence of the Zionist project; and an international one, with the “rediscovery” of this sacred land by the great nations. By acquisition of land, the secular French Republic stimulated the establishment of its national religious communities. In the village of Abu Gosh, located at the entrance to Jerusalem, the Crusader Church and the surrounding lands were given to France by the local Ottoman authorities. An abbey was built there and several French monastic orders followed one another. The Benedictine community, established there since 1976, presents several specific traits: 1) diversity, by the presence of consecrated men and women, living in two separate spaces but gathering every day for the liturgical offices and other collective activities; 2) a mission of dialogue between Judaism and Christianity; 3) the presence of monks and nuns of African descent. In such conditions, two major questions arise. In what way does the singularity of the context and the concerned space influence the development of the musical repertoires implemented at the monastery? Conversely, how do these repertoires contribute to the soundscape of Jerusalem?

**Playing with the Past, Playing the Past: *Rebetiko* (Re)appropriations Today**

Dafni Tragaki (University of Thessaly)

The presentation focuses upon the notion of translatability, probing its use in ethnomusicological studies of song adaptations and mobilities, which are here explored as cultural appropriations and remediations taking place across and beyond the Mediterranean and its cultural/musical flows. Based upon ethnographic research

on *rebetiko* song and its creative re-inventions it explores “translatability” as a promising theoretical concept for describing processes of musical re-writing, processes in which songs are produced as powerful fictions. These sonic fictions playfully remediate and redistribute cultural memory making new or post-memories through creative interactions with the cultural capital. In that sense, they sonify a playful encounter with the past and its stories, which are purposefully re-narrated in diverse presents. (Re)appropriations are therefore interpreted as historically and politically situated cultural texts raising questions of agency and intentionality in the relational and relative production of musical meaning. Focusing upon the analysis of the sensory metaphor of “*peiragma*” (to alter / disturb, in Greek) in local terms—that is the set of practices defining experimentation and translatability (or what Georgina Born described as “relayed creativity”)—the presentation draws our attention to the ways sonic rematerializations affectively define timeliness and the performative emergence of alternative temporalities.

**‘My Bass Travels First Class’: Greek Freelance Musicians as Mobile Workers**

Ioannis Tsioulakis (Queen’s University)

Conceptualisations of the Mediterranean as a cultural, and particularly musical, space have always incorporated the trope of mobility. Circulations of musical traditions through trade, migration, conflict and colonialism are central to how we historicise the emergence of hybridisation as well as vernacular Mediterranean performance styles. More recently, this process of musical (dif)usions has been intensified by the use of both top-down and peer-to-peer digital media interfaces, which add a more intangible dimension to Mediterranean musical exchange and create new opportunities as well as contentions. A less examined theme is the experience of the touring musician as a mobile, precarious worker. What can accounts of travelling by freelance musicians tell us about issues of creativity, labour, comradeship, cultural exchange, and performative pleasure? Furthermore, what kinds of methodological and theoretical challenges does the case study of the touring instrumentalist pose for our ethnomusicological toolkits? Through an examination of narratives of regional and international ‘touring’ among Athenian popular musicians, this paper will argue that mobile musicianship is central to the precarious livelihoods of our interlocutors, who often articulate it as ‘hardship’ rather than pleasure. Moreover, the paper will show that the ‘road’ (or often the ‘sea’ and ‘air’) operate less as cultural territories for musical exchange and hybridisation and more as ‘non-places’, where musicians form bonds that become central to their social and gendered identities.

**Judeo-Maghrebi Musical Crossings in the Post-colonial Mediterranean**

Ilana Webster-Kogen (SOAS, University of London)

The music of the Jews of Muslim lands thrives today in Israel after a hard-fought battle for acceptance in Israeli society. Yet despite a multidirectional migration flow of Maghrebi Jews to and from Europe, Israel and north America, Sephardi/Mizrahi

migration is often described as one-way – from the Middle East, Balkans and north Africa to Israel – and their music sometimes described as absorbed into an Israeli mainstream. This portrayal is damaging, because it limits north African Jewish musical contributions to the construction of a cosmopolitan Israeli national identity. In contrast, this paper looks at the Jewish influencers of *rai* music, arguing that they have moved fluidly, both physically and in musical influence, between Algeria, France and Israel over the past fifty years. Musicians like Maurice El Medioni might move back and forth between Israel and France, and their style might absorb and influence French as much as Israeli culture. Tracing the paths of Algerian musicians who left Oran, and their descendants today who are as likely to be “French” immigrants in Tel Aviv as they are to be “Israeli” immigrants in Montreal, I argue that the influences of north African, French and Israeli culture alternate in dominance according to geopolitical events and socioeconomic imperatives for migrants who have been classed as outsiders in each new home. The case of the Jewish musicians of Oran offers a portrait of a Mediterranean identity marked by contradiction and tension, suggesting distinct pathways for songs as they traverse the Mediterranean.

**From Berlin to Beirut and Back Again: The Journey of an Arab-Jewish Baidaphon Record**

Clara Wenz (SOAS, University of London)

This paper investigates the history of a record of the Jewish hymn “Yom Yom Odeh”, as sung by the Syrian Hazzan Raphael Tabbakh. The record was issued in the early 1920s by the Beirut-based company Baidaphon. Following the path from its manufacturing in a Berlin-based factory, through its preservation in a Lebanese record collection, and up to its journeys to Jerusalem, Tel Aviv, Istanbul and back to Berlin – I aim not only to trace the record’s roots in the past but also the many reactions it provoked since I took it out of the archive and played it to Syrians who have recently been displaced as a result of their country’s ongoing war, as well as to members of Syria’s former Jewish community. By exploring and disentangling the often contradictory reactions that emerged during these various listening occasions, I suggest understanding this record not only as evidence of a historically dismantled Arab-Jewish musical landscape but, more importantly, with regards to the ideological and geographical borders and border-crossings that inform listening practices today:

whether the record’s association with the “enemy” state of Israel, it giving rise to the performance of an Israeli-Syrian hymn, or the memory of a secret encounter between two musicians - reflecting an ongoing history of conflict, people’s narratives and reactions often contributed to the feeling of music being “locked” into place, while simultaneously exposing the limits of divisive thinking about Jews and Arabs.

**Listening with Displacement: Recursive Histories of Sonic Migration in Athens**

Tom Western (University of Edinburgh)

‘And the phonograph is standing on a chair in the road and in a moment a canned voice will be screeching a poison song from the time of the Turkish occupation’. Henry Miller, Athens, late 1930s. This paper takes up the themes that resonate from Miller’s travel writing: sound and silence, migration and memory, technology and territory, place and space. It centers on listening, and the ways in which displaced communities use sound in public spaces in the Greek capital, both historically and in the present. Refugee communities in Athens in the 1920s and ‘30s made use of *φωνογραφικήδες* – men who toured the streets, markets and tavernas with portable gramophone machines, and would play records for a small fee. Refugee communities in Athens today employ equivalent digital practices, gathering to share music on mobile phones in the city’s squares. This paper listens to these recursive histories of displacement, asking how migration is a sonic act as much as a spatial one. It begins by hearing Greece as a long-term borderland, but one transformed into a kind of *ur-Europa* following independence, with Athens central to efforts to purge Ottoman pasts. It then turns to acts of public listening, and how street-level sonic cosmopolitanisms map onto Mediterranean mobilities, but also speak to the violent logics of European bordering. It closes by discussing ways of listening with displacement, with reference to a sound recording project produced in Athens in 2017 by the author in collaboration with musicians from Syria, Afghanistan and Greece.

**Modes and Melodies in Andalusian Tradition and Performance: *Ramal al-Maya* and *Rasd***

Christopher Witulski (Bowling Green State University)

Andalusian music serves as an important national, cultural, and artistic marker of Moroccan identity. It graces festival stages, animates television specials during Ramadan, and fills cassette tapes that are carefully packed into the drawers and shelves of the homes and shops of connoisseurs across the country. Few scholars have engaged its unique forms of musical construction and development to see how its musical modes link disparate texts to create cohesive wholes. In this paper, I draw upon ethnographic research, the published corpus, and my own transcriptions to observe how this music achieves coherency. The repertoire has clear boundaries and, as a part of a remembered history, is about as firm as music that is regularly performed live generally gets. Yet, there is a system of modes and other structures underlying these

compositions. If modality is a basis for creativity, what can a bounded repertoire tell us about how that modality works? And if new melodic ideas arise mostly from improvisation, which in contemporary practice is both rare and influenced by other systems like the *maqam*, how is this modal system relevant? Using computational and data visualization methodologies to find and show patterns across the roughly 250 songs in two large sets of the repertoire (two *nubat*), I aim to generate nuanced questions that inform the process of heritage creation and negotiation within this bounded repertoire. As such, this project provides insights into discourses about the

genre's history and structure as they relate to the contemporary performance of the past.

**From Galilee Villages to the Mountains of *al-Sham*: Micro- and Macro-Geographies of Palestinian Arab Wedding Music in Northern Israel**

Abigail Wood (University of Haifa)

Loab Hammoud (University of Haifa)

In this paper, based on recent ethnographic work, I explore the sonic geographies outlined by Palestinian Arab wedding musicians in northern Israel as they select, perform and talk about musical repertory. While Palestinian national identity, Israeli citizenship and the hard political borders between Israel and neighboring states frame immediate questions of identity and mobility, in describing their musical practices, musicians turn to a complex, interleaved series of geographies that highlight past and contemporary processes of musical flow. On one hand, they foreground the continuing relevance of the historic *al-Sham* region as an area of shared musical practice, identifying with the '*jabali*' (mountain) musical style of the elevated region that marks the borderlands between today's Lebanon, Syria and Israel. On the other hand, they embed this regional style within a series of micro- and macro-geographies, from detailed knowledge of the subtle differences in tempo and style between neighboring Galilee villages, to connections with the wider Arabic-speaking world via old and new media. While recent research on music in the Middle East has often foregrounded the role of music in constructing and reinforcing national identities, this research illustrates how transnational flows continue to shape the experience and imagination of musical borderlands in the region.

**Three Sonic Portraits of the Mediterranean in Israeli Pop Music**

Adam Yodfat (The Hebrew University of Jerusalem)

Israeli pop music has been subject throughout the years to global influences, both anglophile (or "Atlantic") and Mediterranean. The term "Mediterranean" actually denotes a specific and successful style in Israeli pop, and musicians are generally acknowledged as working within or without the conventions of this genre. In this paper I will present and compare three canonical Israeli pop songs about the Mediterranean by artists of differing cultural positions: "Underneath Mediterranean Skies" (1988) by

Shlomo Artzi is a stream-of-consciousness rock ballade that floats between personal and collective identities; "A Window to the Mediterranean" (1988) by Yehuda Poliker is a sentimental monologue of hope and longing, sung from the perspective of a Holocaust survivor; and "Mediterranean Dream" (1991, better known as "The Voices of Piraeus") by Haim Moshe, a Hebrew rendition of the Greek tune "Den Axizi Ton Kopo", which celebrates a utopic space of leisure that stretches between Greece and the Israeli port city of Haifa. Considering the musical similarities and differences

between these songs, as well as the cultural positions of their respective performers within the Israeli society, leads to a comparative discussion regarding the stereotypical representations of the "Mediterranean" in Israeli popular music.

**On Hearing the First Siren in Tel-Aviv: The Temporal Resonances of a Chronotopic Sound**

Sonia Zafer Smith (University College London)

Life in the urban Middle East is shaped by the ubiquitous soundscape of the call to prayer, and more recently by the sounds of war such as sirens. Katherine Sheera describes sirens as "chronotopic sounds" that bridge time and place (2008), but little attention is granted to how the siren can be approached as a way of listening to and knowing time and space in the Middle East. Yet, in line with anthropology's "temporal turn," we should consider how time and place might be brought together by sirens in the dialectical formation of knowledge of divided communities. Adjacently, paying attention to the security practices and gestures that sirens initiate, might also provide insight into local knowledge of timespace. This paper will therefore discuss how Israelis respond to air-raid sirens, particularly sirens over Tel-Aviv. Drawing on ethnographic fieldwork conducted in Israel between 2012-2014, it explores responses to sirens during the wars between Israel and Gaza in 2012 and 2014. Further drawing on memories of sirens from both the Gulf War, and the 2006 war between Israel and Lebanon, the paper considers how these sounds are described retrospectively, how they enter dreams, the fears, emotions, actions and thoughts they are remembered to arouse and therefore the sense of time with which they resonate. In short, the paper argues that these imposing sounds hold significant political purchase. As they intimate imagination of self and other, historical origin, future direction, and as they provoke gestures that play with spatiotemporal limits and terminus, they are productive influences upon contested timespace in the Middle East.